

Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design - Year: UKS2 - Year A

Drawing

Visual Elements- Line- tone- texture

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)

Carry out observational drawing/still life, using sketching techniques- hatching /cross hatching/forward & backwards drawing. Make a continuous line drawing. Use putty rubbers. Make visual notes in an 'Artist Study'. Draw implied texture and use shading to show implied space. Create tonal effects. Blend drawing media to create gradients. Tones. Use simple perspective and composition techniques. Show simple movement in drawing.

End Goals:

Know how to analyse and annotate an expressionist artist's drawings of landscapes, animals and portraits looking for light and dark, perspective and how they used pencil marks to create depth and form.

Know that Zaha Hadid was the architect that designed the London Aquatics centre built for the Olympics

Know how to add light and shadow to drawings when the direction of the light source or sources is known.

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Know that when drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion and that objects will appear differently when viewed from different viewpoints and angles.

Know how to draw reflection on an object or in a landscape.

Know how to create 1- 2- and 3-point perspective in drawings, to portray form to make the viewers eye go on a journey.

Know that composition allows for a balanced artwork so the focal point may not be centred but is in the foreground to highlight its importance.

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

Session 1: Impressionist/ Van Gogh/ Landscape/natural form/directional shading/hatching/cross hatching/ stippling/tone/shade

Observational drawing- Draw natural form. Trees, seed pods, leaves or twigs etc. Forward/backward Drawing/ Feely Drawing (HB pencil or pens-Add tone with B pencils)

Try different marks and drawing media in still life.

Test out the different positions of objects in a still life composition considering different viewpoints. Different viewpoints and perspectives affect a shape's appearance. E.g. profile of a face - some features may be unobservable. Viewed from different angles objects can appear distorted.

Draw areas of light and shadow in an observational drawing.

Refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome. Consistently look at the subject to gauge accurate shape, form, tone and proportion. Follow the contours of a shape to show its shape.

Capture its form in an implied 3D space using directional shading.

Sketch objects with different pencil marks to test which is the best for an effect.

Sketched lines are used to map concepts on a surface. A loose grip can make this easier.

Media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning: E.g. the thin outlines of a **David Hockney** drawing conveys a sense of simplicity of the human form.

An artist's technique of applying lines, shapes and tone directly affects the aesthetic of an artwork.

Artist Study- Van Gogh. Post Impressionist. 30.March.1853 -29.July.1890 Analyse and annotate drawings and look for light and dark, perspective, how they used pencil marks to create depth and form. [**Finding Marks Through Drawings Made by Artists**](#)

Impressionist Landscape.

Compose a landscape of countryside or sea scape that includes perspective and implied texture with an impressionist style.

Create implied texture. Show a range of techniques to create texture e.g. stippling, hatching, crosshatching, etc. Consider perspective when creating a drawing and composition.

Compose a drawing to make the viewers eye go on a journey. Suggest movement in water for example.

Use tone and shading to achieve form.

Mix pencil grades and pen work techniques. Add colour with oil pastels. Blend colours.

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Session 2 **Reflection/continuous line drawing/Claude Monet/artist study/still life/oil pastels/ chalk pastels/soluble pen**

Impressionism - Drawing reflection.

Observational Drawing- shiny objects. Jewellery or knives, spoons and forks, baubles.
Continuous line drawing- (draw shapes of the reflections)

Artists Study - Claude Monet- 14 November 1840 - 5 December 1926 **ref -sketches not paintings.** Analyse and annotate Monet's drawings and look for light and dark, perspective and how they used pencil marks to create depth and form and reflections within the landscape work.

Drawing reflection.

Set up a still life composition of glass and plastic bottles and glasses or jugs some of which hold water.

Use tone and shading techniques to achieve form and capture the reflection.

Mix pencil grades and pen work techniques. Use water soluble pen then add water. When dry/ add colour with oil pastels / chalk pastels to best effect to create implied texture. Blend colours appropriately.

Session 3: **Architects Study - Zaha Hadid/ Frank Gehry/architecture/ Practice 3point perspective/horizon line/ vanishing point/imaginative/ composition**

Observational Drawing Warm up - draw a stack of 3D shapes. Continuous line. (quick drawing)

Architects Study - Zaha Hadid. Architect study: Dame Zaha Mohammad Hadid DBE (Dame of the British Empire) - 31.10.1950 - 31.3. 2016. was an Iraqi-British architect, artist and designer, recognised as a major figure in architecture of the late-20th and early-21st centuries.

Frank Gehry. Born **Frank Owen Goldberg** 28.2.1929. Post Modern Designs- Walt Disney Concert Hall & Guggenheim Museum in Spain

In sketch books analyse sketches, drawings and architecture. Look at form, light, shadow, reflection and use technical art terms in annotation. Visual notes.

Drawing Exercise.

Practice 3point perspective. Practice techniques in sketchbook. Lines generally diminish at the vanishing point. The horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground. Vanishing points are where lines meet. There can be more than one vanishing point.

Perspective allows artists to portray form in their artwork.

Types of perspective: • 1-point perspective • 2-point perspective & 3-point perspective

Vanishing points are where lines meet. There can be more than one vanishing point.

Know lines generally diminish at the vanishing point. Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.

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Know that scale will change relative to distance and depth. Know that proportion is relative to the object it is part of.

Imaginative drawing and composition

Draw an imagined architectural structure, influenced by the feature Architects work. Use shading to create form.

Create a composition with objects in the foreground that appear larger than those in the back and midground. Use pen or thin outliner or a mix of both after initial pencil sketches.

Session 4: Portraits/ figure drawing/manakins/ gesture drawing/ Berthe Morisot/ Artist study- David Hockney/tone /shading/ composition

How do Artists draw portraits?

Observational Drawing- figure drawing, manakins quick draw. Gesture Drawing.

Who is Berthe Morisot? Artists Study of Impressionist portraits (Tate website)

Impressionist Painter 14 January 1841- 2 March 1895

Compare with David Hockney's approach.

Ref Artist- David Hockney. OM CH RA is an English painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century.

Figure drawing composition. (Side on or sitting pose)

Working from artist reference, draw a figure either sitting or side on pose.

(Photos of class individuals in various poses etc could be good subject matter.)

David Hockney OM CH RA is an English painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century. **Recent work**

Summer 2023, Portrait of Harry Styles.

Use sketched lines to map out initial pose. A loose grip can also suggest movement in an artwork. Consider perspective when creating a drawing and composition.

Compose a drawing to make the viewers eye go on a journey.

Pencil control- Drawing effects

Media for drawing differs in purpose and can reflect a style, movement or meaning: E.g. the thin outlines of a David Hockney drawing conveys a sense of simplicity of the human form.

Artist's technique of applying lines, shapes and tone directly affects the aesthetic of an artwork. An expressive method of applying lines will create a sense of movement or an abstract work.

Session 5: Implied Texture/ portrait/ shade / shadow/composition/ light source

Observational Drawing -draw features or fur, or woolly hat etc.

Draw an animal portrait that includes light and shadow. Include implied texture.

Option, to draw children animal soft toy brought from home. (Access art)

<https://www.accessart.org.uk/drawing-toys-inspired-by-gwen-johns-cats/>

Add light and shadow to the composition. Use torches.

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Objects can be affected by many light sources.
Light and shadow is captured in the correct areas with knowledge of light source.

Session 6: **Disproportionate size/evaluate/annotate/scaling.**

Disproportionate size

Finish portraits and any other work.

Class discussion. Evaluate works of art regarding proportional aspects or art from focus artists encountered through this unit of work.

Proportion in Art - What Does Proportion Mean in Art? (artincontext.org)

The focal point may not be centred but is in the foreground to highlight its importance.
Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.

Finish/revisit/evaluate

Future learning this content supports:

Figure drawing and portraiture. Architectural drawing and design.