

Pioneer Federation
Medium term plan
UKS2 Cycle 1, Term 5
Art



Subject: Art			
Key Concept/ Theme: The Victorians, Golden age or dark age?			
Prior Learning links: Cycle 1- T2 What do we need to survive? Cycle 1- T3 Can we prove that ancient civilisations were real? (ancient Egypt)			
Core Vocabulary: tone, shade, perspective, vanishing point, horizon line, contrasting colours Aspirational vocabulary: depth, overlays, stippling			
School specific areas to cover (Add in any local areas of study, trips and people)			
CP	EH	SMV	PM
Local study of a famous person: Picasso visiting and visit to Farley Farm.	Local study of a famous person: The Armitage's	Local study of a famous person: AA Milne	Local study: Michealeam priory
1.	Prior learning reconnection (year group, cycle & term): Line, tone and shading (pencil drawing) Cycle 1- T3 Can we prove that ancient civilisations were real? Cycle 1- T2 What do we need to survive? End point of unit: To design a Victorian inspired pattern. To know Victorian patterns that could be recreated. To know about the life and work of William Morris . To know which colours will mix effectively to create a desired effect or shade. To know what perspective means when discussing art and use layers and overlays to create new colours/textures. Start of unit assessment task: Prior to starting the lesson, ask children to draw/paint in any media, a pattern that they might associate with Victorians based on their knowledge today. This should go in their sketchbooks (add a sticker that clearly states that this is an assessment task). 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 progression of skills will be clearly seen not only within the sketchbook work, but between the first task and end goal task. (This will be instead of an end of term quiz).		

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LO: We are learning to describe the work and ideas of Victorian artists, architects and designers.

Activity ideas to achieve the LO:

Provide children with a range of examples of artists and their work from the Victorian era, including William Morris (designer). Others might be: Julia Margaret Cameron (photographer), Philip Webb (architect), Charles Rennie Mackintosh (designer) and William Turner (painter). Children can stick in examples into sketchbooks and note what they notice about the colours, patterns, lines, themes, media used before any discussion has happened.

Share background information about Victorian society at the time e.g.

- Artists showed an interest in nature and natural details.
- The Industrial Revolution made many hate factory made. Many had a revived interest in hand made.
- The Victoria and Albert museum came about due to Prince Albert who wanted a museum where designers could study the best the country had to offer to improve their work. (Julia Margaret Cameron, a Victorian photographer exhibited here in 1868)
- Visiting exhibitions and purchasing art was a popular activity during the Victorian era, and many artists were able to make a living from their work - and many became rich and famous! The industrial wealth of cities like Liverpool, Manchester, Sheffield and Birmingham provided them with large collections available to be viewed by the public which remain in those galleries today.
- Victorian artists also depicted social problems to raise awareness of the different ways people lived and made a living. Artists like Luke Fildes and George Frederic Watts, among many others, showed the struggles, and sometimes the tragic ends, of the Victorian poor.
- Subjects: Nature, details of natures, realism, social and urban life, depictions of scenes in poems and plays.
- Materials: much of what you will find will be paintings using oils, watercolours were also very popular and the Victorians left behind many works and studies on paper using pastels and pencil. The more innovative materials were being used in photography, where different chemicals and substances were experimented with to produce different effects when developing the glass plates or printing the photographs.
- The Victorians were not only known for their romantic painting, but their crafts, sculptures, literature and photography also had an influence.
- In Victorian art, they often sculpted important people and royalty, too, such as the famous Victoria memorial. Victorians used photography as an art from which mostly captured that of relationships.

Discuss the artists that they have studied, in more depth:

M. W. Turner is famous for painting landscapes which used light in pioneering ways. In some of his paintings he depicts the violence and force of nature, and this is a good example of Romanticism. He would buy back some of his own paintings when they came up at auction. He was working during a period of

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	<p>transition into the heart of the Victorian era, and the sense of the end of an age is something his captured in one of his best-known paintings, <i>The Fighting Temeraire</i>.</p> <p>Julia Margaret Cameron, (an early photographic artist. She photographed scenes from literature, and famous figures of the day. She used pioneering techniques to print her photographs, like using albumen (egg whites)).</p> <p>William Morris: his focus was making things which showed their natural materials and handmade construction as part of their designs. They were often inspired by medieval styles and shapes. His tile and wallpaper designs used the details of nature - plants, flowers and birds to name a few - to create rich repeating patterns. https://www.youtube.com/watch?v=guhnejd-h14 video shows how he created his repeating patterns. https://www.bbc.co.uk/bitesize/articles/zc9pvj6#z7mr8p3</p> <p>Philip Webb: https://www.tate.org.uk/art/artists/philip-webb-589</p> <p>Rene Mackintosh (art nouveau designer which came towards the end of the Victorian era)</p> <p>They can then choose the ones(at least 2) that they have been most inspired by and have a go at copying their art in their sketchbooks. They should apply their prior knowledge of line, tone and shading when copying the work. (adaption: give them half of a piece of art and they copy the rest, or use a grid to support the copying of work)</p> <p>Can they compare the art? What are the common themes? Can they comment on how the art was made/materials? What was the purpose of the art? Was there a message? Can they explain and justify preferences towards different styles and artists?</p> <p>Heavier focus could be on W.Morris as they will be using his art as the main inspiration for their pattern designs. They might choose to compare Morris and another artist.</p>
2.	<p>Prior learning reconnection: Recap Victorian artists and the type of art that was produced. What were the themes? What was the style?</p> <p>LO: We are learning to use perspective to draw 3D objects on a 2D surface</p> <p><i>Activity ideas to achieve the LO:</i></p>

Pioneer Federation
Medium term plan
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	<p>Choose some examples of WM patterns where perspective is visible i.e. an image that looks 3D on a 2D surface by using lines and sizing to create a sense of depth, height and width as well as a sense of the position of objects to each other. To draw art that looks three-dimensional, they need to have an understanding of perspective.</p> <p>Look at perspective in isolation to ensure understanding from previous learning. A one-point perspective drawing means that the lines of perspective will eventually meet at one point. This point is called the vanishing point. The horizon line represents where the sky meets the land or sea in a picture. The vanishing point will often sit on the horizon line. Typically it is in line with the viewers eye level.</p> <p>Scaffold by drawing in the vanishing point and the horizon line. Grids might also be used to support. Or they could get a feel for perspective by tracing over a photo.</p> <p>Children to explore perspective by drawing examples in books. Initial examples do not need to be linked to WM's patterns, but later they could stick in an example of a WM 3D pattern and copy it with a focus on perspective.</p> <p>Encourage children to stop midway and look at others work. They could share what has gone well, reflect and edit their own work.</p>
3	<p>Reconnection: What is perspective? What is the purpose of perspective? How effective is it? How difficult is it?</p> <p>LO: We are learning to mix paint for effect</p> <p>Study examples of WM prints and chn to make note of comments in sketchbooks about what they notice in terms of colour. What colours are used? Why are they used? Why has he chosen those colours? How do the colours compare across his work?</p> <p>Return together and discuss what we have found out.</p> <p>Use a colour wheel to help us understand his choice of colour. Has he used complimentary colours? i.e he uses blue tones and orange tines which are contrasting on the wheel. What effect do these complimentary colours have? Has he chosen a limited number of colours for each print? Draw attention to how he uses darker tones of one colour to colour a whole pattern.</p> <p>(Explain that Victorians loved dramatic contrasts but paints in the earlier Victorian era, which were more cheaply made, were made of iron. Red earthy oxides influenced a lot of the colourings, as well as gloomy greens and browns. However Morris disapproved of bright shades, created with chemicals. His fabrics and other products were coloured with natural materials imported from all over the world.)</p>

Pioneer Federation
Medium term plan
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Art

	<p>Children to have a go at using acrylic paint (if possible or watercolour if not, poster paints can be watered down to be similar to watercolour. They will need to paint on thicker paper if they use watercolour) to try to mix paint and recreate the colour palate used by WM. They could draw or take copies of their flowers from the last lesson to add colours to them or use copies of WM's patterns.</p> <p>They note in sketchbook their thoughts and which colour ways were effective and why.</p>
4	<p>Reconnection: recap choice of colour used by WM and them. What is the effect of this?</p> <p>LO: We are learning to use paint for effect</p> <p>Look at examples of WM's work where careful brushstrokes have been used to paint part of the flower following the direction of the petal but not covering it in its entirety, and single careful strokes to paint leaves using complimentary colours or two tones of one colour. E.g.</p> <div data-bbox="224 727 439 885" data-label="Image"> </div> <div data-bbox="770 906 1048 1046" data-label="Image"> </div> <p>also here where there are two tones of green</p> <div data-bbox="1751 1075 1881 1273" data-label="Image"> </div> <p>and also draw attention to WM's multiple use of line to help create light and dark shade (similar to stippling except line not dots)</p> <p>Children can explore this technique, either by using photocopies of their flower from the last lesson, or by using copies of a WM pattern without the colour. They could have several copies and explore using layers contrasting colours i.e blue and orange (colours on the opposite sides of wheel), and also varying the brush strokes to create the delicate marks of colour as well as stippling either with paint or with a thin nib ink pen.</p>

Pioneer Federation
Medium term plan
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	<p>They should be mindful of colour choice as per lesson before</p> <p>Next look at the techniques of adding layers and overlays of colour for effect, it can be useful as a technique to add texture as well as subtle colour changes (similar to what we see in WM's prints). Again, they could be given a copy of WM's pattern and have a go at using the technique of layering. This link has a useful 5 step method to practise this skill</p> <p>https://nancyreyner.com/2017/12/25/what-is-layering-for-painting/</p>
5	<p>Reconnection: Recap on the painting techniques; careful brushstrokes, complimentary colours, stippling</p> <p>LO: We are learning to design our own Victorian pattern.</p> <p>Today they will be designing a WM inspired print that could be repeated to create a pattern. They will do this by taking inspiration from nature.</p> <p>If you are able, encourage the children to go and study nature as an inspiration for their drawings, if not, use images of British plants and foliage.</p> <p>Look together at the repeat patterns that emerge in nature: For example:</p> <ul style="list-style-type: none"> ● spiral - a pattern found in shells ● meander - a snaking pattern found in rivers and streams ● explosion - a pattern which fills the space around a central point ● packing - a pattern that has repeated parts tightly packed together ● branching - a pattern found in the branches of a tree or the veins in a body <p>They could use one or a combination of these as inspiration for their pattern design.</p> <p>Children could then photocopy their design and explore adding colour to them based on the skills from previous lessons. They could even blow them up or shrink down and cut them out to create repeating patterns.</p> <p>Encourage children to note their thoughts and ideas in sketchbooks. Can they justify their choice of pattern, colour, and technique?</p>
<p>End of unit assessment: 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. 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>	

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Adaptions:

- Grids to support perspective, including the use of horizon and vanishing point
- Blow up examples of WM patterns, children can continue the pattern if not yet confident to make up their own.