

Year 6

ART - PORTRAITS AND FIGURES

SKILL - Research, evaluate and respond to the work of artists

Lesson 1 – DRAWING
WALT: Draw a portrait in the correct proportion

STARTING WITH TONE

Ask children to make some tonal experiments in their sketchbook. Provide a selection of different grades of drawing pencil, say 4B, 2B, HB and H. Collect some shadows and dark parts of the head. For example, ask children to draw shadows around the nose, under the mouth, or around the ears. Get children to focus on drawing an eye or a mouth by using patches of different tones.

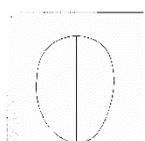
DRAWING THE HEAD AND SHOUDLERS

Ask each child to find a partner. Each pair should have one drawing board and one set of drawing media.

Look carefully at the head of the model. What shape would you start with? Ask children to focus on the shape of the whole head. It is not exact circle or oval. Model with the children the steps to drawing a portrait:



1. Draw an egg shape for the shape of the face.



2. Draw a line vertically down the centre - *this ensures that the nose, mouth and eyes are correctly aligned.*

Lesson 2 – DRAWING
WALT: Use positive and negative drawing techniques

WORKING IN THE NEGATIVE

Explain the concept of negative drawing and ask the children to experiment using black and white chalk, graphite sticks, 6B pencils and rubbers. Ask them to work in the negative by making lines and marks in a graphite or chalk ground with a rubber. Use the rubber tool in paint software to work in the negative.



Charcoal, black chalk and rubber.



Pencils and rubber.

FRANK AUERBACH

Look at the portrait work of Frank Auerbach and discuss his use of mark, line and tone in black and white portraits. It is important to spend some time discussing the characteristics of the artist's work. *Where can you see different tones? Where are there shadows or highlights? What sort of person is shown in the portrait?*

Ask the children to use black and white chalk / charcoal / rubbers and to work vigorously in response to his images to make their own portrait. Encourage children to work large using A3/A2 cartridge paper and an easel.

Lesson 3 – PAINTING
WALT: Explore and experiment with skin tones

STARTING WITH COLOUR

Ask children to look at the back of their hand. What colours can you see? Children use acrylic paint to try and mix some skin colours. Get children to make a collection of skin colours in their sketchbook by painting various facial features.

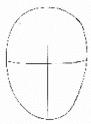


Model mixing skin colours by mixing equal parts of each primary colour. Add white/yellow to make the skin tone lighter.

Children could try cutting out different examples of skin colours from colour magazines and glue fragments in sketchbook.

LUCIAN FREUD

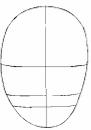
Observe the two self-portraits by Lucian Freud entitled Reflection (Self-portrait) (1985). Why do you think the artist chose this particular title? Look at a selection of Freud's self-portraits. How do you think the artist sees himself? Describe Freud's use of light/ colour/ texture/mood and composition.



3. Draw a horizontal line $\frac{1}{2}$ way down the face - *this is where the eyes and top of the ears will go.*



4. $\frac{1}{2}$ way between the eye line and the chin draw a second horizontal line.



5. $\frac{1}{3}$ of the way down from the nose draw a third horizontal line.



6. Draw in the eyes with the corners on the lines. To ensure the eyes are the correct size you should be able to fit 5 equal eye widths across the head



7. Draw the bottom of the nose. The nostrils should rest on the line.



8. Draw in the mouth with the line dividing the two lips. By measuring $\frac{1}{3}$ in from the corner of the eye and drawing a line vertically on each side, you can achieve an accurate mouth width.



9. Draw in the ears and the hairline. The hairline can help determine the shape of the face. Remember the ears should fit snugly



Portraits in the style of Frank Auerbach.



FIGURE DRAWING USING STOCKINETTE

Use the following exercise to introduce children to the relationship between shape and form. Ask for a volunteer to try on a stockinette-elasticated tube of knitted fabric- and stand in the middle of room in different poses. Ask children to draw a pose using chalk and charcoal on paper that is a neutral colour. They should allow space for four drawings from different viewpoints. Ask them not to add too much detail. There is no need to draw facial features.

Use the chalk to draw the shape very lightly first. Use the chalk to show the light tones and charcoal to show the dark tones. Encourage children to work carefully and think about the greys they need to make.



Reflection (Self-portrait), 1985

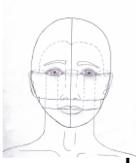
Provide children with a viewfinder to isolate one area of the image and explore his use of colour to depict and explore and experiment with skin tones by lightly layering oil pastels onto dark sugar paper.

Ask each child to cut a large colour photograph of their head and shoulders in half, lengthways. Glue one-half onto paper. Ask children to complete the missing half in acrylic paint. How close can they come to matching the colours from the photograph?

DIFFERENT VIEWPOINTS

Challenge children to painting portraits of subjects looking in different directions. They will have to look at the features and where they are in relation to each other.

between the eye and nose lines.



10. Draw the neck by drawing a vertical line from the outer corner of the eye on each side to achieve the correct width. Remember the neck to the shoulders curves gently. The shoulders are 3x the head width.

Get children to record each step in their sketchbook with key notes.

DRAWING A PORTRAIT WITH TONE

Ask children to rub out their guidelines and experiment with adding tone to give a more realistic appearance. Allow children to use drawing pencils to show the difference between skin and hair.

Children should not smudge using their finger



Lesson 4 – PAINTING

WALT: Respond to the work of Pablo Picasso and the cubist movement

CUBIST FIGURATIVE IMAGES

Show the children Cubist figurative images by Pablo Picasso and discuss the way he has represented a three-dimensional figure on a flat surface. Discuss the form, shape, design and proportion.

Explain that they are going to produce a figurative image in the Cubist style using collage and painting techniques. Ask them to make direct observational studies of figures from different viewpoints, (near and far and from unusual angles) on a single surface as a starting point for their collage.



Collaged responses to the Cubist figurative work of Pablo Picasso.

DEVELOP CUBIST RESPONSES

Ask the children to discuss and modify the work as it progresses. Invite them to compare ideas and approaches and say what they think and feel about them. Ask the children to adapt and refine their compositions to portray multi-viewpoints of objects on a single 2D surface.

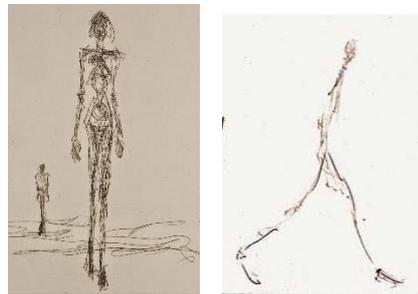
Ask children to use chalk on sugar paper to draw out

Lesson 5 – 3D Sculpture

WALT: Produce sculptural forms in response to the work of Alberto Giacometti

FIGURE DRAWING

Show the children pictures of the work of Alberto Giacometti. Discuss the way he presents the figure as a 'skeleton in space'. Explain to the children that they are going to respond to his work by making drawings of figures.



Ask them to concentrate on the overall form, not the detail. Using a wooden mannequin, or working in pairs, at a distance from each other, make several drawings of their partner in different positions. In the classroom review the images and focus on the points of movement (joints) of the figures.

3D MODROC FIGURE

Explain to the children that they are going to make a 3D figure based on their drawings. Talk about ways in which the figure may show movement and have different points of contact with the ground.

Model the process:

1. Select and join suitable sticks with masking tape to form the torso and legs of the figure. Support this with clay at the base.
2. Add shoulders, arms,

Lesson 6 – 3D Sculpture

WALT: Make heads in clay using the correct shape and form

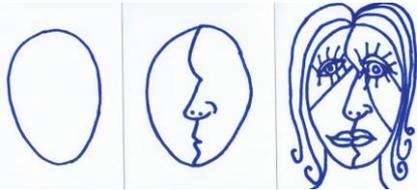
MAKING HEADS IN CLAY

Explain to the children that today they will learn how to make a head and shoulders in clay. What will be the differences between a head made out of clay and one drawn on paper?

Model the process:

1. Put three sheets of newspaper together. Cut along a strip about 15cm wide. Roll the strip into tube. Use masking tape to stop the tube unravelling.
2. At one end, make about four short cuts. Bend back to make tabs. Use the masking tape to tape these tabs flat onto a cardboard base. This is the support for the neck.
3. Roll up a sheet of newspaper into a ball. Put it into a paper bag to stop it unravelling. Now tape the open end of the bag around the top of the tube. This is the support for the head.
4. Take some clay and roll out into sheets. Mould the sheets around the tube to make the neck. Use more clay to make the shoulders. Use more sheets to mould around the paper head. Use slip and water to smooth down the joins as you go.
5. Now add the features. Think about where the eyes should go. Refer back to portraiture drawing. Use your thumbs to press in the eye sockets. Roll some

their final composition. Encourage them to use a wide range of materials to develop their image. Ask the children to reflect on the materials and techniques they use and how these match their intentions.



Ask the children to select an undistorted photograph of themselves and stick it onto a piece of paper. Model marking and cutting a series of straight or curved lines on the reverse side and reassembling the pieces to produce a distorted facial image. Stick down the pieces. Using this as a guide, ask children to draw a simplified face in the style of Picasso focusing on shape and colour – two faces in one.



hips and head using more sticks to complete the figures. Record what they have done in their sketchbooks.

Model for the children the process of applying modroc (plaster bandage) to their figures. Explain how to immerse small strips of modroc into water before draping them over and around the stick figures. Show the children how to rub and smooth the Modroc to achieve the required finish. Ask them to modify their work as it progresses.

Point out that as the figure is covered it will become heavier and so it is easier to work on the legs and torso first, before the arms and head, to improve stability.



6. Make a nose and use the slip to fix to the head. Use a clay tool to press in a line for the mouth. Add on lips, ears, eyebrows, nostrils and other features or characteristics.



REVIEW MODEL

Look carefully at your clay head. Think about the chin, the forehead, cheekbones. Are you pleased with the form from the back of the head? Has the head got an expression? Now ask children to add the hair. Use thin strips of clay and the slip.

FIRING AND GLAZING THE HEADS

Firing and glazing creates new opportunities to help children understand how different process affect and change materials.

If the heads are to be fired, gently remove the paper support from inside when the heads are dry. It is fine to leave the heads unfired although they will be delicate. They can be coated with a 50/50 mixture of PVA glue and water (this will act as a kind of varnish) are carefully painted.

Application of Skill

TASK SHEET

Research, evaluate and respond to the work of artists

1. Create a self-portrait, or a portrait drawing of a partner, using the correct proportions incorporating tone and texture. Use a selection of different grades of drawing pencil, e.g. 4B, 2B, HB and H. You can produce a portrait in response to the work of Frank Auerbach using positive and negative techniques.
2. Paint a portrait using acrylic paints showing accurate use of skin tones in response to the work of Lucien Freud.
3. Create a 3D sculpture of 'the figure', inspired by the work of Alberto Giacometti, which shows movement and has different points of contact with the ground *or* use the skills of clay making to produce a 3D head – this can be fired and glazed once made.
4. Research about the Cubist movement and produce a detailed study and analysis into one of the works by Pablo Picasso. You could look at the significance of *Guernica, 1937, Seated Woman, 1927, The Weeping Woman, 1937.*