Art Pedagogy & References

Art Pedagogy - Planning and Assessment

Art appreciation (1 or 2 sessions)

Select a specific artist and examine context, history, place and techniques used

This may involve…

- Context in which the art was produced (e.g. research into the artist, chronology, background, biography
- Specific techniques used by the artist and how these are developed (e.g. similarities and differences within the artist work and how this may change, examination construction/artist techniques, comparison with other known artists/work)

Focused practical tasks and technique development (at least 2 sessions)

To develop the components through the use of practical work and improve through practice and assessment.

This may involve…

- Select small aspect of published artists work to replicate (e.g. line, perspective, tone)
- Opportunity to practise with new media (e.g. clay, batik, pastel) and consider advantages and disadvantages
- Formative assessment to develop and improve technique through observation and discussion.

Development of final piece (at least 2 sessions)

To employ the techniques learned to produce final piece. Final piece should utilise knowledge of components from previous lesson.

This may involve…

- Replication of entire piece of art
- Production of section of artwork
- Collaborative large scale project inspired by artists
- Own composition, using components learnt

Evaluation (1 or as part of final session)

To evaluate the final piece against the taught components.

This may involve…

- Self-assessment with annotated comments
- Peer assessment with annotated comments
- Assessment by teacher with annotated comments
- Verbal discussion/feedback
- Display (wall, booklet of collection, gallery, online publication)

Sketchbooks

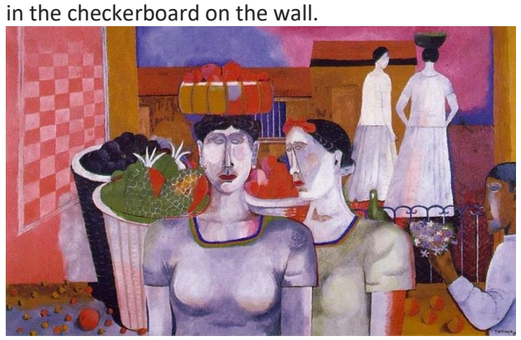
- Sketchbooks should provide a record of the progression through the pedagogy of art
- Final pieces may not necessarily be included; in which case these should be evidenced (through photos or evaluations)

Knowledge components of Art – Links to artists, pieces, references, resources and units of work

			Suggested artists, pieces, references, resources and units of work References: **TBAD –** Teaching Primary Art and Design, Emily Gopaul (Bloomsbury) **13BA –** 13 British Artists Every Child Should Know (Prestel)	**Line**	**Shape**	**Value** (Shade/Tone)	**Colour**	**Texture**	**Space** (Perspective)	**Form**	**Dimension**	**Contrast**	**Pattern**	**Unity**
Key Stage 1	A1 Au	Drawing - Portraits - Self, Family & Significant individuals	Frida Kahlo Vincent Van Gogh Andy Warhol Mary Beale – 13BA pp.4-5											
	A1 Sp	Painting - Landscapes - David Hockney	David Hockney (Garrowby Hill, 1998) – 13BA (pp. 30-31)											
	A1 Su	Sculpture - Andy Goldworthy (Forest Schools)	Andy Goldsworthy TBAD (pp.51)											
	B1 Au	3D Modelling - Clay	Clay Techniques https://www.accessart.org.uk/progression-pathway-clay-work/ Diva Lamps											
	B1 Sp	Painting and Colour - chalk, pastels, etc.	Wassily Kandinsky, Several Circles, 1926 https://www.guggenheim.org/artwork/1992 https://www.wassilykandinsky.net/work-49.php Georgia O'keefe, Starlight Night, 1963 – TPAD (pp.39-44)											
	B1 Su	Textiles - African weaving & printing	Gunta Stölzl, 19, African Chair https://www.bauhauskooperation.com/knowledge/the-bauhaus/works/joinery/african-chair/ https://www.twinkl.co.uk/resource/tp-ad-075-new-planit-art-ks1-fabricate-lesson-1-paper-weaving-lesson-pack											
	A2 Au	Silhouettes - Fire of London	Lotte Reineger, Animator https://www.youtube.com/watch?v=q-TJvNBO1fw https://www.bbc.co.uk/ideas/videos/the-animation-genius-youve-probably-never-heard-of/p05t9bsn											
	A2 Sp	Painting and Printing - Wax resistance & Watercolours	Henry Moore – Wax Resist Wonders – 13BA pp.20 Wax Resist Wonders - What's on - Henry Moore Foundation (henry-moore.org)											
	A2 Su	Printing - Victorian tiles	William Morris – TPAD pp. 149 https://williammorristile.com/articles/victorian_era_tiles.html											
	B2 Au	Collage - Henri Matisse	Henri Matisse – TPAD pp.80-85											
	B2 Sp	Observational Drawing - Vehicles	Bill Patterson https://www.billpattersonart.com/portfolio Art Fitzpatrick https://fitz-art.com/											
	B2 Su	Painting - Sea landscapes - Finger painting	Anne Abbot https://www.cerebralpalsy.org/inspiration/artists/anne-abbott											
	A1 Au	3D Modelling - Clay - Canopic jars	https://www.metmuseum.org/art/collection/search/550773 https://art.thewalters.org/detail/77403/a-complete-set-of-canopic-jars/											
Key Stage 2	A1 Sp	3D Modelling - Paper - African masks and Beads for Life	Benin Empire - Cardboard Relief Structure – TPAD pp.86-91 Yinka Shonibare MBE – 13BA (pp.40-41) NB. Use his paintings and colonisation/exploitation theme to decorate masks http://vickyreidfashioncontextualstudies.blogspot.com/2013/09/yinka-shonibare-black-gold-ii.html Esther Mahlangu NB. Use Patterns to decorate masks https://www.forbes.com/sites/yjeanmundelsalle/2019/06/07/esther-mahlangu-one-of-south-africas-most-famous-artists-perpetuates-traditional-ndebele-painting/?sh=7e00964e1501											

	A1 Su	3D Modelling - Reinforcement - Roman shields / Printing - Roman Mosaics	Pompeii Mosaics - Roman Mosaics – TPAD (pp.109-114)												
	B1 Au	Drawing & Painting - Traditional Native artwork (e.g. Mayan, Aboriginal, Native American)	Walangkura Napanangka - TBAD Aboriganal Dot Paintings pp. 115-120												
	B2 Sp	Multi-Media - Cave Art	Cave Drawings TPAD pp.27-31 (NB Will need extending)												
	B2 Su	Observational Drawing and Painting - Rainforest animals	Maria Sibylla Merian – Scientific Illustration - TBAD pp. 161-165												
	A2 Au	3D Modelling – Mudroc - Greek Vases / Weaving – Greek Cloths	https://www.britishmuseum.org/collection/galleries/greek-vases												
	A2 Sp	Printing - The Great Wave	Katsushika Hokusai - The Great Wave – TPAD (pg. 98-103)												
	A2 Su	Sketching - Work of LS Lowry	L. S. Lowry (various)– 13BA (pp.16-17)												
	B2 Au	3D Modelling - Clay - Rune Stones	http://en.natmus.dk/historical-knowledge/denmark/prehistoric-period-until-1050-ad/the-viking-age/power-and-aristocracy/rune-stones/												
	B2 Sp	Local Artist study	Lyn Evans – Shrewsbury Market Hall/Belle Vue/Bear S												
	B2 Su	Painting - Landscapes e.g. J.M.W Turner	J. M. W. Turner (various) – 13BA (pp. 8-9)												

Knowledge Components of Art – Explanations & Examples

What is it?	What does it mean?	What are examples of it?	
Line	Lines and curves are marks that span a distance between two points (or the path of a moving point). As an element of visual art, line is the use of various marks, outlines, and implied lines during artwork and design. A line has a width, direction, curve, and length. A line's width is most times called its "thickness". Lines are sometimes called "strokes", especially when referring to lines in digital artwork. For more example see: https://artclasscurator.com/elements-of-art-line-lesson/	 Stephen Wiltshire, Elizabeth Tower, Big Ben	 Stephen Wiltshire MBE, (born 24 April 1974) is a British architectural artist and autistic savant. He is known for his ability to draw a landscape from memory after seeing it just once. His work has gained worldwide popularity. In 2006, Wiltshire was made a Member of the Order of the British Empire (MBE) for services to art. In the same year, he opened a permanent gallery on the Royal Opera Arcade in London.
Shape	Shape refers to a 2-dimensional and 3-dimensional that is flat or 3-d. Shapes could be geometric, such as squares, circles, cubes, etc.	 Henri Matisse, The Snail, 1953	 Henri Émile Benoît Matisse (1869 – 1954) was a French artist, known for both his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor. Many of his finest works were created in the decade or so after 1906, when he developed a rigorous style that emphasized flattened forms and decorative pattern.
Value (Shade/Tone)	Value is the degree of lightness and darkness in a colour. The difference in values is called contrast. Value can relate to shades, where a colour gets darker by adding black to it, or tints, where a colour gets lighter by adding white to it. White is considered the lightest value whereas black is the darkest. The middle value between these extremes is middle grey, which is also known as a half-tone - all of which can be found on a value scale.	 In this example of value in art, Albrecht Dürer (1471 –1528) creates a wide range of values using the shading techniques of hatching, cross-hatching, and stippling Melancholy I by Albrecht Durer 1514	In this example of value in art, Mexican painter Rufino Tamayo (1899 – 1991) adds white to a colour to create a tint in the clothes of the women, one of the baskets, and in the checkerboard on the wall.  Rufino Tamayo, Women of Tehuantepec, 1939

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<td>Colour</td>
<td>Colour is the element of art that is produced when light, striking an object, is reflected to the eye. There are three properties to colour:
- The first is hue, which simply means the name we give to a colour (red, yellow, blue, green, etc.).
- The second property is intensity, which refers to the vividness of the colour. A colour’s intensity is sometimes referred to as its "colourfulness", its "saturation", its "purity" or its "strength”.
- The third and final property of colour is its value, meaning how light or dark it is.

The terms shade and tint refer to value changes in colours. In painting, shades are created by adding black to a colour, while tints are created by adding white to a colour.</td>
<td>In this example by Van Gogh, warm colours are used: red, orange, and yellow. They are bright and pop out. They create energy and excitement in the artwork.

Vincent Van Gogh, Sunflowers, 1888</td>
<td>In this example, colour is used for intensity with bright vibrant colours used throughout.

Andre Derain, Charing Cross Bridge, London, 1906</td>
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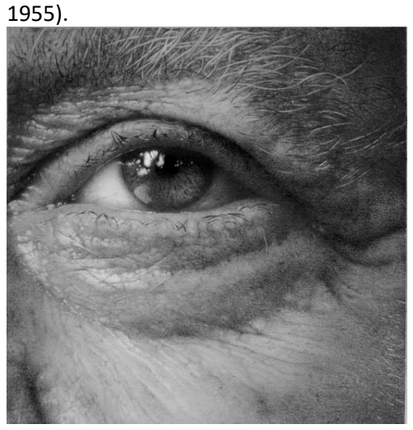
<td>Texture</td>
<td>Texture, another element of art, is used to describe the object more and how something feels or looks. A small selection of examples of the descriptions of texture are furry, bumpy, brittle, smooth, rough, soft, and hard. There are many forms of texture; the two main forms are actual and visual.

Visual texture is strictly two-dimensional and is perceived by the eye that makes it seem like the texture.

Actual texture (tactile texture) is one not only visible, but can be felt. It rises above the surface transitioning it from two-dimensional to three-dimensional.

For examples, see https://artclasscurator.com/texture-in-art-examples/</td>
<td>In this example of tactile or actual texture in sculpture, Meret Oppenheim uses actual fur to cover the saucer, cup, and spoon. Meret Elisabeth Oppenheim (1913 – 1985) was a German-born Swiss Surrealist artist and photographer.

Meret Oppenheim, Object, 1936

An example of visual texture are the Eye Drawings of Armin Mersmann (b. 1955).
  </td>
<td>Impasto is the technique of applying paint very thickly to the surface. In this close up of Water Lily Pond, you can see Monet’s thick application of paint to create actual/tactile texture.

Rain, Steam and Speed – The Great Western Railway is an oil painting by the 19th-century British painter J. M. W. Turner. The painting is an example of visual texture

J. M. W. Turner, Rain, Steam and Speed – The Great Western Railway, 1844</td>
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<td>Space
(Perspective)</td>
<td>Space is any conducive area that an artist provides for a particular purpose. Space includes the background, foreground and middle ground, and refers to the distances or area(s) around, between, and within things. There are two kinds of space: negative space and positive space.

Negative space is the area in between, around, through or within an object. Positive spaces are the areas that are occupied by an object and/or form.

For examples see: https://artclasscurator.com/artworks-that-show-space/</td>
<td>L.S. Lowry uses one- and two-point perspective.
The fever van was the term in the north of England for the ambulance that transported patients with infectious diseases, usually scarlet fever or diphtheria, to the local isolation or infectious diseases hospital.
Scarlet fever and diphtheria, now almost eradicated in the UK, were common in the 1930s.

L.S. Lowry, The Fever Van, 1935</td>
<td>One way to show space is to overlap parts of an artwork to create a foreground, middle ground, & background.

Seven Hills: An American Landscape
Joshua Shaw
1818
N.B. Prior to the 16th Century, artists tended to paint without reference to perspective.</td>
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<td>Form</td>
<td>The form of a work is its shape, including its volume or perceived volume. A three-dimensional artwork has depth as well as width and height. Three-dimensional form is the basis of sculpture. However, two-dimensional artwork can achieve the illusion of form with the use of perspective and/or shading or modelling techniques. Formalism is the analysis of works by their form or shapes in art history.</td>
<td>Abraham Bloemaert (1566 – 1651)

Abraham was a Dutch painter and printmaker in etching and engraving. He was one of the "Haarlem Mannerists" from about 1585, but in the new century altered his style to fit new Baroque trends. He mostly painted history subjects and some landscapes.

An example of his srtwork which demonstarates form can be seen (right).</td>
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<td>Dimension</td>
<td>The three dimensions are height, width and depth.
Depth is often applied projecting shadow and three-dimensional shapes can be created by adding extra lined and nets within the artwork.

New possibilities are opened up by the concept of a fourth dimensional space and the challenges in visualising this. This employs higher dimensional mathematics and inspired modern artists such as Pablo Picasso.</td>
<td>Pablo Picasso often uses dimension to create depth/fourth dimension.

Pablo Picasso, Portrait of Daniel-Henry Kahnweiler, 1910</td>
<td>Dali creates three dimension using polyhedron net of a tesseract (hypercube).

Dalí, Crucifixion (Corpus Hypercubus), 1954</td>
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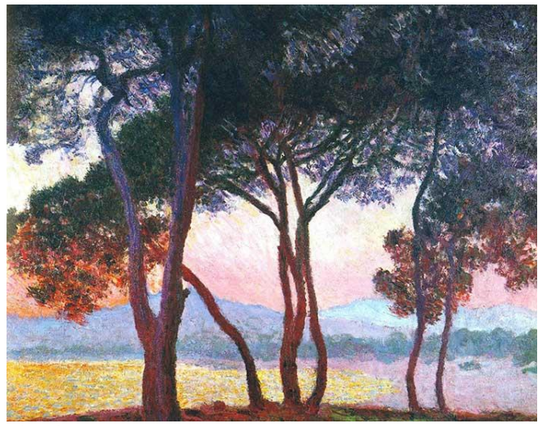
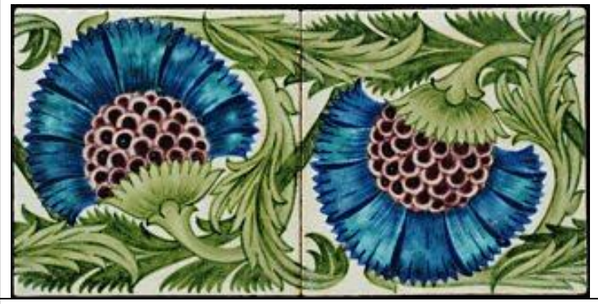
Contrast	Contrast can be a matter of arranging opposite elements (light/dark, rough/smooth, 2D/3D, large/small). This breaks up the work of art to alter or shatter unity with variation.	Monet demonstrates how colours which are on opposing sides of the color wheel have a strong contrast. These are referred to as complementary colors.  Claude Monet, Juan-Les-Pins, 1888	In the stunning painting below by Ivan Shishkin, notice how he created the illusion of texture in the foreground, and how this contrasts against the smooth texture of the clear sky and background. Ivan Shishkin, Forest Distance, 1884
Pattern	A pattern is a design in which lines, shapes, forms and colours are repeated. The part that is repeated is called a motif. These can be regular or irregular.	Roman Mosiacs 	These *Cornflowers* tiles (William De Morgan, 1898) have been designed to create a rotational pattern. When rotated through 180 degrees, the leaves and stems create a seamless line across the join between the tiles. A line of tiles would read as a continuous design but the rotational pattern adds variety and creates a more organic feel than a block repeat. 
Unity	Unity (also called harmony) is a sense of cohesion or coherences. It is the wholeness or completeness of a picture. Unity is used to tie a composition together and help to composition make sense as a whole piece of artwork. Is the work ‘finished’? Is an artist’s work ever complete?	This painting of *The Last Supper* (Ugolino di Nerio, c.1325-1330) shows unity due to the proximity of the men sat having dinner at the table. The repeated halos further link the men together - the fact Judas does not have one makes him stand apart from the other twelve men (Right).	 The Last Supper, Ugolino di Nerio, c.1325-1330