



OUR LADY AND
ST HUBERT'S
CATHOLIC PRIMARY SCHOOL



Art – Drawing

Year 5 – Short Term Planning –

Art Knowledge Progression

Substantive Knowledge

Disciplinary Knowledge

Analyse

Colour

*Analyse colours used by the artist, commenting on the meaning behind these colours and how it could link to the artists mindset

*The artist has used the colours _____, why have they used these colours?

*How do you think they were feeling at the time?

Comment/link to own life

*Analyse and comment on experiences, places, thoughts and memories that the colours within the artwork remind them of

*Which colours remind you of happier times?

*Which colours remind you of sadder times?

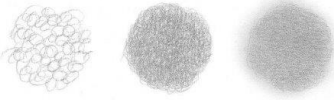
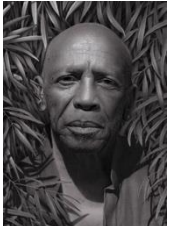
Modification

*Independently comment on parts that they would change about the artwork and why. Suggest multiply ways they would modify each part

Session 1:

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| Learning Objective/s | Use circulism to develop different skin textures |
| Outcomes | Children practice circulism and then reflect on the artist's use of it in their work |
| Key Vocabulary | Shading, Depth, Texture, Transitions, grip |
| Substantive Knowledge - Specifics | <p>Dick Dzirkin is an artist known for creating very realistic drawings that look almost like photographs. This style of art is called hyperrealism because it makes pictures look as real as possible, with fine details and lifelike textures.</p> <p>To create this realistic look, Dzirkin uses a technique called circulism. Instead of drawing with straight lines or shading in large areas, he makes tiny circles over and over again. These circles can be small or large, dark or light, depending on the part of the picture he's working on.</p> <p>By using this circular technique, Dzirkin can create texture and depth in his drawings, making things like skin, hair, and other surfaces look realistic and natural. His work often captures every little detail—like the wrinkles on someone's face or the softness of an animal's fur.</p> <p>Using circulism takes a lot of patience because it involves layering circles to get the right look. Dzirkin carefully builds up these layers, which gives his artwork a sense of realism that makes it feel like you could reach out and touch it</p> |

Lesson Pathway

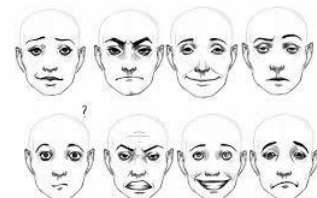
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| Review | <p>What can chn remember about shading.</p> <ul style="list-style-type: none"> - Think about shading techniques - Varying pencil (difference between HB and H) - |
| New Material (Instruction/Explanation) | <p>Introduce Circulism to chn - Circulism involves drawing tiny, overlapping circles to create a texture that mimics the natural complexity of human skin and other surfaces.</p> <div style="text-align: right;">  </div> |
| Questioning | |
| Guided/Active Practice | <p>In Isolation: Introduce work of Dirk Dzimirsky- CT to talk through work with chn,</p> <p>In context:</p> <ul style="list-style-type: none"> - How does he use it in his work (depth/ texture/ smooth transition) - Why is his work important? (Emotional depth/ human condition) - Link to evolution of hyperrealism <div style="text-align: right;">  </div> |
| Modelling | |
| Check Responses (Children Explain) | CT to model skill to chn. Video link also used. |
| Feedback | Can chn explain Circulism? How can they build texture and depth? |
| Provide scaffolding/Reteach | |

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| <p>Independent practice Monitor</p> | <p>Those that need can have a template already provided</p> <p>Chn to practice skill in their books. CT to monitor skill, stop and model skill again if needed.</p> <p>Evaluation: What went well? What did you think of Dirk's sketches? What did you learn about his work? What materials did he use? How could you improve on your new skill?</p> |
| <p>Resources/Weblinks</p> | <p>https://www.youtube.com/shorts/1lvwnHgHE9o?feature=share</p> |

| Session 2: | |
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| <p>Learning Objective/s</p> | <p>To use contour shading</p> |
| <p>Outcomes</p> | <p>Children use contour shading to create depth in facial features</p> |
| <p>Key Vocabulary</p> | <p>Depth, dimensional appearance</p> |
| <p>Substantive Knowledge - Specifics</p> | <p>Käthe Kollwitz was an artist known for creating powerful, emotional drawings and prints that show everyday people and their struggles. One of the special techniques she used to bring her artwork to life is called contour shading.</p> <p>In contour shading, Kollwitz would draw the outlines (or contours) of shapes, like a person's face or hands, and then use gentle shading along those lines. This technique creates soft shadows and helps make the drawings look three-dimensional, as if the figures have weight and depth.</p> <p>Kollwitz used contour shading to bring out the emotions in her artwork, often focusing on people's expressions and feelings. By shading along the lines and curves of her figures, she was able to show sadness, strength, and compassion in a way that felt very real. Her use of contour shading helps viewers see and feel the emotions in her artwork, making each piece memorable and impactful.</p> <p>This shading technique doesn't just fill in space—it follows the shapes of the people she drew, which adds life and depth to her art.</p> |
| Lesson Pathway | |
| <p>Review</p> <p>New Material (Instruction/Explanation)</p> <p>Questioning</p> <p>Guided/Active Practice</p> <p>Modelling</p> <p>Check Responses (Children Explain)</p> <p>Feedback</p> | <p>What is Circulism? – Chn to recall last lesson</p> <p>CT to introduce contour shading: Contour shading is very similar to hatching and cross-hatching. The difference is that the lines are curved to follow the contours of the subject. These lines can be drawn horizontally, vertically and even diagonally</p> <p>Why might contour shading be used?</p> <p>CT to introduce work of Kathe Kollwitz: In isolation: Example of her work on board, chn to discuss, where have lines been used In Context: How has she used the lines within her work? / What affect does it have?</p> <p>CT to model how to use contour shading to shade lips - CT to discuss natural curves/ where needs to be darker/ natural light reflections</p> <div data-bbox="1077 1870 1516 1971" style="text-align: right;"> </div> <p>Chn to explain technique to chn. How could CT create more/ less depth?</p> |

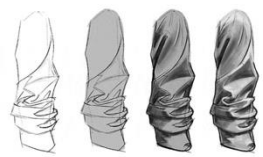
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| Provide scaffolding/Reteach Independent practice Monitor | <p>For chn who may struggle with basic shape, outline of lips provided</p> <p>Chn to attempt to draw and shade lips using contour shading.</p> <ol style="list-style-type: none"> 1. First start with the basic shape/ lip outline 2. Begin to add some contour lines to create texture 3. Continue to build up the lines to create shade and texture |
| Resources/Weblinks | |

| Session 3: | |
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| Learning Objective/s | To sketch accurate facial expressions |
| Outcomes | Chn to be able to sketch at least one clear facial expression. |
| Key Vocabulary | Facial expressions, emotions, neutral, depth, connect, contour lines |
| Substantive Knowledge - Specifics | <p>Paula Rego is an artist known for creating powerful and imaginative paintings and drawings that often tell a story. One way she brings these stories to life is by using facial expressions to show different emotions in her characters.</p> <p>In her artwork, Rego makes the faces of her characters very detailed, often showing emotions like sadness, anger, happiness, or fear. Instead of just drawing people with neutral expressions, she uses their faces to give us clues about what they might be thinking or feeling. This makes her pictures feel real and helps viewers connect with the characters.</p> <p>For example, if a character's eyebrows are scrunched together and their mouth is tight, we might think they look worried or serious. Rego often adds these little details to her characters' faces so that we feel more involved in the story and can imagine what the characters might be going through. Her use of facial expressions helps tell a story without words and makes her artwork feel emotional and full of life. This focus on expressions allows Rego to create art that speaks directly to people's feelings, making her work memorable and impactful.</p> |
| Lesson Pathway | |
| Review | What are contour lines? Why are they useful? How did Kathe Kollwitz use them? |
| New Material (Instruction/Explanation) | CT to discuss with chn- What are expressions? Image will be displayed on board, chn given some time to think before discussing as a class. |
| Questioning | <ul style="list-style-type: none"> • Can you identify the skills that are used to create the expressions? |
| Modelling | <ul style="list-style-type: none"> • Look at the <i>differences</i> between them. • Look at what is <i>emphasised</i>. |
| Guided/Active Practice | Chn will then look at the artwork of Paula Rego- within the work they will discuss how she has used expressions in her artwork and identify where she has used contour shading. |
| Check Responses (Children Explain) | CT will then talk through Rego's artwork making links to expression and contour lines. |
| Feedback | Discuss how she uses expression to: <ul style="list-style-type: none"> - convey the narrative and add layers of meaning. - portray raw and intense emotions |
| Provide scaffolding/Reteach | Modelling: |



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| <p>Independent practice Monitor</p> | <p>Chn will watch video explaining and demonstrating how to draw simple facial expressions. CT will then model skill.</p> <p>Once chn have understood, they will independently work to draw a sketch of a clear facial expression/</p> <ul style="list-style-type: none"> - For support: Chn may have basic face shape pre sketched - MA- Sketch different facial expressions. <p>Evaluation: Red Pen</p> <ul style="list-style-type: none"> - What went well? - What needs improving? - How does Paula Rego's artwork use storytelling and convey emotions? |
| <p>Resources/Weblinks</p> | <p>Drawing Simple Clear Facial Expressions (youtube.com)</p> |

| Session 4: | |
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| <p>Learning Objective/s</p> | <p>To sketch folds in clothing</p> |
| <p>Outcomes</p> | <p>Chn will have attempted to draw at least one example of folds in an item of clothing.</p> |
| <p>Key Vocabulary</p> | <p>Contour lines, observation, underlying structure, light and shadow,</p> |
| <p>Substantive Knowledge - Specifics</p> | <p>George Frederick Watts was an artist known for making detailed sketches and paintings that showed people in a realistic and lifelike way. One way he added realism to his artwork was by carefully drawing the folds in clothing.</p> <p>In his sketches, Watts paid close attention to how fabric falls, twists, and bunches on a person's body. By drawing the folds in clothing, he made his figures look more three-dimensional, as if they're really there in front of us. These folds give his artwork a sense of movement and texture—we can almost feel the weight of the fabric or imagine it swaying as the person moves.</p> <p>Watts's attention to clothing folds also helps show the shapes and forms of the people he drew. For example, he would shade some folds darker where the fabric creased or got caught in shadows, making the drawing feel more real. His careful detail in clothing folds helps bring his characters to life, giving his sketches depth and making them feel more natural and expressive.</p> |
| Lesson Pathway | |
| <p>Review</p> <p>New Material (Instruction/Explanation)</p> <p>Questioning</p> <p>Modelling</p> <p>Guided/Active Practice</p> <p>Check Responses (Children Explain)</p> <p>Feedback</p> <p>Provide scaffolding/Reteach</p> <p>Independent practice Monitor</p> | <p>Review:</p> <p>What are contour lines useful for? Name three ways in which the expression of a face can be adapted whilst sketching</p> <p>New material: CT to introduce George Frederick Watts CT to highlight how throughout his work he used:</p> <ul style="list-style-type: none"> - Observation: Watts would closely observe the way fabric drapes over the body, taking note - Underlying structure: He understood the importance of the anatomical structure beneath the clothing - Contour lines: Watts used contour lines to map out the major folds and creases in the fabric. - Light and shadow: He employed chiaroscuro, the use of strong contrasts between light and dark, to model the folds in clothing. |

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| | <p>Practice skill: Chn to use template of sleeve to shade the fold- considering where it will be darker or lighter. CT to give feedback</p>  <p>Modelling: Chn will then watch a video which talks through step by step how to draw the folds on various items of clothing.</p> <p>First one everyone will do with CT modelling and supporting.</p> <p>Children can work at their own pace to attempt other examples.</p> <p>Evaluation/ review: What did you learn today? How did George Frederick Watts create folds in his clothes? How did he use chiaroscuro? How did <i>you</i> use these skills in your sketches?</p> |
| Resources/Weblinks | Understanding Every Type Of Clothing Fold (youtube.com) |

| Session 5: | |
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| Learning Objective/s | Use foreshortening |
| Outcomes | Children foreshorten a figure to create illusion of depth |
| Key Vocabulary | Foreshortening, circulism, depth, contour lines, shading |
| Substantive Knowledge - Specifics | <p>Here's an explanation of Andrea Mantegna's use of foreshortening, suitable for a Year 5 class:</p> <p>Substantive Knowledge: Andrea Mantegna's Use of Foreshortening Andrea Mantegna was an artist known for making his paintings look very realistic, almost as if you could walk into them. One technique he used to create this effect is called foreshortening. Foreshortening is a way of drawing or painting objects so they look like they're coming toward you or going back into the distance. Mantegna used this technique especially when painting people's bodies. Instead of drawing them flat on the page, he would change the size and angle of arms, legs, or heads, making them appear shorter or longer, depending on where they were in the scene. This made the figures look three-dimensional, as if they were popping out of the painting.</p> <p>For example, in one of his famous paintings, Mantegna painted a person lying down, with the feet pointed straight at the viewer. The feet look bigger than the head because they're closer to us, while the rest of the body looks like it's stretching into the background. This use of foreshortening made his paintings feel more real and dynamic, showing that Mantegna had a great understanding of how to create depth and perspective.</p> <p>By using foreshortening, Mantegna made his scenes and people look lifelike and almost touchable, adding an exciting sense of depth to his artwork.</p> |
| Lesson Pathway | |

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| <p>Review</p> <p>New Material (Instruction/Explanation)</p> <p>Questioning</p> <p>Modelling</p> <p>Guided/Active Practice</p> <p>Check Responses (Children Explain)</p> <p>Feedback</p> <p>Provide scaffolding/Reteach</p> <p>Independent practice Monitor</p> | <p>Review (5 minutes)</p> <ul style="list-style-type: none"> • Begin by asking students if they've seen drawings or pictures where parts of a person look like they're coming forward or moving into the distance. • Show an example of foreshortening (e.g., a person's legs or arms pointing toward the viewer) and explain that today, they will learn how to make their own drawings look three-dimensional using this technique. <p>2. New Material (Instruction/Explanation) - (5 minutes)</p> <ul style="list-style-type: none"> • Explain that foreshortening is a technique artists use to show depth and make parts of a figure look closer or farther away by changing their size and angle. • Demonstrate that, in foreshortening, parts of the body closer to the viewer (like a hand reaching out) are drawn larger, while parts farther away (like the shoulder or head) are drawn smaller. <p>3. Questioning (3 minutes)</p> <ul style="list-style-type: none"> • Ask guiding questions to check for understanding: <ul style="list-style-type: none"> ○ "What might happen to the size of an arm if it's reaching toward us?" ○ "How could we make the feet in a drawing look like they're coming closer?" • Encourage students to think about how distance changes what they see. <p>4. Modelling (5 minutes)</p> <ul style="list-style-type: none"> • Show a simple drawing of a foreshortened figure, such as a person lying down with their feet pointing forward. • As you draw on the board, explain how you're making the feet larger because they're closer to the viewer, and the head smaller as it goes back into the distance. <p>5. Guided/Active Practice (10 minutes)</p> <ul style="list-style-type: none"> • Give students a step-by-step worksheet with an outline of a figure, guiding them to make certain parts (like hands or feet) larger and other parts smaller. • Encourage them to use light sketching first, adjusting the size and placement of parts as they go. <p>6. Check Responses (Children Explain) (5 minutes)</p> <ul style="list-style-type: none"> • Have a few students show their work and explain their choices in making certain parts larger or smaller. • Ask them why they made those decisions and how it helps make the figure look three-dimensional. <p>7. Feedback (5 minutes)</p> <ul style="list-style-type: none"> • Give positive feedback on their choices and remind them that making parts closer to the viewer larger is the key to foreshortening. • Address any misunderstandings, such as making distant parts too large. <p>8. Provide Scaffolding/Reteach (5 minutes)</p> <ul style="list-style-type: none"> • For students needing extra help, provide additional outlines or a simpler example, like a single arm or leg pointing forward, and walk them through each size change. • Use simple visuals or one-on-one help to reinforce the technique. <p>9. Independent Practice (10 minutes)</p> <ul style="list-style-type: none"> • Let students draw their own figure in a foreshortened position, using the techniques learned to make parts appear closer or farther away. • Encourage them to experiment with making parts slightly larger or smaller to adjust the effect. <p>10. Monitor</p> <ul style="list-style-type: none"> • Walk around the room, observing students' work, answering questions, and offering guidance as needed. • Give individual feedback, helping students understand how their choices in size and angle affect the look of depth in their drawing. |
| <p>Resources/Weblinks</p> | |

| Session 6: | |
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| Learning Objective/s | Assessment Task |
| Outcomes | Children create a study of a human figure using foreshortening |
| Key Vocabulary | Contour lines, foreshortening, shading, depth, circulism |

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| <p style="text-align: center;">Substantive Knowledge - Specifics</p> | <p>In foreshortening:</p> <ul style="list-style-type: none"> • Closer parts are drawn larger, as they appear closer to the viewer. • Distant parts are drawn smaller, as they appear farther away. <p>This technique helps create an illusion of depth and makes figures in a drawing feel like they're "popping out" toward us. It's commonly used in art to make scenes look more realistic and dynamic, especially when showing movement or perspective.</p> <p>For example, if an artist is drawing a person lying down with their feet pointed toward us, the feet will look much larger than the head in the drawing because they are closer. By changing the size of parts of the figure, foreshortening tricks our eyes into seeing depth, even on a flat surface.</p> <p>In this task, students will practice using foreshortening to make their drawings look more realistic, experimenting with size and position to create the feeling of depth.</p> |
| Lesson Pathway | |
| <p style="text-align: center;">Review</p> <p style="text-align: center;">New Material (Instruction/Explanation)</p> <p style="text-align: center;">Questioning</p> <p style="text-align: center;">Modelling</p> <p style="text-align: center;">Guided/Active Practice</p> <p style="text-align: center;">Check Responses (Children Explain)</p> <p style="text-align: center;">Feedback</p> <p style="text-align: center;">Provide scaffolding/Reteach</p> <p style="text-align: center;">Independent practice Monitor</p> | <ol style="list-style-type: none"> 1. Review (Before Starting the Task) <ul style="list-style-type: none"> ○ Briefly review foreshortening by discussing how parts of a figure can appear closer or farther by changing their size. ○ Show a quick example of foreshortening, reminding students that parts closer to the viewer should be drawn larger, while distant parts should be smaller. 2. New Material (Instruction/Explanation) <ul style="list-style-type: none"> ○ Explain that, in this task, they will draw a person in a position that shows depth—such as lying down with feet pointing forward or an arm reaching out. ○ Emphasize the key elements of foreshortening: size difference (larger when closer, smaller when farther) and placement (drawing closer parts lower or at the forefront of the page). 3. Questioning <ul style="list-style-type: none"> ○ Before they begin, ask a few guiding questions to ensure understanding: <ul style="list-style-type: none"> ▪ “What part of the body might be bigger if it’s closer to us?” ▪ “How could we make the rest of the figure look like it’s farther away?” 4. Modelling (Optional/If Needed for Reference) <ul style="list-style-type: none"> ○ Provide a reference picture of a foreshortened figure or a basic example on the board showing size variation (e.g., large hand reaching forward, smaller body behind). ○ Let students refer to this example if they feel unsure about where to start. 5. Task Instructions (Independent Practice) <ul style="list-style-type: none"> ○ Students will independently create their own foreshortened figure drawing. ○ Encourage them to think about: <ul style="list-style-type: none"> ▪ Which part of the figure they want to bring closest to the viewer (e.g., a hand, foot, or face). ▪ How they will adjust the size of other body parts to create depth. ○ Provide materials (pencils, erasers, and sketch paper) and give them time to work individually. 6. Check Responses (Children Explain) <ul style="list-style-type: none"> ○ Once they complete their drawings, have students discuss or write a short reflection on their choices: <ul style="list-style-type: none"> ▪ Why did they choose to make certain parts larger or smaller? ▪ How do they think these choices help show depth in their drawing? 7. Feedback <ul style="list-style-type: none"> ○ Review each student’s work, providing feedback based on: <ul style="list-style-type: none"> ▪ Accurate use of size variation to show depth. ▪ Effort in creating a three-dimensional effect. ○ Offer praise for effective foreshortening and gentle guidance for improvement where needed. 8. Scaffolding/Reteach (Optional for Struggling Students) <ul style="list-style-type: none"> ○ For students who may need additional help, offer a simplified example or break down the drawing into one or two body parts (e.g., just an arm or leg) to practice foreshortening separately. 9. Assessment Rubric <ul style="list-style-type: none"> ○ Excellent: The student effectively uses size and placement to create a realistic sense of depth. Parts closest to the viewer are noticeably larger and proportionally accurate. ○ Good: The student attempts to show depth with foreshortening, with some effective size variation. ○ Needs Improvement: The student’s drawing shows minimal size difference between close and distant parts, needing more practice to understand foreshortening. 10. Monitor <ul style="list-style-type: none"> • Circulate the classroom as students work, providing individual guidance and support where necessary. |

- **Ensure each student has a clear understanding of how their choices impact the sense of depth in their drawing.**

Resources/Weblinks