

Key Stage One Drawing Unit – Cycle A

As pupils work through the unit, they develop work in their sketch books, including focused pieces and exploration, which develop confidence in drawing skills and terminology. These skills are then applied to the drafting and development of a final piece of work which is to be displayed in school as a celebration of their work. This unit is intended to be delivered in the Autumn Term, to develop a firm base for the remaining two units of the school year. Sessions are intended to be an hour and a half in length, with a warm up designed to calm and focus children in on being an artist and to begin to use new or unfamiliar materials.



Artist Focus: Keith Haring

**** Take care – some of Haring’s work is not appropriate for this age group and so independent research may not be appropriate.****

Outcomes throughout the unit of learning:

A1 Study the work of a range of great artists, craft makers and designers and understand the historical and cultural development of their art forms.

A2 Evaluate and analyse creative works using the language of art, craft and design.

Session	Warm up (20 minutes) <i>Some tasks may be more guided than others, and work is never critiqued.</i>	Vocabulary <i>Taught using flashcards, added to working wall.</i>	Knowledge <i>Always review prior knowledge at the start of each session to ensure pupils know and remember more.</i>	Skills <i>From the progression grid for Art and Design. See that document to identify what comes before/after.</i>	Pupil outcome <i>Pupils should always have the opportunity to review work and have teacher input for confidence and improvement.</i>
<p>One</p>	<p>Pencil Circles: Using a standard 2B pencil, pupils create overlapping patterns of concentric circles. Completed in sketch books.</p> 	<p>Chalk graffiti observation thick / thin sketch</p>	<p>Keith Haring: American 4th May 1958 – 16th February 1996 Born in Reading, Pennsylvania and then moved to study art in New York in 1977 Influenced by Walt Disney, Dr Seuss He sometimes used his art to support politics, but often to promote peace and positivity. Haring was a gay man (explain in appropriate terms).</p>  <p>Introduce undated subway art (before 1981). Where are the lines? The shapes? Are the shapes human or not? Do the children like the shapes?</p>	<p>E1 record and explore ideas from first hand observations.</p> <p>D2 draw lines and shapes from observations using different surfaces.</p> <p>D4 use tracing, copying and free-drawing skills</p>	<p>Pupils explore the piece of art work in their sketch books. They are encouraged to try and reproduce one of the characters they see. At this stage, pupils use only a standard pencil. Pupils talk about the characters, what the stories are they might tell, how the characters might feel, where might they be going? Big Question: Does how you feel about the art work change the longer you look at it?</p>
<p>Two</p>	<p>Graded Exploration: Pupils use 2B, 4B and 6B pencils to repeat the circles activity from the first warm up. Pupils are encouraged to discuss the differences they note in the feel of the pencils</p>	<p>Session One plus: difference similarity line shape</p>	<p>Prior session knowledge, plus:  Introduce Untitled 1983. Children discuss in pairs etc. what is similar and different between this and the subway art from session one Where are the lines? The shapes?</p>	<p>D1 experiment with and control marks made with different media: pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalks.</p>	<p>Pupils use graded pencils, biro, handwriting pen, felt tip and wax crayon to explore Untitled 1983 in their sketch books. Discussions after this exploration should make links to E3. Which media is preferred? Which is easier</p>

	<p>on the paper and the circles that they create. Completed in sketch books.</p> <p>D5 investigate tone by drawing light/dark lines, patterns and shapes.</p>		<p>Are the shapes human or not? Do the children like the shapes?</p> <p>Haring linked to make lots of art and sell it cheaply, which other famous artists didn't like.</p>	<p>E3 develop and share their ideas, try things out and make changes.</p>	<p>to work with? Most effective? What is effective?</p> <p>Big Question: Is art ever 'wrong'?</p>
Three	<p>Discovering Charcoal: https://bit.ly/34cyAwR Pupils work on the floor with large pieces of sugar paper. Completed as a guided session.</p>	<p>Sessions one and two, plus: colour shade primary colour (and their names)</p>	<p>Prior session knowledge, plus:</p>  <p>Untitled, 1987. Discuss using similarities / differences. Encourage pupils to use the word bank of vocabulary from this unit in simple sentences about the art work. **Key Point – use the word 'shade' rather than 'colour in' as a foundation for further skills**</p>	<p>D1 experiment with and control marks made with different media: pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalks.</p> <p>D4 use tracing, copying and free-drawing skills</p> <p>E3 develop and share their ideas, try things out and make changes.</p>	<p>Pupils are given a small section of the art work for their sketch books. They then recreate this in their own style using their choice from the range of materials introduced yesterday. Pupils may feel more confident to trace, others to copy with free-drawing, and this should be pupil dictated.</p> <p>Big Question: Which area of the art work is the most important and why?</p>
Four	<p>Exploring Charcoal: Use the tip, edge and flat part of the charcoal to create different patterns with lines and shapes. Guide pupils through the warm up with questions such as: "Can you use the flat part of the charcoal to create a circle?" "Can you use the point of the charcoal to add another shape inside?" and so on to begin to experience layers.</p>	<p>As sessions one, two and three.</p>	<p>Prior session knowledge, plus:</p>  <p>Pop Shop VI, 1989.</p>	<p>D1 experiment with and control marks made with different media: pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalks.</p> <p>D2 draw lines and shapes from observations using different surfaces.</p>	<p>Does the art work appear to have a meaning? How is space used? What is Haring trying to tell us? What are the different sections of the painting?</p> <p>Pupils have now studied four of Haring's pieces. They are provided with prints of these for their sketch books, and they produce an artist study. Pupils write the name of the artist in any way they choose, mount the images into their sketch books in their own way and then respond to the work with characters of their own around the works. They will use a range of media already supported in this unit in</p>

					order to explore their own characters and images. Big Question: If this piece had sound effects, what would they be?
Five	Practice with Pastels: Pupils fold or draw lines in their sketch books to create four or six separate boxes in a grid (so 2x2 or 2x3). In a guided session, they practice shading with pastels using smudging, blending, varying degrees of pressure and so on with just one colour.	As sessions one, two, three and four, plus: layer	Prior session knowledge, plus: Flowers V, 1990  Flowers IV, 1990 	D3 invent lines and shapes in drawing. D5 investigate tone by drawing light/dark lines, patterns and shapes. D6 investigate pattern and texture by describing, naming, rubbing and copying.	Pupils explore felt pens and oil pastels to design their own flowers in the style of Haring. They are encouraged to explore line, shape and texture, To layer flowers and other shapes as they have seen, particularly in Flowers IV . Big Question: Is art happy, sad, angry or delighted?
Six	Line, shape and shade: Pupils use a pencil to free draw around the page of their sketchbook, creating a web of shapes of different sizes all over. Pupils are then encouraged to use oil pastels to shade some of the shapes, using different techniques from yesterday. They should carefully select which shapes they shade, maybe avoiding very small or very large shapes. As pupils work, discuss their choices with them and encourage them to articulate their choices.	As sessions one, two, three, four, and five, plus: tone	Recap prior knowledge, perhaps with a slide show of the art pieces to challenge pupils to name them and know the year, perhaps with a matching activity, perhaps by the creation of a page in the curriculum floor or topic book. Pupils may also explore the works of other artists from the same time period, such as Andy Warhol who is studied in LKS2, to begin to develop chronological historical understanding alongside the art knowledge, in order to begin to develop an awareness of historical art movements and their causes.	All prior skills, plus: E4 describe the differences and similarities between different practices and disciplines, and making links to their own work. E5 think critically about their art and design work.	Using appropriate A3 paper, pupils create a 'final' art piece. They should be encouraged to use the shapes, lines and colours they have been exploring of Haring's, in order to create a piece in his style. When complete, pupils should be given sufficient time to reflect on the work of their peers alongside their own, and should be given feedback which is clear about what they could next explore in a piece of drawing work. Big Question: If you could ask Keith Haring a question, what would it be and why?