Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design –   Year: UKS2 – A

Painting & Drawing

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. Acrylic paint. Impasto. Colour Mixing – Primaries to secondaries. Tertiary. Tints & Shades. Mixed Media. Washes. – Japanese Sumi-e painting.
 Paint simple perspective & composition. Paint a still life work. Paint a landscape & seascape. Use paint marks and shapes to represent movement. Carryout layered work within painting.

End Points (what pupils MUST know and remember)

Know that cubism is a style of painting that was developed which shows objects from many angles at once.
Know that abstract art is a form of art with no recognisable subject – it doesn't represent images of our everyday life.
Know that Renoir painted portraits and was known for his use of light
Know how to choose the correct brush to portray light and shadow clearly and refine the outline of an object.

Know how to use directional brush strokes to create form and movement in a painting.
Know how to add perspective when creating a painting (1 and 2 -point perspective).
Know how to use scaling and composition for a balanced artwork.
Know how to map out the composition of a painting and that the paintbrush, colours, shapes, tone and composition can be used in different ways to inform mood.
Know that pointillists use small, distinct dots of colour in patterns to form an image
Know how to stipple
Know that when complementary colours are mixed, they produce muted colours

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

Session 1: **Pablo Picasso/ Cubism/visual notes/wax resist/**

Artist Study- Picasso- Cubism- The Three Musicians & Guitar artwork- Visual Notes
Observational Drawing of Guitars/ instruments

Imaginative work
Influenced by the artists examples. Create a composition. Know what cubism was and how this tried to portray objects from different angles.
Use wax resist painting techniques. Permanent pens/ inks and oil pastels.

Session 2: **Impressionism/ Van Gogh/Impasto/ acrylic/shades/ tints/ Erin Hanson/scaling/ perspective/ composition/textural effects**

Impressionism – Van Gogh- Post Impressionist. 30.March.1853 -29. July.1890. **Landscapes-** Working from a Van Gogh example of choice. Example – Starry night. Practice Impasto painting techniques to capture the textural effects in the artists' work. Using knowledge of shade and tint, mix variations of dark, mid and light of a certain colour to replicate those used in their artist study. Experiment with spreaders / different brushes pointed & flat, Filbert Paintbrush and cardboard pieces to achieve the texture. Use Acrylic paint.

Imaginary Composition - Landscape
Ref Artist Reference Erin Hanson. (This artist herself has been inspired by the work of Van Gogh)
Using ideas from her work, design a composition that includes elements of perspective and scale. Use knowledge of colour mixing to achieve a range of colours seen in the Artist work. Mark areas of light and shadow in a painting.

Try to capture light and shadow in the correct areas with knowledge of light source.
Choose preferred scale of working after exploration/ practice.

Use a mix of painting equipment to achieve the effect of movement and texture. Glue spreader. Filbert Paintbrush. Cardboard pieces dipped in paint to create thin lines.
Use scaling and composition for a balanced artwork. E.g. the focal point may not be centred but is in the foreground (so is larger) to highlight its importance.
Short brush strokes will achieve textured effects. Sketched paint strokes are used to map concepts on a surface. A loose grip can also suggest movement in an artwork.
3D objects have a tactile texture and when this is captured in a painting it is called an implied texture.

Session 3 & 4: **Georges Pierre Seurat/ Pointillism/complementary colours/analogous colours/muted/colour wheel/limited colour palette/**

Pointillism – Artist Ref - Georges Pierre Seurat- French Post Impressionist. – Devised the art of pointillism. 2.Dec.1859-29.March.1891
Colour Mixing Experiment- Using an example/ section of choice of the artists' work. Explore the technique and effects possible. Work on white and black grounds to compare.

Colour Mixing of Complementary- When complementary colours are mixed, they will become muted. This is known as **analogous** colours are those colours next to each other on the colour wheel.

Composition- Using this painting technique, in acrylic paint, paint a large insect or fish. Choose a limited colour palette ex- grayscale or black/grey and 1 other colour to achieve form and texture of the object. With knowledge of light source effects, add light and shadows.
View at a distance to evaluate. Use Claire Harrups work as ref to create textural effects with dots and marks.

Exploring Still Life Paintings of Food, Inspired by Claire Harrup

Still Life -Food- Imaginative work-
Using knowledge of colour mixing and techniques learned, create an imaginative composition of food. Set up an imaginative, still life of food. See the artists' work.
Make decisions about intended scale of work and colour pallet to be used. Achieve textural effects with a variety of painting tools . Use colour medium of choice.

Session 5: **Impressionist Portraits/ Pierre Auguste Renoir/watercolour/inks**

Impressionist Portraits – Artist Study Pierre Auguste Renoir -25. Feb.1841- 3.Dec.1919
Evaluate -Dance at Le Moulin de la Galette. Visual Notes/ research artist. Identify foreground/mid/background in above composition. Discuss **Renoirs portraits.**

Complete portraits study- sketches & painting exploration. Draw face from the front and the side.

Draw initial sketch ready for painting. Use loose sketchy lines. These are just guides and will be covered as the painting evolves. Do not draw detail. Add detail with paint as the work evolves. Use square flat brushes to block in starting face and hair shapes. Examples of starting points-**Project 13** (Faces- teenage)

Paint animal portrait study- Use technique above. Use water colour, inks and pens.
Examples -**1000 Dogs Project by Kathryn Sjogren**

Session 6: **Evaluate/analyse.**

Portraits- Finish
Evaluate all work from this unit.

Future learning this content supports:
Modern and contemporary landscapes and portraits.

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