

# Exemplar 27

Looking and responding: a study of two contrasting drawings

fifth and sixth classes

## ‘The Gleaners’ by J.F. Millet

### Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work:

- What is happening here? What do you see in this drawing?
- Are the women working hard or are they having fun?
- How would it feel to work for hours in that position?
- What do you think the ground feels like under their hands?
- Do you think the figures look solid and three-dimensional?

- How do you think the artist got them to look like that?
- What direction is the light coming from? How do you know?
- What sort of place do you think it is? Is it flat or hilly? Are the fields big or small?
- What do you see in the distance? hedges? woods?
- Are these very clear or are they just suggested?
- Which row of hedges is darkest/lightest?
- Why do you think the artist did it like that? Have you ever noticed how things that are far away look softer and paler than those in the foreground—things like trees and bushes, especially on a hazy day?
- What kind of day is it?
- What is the sky like? Why do you think it is so big and bare? Do you think it affects the mood of the drawing?
- Can you describe the mood?

### Step 2: The follow-up

See activities opposite.



‘The Gleaners’ by J.F. Millet

## ‘Study of the Artist’s Wife’ by Augustus John

### Step 1: Looking at and responding to the work

Questions such as the following would help children to focus on the work:

- What is the woman doing? Is she dressed to go out? What hints tell you that? What kind of clothes is she wearing? Is her hair carefully combed? What is on the table?



‘Study of the Artist’s Wife’ by Augustus John

- Would you say that some areas of the drawing are more sketchy than others? Which areas did the artist do more quickly and which part did he spend more time on?
- Why did he do the face in more detail?
- Look at the sketchy parts of the clothes: what made him do the wriggly marks and the other soft flowing ones? Show me things like that on your own or on your friend’s clothes
- How did he get the really dark marks?
- How do you think he did the soft shadows on her face?
- Are there any other rubbed or smudged areas?
- Is the wall behind her near or far away? How do you know?
- If there is a window in the room, which side do you think it is on?
- Do you often see portraits, for example photographs of people, where they are looking out the side of the picture like that?

### Step 2: The follow-up: ‘art detectives’

- In groups of about four, the children examine a number of reproductions of drawings and find out what drawing instruments the artist used. Besides the reproductions, they have paper and a variety of drawing instruments to experiment with (black crayons, conté, charcoal, hard and soft pencils, markers, perhaps pen, and diluted ink with brushes). To help them in their investigations, each group has been asked to bring in a magnifying glass with which to examine the artists’ marks.