

## Art – Year 4

### Content

NC objectives – KS2 areas of study	End point of area of study	Vocabulary		
		Basic	Adventurous	Technical
<ol style="list-style-type: none"> <li>1. To create sketch books to record their observations and use them to review and revisit ideas.</li> <li>2. To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</li> <li>3. To be taught about great artists, architects and designers in history.</li> </ol>	<ol style="list-style-type: none"> <li>1. Create sketchbooks to record observations after exploring how artists record their ideas.</li> <li>2. Show how techniques can be used across painting, drawing and sculpture (line, shape, pattern, colour, texture, form and space).</li> <li>3. Show how a range of materials across painting, drawing and sculpture (acrylic paint, watercolour paint, graded pencils, fine liner pens, ink, wire, mod rock) can be used to create artwork.</li> <li>4. Discuss how artists create their work and the different representations they take on. From looking at a collection of work, create personal <b>interpretations</b> linking to an artist.</li> <li>5. Explore and interpret the artwork from great observational artists, designers and architects in history:               <ul style="list-style-type: none"> <li>- Painting – Jackson Pollock (abstract) and Leonardo Da Vinci (renaissance)</li> <li>- Drawing – Rembrandt</li> <li>- Sculpture – Hermann Finsterlin (architect)</li> </ul> </li> </ol>	<p style="text-align: center;"><u>Term 1</u> composition, viewpoints, directional lines, contour lines</p> <p style="text-align: center;"><u>Term 3</u> composition, lighter, darker</p> <p style="text-align: center;"><u>Term 5</u> modelling, carving</p>	<p style="text-align: center;"><u>Term 1</u> texture, tonal</p> <p style="text-align: center;"><u>Term 3</u> movement, shadow, depth</p> <p style="text-align: center;"><u>Term 5</u> shallow space, deep space</p>	<p style="text-align: center;"><u>Term 1</u> gestural, figures,</p> <p style="text-align: center;"><u>Term 3</u> chiaroscuro, colour value, contrasting colours, tone</p> <p style="text-align: center;"><u>Term 5</u> geometric, biomorphic, architect, blueprints, marquette</p>

## Knowledge

### Substantive Knowledge

#### Drawing -Autumn Term 1 (7 weeks) *How is movement portrayed in drawings?*

**Lesson 1:** LO: To know how the artist Rembrandt explored portraits and figurative drawings.

**figures viewpoints**

Explore the artist: Rembrandt. Discuss how Rembrandt used a variety of different viewpoints when drawing figures (full body/ portraits). Explore how the artist used sketchbooks/ journals to refine their observational drawings. Create a sketchbook page showing the different artwork created. Retrieval link to Y3 drawing.

[Explore the artist Rembrandt and his artwork.](#)

**Lesson 2:** LO: To understand how line and texture is used in portraiture.

**texture tonal**

Describe how the elements line and texture are used by Rembrandt within his portraiture. Look at the artist page created last lesson and add annotations detailing the types of line (contour Y1, directional Y2) and texture (Y3) used by Rembrandt and how this makes his drawings appear to be loose, sometimes unrealistic and showing movement.

**Lesson 3:** LO: To know how movement is created in a drawing.

**composition directional lines contour lines**

Study the artist's work (study of child learning to walk) and look at how the artist uses lot of vertical lines to show movement (Retrieval Y1/2). Explain that Rembrandt uses a range of media (pen and ink, red and black chalk, charcoal – link to Y3 artist Swan) that allows him to draw quickly. Recreate the piece of artwork using similar media.

**Lesson 4:** LO: To understand why gestural drawings are used to show movement.

**gestural**

Model drawing gesturally by using media such as ink or watercolour. Know that gestural drawings are used to capture the shape and form of movement. A gestural drawing is a quick, simple drawing that captures the energy and movement of the figure. Create poses in the classroom and allow children the opportunity to draw gesturally by giving them timed periods to draw (30 seconds to 5 minutes).

**Lesson 5 & 6:** LO: To know how to show movement in a figure drawing.

#### Recap all vocab

Using graded pencils, fine liner pens, ink and chalk explore personal ideas linking to a stimulus (figures - movement). Use sketchbooks to explore movements and expressions, review and revisit ideas and create a series of gestural drawings, interpreting the style of Rembrandt.

[Children to reflect and analyse peer work and give feedback on what they like.](#)

### Disciplinary Knowledge

#### Drawing **Concept: Interpretation**

To work as a draughtsman / draughtswoman to show how ***form, space, texture, colour, line, shape and pattern*** can be used to create pieces of art. Using a stimulus, revisit and review ideas through sketchbooks and gestural drawings to show movement. After studying the style of an artist, describe the techniques used (contour lines, directional lines) and create a personal interpretation of their work in response to a stimulus (figures – movement).

## Painting – Spring Term 3 (6 weeks) *Why is colour value important in paintings?*

**Lesson 1 & 2:** LO: To understand what different styles of painting look like.

**composition movement shadow depth**

Explore the artists: Jackson Pollock (abstract) and Leonardo Da Vinci (renaissance). To know that Pollock is an abstract artist and uses a drip technique in the majority of his works. Look at how colour and line are used in his work.

To know that Da Vinci is a renaissance artist who created the most famous works of art of all time. Study how Da Vinci's artworks are lifelike and show a detailed knowledge of figures. Create an artist page for both, mimicking parts of the artwork and exploring media and colour.

[Explore the work of Pollock and Da Vinci, focusing on Da Vinci religious paintings.](#)

**Lesson 3 & 4:** LO: To know how to work in the artist's style.

**contrasting colours**

Explore the artist's style by re-creating 2 pieces of artwork (1 Pollock, 1 Da Vinci) and investigate how the artist's portrayal are extremely different. Using drip painting techniques for Pollock, understand that colour combinations were important to create the best effect. Using acrylic paint for Da Vinci, notice how texture is created by using different tools (brushes, palette knives, thickened paint).

**Lesson 5:** LO: To understand why colour value is important in paintings.

**chiaroscuro tone colour value lighter darker**

Retrieve Y3 knowledge on colour theory. Know that Da Vinci uses a strong contrast of light to dark in his paintings (chiaroscuro) which helps make the forms appear 3D. Explain that the colour wheel can expand to show tints, shades and tones. Tone is when grey is added to a colour. When this happens, the colours brightness and intensity is lessened, changing its colour value. In sketchbooks, create an expanded colour wheel (Y3) showing tones as well. Unpick the colours and colour values used in both artist's work.

**Lesson 6:** LO: To know how to change the colour value in a painting.

**Recap all vocab**

Using a stimulus (Science – electricity), children create a final piece by interpreting the style of 1 artist (Pollock or Da Vinci). Focus on the colours being used and how colour value is being considered through mixing tints, shades and tones.

[Show what they know through their own expression.](#)

## Sculpture – Summer Term 5 (5 weeks) *How are architecture and sculpture similar?*

**Lesson 1** LO: To know how ideas form into architecture.

**architect blueprints**

## Painting **Concept: Interpretation**

To work as a painter to show how *form, space, texture, colour, line, shape and pattern* can be used to create pieces of art. Using a stimulus (Science-electricity), revisit and review ideas through sketchbooks and observational paintings. Recognise that colour value is used in paintings to highlight area of detail. After studying the style of an artist, describe the techniques used and create a personal interpretation of their work that reflects their preferred style.

Explore the artist: Hermann Finsterlin. Explore how ideas were designed and explored in the artist's sketchbook first before being made as small sculptures. To know that most of the artist's ideas came from dreams and nature. Create a sketchbook page exploring his work – drawings and small sculptures/ toys.

**Lesson 2:** LO: To understand and interpret the architect's style.

**shallow space** **deep space**

To know that architects create technical drawings prior to building their sculptures, which often use straight and measured lines. Explore the space created in his drawings (shallow – appears flat/deep – perspective and depth). Finsterlin's architectural drawings consisted of curved and natural lines. Finsterlin never actually made any buildings, they remain only as drawings. Children copy 1 of his architectural drawings that they admire.

**Lesson 3:** LO: To understand how shape is used within architecture.

**geometric** **biomorphic**

Look at a selection of work from the artist and discuss the shape used in the drawings. To know that shape can be geometric (square, triangle etc) or biomorphic. Biomorph shapes are often similar to shapes found in nature and are often rounded and irregular. Bring in a selection of natural objects (mushrooms, leaves, plants etc) and children to create a sketchbook page showing biomorph shapes using a range of media.

[Explore nature and natural shapes](#)

**Lesson 4 & 5:** LO: To know how to use shape to create architecture.

**marquette** **modelling** **carving**

Using the shapes created last lesson, children begin by constructing a technical drawing using different shapes. Then using wire and mod rock, children create an architecturally influenced structure (marquette – a smaller version) in response to a stimulus (habitats).

[Would your sculpture fit into an environment or natural habitat?](#)

### **Sculpture Concept: Interpretation**

To work as an architect to show how ***form, space, texture, colour, line, shape and pattern*** can be used to create architectural structures. After studying an architect, children can interpret their own ideas and create a piece of artwork form a stimulus (habitats).

## Concepts

### Interpretation

## Elements

Colour	Texture	Line	Shape	Form	Space	Pattern
<p>The different hues used to express mood and meanings in artwork. The colour wheel is used to split colours into three different groups: primary, secondary and tertiary. Colours are grouped together in different ways to express mood and meanings. [Warm colours, cool colours, wide palettes, narrow palettes, bright colours, dull colours].</p>	<p>The look and feel of a piece of artwork. The texture can be created through the different media (thick/thin paint) being used or the application of the media. [Paintbrushes/palette knives, acrylic paint, watercolour paints, 3D forms].</p>	<p>The tool used in every piece of artwork. It has a length, width, tone, texture and can divide space, define a form, describe contour or suggest direction. [contour lines, directional lines].</p>	<p>The outline of a line creates enclosed spaces in artwork. [square, triangle, rectangle, circle, oval, etc].</p>	<p>Having three-dimensions which encloses volume and has length, width and height.</p>	<p>The area occupying the artwork and surrounding it. [negative or positive space].</p>	<p>The way colour or line has been used in artwork to create patterns. This may be through the repetition of a single or select palette of colours or lines.</p>

## ASSESSMENT

### KNOW MORE, REMEMBER MORE, DO MORE...

In this unit of learning, progress has been made when a learner knows more. This 'distance travelled' from the starting point is evidenced through them remembering more and doing more: in books, low stakes quizzes, retrieval, use of mind maps, answering the big question and being able to feel more confident about this unit.