

**Pioneer Federation**  
**Medium term plan**  
**UKS2 Cycle 1, Term 2**  
**Art**



<b>Subject:</b> Art (pencil drawings and landscape)			
<b>Key Concept/ Theme:</b> Survival of the Fittest			
<b>Prior Learning links:</b> C2 LKS2 T2 Why do we remember the Tudors? (Portraits/tone/line/creating light and shade) C2 LKS2 T5 How do rivers shape the land? (landscapes/marbling) C2 UKS2 Who benefits from conservation? (portraits/composition/proportion/colour mixing)			
<b>Vocabulary:</b>  <i>Core vocabulary:</i> line, tone, shading, single focal point, perspective, landscape, composition, proportion, three dimensional (3D), evaluate <i>Aspirational vocabulary:</i> unity, balance, contrast, vanishing point, foreground, background			
<b>School specific areas to cover (Add in any local areas of study, trips and people)</b>			
<b>CP</b>	<b>EH</b>	<b>SMV</b>	<b>PM</b>
<b>Resources needed for unit:</b> Lesson 1: photos of local landscapes Lesson 2: images with vanishing point s and power point explain perspective in detail (see folder), charcoal, chalk, pencil Lesson 3:Optional visit to local area/ photos of local area, charcoal, chalk, pencil Lesson 4: charcoal, chalk, pencil <b>SEN support:</b> scribing on post it notes, vary size of chalks/pencils/illustrations, provide easel, choice to stand rather than be seated, teacher modelling, provide examples for inspiration, limiting choice, use of communicate in print/colourful semantics, use of teacher sketchbooks to explicitly model <b>Future learning links:</b> Art: Egyptian Art – comparison of artists T3 C1, Art: Victorian Artists t4 C1			
<b>Substantive knowledge: David Hockney, Andy Goldsworthy, Edvard Munch, composition, perspective, proportion</b>			

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1.

**Deeper learning question:** What are the key elements of a landscape?

**Prior learning reconnection** (year group, cycle & term): C2 LKS2 T5 How do rivers shape the land? (landscapes/marbling) C2 UKS2 Who benefits from conservation? (portraits/composition/proportion/colour mixing)

Let's learn to explore the work of landscape artists.

**Vocabulary:**

*Core vocabulary:* line, tone, composition, landscape, focal point

*Aspirational vocabulary:* unity, balance, movement, contrast

**Start of unit assessment task:**

Prior to starting the lesson, ask children to use the photos of their local area and ask them to draw it using chalk, charcoal or pencil their sketchbooks. Then, at the end of the term and after teaching the art skills this term, children to repeat the task through the completion of the end task. The purpose is that the progression of skills can be clearly seen not only within the sketchbook, but between the first task and end goal task. (This will be instead of an end of term quiz).

Look at the cover sheet together and discuss the end goal (to create an observational drawing of their local landscape using charcoal, chalk or pencil) They write in the 'What do I know already?' section about drawing.

**Activity:**

Start by exploring examples of landscape art and discuss the features, skills and techniques they notice. How have they used line, tone, colour? Also draw attention and discuss: How does the work make you feel? What makes you feel this way? You might use the following artists' work as a basis for discussion:

[David Hockney](#) - British figurative and landscape paintings.

(look under the drawing gallery for landscapes <https://www.hockney.com/works/drawings/2010s> ) e.g.



[Andy Goldsworthy](#) - land artist and environmental installations. (although we aren't creating art like this in the end, you could show them examples of his work as a contrast and introduce them to other ways of creating landscape art. It will also support the composition activity later in the lesson).

Edvard Munch <https://www.metmuseum.org/art/collection/search/483334>

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Winter landscape



Edward Munch: Måneskin på stranden/ Moonlight on the Beach (1892)

After discussing the line and tone of the works, discuss the meaning of composition: ‘Composition is the arrangement of elements within a work of art’

<https://www.tate.org.uk/art/art-terms/c/composition>

The successful composition of any piece of art needs to draw the viewer’s attention across, or around, the whole artwork before getting it to rest on a key focal point.

Whilst not definitive, there are some commonly accepted elements of composition which you could share and promote in your composition art lessons:

<https://www.twinkl.co.uk/teaching-wiki/composition-art-lesson#:~:text=Composition%20in%20art%20is%20a,been%20put%20together%20or%20arranged.>

- single focal point: What’s the most important thing in the artwork? Where is the viewer’s eye drawn to? Is there a focal point?
- Movement: From flowing water, to people moving along a street, does the arrangement create a sense of motion?
- Unity: Can they make all the elements in the composition feel like they belong together? Does anything look out of place?
- Balance: Is the composition symmetrical or asymmetrical? Symmetry can create calm and balance, whereas asymmetry communicated the opposite.
- Proportion: Is there a sense of depth and perspective in the composition? Is there a background and foreground?
- Contrast: Are there stark contrasts between dark and light colours? Or is there a more even balance in light?
- Pattern: From a still life painting to a piece of more abstract art, most piece will have a basic structure of lines and shapes. Have the children created a pattern in their own compositions?

Use the elements of composition as noted above to discuss the artwork/drawings by Hockney as they appear, (perspective and proportion will be covered in future lessons). This could be noted in their sketchbooks next to an image of a landscape piece of art by Hockney

To help children learn about composition, they could explore the concept by moving and arranging physical objects within a limited space, i.e A3/A4 sized paper or area. These could be in the style of Goldsworthy where they use natural materials to do this. Take photos of their work and they can reflect on their experience of composition in their sketchbooks.

Use lots of discussion about each others’ works with the opportunity to reflect on the elements of composition. These comments could be noted on post its and stuck in peers’ sketchbooks.

2. **Deeper learning question:** How important is perspective? (compare with cubism which broke the rules of perspective i.e. in the 1800s the Impressionists started to shake up the traditional painting rules. They didn’t ignore perspective completely, but they were interested in capturing the effects of light. Their quick brushstrokes and unmixed colour gave the impression of a fleeting moment i.e Boulevard Montmartre below )

**Reconnection from previous learning:** what is composition? What are the things to think about? Why is it important?

*Let’s learn about perspective.*

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*Core vocabulary:* perspective, proportion, three dimensional (3D), single focal point

*Aspirational vocabulary:* vanishing point, foreground, background

**Activity:**

Recap proportion if needed. Introduce perspective: Since the 1400s painters had used a technique called perspective to create the illusion of space on a flat surface i.e. make something look three dimensional. They realised that things in the distance (background) looked smaller paler and less detailed than anything close up (foreground). They identified a point on the horizon called the vanishing point that everything moves towards. This helped them to create an accurate sense of depth. You can see this in the painting by Canaletto:



(The Grand Canal with S. Simeone Piccolo, Giovanni Antonio Canal, Canaletto c.1740)

AND



(Boulevard Montmartre, spring Rain, Camille Pissaro, 1897)

So the purpose of perspective is to make a drawing look more three dimensional and to add depth. The horizon line represents where the sky meets the land or sea in a picture.

This line is important to remember as the vanishing point will often sit on the horizon line. Typically it is in line with the viewers eye level. Use the power point in the resources folder to show perspective visually. Then use the photos in the pack (and/or some of your own (that have an obvious vanishing points) local landscapes) so children can practice drawing using perspective. As you model drawing using perspective, discuss the importance of proportion i.e. the relationship between the different elements in their drawing as well as your use of line. Children should choose whether to use charcoal or pencil and should not be restricted to only drawing one. They should be free to explore perspective in their own way within their sketchbooks.

As they work in sketchbooks, encourage children to reflect/evaluate and answer questions by labelling/writing comments (if scribing do so on a post it note as not to interfere with pupil's work.

3 and 4 **Deeper learning question:** Is the focal point of the landscape always in the middle of the workspace?

**Reconnection from previous learning:** what is perspective?

*Let's learn to plan a landscape drawing using composition and perspective*

**Vocabulary:**

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	<p><i>Core vocabulary:</i> line, tone, shading, perspective, composition, proportion</p> <p><i>Aspirational vocabulary:</i> unity, balance, movement, contrast, vanishing point, foreground, background</p> <p><b>Activity:</b></p> <p>In this lesson, the children will be planning/mapping out in their sketchbooks their observational drawing of their local landscape before drawing it. To do this you could either take them out to take photos of the section of landscape that they would like to draw then print them of so they can draw them in class. Alternatively, you could spend time in the local area planning and then drawing the landscape they can see in front of them. They would need to use viewfinders for this or else they might get overwhelmed with the area they need to draw.</p> <p>Whichever format is chosen, encourage them to firstly focus on the elements of composition in lesson 1. They could do this by sketching simple shapes to represent the main features of their landscape. And then focus in on the elements of perspective from lesson 2 to support with the composition and the use of vanishing point. When they have mapped out their drawing (using as many sketches as they need to create), they should then focus on line and tone. They should look at what they are drawing and add the darkest areas first and then move up to the lightest to show their use of tone and shading. They might use a variety of line for this. ( They can use chalk, charcoal or pencil for this task)</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.</p>
5	<p><b>Deeper learning question:</b> Which skill is more important when drawing a landscape?</p> <p><b>Reconnection from previous learning:</b> They should look together at their landscapes from the last lesson and reflect on them thinking about perspective, composition and tone.</p> <p><i>Let's learn to evaluate our work.</i></p> <p><b>Vocabulary:</b></p> <p><i>Core vocabulary:</i> line, tone, shading, single focal point, perspective, landscape, composition, proportion, three dimensional (3D), evaluate</p> <p><i>Aspirational vocabulary:</i> unity, balance, movement, contrast, vanishing point, foreground, background</p> <p><b>Activity:</b></p> <p>In this lesson, children should evaluate their work against the learning throughout the unit. They should evaluate how they have considered the composition and perspective in their work. They could compare their work with examples of work from famous artists as well as the work of their peers. This should be recorded in their sketchbooks.</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.</p>

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6	<p><b>End of unit assessment:</b> Instead of a quiz, teachers should compare the initial assessment task with the final task as well as the journey of skills developed throughout the sketchbook.</p> <p>In sketchbooks, glue in a copy of their work, then children to reflect on their first and final piece of work. What was difficult? What have you learned to do that you couldn't do? What new things have you learned?</p>
<p><b><u>End points:</u></b></p> <p>To gain a better understanding of composition, proportion and perspective when drawing</p> <p>To gain an awareness of artist using these skills in their work.</p> <p>To apply taught skills to create an observational drawing of their local landscape using charcoal, chalk or pencil</p>	