

**Pioneer Federation**  
**Medium term plan**  
**Cycle 2, Term 2**  
**Art**



<b>Subject:</b> Art			
<b>Key Concept/ Theme:</b> Tremendous Tudors. Why do we remember the Tudors? Creating Light and Shade- Tudor Portraits.			
<b>Prior Learning links:</b> year 3/4 cycle 1 term 4 and 5 Amazonian painting, Greek art (observing, recording ideas, exploring tools and techniques, mark making, discussing likes and dislikes related to artwork)			
<b>Vocabulary:</b> Tone, proportions, technique, complimentary colours, shades, evaluate			
<b>School specific areas to cover (Add in any local areas of study, trips and people)</b>			
<b>Richard Heys (Local artist in Forest Row) <a href="https://richardianheys.co.uk/">https://richardianheys.co.uk/</a></b>			
<b>CP</b>	<b>EH</b>	<b>SMV</b>	<b>PM</b>
<p><b>Resources needed for unit:</b></p> <p>Session 1: Sketchbooks, a range of pencils, items to create a still life with plastic/real fruit/ 3-D shapes, Tone gradient sheet.</p> <p>Session 2: Sketchbooks, a range of pencils, small mirrors (or photos of themselves), Hans Holbein’s portraits of Anne Boleyn, charcoal.</p> <p>Session 3: Sketchbooks, A3 paper, poster paints/ watercolours, brushes.</p> <p>Session 4: Sketchbooks, A3 paper, poster paints/ watercolours, brushes, pencils, chalk/oil pastels.</p> <p>Session 5: White paper ( to make a ruff), paper clips, poster paints/ watercolours, pencils, chalk/oil pastels, photocopy of self portrait for those less confident.</p> <p>Session 6: Evaluation sticker and copy of their self-portrait in their sketchbook.</p> <p><b>Prior learning reconnection:</b> KS1 Cycle 1, Term 1 Illustrations, KS1 Cycle 1, Term 6 Portraits of Kings and Queens</p> <p><b>Future learning links:</b> KS2, Cycle 2, Term 5 Landscapes: How do rivers change the land?</p> <p><b>SEN support:</b> Photos of the children, pre drawn outlines of faces, photocopy of previous self-portrait for session 5,different types of pencils- triangle grip/ chunky. Different types of paintbrushes- short/long/thick/thin. Opportunity to sketch/paint of a slope if needed. Choice to stand rather than be seated. Give examples of different works of art made by children of the same age to provide inspiration. Teacher to demonstrate and model a work in progress.</p>			
<p>Ensure the <i>What I know already</i> section on the cover sheet is completed at the start of the lesson.</p> <p><b>COMPLETE FRONT COVER SHEET- What do the children remember from previous years? Hint back to...</b>KS1 Cycle 1, Term 1 Illustrations, KS1 Cycle 1, Term 6 Portraits of Kings and Queens</p>			

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Prior to starting the unit, ask children to paint a self-portrait in their sketchbooks. Then, at the end of the term and after teaching the art skills from this unit, children will paint a self-portrait, linked to Tudors with a reference to an artist (end goal). The purpose is that the progression of skills can be clearly seen not only within the sketchbook work, but between the first task and the end goal task. (This will be instead of an end of term quiz).

**Deeper learning question:** How do artists create 3-D effects? **How do artists bring their work to life?**

**Reconnection:** To revisit tone ( light and dark), shading, still life

**Vocabulary:** tone

**LO:** Let's learn how to create light and dark tones, using pencils.

*Teacher modelling of techniques in every lesson is essential to reinforce the purpose and use of sketchbooks. (a teacher sketchbook is recommended)*

Explain the end goal of this unit of work to class. Everything they learn in the lessons will support them in demonstrating the skills needed to complete the end goal.

At this stage show examples of high quality sketchbooks and discuss their purpose for artists/designers so children know what the expectation is. Every sketchbook should be different and individual to the child and used as a journal to record ideas. The teacher should also have a sketchbook in every lesson to model how it might be used at each stage of the lesson. Teacher modelling is essential to reinforce the purpose and use of sketchbooks. Remind children that all sketchbooks should and will look different.

Explain that children are using pencils in different ways when shading to create tones.

First, the children are to create a tone gradient in their books. Use sheet for children who need support. They can then stick this into their sketchbooks.

Then, model some of the shading techniques. Allow the children to practice some of these in their books. The children can label each shading technique in their sketchbooks, using the resource sheet provided as a reference. They could write notes to reflect on questions i.e. Which effect do you like? When might this technique work better than another?

Finally, once the children have experimented in their sketchbooks with the different shading techniques- including using a pencil on its side (over-hand grip)

The children can then draw a still life, which could be an arrangement of objects in the centre of each table or pieces of fruit/3-D shapes per group of pupils. The children should incorporate all of what they have learnt e.g. the amount of pressure applied when drawing to achieve either darker or lighter tones, smudging with their fingers, use of an eraser to remove darkness and add highlights, cross hatching, shading, use of white chalk for highlights.

They can reflect on the range of techniques and comment on these in their sketch book.

On the cover page, focus on the vocabulary: tone. They should write in the definition of tone

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**Deeper learning question:** Are correct proportions always important?

**Reconnection:** Let's use my sketching skills from last session. You could do a quick drawing activity where they have 30seconds/1minute/5minutes to draw the same item applying techniques learned from last lesson.

**LO:** Let's learn how to draw a self-portrait.

**Vocabulary:** proportions

Teacher modelling of the following is essential to reinforce the purpose and use of sketchbooks. Remind children that all sketchbooks should and will look different.

Explain that they will explore how to draw proportions of the face in preparation for the end goal.

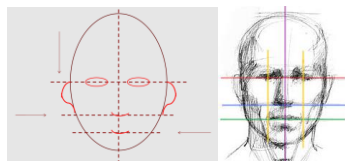
Share one of the famous portraits by the artist Hans Holbein who was alive in Tudor times and met Anne Boleyn, one of Henry the VIII's wives.

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Show the children where different features are distributed on a human face. The eyes are always an eye width apart. The ears and eyes are in line with one another. The forehead is high up. Some artists started drawing the face starting with the face shape (discuss different types of face shapes) OR an artist can start with a feature the eyes etc. Some artists use a pencil to help measure the features (closing an eye and measuring with a thumb). When the features are mapped out, think about the light and dark areas of the face i.e. where the light hits the face. You might ask them to draw a sketch on black paper using white chalk to help them highlight where the lightest parts of the face are according to where the light hits it. Or they could draw their face in pencil then highlight dark and light areas with charcoal and white chalk. Later, encourage them also to consider the different textures on skin/hair and explore this using pencil, chalk or charcoal linking back to techniques from last lesson. (Take care with the nose- shading the nostrils; try to avoid drawing teeth unless observed carefully. Avoid freckles, as they will look like spots.) Children to sketch their self-portraits- drawing what they can see. Provide the children with a choice of Hans Holbein's pencil drawings ask the children to stick the picture in the corner of a page in their sketchbooks. The children should *then* create a sketch of it, using all they have learnt so far to help them- developing their shading/tone skills.

As they explore proportions they could make notes about what they discover in sketchbooks. (If scribing, do so on a post it note to stick in sketchbook). E.g. What worked well? What would you focus on improving next time? What effect did using \_\_\_ have on the drawing? Are correct proportions important?

At the end of the lesson, encourage children to look at each others' work quietly (modelling an art gallery environment) and talk about what has gone well/could be better and **why** linked to the LO. (You might give every child a person's work to focus on and to comment on to ensure that the same child isn't being picked on each time). Encourage kind, helpful and specific comments. Reinforce that there is no right and wrong and that we are all learning and practising different techniques to help us to achieve the end goal.



(for reference when teaching proportions)

On the cover page, focus on the vocabulary: proportions. They should write in the definition.

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**Deeper learning question:** How did Royalty show wealth with no words or labels?

**Reconnection:** Review the previous session and discuss skills that have been developed- Hans Holbein's style.

**Vocabulary:** technique

LO: Let's learn to draw my own self-portrait in Tudor clothing (onto a A3 piece of paper).

Now that the children have experimented with pencil techniques and have created a first draft, they should be ready to attempt a self-portrait- looking in a mirror or a photo. Explain that later they will be creating a regal version, complete with a 3D neck ruff, which is in keeping with the Tudor period. It is important the children focus solely on the face and that they are of a similar size, talk about trying to place the face shape in the centre of the paper but leaving room for the ruff (neck and shoulders). This is to ensure the other elements of the picture fit together later.

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	<p>Model how to make the ruff one to one or in a smaller group. Share how the clothes of Kings and Queens were detailed and richly patterned. Show examples. Children to draw the neck and shoulders.</p> <p>Looking at Tudor portraits- often rich and important people had items around them to show how intellectual/rich they were. What colours have been used? What could be in the background? The children to try on imitate these- in their sketchbooks</p> <p>Encourage children to think about different tools and effects that might be used/created when painting. Explain that the options of tools for painting and applying paint are endless. Including brushes of various shapes and sizes, finger, different size/shapes of sticks and sponges. Then introduce paint such as poster paint and watercolour and their affects. You might explore creating washes with watercolour and explore the 'wet on wet' affect. (Depending on paint used and amount of water, painting on heavier/watercolour paper then gluing into sketchbooks might be more appropriate.)</p> <p>Children to paint, using poster paint/ watercolours for the background on the A3 sketch of their faces, using their sketchbook design. <a href="https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4">https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4</a> (video for teacher reference).</p> <p>At the end of the lesson, encourage children to look at each others' work quietly (modelling an art gallery environment) and talk about what has gone well/could be better and <b>why</b> linked to the LO. (You might give every child a person's work to focus and to comment on to ensure that the same child isn't being picked on each time). Encourage positive comments. Reinforce that there is no right and wrong and that we are all learning and practising different techniques to help us to achieve the end goal. What do they think was successful? What techniques have they noticed each other using? Which tool/technique did you like? Why? When might you use this technique/tool in your portrait? What is the best tool to use when painting?</p> <p>On the cover page, focus on the vocabulary: technique. They should write in the definition.</p>
4	<p><b>Deeper learning question:</b> How has colour and texture been used in the Tudor self-portraits?</p> <p><b>Reconnection:</b> Tones and shades. Primary and Secondary colours.</p> <p><b>LO:</b> Let's learn to use complementary colours effectively and create different tones.</p> <p><b>Vocabulary:</b> complimentary colours</p> <p>Check to see children's understanding of primary and secondary colours. Explain that colour theory is a way of organising colours and considering how they work together. Knowing about colours and their relationships to one another can help artists create balance, chaos, contrast and even evoke certain emotions.</p> <p>Complementary colours are opposite each other on the colour wheel. They contrast with each other and they are used to create an impact. Using a colour wheel (in sketchbooks) explore the concept of complimentary colours using any medium they want e.g. colouring pencils, chalk/oil pastels, watercolours.</p> <p>Can you find three possible complementary colour combinations?</p> <p>Discuss how the complementary colours have been used in the scenes and what effect this has. e.g. Colours can evoke feelings and reactions. Artists might choose to use a particular colour, or combination of colours, because they want people to experience an emotion when viewing their work.</p>

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	<p>Refer back to colour as tone. Check the children know the difference between tone, tint and shade. They can then produce a tonal chart using a primary colour. Poster paints will be best for this task. As they explore colour they should make notes about what they discover in sketchbooks. (If scribing, do so on a post it note to stick in sketchbook). E.g. What colours suit moods? What emotions do you associate with these colours? Why might the artist have used this colour? How has colour been used can they spot different tones? How are complementary colours used by artists? Some GD may wish to add a shade and tint chart.</p> <p>Look at examples of art where colour reflects emotion (artist examples: <b>Mark Rothko, Matisse</b>). Opportunity for contact with local Forest Row artist <b>Richard Heys</b> (Richardheys.co.uk). What effects/colours have been used and why? What do you like about the technique that has been used and why? Why might the artist have used those colours? How do the colours make you feel? Children could glue in an example of an artist's work and apply techniques/tools to recreate a part of it. Explore warm and cold colours and how they might be used when painting. Explain that red, yellow and orange are closely associated with items that are warm. Green, blue and purple are connected to cool items.</p> <p>On the cover page, focus on the vocabulary: complimentary colours. They should write in the definition.</p>
5	<p><b>Deeper learning question:</b> How can colours be hot/cold/warm/cool? <b>Reconnection:</b> Tones and shades. <b>LO:</b> Let's learn to colour mix to create tones and shades. <b>Vocabulary:</b> shades <b>Activity:</b> Following on from the previous lesson on colour theory can the children put what they have learnt about tone, warm and cool colours and complementary colours into practice by completing their Tudor self-portrait in colour.</p> <p>Try to avoid giving the children pre mixed browns and greens. They will need to practise finding a skin colour- often children mix too much red into the white first, and a small amount of yellow helps to make it slightly more realistic. Demonstrate how you only add small amounts of the darker paint to the white- it is easier to add to the lighter paint, slowly. This prevents wasted paint being poured. The children can refer back to their original picture or start afresh. They will need to at least have drawn the face in pencil first before starting to paint. The less confident children could have a photocopy of their original black and white portrait to paint over. Watercolour paint/pencils would be best for this exercise as they have more delicate effects and are easier to correct. Demonstrate how to use the watercolours first, in case the children have not used them before. The children could start with a simple colour wash. Gradually building darker areas using more paint. Blotting with paper towel will stop areas becoming too water logged and will enable the children to plot out their picture more quickly. Also, not to keep rubbing with the brush as the paper will start to shed. Finally the portrait will only be complete with the paper ruff. It is a simple fan folded in half. Which can then be clipped together using a paperclip to create the 3D element. Lastly, attach the ruff with glue underneath the chin of the self-portraits. The children can use some of their sketching techniques to add finer details to their finished paintings ( when dry). ADDED EXTRA IDEAS- For extra sparkle the children could glue on sequins/beads/ small pieces of shiny paper etc if required. Also there is an opportunity to add an ornate frame ( pre-cut a rectangular frame) glue on pasta swirls/cardboard shapes/string and it could be sprayed gold ( by an adult) and glued on afterwards.</p>

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	<p>On the cover page, focus on the vocabulary: shades. They should write in the definition.</p>
6	<p><b>End of unit assessment:</b> Instead of a quiz, teachers should compare the final portrait with the first portrait in the sketchbooks.</p> <p><b>Vocabulary:</b> evaluate</p> <p>Copy the children's self-portrait into their sketchbook. Children to write in their sketchbooks what techniques they have learned and how they have developed their self-portrait. Using the definitions that you have written on the cover sheet, what have you learned in this unit? What was difficult and what was effective?</p> <p>On the cover page, focus on the vocabulary: evaluate. They should write in the definition.</p>
<p>End points:</p> <p>To develop a sketchbook as working journal that is individual to each child. The sketchbook explores their thought processes and choices, with examples and notes, including the process of exploring techniques and skills needed to paint a portrait (complimentary colours, tone, proportions)</p> <p>To develop a study of the proportions of the face followed by a pencil drawing of a portrait.</p> <p>The children will have produced a carefully considered A3 self-portrait, linked to Tudors with a reference to an artist. They will have had the opportunity to create a self- portrait choosing taught skills and techniques.</p>	