

## Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design - Year: LKS2 - B

### Painting

#### Visual Element - Colour- Texture- Tone

NC/Pos:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

#### Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences.
- become proficient in drawing, painting, sculpture and other art, craft and design techniques.
- evaluate and analyse creative works using the language of art, craft and design.
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

#### Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history

Prior Learning (what pupils already know and can do)

Use Water- colour. Inks. Use washes. Acrylic paint. Impasto technique. Colour Mix - Primaries to secondaries. Mix tints & shades. Use wash & wash brush. Know what a landscape is and identify a background within the painting. Observational painting.

End Points (what pupils MUST know and remember)

Know how artists the Romanticism era of art paint landscapes using a variety of painting materials and equipment and how they portray movement in water in a composition.

Know how Japanese artists painted birds and landscapes.

Know that some artists paint hidden meanings and sometimes paint themselves in a landscape and the colours they choose may tell a story or convey a mood.

## Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Know how to mix and blend evenly, primary, secondary and tertiary colours to add form to a composition and how to use a colour wheel to support colour mixing.

Know the properties of - watercolour, inks. Acrylic and ready mixed paint.

Know how to consider composition placing objects/trees/buildings in a landscape with perspective such as a horizon line.

Know that perspective allows artists to portray form in their artwork and a horizon line and vanishing points are used.

Know that texture in a painting can be achieved and manipulated, in a painting via different methods and techniques such as layering using differing brush strokes or varying equipment such as a sponge.

**Key Vocabulary to teach in each session, written in bold.**

**Session 1: Art Era -Romanticism / Artist Studies/Joseph Mallord William Turner/ John Constable/ Thomas Gainsborough/ watercolours/ visual notes/ chalks/ pastels/ blended gradients**

**Art Era -Romanticism**

**Artist Studies-Joseph Mallord William Turner.** Watercolour Artist 23. April.1775- 19. Dec.1851. Romanticism.

**John Constable.** English Watercolour Artist. 11.June.1776- 31. March.1837. Romanticism.

**Thomas Gainsborough.**1727-1788

Work in sketchbooks to research and make visual notes of Artists.

Note why they were world renowned. Make sketches of their composition and the building within their artwork. Try to sketch elements of perspective. Use chalks and pastels to create blended gradients. Class discussion about composition and features painted by the artists.

**Session 2 & 3: portray/ movement/soluble drawing ink & graphite/tertiary/ secondary/ primary colours/ colour wheel/**

**Painting Water- Movement**

**Draw & paint** from observation-pouring water/ bubbles/ splashes and drips.

**Drawing Inspired by Elements: Drawing Moving Water**

Soluble drawing materials. Soluble graphite (Lyra) with water

Use inks - splashes and flicks- drips etc.

Experiment with techniques to create **calm water and a storm at sea and warm and cold colour landscapes.**

## Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Paintbrushes can differ in appearance and purpose: - Flat brush - aren't as versatile as round brushes but they're useful for blending and creating washes. Rounded brushes are the most versatile and widely used brushes. Their shape makes them suitable for small details and delicate lines. Know that when using a paintbrush at a shallow angle increases surface area used for colour washes. Directional brushstrokes can influence a shape's 3D appearance.

Chooses correct paintbrush grip for purpose - holding the brush with three -finger grip close to the tip to add detail.

Lines and shapes can be applied with increasing accuracy, showing control.

Using directional brush strokes, their objects can begin to possess form.

Consider use of colour - blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling.

Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy.

Colours can be blended using a gradient. Tone can create contrast in a painting.

Blend colours using a soft and smooth gradient.

Create tertiary colours from primary and secondary colours. - blue/purple

Complementary colours are opposite on the colour wheel.

Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush.

### Layer 1.

To create effects, artists layer paint to give work depth and choose colours to portray mood.

## Painting the Storm, at Bourn Primary Academy

Using the visual reference examples, experiment and paint a watercolour/ ink washed.

Wax resist etc.

Session 4: **composition/texture/perspective/horizon/vanishing point/ tone/scale**

### **Building the seascapes. Add Layer 2.**

Sketch in with pencils use other colouring media to add details such as chalks/oil pastels / felt pens etc.

Add to the 'storm' background. Create an **imaginary composition** -Add land features, landmarks/ rocks/ ships/ trees etc. position in the foreground /midground and background to achieve perspective in work. Add depth by using darker layers.

Use a sponge to create an effect with paint. Texture in a painting can be achieved and manipulated via different methods and techniques such as layering or using differing brush strokes or varying equipment such as a sponge.

Perspective allows artists to portray form in their artwork. When creating perspective in a painting, a horizon line and vanishing points are used.

Paint objects that are correctly sized in comparison to others within an artwork.

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Create objects in the foreground that appear larger than those in the back and midground. When painting, elements of the same object are drawn using an accurate proportion ie the plants, sea, boats and trees.

Identify areas of shadow and light and blend tones accurately to create soft gradients.

Scale is a comparison of size between objects. Scale will change relative to distance and depth.

Consider composition with regards to placement of the object with an understanding of how to highlight the focal point.

### Session 5: Japanese Sumi-e /

Painting Birds in the Landscape. How do artists paint birds?

### Talking Points: Inspired by Birds

**Japanese artists - Sumi-e** -Experiment with inks /brush strokes and thin brushes.

Experiment with ready mixed paint to paint a bird in a landscape. (Add a background) Use talking point artists as reference points. Sketch out loosely to set size of bird (minimal drawing)

### Session 6: **Annotate /evaluate/**

Finish work- add extra layer to landscapes etc. Evaluate work.

Revisit colour mixing/ blending gradients/ if required.

Future learning this content supports:

Understanding of development of art and how famous artists within history influence art and artists today.

Development & understanding of composition. Colour mixing of complementary colours- **analogous** colours.

Pointillism techniques. Mixed media process.

Use of inks - tones to develop portrait painting techniques. Understanding of effects and refined lines produced with a variety of brushes.