Medium Term Plan: Supporting Implementation of LTP/Progression Grid

Subject: Art & Design   Year: UKS2 - Year 5

Drawing/Sculpture - Clay Portraits

> **Pablo Picasso** 25.10.1881 – 8.4.1973 Cubism, Surrealism, Modernism
> **Amedeo Modigliani** 12.7.1884 – 24.1.1920 Expressionism, Modernism
> **Chuck Close** 5.7. 1940 - 19.8.2021 Photorealism, Contemporary art

NC/PoS:
Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences

- become proficient in drawing, painting, sculpture and other art, craft and design techniques

- evaluate and analyse creative works using the language of art, craft and design

- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Key stage 2
Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas

- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]

- about great artists, architects and designers in history

Prior Learning (what pupils already know and can do)
Clay sculpture work. Using pastels and watercolours. Experience of line, texture, colour and form.

End Points (what pupils MUST know and remember)

Know that artists draw faces in different ways using different art media, styles and techniques.
Know that some drawing skills have to be learned and practised, so personal style can be developed.
Know a human face has its features organised in a 'proportional' way.

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Know Pablo Picasso and Amedeo Modigliani are famous for their modernist portrait style.
Know Picasso is famous for his abstract and cubist portrait style.
Know that Cubism is an art style developed in the early 20th century, where the work looks like it has been cut into pieces and reassembled sometimes with a 3-dimensional appearance.
Know that Modigliani is famous for his portraits with elongated faces and necks and blank eye expressions.
Know that a portrait can be drawn on paper, or on a computer screen, or constructed from clay or cardboard to have 3D elements.
Know how to talk about and describe artist's work by using the new art vocabulary in this unit of work.
Know that all artists use sketchbooks and that these are to be used to collect ideas and to practise skills.
Know how to annotate sketchbook work by adding dates, names of artists and simple labels and art materials used.

Key Vocabulary
Key Vocabulary to teach each session; written in bold at the beginning of each session. To be revisited in following sessions.

Session 1
Key vocabulary: Portraits, Pablo Picasso, Amedeo Modigliani, Chuck Close, compare, form, abstract, cubism, photo-realist, elongated

Introduction to Pablo Picasso, Amedeo Modigliani and Chuck Close

Pablo Picasso
Picasso is famous for his modernist, abstract and cubist portrait styles. Cubism is an art style developed in the early 20th century, where the work looks like it has been cut into pieces and reassembled, sometimes with a 3-dimensional appearance.
https://www.youtube.com/watch?v=aNCNmEZTbWY   - Picasso Portraits

Amedeo Modigliani
Modigliani is famous for his modernist portrait style. His portraits are painted with elongated faces and necks and blank eye expressions.
Modigliani Portraits for Kids - YouTube
Amedeo Modigliani Facts for Kids (kiddle.co)

Chuck Close
Chuck Close is an American artist noted for his highly inventive techniques used to paint the human face. He is best known for his large-scale photo-realist portraits.
Let's learn about Chuck Close! 🎨 - YouTube

In sketchbooks, children create a fact page showing copies of the portraits created by our featured artists. Children to annotate with information about the artists' art movements and genres, the styles used and how they compare to each other.

Compare and discuss the featured artists' styles. Do they have a favourite? Why?

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<u>Session 2</u>
Key Vocabulary: Graded pencils, watercolours, watercolour wash, skin tones, proportion, landscape, form, depth, tone

In sketchbooks, complete warm-up observational drawing exercises E & F (SEE OVERVIEW) to add to their repertoire of skills, to improve observational skills and recording accuracy. Use graded pencils, pens and/or graphite sticks. **Draw unfamiliar objects so children cannot draw from memory.**

Children learn to draw a human face with features in proportion
Using sketchbooks in the landscape position, split the page down the centre to make two A5 portrait pieces. On the left side, without teacher input, children draw a simple face with features - eyes, nose, mouth and ears.

On the right side, following teacher demonstration, the children learn the skill of proportion in a guided draw. This doesn't have to be a self-portrait.

Children compare the two drawings. What have they noticed? Use graded pencils 2B and 4B to create form, depth and tone, to their guided sketch. Children use watercolours or watercolour pencils and thin brushes to add colour to their sketch. Skin tones need a watery wash.

<u>Session 3</u>
Key Vocabulary: Picasso, one-liners, schema, abstract, inspiration/influence, 3D sculptural effect, blending, sponging, layers, surface texture

Picasso One-liners
One-liners are drawings in which the artist's drawing implement touches the paper and is not lifted until the drawing is finished. Picasso worked this way in a variety of media, including pencil, pen and ink, brush, even light crayon. His subjects included harlequins, musicians, circus scenes, and animals. **Can children create a one-liner facial image, using pencil and/or pen?**

Compare the artistic style or schema of Picasso and Modigliani. Working on brown paper, draw the two different style portraits. Which drawing media would be the better choice? Use oil pastels to add colour to the abstract Picasso portrait, blending colours with a cotton wool bud. For the Modigliani inspired portrait, use chalk pastels or watercolours.   Use artist examples as inspiration or influence, but **do not** copy.

Using Picasso's abstract faces as inspiration, the children create an abstract, 3D portrait from recycled cardboard. Layer up the box card, gluing in place with glue sticks or glue guns. What shape pieces of card will work well for the hair? Sponge with a small amount of acrylic paint to high-light the layers of surface texture.

<u>Session 4</u>
Key Vocabulary: Clay construction, portrait sculpture, cross hatching, clay, clay tools, slip paste, sculpt, stand proud of

Clay construction – Portrait
Roll out a layer of clay to build the face on to. (This can be cut away later.) Following a demonstration, encourage children to try to form the facial features by adding a piece for the forehead and the nose, so they stand proud of the base layer. Sculpt the features to create a face with character. The sculpture can be abstract.

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When attaching pieces of clay, score the piece of clay to be attached by cross-hatching and adding a small amount of slip paste, so the two sides will stick together. Children use a variety of clay tools to sculpt and smooth the clay.

Session 5
Key Vocabulary: Sponge, base layer, evaluate, annotate, personal schema development

Using skin tone colours, children paint or sponge the clay faces. Add darker tones/shades around the facial features to create shading and colour to the lips and eyes.

Once complete, children need to evaluate their work.   How do they feel about their artwork? Can they describe the character they have created out of clay? How could they improve it?

Complete any unfinished work in sketchbooks. Annotate sketchbook entries with names of artists, media used, and skills practised and learned.

Can children recognise the development of their personal schema and their strengths and points for development? Can they talk confidently about their work, using the key vocabulary? Annotate and comment on this in their sketchbook.

Future learning this content supports:
Further clay construction and sculpting techniques, drawing skills.

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