KS3 Art Year 7

Unit title/key question: Fundamentals of drawing and painting, how to assess key visual features of the work of other artists/cultures and incorporate influence into personal work, looking specifically at traditional Indian art and how current artists have used traditional techniques in a modern context.	Term: All on rotation	Number of hours:
Sequence of learning:		

Base Component: Art

Abstract Art

Students will be looking at the work of Wassily Kandinsky, one of the original abstract artists. Students should look at his work and discuss some ideas that they have about it.

- It doesn't 'look like anything'; abstract art is either an image that has been abstracted (e.g Picassos portraits) or work that isn't meant to portrait a visual idea necessarily, focussing more on feelings and emotions created by a combination of line, shape and colour.
- It's brightly coloured; in the absence of an 'image' colour is used to portray an idea or emotion – discuss emotional colours e.g. green is envy, blue is sadness, yellow is happiness, red is a good colour to discuss as it has dual meanings – passion, love or anger. Link to Disney "Inside Out" – each emotion is a colour: Joy is yellow, Sadness is blue, Disgust is green, Fear is purple and Anger is red.
- Line – Kandinsky uses line to create many of his works, to create a visual "flow" through the use of line your eye is drawn in a certain way.

Synaesthesia

"the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body."

Discuss with student's what synaesthesia is and how it effects people i.e. people with synaesthesia can taste words or hear colours because their brain processes the sensory data differently. Discuss how it can be used in Art.

Artists often gain inspiration from the world around them and creative people are often linked, such as art and music, artists and musicians. Music can help an artist get into a flow of their work and help to influence the emotion of the work.

Students will listen to three different pieces of music and draw the music as they listen, this should create some unique abstract work. Remind students that they are not trying to draw a picture or the music but more the music itself.

https://www.youtube.com/watch?v=fOk8Tm815lE (approx. 5 mins)

https://www.youtube.com/watch?v=xyY4IZ3JDFE (1:00 – 6:11)

https://www.youtube.com/watch?v=UwxatzcYf9Q (approx. 5 mins)

Art by Christina Eve an artist with Synaesthesia who can see sounds

Continuous line drawing

Students will experiment with line and shape by creating a continuous line drawing, putting their pencil on the page and drawing a random drawing without lifting their pencil off the page, sometimes called "taking your pencil for a walk".

This will allow them to create unique shapes without overthinking them, remind them this is the idea of abstraction.

Warm and cool colours

Students will have either had an art rotation and studied the colour wheel or not had an art rotation yet, because of this focus more on the emotional aspect of colour.

Students should try and colour in their line drawing using opposite emotional colours on touching shapes e.g.

If two shapes are next to each other a student could use blue in one for sadness, and yellow in another for happiness then connecting to that they could use red for angry then pink for love etc.

Combining shape and line to create an abstract design

Students should then look at the work they completed on synaesthesia and their continuous line drawings and be able to pick out their favourite elements to combine together in their final piece.

Component 1: How do we use pencils to apply tone and make 2D drawings appear 3D?

Pupils will spend the first part of this component learning what tone is and why it is used. Explain that tone is the lightness or darkness of an object. Tone is one of the most powerful design elements, directly influencing the appearance of shape, form and volume. Pupils will complete a simple tonal scale, comprising of 7 blocks to demonstrate their learning, for both pressure and layer shading. In this activity, they will also learn how to use and hold a drawing pencil appropriately to shade, i.e: Step 1-Pencil is sharp and used on the side when shading. Step 2-The different values are created by applying different pressure.

Students will start by completing the tone section of an A3 sheet, this sheet gives them the basics of the start of their Art education at Parker. Looking at the colour wheel and colour mixing and shading and tonal values.
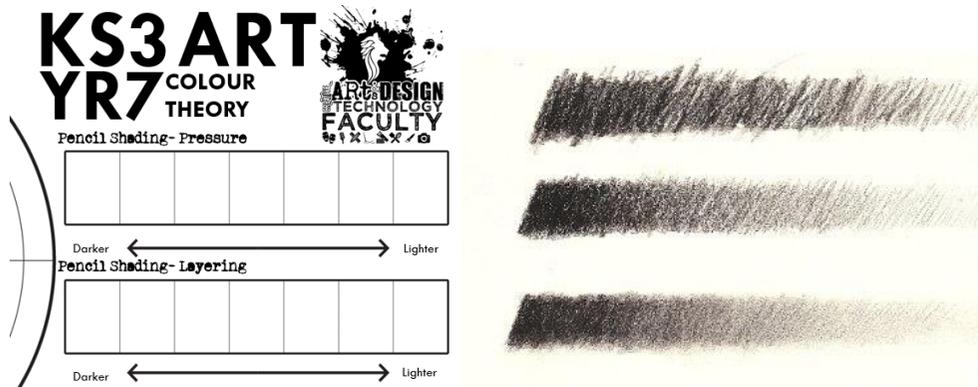
Shade – darken or colour (an illustration or diagram) with parallel pencil lines or a block of colour.

Tone – the particular quality of brightness, deepness, or hue of a shade of a colour.

Value – If you took a black and white photograph of your painting, the shades of grey would be the different **values** within the painting.

Students will be shown how to correctly hold a pencil **(use donna's year 8 bit about pencil shading here),** how to apply and build pressure to create the change in tone they need to produce to create an accurately shaded piece of work.

Students will then take this learning and develop it by considering shading of 2D objects to appear 3D. This schema will either have been developed from Graphics or built upon in Graphics where students look at rendering (the graphical term for making objects look 3D. (**Use bit**

from YR7 graphics MTP). A range of 3D objects will be provided and students will need to consider light source and understand how it impacts the way we shade.

Areas directly in front of the light source are the brightest areas of a 3D object, the further away from that light source you get the darker the shadows will become, meaning we need to use a range of tone to create our 3D effect.

Students will then compile their knowledge of these formal elements into creating a still life drawing from a composition. Students will also consider (**Donnas y8**)
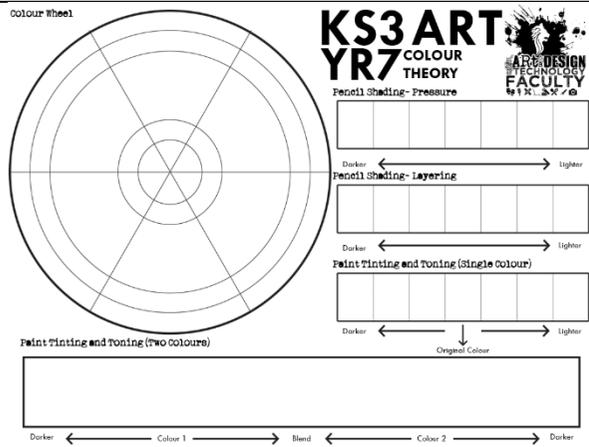
Shape

Composition
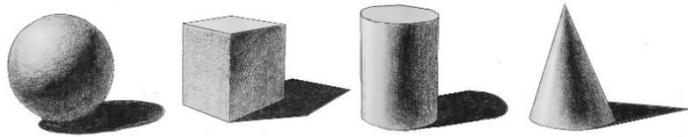
Component 2: How do we the formal element of colour and apply colour/tone theory to application of paint?

Students will refer back to their sheet with their pencil work on it to complete a colour wheel. They will look at:

Primary colours- Red, Yellow, Blue colours that cannot be created by mixing any other colours. Form the basis of all other colours.

Secondary colours- colours that are created by mixing two primary colours e.g. purple = red + blue

Tertiary colours- created by mixing a secondary and primary colour together e.g. green + yellow = yellow-green. Each tertiary colour has two hues to it such as yellow-green and blue-green

Colour Wheel

KS3 ART YR7 COLOUR THEORY

ARC DESIGN & TECHNOLOGY FACULTY

Pencil Shading- Pressure

Darker ←————————→ Lighter

Pencil Shading- Layering

Darker ←————————→ Lighter

Paint Tinting and Toning (Single Colour)

Darker ←————————→ Lighter

Original Colour

Paint Tinting and Toning (Two Colours)

Darker ← Colour 1 → Blend ← Colour 2 → Darker

Students will learn the basics of mixing colours using poster paint/watercolour and basic brush skills. **(Brush skills and colour mixing goes here)**

They will then use these skills to complete their colour wheel.

One their initial colour wheel is complete students will look at tinting and toning

Tinting- a mixture of a colour with white, which reduces darkness

Toning- a mixture of a colour with black or grey or a complementary to darken and dull

Newton's color circle (1704) displayed seven colors. He declared that colors opposite each other had the strongest contrast and harmony.
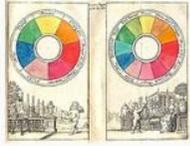
A Boutet color circle from 1708 showed the traditional complementary colors; red and green, yellow and purple, and blue and orange.
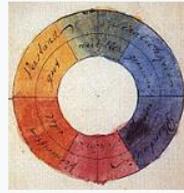
The color wheel designed by Johann Wolfgang von Goethe (1810) was based on the idea that the primary colors yellow and blue, representing light and darkness, were in opposition to each other.

Component 3: How do we recognise key features of the work of other cultures?

Students will begin to look at the key artist reference for this part of their project, looking at the Indian art style Madhubani art.

They will first look at some classic samples of Madhubani art and discuss the key features of the style:

Pattern – Madhubani art incorporates a lot of pattern as part of the style

Stylistic - looking at the way Madhubani art draws people gives a lot of insight into the style itself, people are drawn stylistically (so they look like people but are not precise or exact) with certain key features, they are almost always drawn as a side profile with certain features drawn in a specific stylised way – ears drawn so they fold into the head as opposed to stick out, noses are large and lips stick out of the profile further than normal, a singular eye is drawn totally flat to the face.

Colour – Madhubani art is full of colour, it is used as a gift for celebration so is bright and colourful to give that happy, cheerful effect that comes with celebration.

Students will then contrast their analysis of this work with the work of the Singh Twins, modern artists.

Students will look at a piece of work by the Singh Twins and analyse it compared to the Madhubani work they had looked at. Students will discuss why there is still a comparison between an ancient artistic style with such a modernised one.

The Singh Twins incorporate the patterned border into their work that Madhubani art has. They also use a similar but slightly more sophisticated stylised way of painting, the way they draw people is clearer; this could be because this piece of art has been created as a political message they want you to know who they are in the painting to enhance their message. The Singh twins use a different Indian art style to Madhubani called miniature painting, however their work still shows the concept of taking inspiration from traditional artwork and not only making it fit to a new audience but also transplanting the cultural technique into work for a totally different culture, in a way that is both sensitive and authentic.

Component 4: How do we use the key features of other cultures to influence our own work?

Students will then begin to compile the ideas that they have discussed and analysed into their own Madhubani portrait.

Students will complete an activity drawing a Madhubani border. This will help students understand that pattern drawing is repetitive process and to show how quick a repeptitive process can be from somebody experienced with the appropriate motor muscle memory. The idea being that students cannot actually keep up with the video demonstrating how the borders shouldn't be a massive piece of original work but they are made up by the repetition of a single design.

Students will work on a sheet on which they detail 3 key elements of "self", creating both a self-portrait of their image but also a portrait of "self". These will become key elements of their design. They will draw the three designs they have come up with in the Madhubani style considering the key elements they have discussed.

They will then have a portrait taken from a side profile which they will use to draw a smaller version of their final self-portrait, this allows them the opportunity to practice drawing in the Madhubani style and allows them to make alterations before moving onto their final piece.

Students need to consider all the stylistic elements of the Madhubani faces they have analysed and use them to influence their work – e.g. the strange shape of the side profile, the flat eyes and the turned in ears.

Students will then take the practice versions they have done and along with their learning and understanding of Madhubani borders to begin design on their final A3 Madhubani design. Students will draw the border of their design first using only biro, this encourages students to be more conscious of their line work and means that they are not given the option to continue to try and finesse or "fix" their line work. They have to be more careful from the offset but simultaneously get the freedom to explore through their line work.

They will then move onto creating their design inside their border. Students will be able to draw this in pencil as it will be the first time they have experience of taking an image and enlarging by eye.

Enlarging by eye – enlarging by eye is the drawing technique of using your drawing skills to enlarge something that is not that size when you are looking at it.

Students will then incorporate their three about me things to their design with their portait and will begin to build pattern in as per the Madhubani style they had discussed.

Students will use their knowledge of brush skills from their colour wheel and use watercolour layers to create the bright/vivid shades of colour used in Madhubani work.

Mixing watercolour – explanation here

Component 5: Evaluation of work

Pupils will use their knowledge organisers to evaluate their final drawings. They will answer the following questions:

In this unit we have been learning about …

Our aim was to make …

The tasks I found difficult about this project were…

The reasons I found this difficult were…

If I were to make this project again the changes, I might make are…

Overall, I am pleased/not pleased with my work in this topic this is because…

Pupils complete end of topic key vocab spelling testwe

Knowledge & vocabulary	Components:
	Starters will be used to check knowledge retrieval and pupils will demonstrate prior learning of topic.
	Questioning across course of lessons will be used to assess learning during components.
	Two whole class feedback points factored into booklet to assess components at key points.
	Composite:
	Towards the end of the topic students will have individual teacher tutorials after completing their version 1 design, using feedback to then work on their final design as well as allowing for assessment of knowledge.

Subject methods and resources

Components:

Starters will be used to check knowledge retrieval and pupils will demonstrate prior learning of topic.

Questioning across course of lessons will be used to assess learning during components.

Two whole class feedback points factored into booklet to assess components at key points.

Composite:

Towards the end of the topic students will have individual teacher tutorials after completing their version 1 design, using feedback to then work on their final design as well as allowing for assessment of knowledge.

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Assessment of components and summative assessment of the unit (composite).

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