

Art and Design POS- Drawing

Aim of the programme of study:

- To inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.
- To enable pupils to evaluate and appreciate art and design

Rationale for Art and Design curriculum content:

The National Society for Education in Art and Design recognises 12 areas of making – 12 areas drawing, painting, sculpture, ceramics, creative craft, collage, textiles, photography and lens-based media, installation and site-specific work, digital and new media, design and graphic design. Drawing, painting and sculpture as the media for units of work to align with coverage of NC. The curriculum will also cover printmaking, collage and installation.

Domains of knowledge in art education in the Art and Design National Curriculum

Pupils will learn:

- ❖ **Theoretical knowledge** related to the history of art movements, genres and great artists over time. It covers the ideas and themes behind art work, and how these have been interpreted. Pupils will learn, how artists have used materials and processes to produce their art. This type of knowledge can be expressed as ‘I know that...’.
- ❖ **Practical knowledge** related to techniques (e.g. shading, collage), media and materials and formal elements (line, tone, shape, colour, form, pattern, texture). This type of knowledge can be expressed as ‘I know that..’ or ‘I know how to...’.
- ❖ **Disciplinary knowledge** that enables pupils to study, judge and discuss creative works using the language of art.

Definitions of the seven formal elements:

- **Line** - Lines are used to show movement and mood.
- **Tone** - the relative lightness or darkness of a colour
- **Shape** - when a line becomes an enclosure of space, where the line forms the boundary and the space within is the shape.
- **Colour** - is the element of art that is produced when light, striking an object, is reflected back to the eye
- **Form** - the shape of a person or object is known as its form
- **Pattern** - a design in which lines, shapes, forms or colours are repeated.
- **Texture** - the quality of something that can be known by touch or the degree to which something is rough or smooth or soft or hard

Key disciplinary knowledge curriculum content includes:

- **Asking questioning** - ‘how is art made?’, ‘what is art?’, ‘how valuable is this art?’, ‘what is the purpose of art?’
- **Conceptual understanding** – value, aesthetic, aesthetic judgement, abstract, originality, imitation, experimentation, collaboration (art as a social process)
- **Influence and drawing attention** - social perspective, moral perspective, the human experience, story
- **Representation:** a) traditional portraying a literal representation of form and meaning (for example, Renaissance art); b) modern art that values originality and self-expression (for example abstract expressionism); c) contemporary art where anything can become art blurring the line between art and real life.

Indicator of progress:

- **Fluency:** Pupils show growing proficiency in their use of techniques, methods and their use of media.
- **Experimentation:** Pupils have a growing repertoire, methods, and convention (traditional or accepted representation) to try out ideas and find original solutions
- **Authenticity:** With increasing sophistication, pupils represent their own thinking of an issue, topic, or theme

EYFS

The teaching in the early years and key stage 1 ensures a readiness for future learning and provides teaching that helps pupils become effective learners and thinkers of art.

Exploring and using materials/Creating with materials:

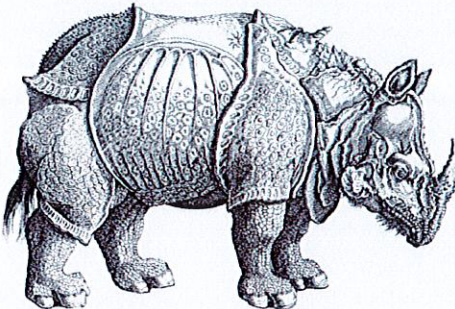
In the early years, children are supported to develop fine and gross motor skills, being given opportunity to develop manipulation and control of their hands and arms through mark making and tearing. As they progress through the curriculum, teachers should help them to use one-handed tools such as scissors, with hand-over-hand help, and slowly reduce help given until children are able to do so independently. As children reach Reception, they should have developed small motor skills and have learned to use a range of tools competently, such as cutting with scissors and correct pencil grip.

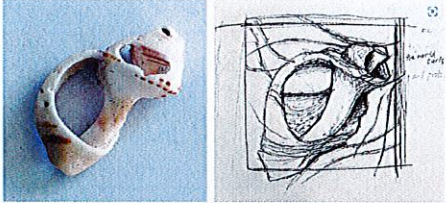
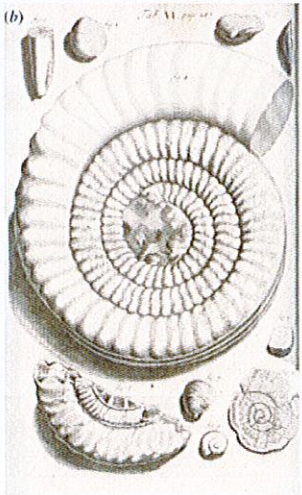
Being imaginative/Being imaginative and expressive:

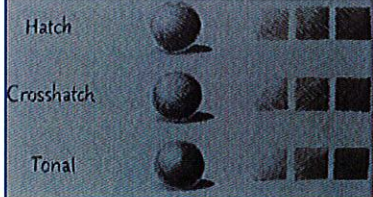
In the early years, children should be supported to develop their artistic awareness to create and communicate what they imagine. Pupils will first be stimulated to make marks intentionally, using part of their body and a range of materials to make marks in different ways. As pupils progress, they should be taught to create closed shapes with continuous lines, with shapes representing objects. Teachers should give opportunity for pupils to spend sustained periods of time making marks and encourage children to create work which has meaning to them. As children reach Reception, they should be taught how to use a variety of artistic effects such a colouring in sticking, being shown by step-by-step guidance.

Further examples and guidance can be found by referring to the non-statutory EYFS curriculum guidance, Development Matters.

Reception – Term 1 DRAWING Key aim: build knowledge of how to draw with increasing control and accuracy.				
Key enquiry question: How can I use lines to create a drawing of a person? Media and materials to be used: pencil, pastels, colouring pencils, fine line marker, felt tips Formal element/s to be focused on: line, colour, shape		Vocabulary (this is key knowledge) – Pupils know that: • Tripod grip - when the thumb, index finger and middle finger work together to pick up small objects • Drawing medium –material artists use to create drawings (e.g. pencil, crayons, felt tips) • Pressure how hard the tool is pressed onto the paper.		
Relevant Early Learning Goals: Communication and Language ELG: Listening, Attention and Understanding • Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions; • Make comments about what they have heard and ask questions to clarify their understanding; • Hold conversation when engaged in back-and-forth exchanges with their teacher and peers. ELG: Speaking • Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary; • Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate; • Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher. Physical Development ELG: Fine Motor Skills • Hold a pencil effectively in preparation for fluent writing – using the tripod grip • in almost all cases; • Use a range of small tools, including scissors, paint brushes and cutlery; • Begin to show accuracy and care when drawing. Expressive Arts and Design ELG: Creating with Materials • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; • Share their creations, explaining the process they have used; Make use of props and materials when role playing characters in narratives and stories. ELG: Being Imaginative and Expressive • Invent, adapt and recount narratives and stories with peers and their teacher; • Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.	Theoretical knowledge Axel Scheffler's official website Home Alex Scheffler an award-winning, internationally-acclaimed illustrator. He was born in Hamburg, Germany in 1957 enjoyed drawing from an early age 1982 moved to the UK to study Visual Communications at Bath Academy of Art in Corsham, Wiltshire. 1992 illustrated first book with Julia Donaldson <i>A Squash and a Squeeze</i> .  	Disciplinary knowledge Pupils know: • Alex Scheffler is a famous illustrator best known for illustrating Julia Donaldson’s books. • His illustrations have become very famous. His drawing style is instantly recognisable. • The purpose of the illustrations is to create life like images that convey how the characters are feeling. • Pupils should express an opinion about the drawing. They should be able to say how the person is feeling and why. • Pupils to compare the two versions of the old lady in a squash and a squeeze. Saying which they prefer and why. • In the initial version the old lady had a pointy nose and chin and wrinkles. He was asked to make her look rounder and younger.  Axel Scheffler opens his sketchbooks – in pictures Books The Guardian	Practical knowledge Pupils know that: • Mark Making describes different lines, dots, marks, patterns and textures created in art. • Drawing is the means by or way in which marks are made on a surface. • Pressure how hard the tool is pressed onto the paper. • Drawing medium –material artists use to create drawings (e.g. pencil, crayons, felt tips) • Tripod grip - when the thumb, index finger and middle finger work together to pick up small objects. • Line - Lines are used to show movement and mood. • Curved line – line that bends and turns continuously • Straight line - a line that does not curve • Zigzags – series of diagonal lines joined at the end. Used to convey different emotions in drawing. Lines can be curved or straight. • Mirror – a mirror can be used to reflect an image. Pupils know how to: • Hold a pencil with the correct amount of pressure. • Use a tripod grip when drawing. • Draw straight, curved and zig zagged lines. • Use curved , straight or zig zagged lines where appropriate • Use a range of drawing mediums. • Use a mirror to observe characteristics. <u>Pedagogy (suggested ideas will refine once lesson plans complete</u> • Look at different images of people he has drawn which ones do you like/dislike and why? • Who looks friendly? How do you know? • Who looks scary? Why? • Look for shapes in his illustrations • Looks for line. Hair can be drawn with straight and curly lines • Compare initial and later version of lady from squash and a squeeze. Why do you think he was asked to make her look rounder? Which do you prefer and why? • Practise drawing different types of lines with different mediums. • Copy some of his drawings using different mediums	Application of knowledge - Final piece • Pupils use their knowledge of drawing people to draw themselves. • Pupils use a mirror to observe characteristics. • Pupils to discuss the medium they have used and the impact they’ve had. • Pupils to say what they like and dislike about their work.

Year 1 Autumn – Term 1 DRAWING Key aim: build knowledge of selecting appropriate tools for mark making to create texture.				
Key enquiry question: How can mark making help create texture? Media and materials to be used: pencil, charcoal and chalks Formal element/s to be focused on: texture , line		Vocabulary (this is key knowledge) – Pupils know that: cross-hatching involves drawing a series of parallel lines to create tonal effects similar to rough shading: the closer the lines are drawn together, the darker the shading will appear texture the quality of something that can be known by touch or the degree to which something is rough or smooth or soft or hard monochrome a picture which contains shades of only one colour or black and white		
Theoretical knowledge: Artists who have used mark making to create texture - Albrecht Durer was Renaissance artist - Lived in Germany around 500 years ago - He produced art of people and animals - This Rhinoceros was ‘drawn’ as a wood cut which was then used to print from. - Use of marks for detail.	Theoretical knowledge  Albrecht Durer's black and white print of The Rhinoceros .  Illustrator (and author) Lynley Dodd (Hairy Maclary from Donaldson's Dairy) Lynley Dodd uses lines and shading to add texture to the dogs fur. Mostly monochrome (black and white)	Disciplinary knowledge Pupils know: a) Albrecht Durer - how the art was made - the influence the art had on people at the time. Many more people ended up seeing his print than saw the actual rhinoceros. In fact, for two centuries, his enormously successful print was what Europeans thought of when they imagined a rhinoceros, largely because it was continuously reproduced in natural histories. b) Lynley Dodd - used to illustrates stories for children. The books have become very famous and have been read by many children. Pupils should consider the impact of illustrations when choosing and reading books. - pupils are able to express an opinion on the aesthetic impact of the illustration and how the dog's character is portrayed. c) the purpose of the art is to use texture to create life-like images	Practical knowledge Pupils know that: Using different shapes and lines can create different the impression of different textures. Mark Making describes different lines, dots, marks, patterns and textures created in artwork. Drawing is the means by or way in which marks are made on a surface. Pressure how hard the tool is pressed onto the paper or canvas. The more pressure applied to a tool, the darker the shade will be. The less pressure applied to a tool, the lighter the shade will be. Orientation is where lines or shapes are positioned on the paper or the canvas. Pupils know how to: Cross hatching (shading technique) – technique used to add shadow. Fills a space with at least two sets of lines. The second set of lines cross over the first for a darker effect. Pressure – hold pencil firmly and gradually lessen to go from dark to light do the opposite to go from light to dark. - Use curved lines (not straight or bent should be smooth and continuous) where appropriate Ziggags – series of diagonal lines joined at the end. Used to convey different emotions in drawing. Lines can be curved or straight. Different edges – using the side of a drawing tool or tip of drawing tool changes the result. - Different materials can make different marks e.g. chalk smudges Pedagogy - Introduce technical vocabulary (cross- hatching, texture and monochrome). - Model how lines can be used to create: shade, density and lightness, cross-hatching, light to dark / dark to light, zig-zags, drawing curved and straight lines, blending and smudging - Look at pictures of Hairy Maclary and discuss how the artists has made the dog look real commenting on lines and textures. - Pupils to stick in picture and try out some of the techniques using pencils, chalks and charcoals - Introduce Albrecht Durer's black and white print of The Rhinoceros. - Look at the range of patterns and lines he has used. Stick in children to practise some of the techniques. - Pupils to have a range of pictures of dogs these should include drawn and real life. - Pupils to choose favourites pictures and stick into sketch books discussing techniques used to create texture. Or observing the lines of fur.	Application of knowledge - Final piece - Pupils use their knowledge of mark making to create texture on a chosen animal. - Include a range of drawing marks - Work in monochrome (black and white) - Children to talk about what they like/dislike about their work. - Children to identify the drawing techniques they have used and the impact they've had.

Key enquiry question: How can mark making create texture? Media and materials to be used: pencils, charcoal and chalks Formal element/s to be focused on: line, texture, tone, pattern		Vocabulary (this is key knowledge) – Pupils know that: • Smudging – used to soften lines creating differences in shade and tone • Tone the relative lightness or darkness of a colour • Shading is a technique used in visual art to create the illusion of depth perception and form by varying the level of darkness		
Theoretical knowledge: Amira Gale known for shell paintings. Most of her paintings are semi-abstract, with a mixture of abstract and realistic elements. Recent artwork is technically considered ‘contemporary’ art. Inspiration from the subject matter itself (shells). Uses acrylic paint and modelling compound for paintings. Starts with a drawing using graphite pencil to turn the shell into art. Robert Hooke (1635 – 1703) Hooke and Waller were proficient draftsmen with a keen eye for the details of petrified objects. These drawings provided Hooke with an edge in making the case for the organic origins of ‘figured stones (fossils)’ drawn in pen, brown ink and grey wash	Theoretical knowledge Amira Gale born 1979, in a small town called Tolaga Bay, on the east coast of New Zealand   Link - Who is Amiria Gale? Robert Hooke (1635 – 1703) and Richard Waller fossil drawings for Hooke's <i>Posthumous works</i> (1705) 	Disciplinary knowledge Pupils know: a) Amira Gale Amira Gale uses lines to create texture. Before painting she starts with a lined drawing and then builds on this with acrylic paint and modelling compound. This is a common method used by artists who will experiment first with pencil before moving on to different mediums. b) Robert Hooke and Richard Waller used detailed fossil drawings to support theory. Before cameras, drawings were used instead of pictures in scientific journals. drawings were an invaluable part of science. Line and detail were very important. <i>Make link to Mary Anning and sketches of fossils she found.</i>	Practical knowledge Pupils know that: • Using different shapes and lines can create different the impression of different textures. • Mark Making describes different lines, dots, marks, patterns and textures created in artwork. • Drawing is the means by or way in which marks are made on a surface. • Pressure how hard the tool is pressed onto the paper or canvas. The more pressure applied to a tool, the darker the shade will be. The less pressure applied to a tool, the lighter the shade will be. • Shading is a technique used in visual art to create the illusion of depth perception and form by varying the level of darkness • Orientation is where lines or shapes are positioned on the paper or the canvas. • Line and shading are used to add detail to a picture • Smudging – used to soften lines creating differences in shade and tone • Tone the relative lightness or darkness of a colour • Different edges – using the side of a drawing tool or tip of drawing tool changes the result. • Medium media material or materials used by an artist. Different materials can make different marks e.g. chalk smudges • Charcoal – material used for drawing and sketching. It comes in different forms. It can be used for drawing, sketching, or smudging, and provide a lot of control over mark • Chalk – a prepared natural stone usually available in black or white. Pupils know how to: • Cross hatching (shading technique) – technique used to add shadow. Fills a space with at least two sets of lines. The second set of lines cross over the first for a darker effect. • Pressure – change the amount of pressure applied to a drawing medium can create thicker or thinner marks. • Use curved lines (not straight or bent should be smooth and continuous) where appropriate. Use different lines to create a different impact e.g. light curved lines compared to hard straight lines. • Different edges – using the side of a drawing tool or tip of drawing tool changes the result. • Different materials can make different marks e.g. chalk smudges • Smudging – used to soften lines creating differences in shade and tone • Use different drawing mediums (pencils, charcoal and chalk) in different ways creates texture e.g dash, dot, smudge, cross hatch. • Create a swirl by moving hand in a twisting or spiralling pattern. Pedagogy • Recap previous taught techniques and vocabulary (look back at last unit of drawing) • Introduce key knowledge and artist Amira Gale. • Show children a range of Amira Gale paintings and discuss use of line • Recall previously taught different techniques and model cross hatching, changing pressure, use of line. • Model how to use range of pencils, chalks and charcoals and how they change the impact of the different techniques. • Children to practise techniques exploring the impact of mark making. • Look at the work of Robert Hooke and Richard Waller. Discuss the importance of these early drawings • Show children a range of fossil and shell drawings children to look at pictures discuss the techniques used (focus should be smudging). • Children to find examples of use of these techniques in artists work. • Children to stick in examples of other artists using these techniques and have a go at replicating the work. • Model the use of smudging. • Children to explore smudging with different mediums including charcoal, chalk and pencils. • Children to complete their own shell picture.	Application of knowledge - Final piece • Pupils to use their knowledge of mark making with different mediums (pencil, chalk and charcoal) to draw detailed drawings of a shell or shells. • Drawings should use a range of taught techniques and include smudging. • Correct use of pressure should be used to create the intended purpose. E.g. light soft lines • Children to talk about what they like/dislike about their work. • Children to identify the drawing techniques they have used and the impact they’ve had.

Year 3 Autumn – Term 1 DRAWING Key aim: Build knowledge of how to use shading to create texture and shape				
Key enquiry question: How can techniques be combined to create texture and shape? Media and materials to be used: pencils (HB – 6B), pencil crayons (single colour only) Formal element/s to be focused on: texture, tone, shape, colour		Vocabulary (this is key knowledge) – Pupils know that: • Contour shading – using curved lines to follow the contours of the subject. These lines can be drawn horizontally, vertically and diagonally • Stippling – artistic technique that uses dots to create art in black and white (pointillism uses colour) • Negative space is the space around and between what you’ve drawn on your paper		
Theoretical knowledge: Rob Christensen American artist produces work using the pen & ink process called "stippling," This is the practice of creating the entire drawing with single dots of ink. Subjects cover a wide range, from historical, isolated images, wildlife, architectural and portrait work. Vincent Van Gogh Dutch Post-Impressionist painter. 10 years, he created about 2,100 artworks, including around 860 oil paintings, most of which date from the last two years of his life. , They include landscapes, still life, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. Van Gogh was commercially unsuccessful during his lifetime. He became famous only after his death.	Theoretical knowledge Rob Christensen  Vincent Van Gogh (1853 – 1890)   Van Gogh used different tones of yellow to show the life span of the sunflowers, from bright yellow for the blooming ones to ochre for the wilting or dying ones. He tried many different versions of the sunflower painting trialling different backgrounds. He chose the yellow flowers on a yellow background and called this light on light.	Disciplinary knowledge Pupils know: Rob Christensen modern artist who uses stippling technique to create entire pictures. Drawing pencils B grades are best for shading and smooth coverage of large areas. The H range makes a more subtle grey mark. The higher the number, the less graphite is included. Pencils containing more graphite are softer and produce darker marks, while pencils containing more binder are harder and produce lighter marks His artwork shows the impact of one technique and the importance of negative space. Vincent Van Gogh famous post-impressionist painter. His work has influenced artists all over the world he became famous after his death for using experimental methods and materials in his paintings. He produced many different versions of his paintings experimenting with colours and techniques to change the feeling of a painting. Work displayed at The Museum about Vincent van Gogh in Amsterdam - Van Gogh Museum 	Practical knowledge Pupils know that: • Tone the relative lightness or darkness of a colour • Contour shading – using curved lines to follow the contours of the subject. These lines can be drawn horizontally, vertically and diagonally • Stippling – artistic technique that uses dots to create art in black and white (pointillism uses colour) • Pointillism-a piece of art made out of coloured dots. • Negative space is the space around and between what you’ve drawn on your paper • Crosshatch, smudge, tone, stipple and contour are different types of shading techniques used to depict a range of darkness by applying media more densely or with a darker shade for darker areas, and less densely or with a lighter shade for lighter areas • . • Colouring pencils - Different tones of the same colour can be used to add detail. • Artists will experiment with different techniques looking to improve their work and ensuring the correct meaning is portrayed. Pupils know how to: • Use stippling as a shading tool. The closer the dots are together, the darker the area will appear. The farther apart the dots are, the lighter the area will look. • Leave negative space to define and emphasis the main subject of a drawing. • Use contour shading to give the illusion of three-dimensionality to a flat drawing. The shading lines add depth and suggest the way light falls on different parts of the object • Change the tone of one colour to create the desired impact. • Use pencils with different graphite to create texture and shape. Pedagogy • Recap on previous taught shading techniques tone, smudge and cross hatch. Children to demonstrate techniques going from light to dark (see example) • Introduce technical vocabulary and new techniques stippling and contour shading. • Children to practise these techniques using a range of mediums. Children to explore the use of pencils HB- 6B. • Introduce artist Rob Christensen. Look at his style of art showing children a range of his work. • Discuss the use of stippling and negative space to create the desired impact. • Look at artist who have drawn flowers using the stippling technique. • Children to have a go at drawing a flower using this technique • Introduce Vincent Van Gogh and his sunflower painting. Look at different versions of the painting and draw attention to the different versions. • Discuss the use of the colour yellow and the impact of the different tones. • Children to experimenting using different tones of the same colour and shading on top • Children to produce final piece. Choosing one colour to use to achieve the desired outcome.	Application of knowledge - Final piece Children will produce a picture of flowers inspired by Vincent Van Gogh. Children will explore using different tones of the same colour to add impact to their picture. Children will use a range of taught shading techniques including stippling and contouring to add texture and shape to their final piece. Children to talk about what they like/ dislike about their work -Children to identify the shading techniques they have used and the impact the artwork has

Year 4 Autumn – Term 1 **DRAWING** Key aim: Build knowledge of how to use a drawing techniques to create the illusion of depth

Key enquiry question: **How can line be used to create the illusion of depth**
Media and materials to be used: **pencils, chalks and colouring pencils.**
Formal element/s to be focused on: **line, tone, form, pattern, texture and shape**

Vocabulary (this is key knowledge) – Pupils know that:

- **Still life** a painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture e.g. bowls and glassware
- **Proportion** in art refers to the relationship in size between different shapes or forms within a composition
- **Composition** - is the way people or objects in a painting or photograph are arranged.

Theoretical knowledge:

Still Life art has its origins as early as Egyptian and Roman times. It was also prevalent during the Middle Ages and Renaissance Era, but officially became a genre of painting after these periods. The earliest known still life paintings were created by the Egyptians in the 15th century BCE.

Modern still life artist modern artists used more expressive brushstrokes, colours, and different perspectives.

American sculptor Josiah McIlheny brings new depth to the still life, with the infinite meandering of reflections produced in his mirrored cabinets. His hand blown objects sit proudly in regimented rows, each forming and consumed by unending factory lines disappearing into infinity

Ori Gersht (2018) uses the camera to capture dynamic moments.

Theoretical knowledge

Earliest known still life painting by Egyptians in the 15th century BCE.

First known



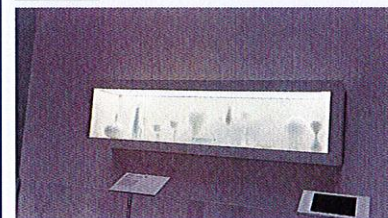
Classic

A French artist from Post-Impressionism, **Paul Cézanne**, painted Still Lifes with fruit, bread, bottles, and baskets atop a seemingly toppling table,



Josiah McIlheny (born 1966)

Modern



Ori Gersht (2018)



Disciplinary knowledge

Pupils know:

That the style of still life has changed over time. Reflecting; changes in society, technology (e.g invention of photography), materials available, and differences in artistic style.

Art is not just 2 dimensional but can be in 3D form (Josiah McIlheny).

Traditionally still life intended to capture a moment in time. These can give us an insight into that period.
<https://www.theartnewspaper.com/2023/06/28/pompeii-fresco-may-show-pizzas-2000-year-old-ancestor-archaeologist-says>

Gersht turned this on its head by using the camera to capture moments so dynamic and explosive, they are but a blur to the naked eye.

Using an air rifle, Gersht shoots his photographic subjects, catching the moment they shatter into tiny pieces.

[Still Life Painting - History of the Object Painting Genre \(artincontext.org\)](https://artincontext.org)

[Still Life - Top 10 Artists and their artworks - Artland Magazine](https://artlandmagazine.com)

Practical knowledge

Pupils know that:

- **Still life** a painting or drawing of an arrangement of objects, typically including fruit and flowers and objects contrasting with these in texture e.g. bowls and glassware
- **Proportion** in art refers to the relationship in size between different shapes or forms within a composition
- **Composition** - is the way people or objects in a painting or photograph are arranged.
- **Contour line** the outer edge of something; the outline of its shape or form
- **Viewfinder** a frame that can be used to select a specific area or object to focus on
- **Focal point** - the focal point of a picture is the person or object which is the main point of interest.
- To give the illusion of depth in 2D drawings **overlapping**, **contrast** and **soft edges** can be used as techniques.
- **Overlapping** – a body concealing part of another body indicates that the body it is hiding is farther away.
- **Contrast** - the contrast between the dark and light areas decreases, as does the amount of details, as an object is farther away.
- **Soft edges** are when objects end in a gradual way, from dark to light. Foreground objects have hard edges, and therefore in focus. Background objects have soft edges, and therefore blurry.

Pupils know how to:

- Use a **view finder** to select a **focal point**
- Draw from **observation**. Producing a drawing that shows what they see.
- **Select appropriate drawing mediums** (chalk, charcoal, pencils and/or colouring pencils to create a still life picture. Thinking about the impact of different mediums.
- Start by drawing **contour lines** to check proportion and spacing before adding details.
- Use a range of previously learnt **shading techniques** to create areas of dark and light
- Create **depth** to a picture by using different techniques including **overlapping**, **contrast** and **soft edges**.
- Show an understanding of **object relativity**. Drawing objects in proportion to each other. This requires pupils to make some elements larger or smaller as well as employ overlapping to make it appear that things fit comfortably (and believably) into one space

Pedagogy

- Look at the history of still life and how it has changed and adapted
- Teach technical vocabulary.
- While looking through the history consider what they teach us about the different eras they were drawn in.
- Show children a range of classic still life paintings. Children to look for examples of shading techniques and consider the techniques used. Commenting on the pictures (particular focus on the use of colour).
- Pupils to have one object in front of them. Use viewfinder to select part of an object. Use magnifying lens to notice details
- Explain that observation is one of the most important skills that is exercised in still life drawings.
- Teach pupils to start by drawing a contour line drawing to get a sense of proportion and then go back and add detail.
- Using a few objects model to the children how to create depth. Explicitly teaching them how to use overlapping, contrast and soft edges. Explain to the children these are known techniques for creating depth in still life drawings.
- Children to look at still life drawings and look for when these techniques have been used.
- Look at still life painting that have used a range of colour and discuss the impact of colour. Children to use draw a range of fruit using different colours. Model to the children how to shade with colour by reducing pressure. Recap previous shading techniques.
- Children to practice drawing with the correct proportions. Thinking about the size of each object in relation to each other.
- Introduce coloured pencils shading with colour and then reducing pressure
- Children and teacher to discuss what they would like to be in still life picture and why.
- Teacher to set up still life for children to draw.

Application of knowledge - Final piece

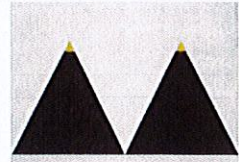
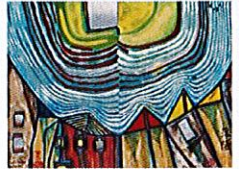
Children to draw their own still life drawing considering proportions.

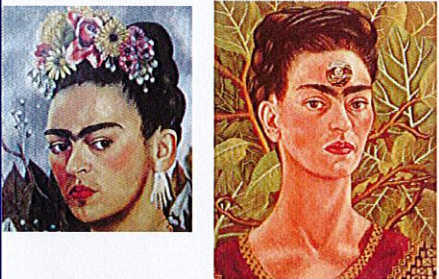
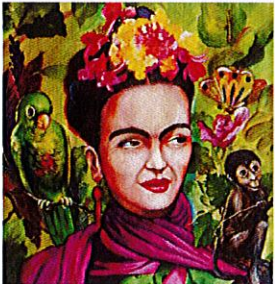
Techniques including overlapping, contrast, soft edges and knowledge of shading techniques should be used to create depth.

Children can select appropriate drawing mediums dependent on their own chosen styles. A range of coloured pencils should be used to add colour to the picture.

Children to talk about what they like/ dislike about their work

Children to identify techniques they have used to create depth and the impact the artwork has

Year 5 Autumn – Term 1 DRAWING Key aim: Build knowledge of how to represent real life in an abstract way.				
Key enquiry question: How can I create an abstract representation of a landscape I can see? Media and materials to be used: Pastels Formal element/s to be focused on: colour, line, shape, form, pattern		Vocabulary (this is key knowledge) – Pupils know that: • Harmony is an attractive combination of related things. In art terms, this could be using colours and shapes that work well together and produce an effect pleasing to the eye • Chroma the strength of a colour. Describes colour intensity or how pure it is. Pure colours at maximum chroma, have no white or black in them, making them bright colours. • Hue describes colour families, rather than specific shades – blue, not navy or baby blue. Use pure hues when you want a look that feels energetic, bold, and in your face.		
Theoretical knowledge: Wassily Kandinsky pioneered abstract painting in the early 20th century. He believed that geometric forms, lines, and colours could express the inner life of the artist Friedensreich Hundertwasser (1928 – 2000) Famous Austrian artist. Hundertwasser stated, “<i>In nature there are no straight lines drawn with a ruler.</i>” He used highly saturated colours regardless of subject matter. He often painted while "on the road", using a pocket watercolour box or powdered pigments. He also frequently employed egg tempera, adding metallic dust, cloth or paper fragments, soil, ground glass, or pottery, and finishing the piece with a thin glaze of oil Link – Piet Mondrian (yr 1 painting) Wassily Kandinsky (yr 2 painting)	Theoretical knowledge Wassily Kandinsky (1866-1944) Wassily Kandinsky is often regarded as the pioneer of European abstract art. Kandinsky claimed, wrongly as it <u>turns out</u>, that he produced the first abstract painting in 1911  Agnes Martin (1912–2004) best known as a painter of grids, where pencil lines and bands of colour fill square canvases and evoke a variety of emotional states.   Friedensreich Hundertwasser (1928 – 2000) Famous Austrian artist   A Brief History of Abstract Art with Turner, Mondrian and More Tate	Disciplinary knowledge Pupils know: Wassily Kandinsky was one of the first modern artist to paint purely abstract pictures containing no recognizable objects (1910–1911) Originating in Europe in the late 19th century, Abstract art fully emerged in the early 20th century. The Abstract art movement called for works which allowed for lucid analysis and meaning via lines, colours and shapes that had not been previously recognised in art. <i>Avant-garde French for “advanced guard,” In reference to art, the term means any artist, movement, or artwork that breaks with precedent and is regarded as innovative and boundaries-pushing.</i> Abstract art is a non-representational practice that departs from accurate representation of the visible world. It uses shape, form, colour, line, and sometimes texture and value, to create a composition that may have a degree of independence from visual references. It is characterized by a great awareness of shapes and colours, used at will to escape concrete reality It also proposes a new reality independent of nature and logic. It reflects the social and intellectual changes taking place in technology, science, and philosophy Children should understand that abstract art is more about shape, colour and expressing feelings than being a realistic depiction	Practical knowledge Pupils know that: • Abstract art - Abstract art is art that doesn’t use recognisable depictions of physical objects. Instead, it uses colours, lines, and shapes to express its message. Most abstract art has a message, a concept, a “something.” Even though the technique may seem simple and haphazard, it emerges from a place of deep thought and great meaning. • Feathering technique of applying pastels in a linear fashion. Lines that are created <u>may</u> follow the cross contours of the subject, adding to the illusion of form. Feathered lines <u>may</u> overlap, cross over each other, or be wide. <u>Generally</u>, the lines are short, method of applying pastels through layers. • Scumbling – Scumble effect is where small circular marks are layered on top of one another. Giving the impression that the colours have mixed, but up close you will be able to see the texture. Colours are mixed optically instead of physically. This is most often done to lighten an area of the drawing. • Blending - Blending occurs when pastels are applied in layers on a surface. Transitions between colours and values are smoothed by smearing or rubbing the pastel into the surface. The results are smooth gradations of value and colour on objects. Blending can be accomplished using a finger, blending stump, cotton swab, or a rolled up piece of paper. • Harmony is an attractive combination of related things. In art terms, this could be using colours and shapes that work well together and produce an effect pleasing to the eye • Chroma the strength of a colour. Describes colour intensity or how pure it is. Pure colours at maximum chroma, have no white or black in them, making them bright colours. • Hue describes colour families, rather than specific shades – blue, not navy or baby blue. Use pure hues when you want a look that feels energetic, bold, and in your face. Pupils know how to: • Use pastel techniques including feathering, scumbling and blending. • Produce work that is an emotional expression (It should be spontaneous, automatic, subconscious) • Convey messages and feelings through abstract art. • Create pictures that are harmonious. <u>Pedagogy</u> • Introduce technical vocabulary artists and images of work • Ensure children have an understanding of abstract art. Connect learning to year 1 and 2 painting units where they met Piet Mondrian and Wassily Kandinsky • Look at the use of shapes and colour • Children to experiment with the abstract style • Children to look at a range of abstract work and pick out features they like. • Introduce Friedensreich Hundertwasser look at the artistic style Show children a range of landscapes. What can be picked out from these pictures? Comment on the style of the work. What messages are being conveyed? <i>The purpose of abstract art is to show the artists inner thoughts conveying a message.</i> • Use work of FH to discuss chroma, hue and harmony • Introduce pastels to children and teach the techniques of feathering, scumbling and blending • Children to be given opportunities to practice these techniques • Looking at using bright colours while creating harmony • Children to create final piece	Application of knowledge - Final piece Children to draw their own landscape picture in style of Friedensreich Hundertwasser Children should think about the colours they choose ensuring harmony between colours. Children should use known pastel techniques such as feathering, scumbling and blending Children to talk about what they like/ dislike about their work Children to identify techniques they have used to create depth and the impact the artwork has

Year 6 Autumn – Term 1DRAWING AND PAINTINGKey aim: To apply knowledge of learnt techniques to create a self-portrait that reflects my personality.				
Key enquiry question: How can I create a self-portrait that reflects my personality? Media and materials to be used: pencils, colouring pencils, pastels Formal element/s to be focused on: line, tone, shape, colour, form, pattern, texture		Vocabulary (this is key knowledge) – Pupils know that: • Symbolism is when symbols are used in works of art to represent ideas. • Axis line – a reference line used to measure distance or plot points • Portraiture A portrait is a picture, painting or photograph of a person. Portraiture is the art of making portraits.		
Theoretical knowledge: Chris Riddell (1962) is a South African-born English illustrator and occasional writer of children's books . Seen as one of the top contemporary illustrators or cartoonist. Also draws political cartoons for the Observer Frida Kahlo 1907 – 1954. Naive folk art style Painted numerous self-portraits with varying hairstyles, clothing, and iconography, always showing herself with an impassive, steadfast gaze, for which she became famous. self-portraits that deal with such themes as identity, the human body, and death Her paintings often had strong autobiographical elements and mixed realism with fantasy.	Theoretical knowledge Chris Riddell (1962)  Frida Kahlo (1907 – 1954)   Freida Kahlo A good portrait is not just a visual representation of a person; it will also reveal something about the essence of the person.	Disciplinary knowledge Pupils know: • Chris Riddell is a contemporary illustrator of children’s books. • Uses cartoons to make political statements (link to Banksy) • Chris write and illustrated his own books. He loved the idea of making drawings to accompany the words. • He is known for boisterous, characterful and humorous style communicating with and convincingly addressing his audience • Black and white illustrations aimed at older children as he was frustrated with the lack of illustrations in books for older children. Chris-Riddell-HCA-dossier1.pdf (ibby.org.uk) Frieda Kahlo • Inspired by the Mexico’s popular culture, she employed a naïve folk art style to explore questions of identity, post colonialism, gender, class, and race in Mexican society. • Naïve art is usually defined as visual art that is created by a person who lacks the formal education and training that a professional artist undergoes • Frieda Kahlo taught herself how to paint after a serious bus accident • Researched the old masters with a keen interest in the renaissance period. • Although paintings fairly abstract the soft modelling of her face shows an interest in realism. • Identified by some as a surrealist. Surrealist artists who have used automatic drawing or writing to unlock ideas and images from their unconscious minds The unseen masterpieces of Frida Kahlo - BBC Culture	Practical knowledge Pupils know that: • Symbolism is when symbols are used in works of art to represent ideas. • Axis line – a reference line used to measure distance or plot points • Scale the size of something in comparison to something else • Surreal images are ones that appear strange. They may have a dreamlike quality about them and may combine objects and people in an unusual way. • Basic facial proportions although every face is different, certain approximate facial proportions do exist. We can use these approximations to ensure that the features of the face are placed in the right locations and that the size of each of the features are natural. • We have to observe the face when drawing a portrait. Using axis lines helps know the general locations of the eyes, nose, and mouth. Pupils know how to: • Use knowledge of basic facial proportions and axis lines to draw a self-portrait. • Use understanding of scale to achieve desired impact • Use symbolism and/or surreal imagery to convey a message to the viewer. • Select the appropriate drawing medium depending on the image they want to create giving reasons for their choses. Pedagogy • Introduce Chris Riddell look at a range of pictures • Compare work as a children’s illustrator to a political cartoonist • Look at the detail in his black and white drawings and how these are aimed at older children • Discuss how he became a children’s author/illustrator as he liked to create Images to accompany words. • Children to stick in pictures of some of Chris Riddell’s work picking out elements that they like. • Introduce work of Frida Kahlo • Look at a range of self-portraits and comment on the styles used • Teach children how to use axis lines to draw a face to scale. • Children to practise this technique • Look at the symbolism around the self-portraits discuss the message that they feel is being conveyed • Children experiment with imagery they would like to use in their own self portraits • Children may want to experiment with different mediums when drawing portraits • Children to draw final piece	Application of knowledge - Final piece Children to create their own self portrait in the style of Freida Kahlo using symbolism in the background to express their personality. Children to use their understanding of basic facial proportions to draw a self-portrait. Children to use their sketchbooks to reflect back on work so far using this to choose the medium to draw in and the techniques they will incorporate e.g. stippling from year 3. Children to talk about what they like/ dislike about their work Children to identify techniques they have used to create depth and the impact the artwork has