

Unit Title: Natural Forms**Year/Group: 7-11****Description & main learning aims**

Students will investigate Natural Forms around them & the work of the Victorian photographer Karl Blossfeldt. They will make monochromatic drawings in charcoal and pencil. They will study the form, shape, tone, and light and shade that typify his work. They will investigate the way in which Blossfeldt made close up studies of natural forms and apply this process to their own studies. These investigations will culminate in a design for a 3D ceramic object that they will make using clay techniques.

National Curriculum coverage

1.1 Creativity	Imagination, explore experiment, risks & mistakes.	/	2.1 Explore, Create	1 st Hand Obs & sources	/	3 Range & Content	Art, Craft, Design & Voc	/
				Ideas	/		2D, 3D & New Tech	/
1.2 Competence	Investigate, make analyse, design, evaluate, reflect	/		Art for purpose			Study Art	/
				Draw to express			Understand processes	/
1.3 Cultural Und	Cultures, times & contexts		2.2 Understand & Evaluate	Sketchbooks	/	4 Curriculum Opp	Work on own & groups	
				Research	/		Explore new areas	
1.4 Critical Und	Meaning, develop opinions, reflect			Understand art	/		Schools location	
				Reflect on			Modern artists	
				Analyse	/		Work in genres	/
				Develop ideas	/		Links to other subjects	
				Organise work				

Main learning outcomes & expectations. At the end of this unit:**Most pupils will**

Make a series of first hand observational drawings and studies of natural objects. They will make studies of the Victorian photographer and develop these studies into a design for a ceramic vessel.

Some pupils will not make so much progress and will need the following support:

Lower ability students tend to end up with lots of partly completed studies and 'botched' attempts. They need encouragement to concentrate on completing drawings and organise their work. In 3D making some students will need the help of moulds to help them produce good clay structures.

Some pupils will have progressed further and will be given the following extension activities:

Higher ability students should produce personal investigations of natural forms in their own environment using a digital camera.

Cross Curricular Provision (including Literacy, numeracy, ICT etc)

ICT- the students will be using the computer as a research tool. However, some high-end students might use 3D modelling software to help them produce designs for their 3D object.

Literacy – There are many complex words and terminology used in working with clay, new words should be re-enforced using visual support and introduced methodically.

Resources

Teachers will need lots of natural objects for first hand observation:
Leaves, cones, twigs, bark, seed heads, flowers etc
Teachers will also need examples of the artwork by Karl Blossfeldt or similar artists.

Assessment Methods

Assessment should focus on two distinct areas: 2D studies and 3D studies. These might culminate in a final grade or be separate. Teachers should look for the development of a design from early sketches into a finished product

SEN support (including MAT)

Some students might experience difficulties when working with clay and/or in 3 Dimensions. The use of moulds can significantly help here. There are also mild concerns when working with clay for asthmatics because of clay dust.

KNOW

SHOW

SHARE

PAIR

PERFECT

REFLECT

Learning Stages Outline the stages of learning for the Unit	Learning Objectives For the learning stage/lesson	Look For's To ensure learning has taken place.
<p>Looking Students should be asked to study closely a series of natural objects for a period of about 15 minutes. They might describe the objects to a friend (who cannot see the object) or use a magnifying glass to examine them in close detail. The students should then be given a large sheet of paper (about A2 in size at least) and asked to draw part or all of the object using charcoal so that it fills the paper. Tip: A roll of cheap lining paper from a decorators store is excellent for this! You can repeat this exercise in numerous ways and in a range of art media.</p>	<p>Students should have studied familiar objects to them in a depth that they might not have done so before. They should have produced a personal interpretation of this object, which is not necessarily a direct copy.</p>	<p>Listen to conversations between students when they are examining the objects to ensure the student is focussed on the task. Display student's work on walls or spread on the floor to discuss outcomes.</p>
<p>Researching Students should research the artist Karl Blossfeldt. This might be done as a homework task or images might be provided for the students. They should discuss his work and try to identify what his artistic objectives were in producing these images. Looking at other artists working in a similar vein should be encouraged including contemporary and abstract artists using natural form to inspire. Students should also be asked to investigate the work of ceramic artists who produce artefacts using natural form for inspiration.</p>	<p>To produce personal investigations and studies into a range of artists who have used nature to inspire them in their work. Students should understand how artists have developed ideas from looking at nature, rather than simple replication.</p>	<p>There is nothing worse than looking at a class full of photocopied images of the same artist. Try to avoid this by encouraging personal study or by providing a range of artistic references. A poorly drawn copy of an artists work is far better than a good quality photocopy.</p>
<p>Collecting Students should be asked to complete their own personal investigation into natural forms. This can be done in numerous ways. The class might be able to go on a nature walk where they can collect, sketch or photograph nature. Students might have a range of interesting objects at home such as shells or dried flowers. A homework task might be set to photograph nature using their own cameras or mobile phones. They might bring in things they have found such as leaves, conkers, bark etc</p>	<p>The objective of this task is for students to look at nature to find something that will inspire them in their own work. This might be a shape or a texture or a pattern they have seen in something from the world around them.</p>	<p>The ability to work independently is very important for this task. Students who do not work outside the classroom very well will struggle to do this well without support from the teacher.</p>
<p>Designing The students should be set the task to produce a design for a ceramic vessel based on nature or natural forms. They should be encouraged to produce a series of quick initial sketches from their research and personal studies. Students should constantly refer to their research to help them. These sketches should develop into more detailed and more complex drawings using a range of art media until a final solution is proposed.</p>	<p>Produce a final design for a ceramic vessel based on the student's natural studies.</p>	<p>Many students will produce an idea very quickly that they want to develop, without trying out other designs. These students should be encouraged to extend their thinking into other avenues, since our first idea is rarely the best.</p>

Learning Stages Outline the stages of learning for the Unit	Learning Objectives For the learning stage/lesson	Look For's To ensure learning has taken place.
<p>Making Students are required to realise their design in 3 Dimensions using clay. (The project might not always follow the clay route and can be taken into many many different art forms other than just clay or 3D) Clay requires a level of expertise to achieve high quality outcomes. Teachers will find that the use of moulds will help improve their outcomes significantly. Forming clay around bottles, vases, bowls, plastic drainpipe or any solid shape is excellent. Remember to use a lubricant and be aware of shrinkage and drying problems.</p>	<p>To produce a 3D vessel in clay from the students design.</p>	<p>A high quality outcome is an obvious 'look for' but be aware of forming and joining problems (where students have not attached clay properly) and finishing techniques. Glazing can be made much easier by using brush-on glazes or paints and varnish.</p>
<p>Evaluation Students should display their sketchbooks and/or favourite drawings along with their final outcome, ready for marking.</p>	<p>Students might peer assess or self mark or use combinations of both.</p>	<p>The students should be aware of how they might have improved their work, either by gaining more skill when using clay or by developing ideas differently.</p>





































