




Where we learn about different artists and their techniques to develop new skills, helping us to create and evaluate our own art work

Year 2	<p><u>Colour</u> <i>Mix colours effectively. Use watercolour paint to produce washes for backgrounds then add detail</i></p>	<p>Claude Monet</p> 	<p><u>Shape</u> <u>Line</u> <u>Colour</u> <i>Use thick and thin brushes appropriately. Draw lines of different sizes and thickness on other materials (ceramic) Mix primary colours to make secondary</i></p>	<p>Clarice Cliff</p> 	<p><u>Colour</u> <u>Form</u> <u>Shape</u> <i>Colour neatly following the lines Use different hardnesses of pencils to show line, tone and texture. Collect information, sketches and resources</i></p>	<p>Gillian Ayres</p> 
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Cross curricular links:

Spring, Summer – Maths

Recognise and name common 2D shapes within art work.

Autumn, Claude Monet – Science

Plants and nature in Monet's artwork, use natural area around as inspiration for work (Sandon forest etc).

Spring, Clarice Cliff – History/ Geography

Focus on the local area as inspiration for artwork, look into Clarice Cliff's life as a local artist from Stoke and how Stoke-on-Trent has shaped the pottery industry for over 300 years.

Enrichment:

- **Autumn** – Possible trip to Longton Park to take pictures of the landscape to use as inspiration for artwork inspired by Claude Monet.
- Use of a variety of different media and techniques. Visiting our Sandon forest as natural inspiration for artwork.

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Claude Monet

Key Artist facts to be taught

Background – Claude Monet was born on 14th November 1840 in Paris, France. He grew up to become one of the world's most well-known artists. While at secondary school, Monet drew **caricatures** in charcoal and sold them for 10 to 20 francs.

Inspiration for work - Monet's childhood by the sea and his love of nature inspired his artwork and he would often draw sailing boats and his surroundings. Monet became friends with the artist Eugène Boudin. Boudin introduced him to painting outside using oil paints and canvas. Up until now, oil paintings of **landscapes** had been painted inside, from the artist's memory, rather than what was in front of them.

Style/Art movement – Impressionism - With a group of fellow artists, Monet began to experiment with a new style of art, later named impressionism. Impressionism is a style of painting using short, quick brushstrokes and unblended colours. Impressionist paintings are often painted outside and are mainly landscapes, **seascapes** or scenes from everyday life.

Year 2—Autumn

Formal Elements

Mix colours effectively.

Use watercolour paint to produce washes for backgrounds, then add detail.

Watercolour washes

- Experiment by blending more than two colours across a page.
- Experiment by adding splashes of water on wet watercolour, adding salt in areas or dab wet watercolour with scrunched paper towel. Children could focus on the effects that these techniques produce and patterns that are made.



Colour

- Experiment with watercolours focusing on blending multiple colours across a page.
- Start to look at lightening and darkening colours by blending.
- Complementary and contrasting colours through blending.

Evaluation

- Comment on their work—compare to Claude Monet's.
- Comment on blending and colour choices. Do the colours mix together well? Etc.

**Claude
Monet**



Possible lesson structure:

- 1 - Artist study. Introduce Claude and his work (background). Children complete artist page on Claude labelling key artistic features discussed in input and replicating his work.
- 2 - Colour - Watercolour washes - Focus on colour in Claude's work. Link to primary, secondary (hot and cold colours too). On cartridge paper, children experiment with watercolour washes focussing on blending two or more colours across a page. Use lesson to teach children how to use watercolours. Extension - encourage children to add splashes of water to observe effects and salt. Use pictures of landscapes to inspire children's colour choices and water reflections of sunsets etc.
- 3 - Colour - Watercolour washes continued (tone focus) - Recap how to use watercolours and last lesson. Show children how Monet used different tones of colour in his artwork to show light and dark. Model how children can lighten and darken colours through blending (lighten with watercolour use white paint, kitchen roll to dab or add more water). Children complete more watercolour washes focussing on tone and can rework last weeks washes (wet on dry). (Pictures stuck in sketchbooks with cut outs of their washes).
- 4 - Nature visit - Local area (forest) or somewhere like Longton Park to take pictures of landscapes to inspire art work.
- 5 - Final piece water colour wash - Children complete watercolour wash of final piece based on pictures they took last week. As wash is drying, encourage children to reflect on what they have done in their sketchbooks so far. Once dry children can start to add details over the top.
- 6 - Final piece continued add details over the top - Continue to complete final piece from last week. Once complete, take a picture of children's work to stick in sketchbooks and allow them to complete simple reflections to evaluate their work.

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Clarice Cliff

Key Artist facts to be taught

Background – Clarice Cliff was born in Tunstall, Stoke-on-Trent. When she was 13 she started working in ‘The Potteries’. In 1916 she moved to the pottery factory of A.J. Wilkinson’s. By 1927 Clarice was given her own studio and the factory produced pottery bearing Clarice’s name for 37 years. Her first exhibition of her work took place in Brighton.

Inspiration for work – Clarice was part of the ‘art deco’ artist movement where artists used basic geometric shapes and patterns. She loved using vibrant colours in her artwork. Her designs ranged from simplistic to abstract and stylised designs of landscapes. Clarice was inspired by an aunt who worked as a hand painter in a local pottery business. Clarice said, “There is little to do on leaving school except work in a factory”.

Style/Art movement – Although her artwork was heavily inspired by the art deco movement. Clarice was also inspired by the Cubism art movement. Both movements heavily focussed on geometry/ use of shapes.

Year 2—Spring

Formal Elements

- Use thick and thin brushes appropriately. Draw lines of different sizes and thickness on other materials (ceramic).
- Mix primary colours to make secondary.

Shape

- Children could identify a variety of shapes in Clarice's work.
- Children can focus on this through Clarice's repeating patterns or by looking at how Clarice uses shapes in her landscapes.

Line

- Using paint, children can experiment with a variety of different line types, e.g. curved, straight, zig-zag etc.

Evaluation

- Children can use post it notes or comment in their sketchbooks on things they have produced. Each lesson could have a different evaluation focus e.g. use of colour, use of shape and line.

Colour

- Make colour wheels and colour strips to show primary and secondary colours.
- Children could have a photo of Clarice work in their sketchbooks and make a colour palette around the outside of her work of colours she uses. Discuss brightness etc.

Clarice
Cliff



Possible lesson structure:

- 1 – Clarice Cliff introduction - Discussion on artist using pictures of work, map of Stoke-on-Trent and pictures of pottery factories. Generate questions together and piece together clues from pictures. Focus on inspiration for artwork and her landscape and 'Bizarre' range of work. Children create artist page in sketch books with pictures, drawings and labelling of her work. Encourage children's opinions.
- 2 – Colour – Pick out colours in Clarice's work. Recap on primary and secondary colours. Compare the colours she uses to pastel and dull tone colours – what do children notice? Introduce vocabulary; bright, vibrant and contrasting. Children can then have pictures of Clarice's work for sketchbooks and experiment in mixing primary colours to create Clarice inspired colour palettes.
- 3 – Line – Look at Clarice's work in greater detail focussed on the lines she uses. Are they all the same? Discussion on type of lines. Model to children painting with a variety of different lines, using a variety of paintbrushes (thick, thin, soft, bristly etc). Children experiment and practise using different line types. Plenary – Children use iPads to take landscape pictures of houses in Sandon Village to use in another lesson.
- 4 – Shape – Focus on shape in Clarice's work and importance of the varieties of shape she used. Children can label shapes in her artwork in groups. Using pictures taken last lesson, children can pick out simple shapes and practise replicating them creating a pattern in their sketchbooks. **If no lesson 5, children can plan out final design in this lesson too using pictures they took from iPad.**
- 5 – Final piece plan – Recap on learning so far. Using pictures taken from Sandon Village, children practise drawing out their landscape design using simple shapes inspired by Clarice's work. When children are happy with design they can draw onto ceramic plate/ tile.
- 6 – Final piece/Evaluate – Children finish drawing/ painting their landscape or repeating pattern inspired by Clarice's work on a ceramic tile or small plate. Children can evaluation work within a discussion at the end of the lesson video and QR code for sketchbooks.

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Gillian Ayres

Key Artist facts to be taught

Background – Gillian born on the 3rd February 1930 was an English painter. She is best known for her abstract painting and printmaking using vibrant colours, which earned her a Turner Prize nomination. In the 1970's she was the first ever woman to run an art department in a British Art School.

Inspiration for work – Someone once asked Gillian what her artwork was about and she just listed random things like ice cream, cakes, seaweed, shells and hats! Gillian was influenced by North American artists like Jackson Pollock. Like Pollock, Ayres worked on her painting while the canvas was flat on the floor. She was also inspired by Henri Matisse when he used big, bright paper to make his collaged artwork. ([Link back to– year 1 Henri Matisse work](#)).

Gillian once said, you don't need to understand her art to like it. She just wants you to look at it!

Style/Art movement – Abstract painting means you don't care about artworks looking like real things, like people, buildings or objects but you care about shapes, colours and emotions. Gillian wanted people to be happy when they looked at her art and the world around them.

Year 2—Summer

Formal Elements

Colour neatly following the lines.

Use different hardnesses of pencils to show line, tone and texture. Collect information, sketches and resources.

Form

- Children start to add shade to sketches and experiment with a range of different harnesses of pencils.

Shape

- Children can pick out 2D shapes from Gillian's work. What could the shapes represent? Use this to introduce what abstract art is to children.

Evaluation

- Encourage children to annotate their work in shape, form and line lessons. Even simple annotations such as I like this, this shape is too round etc.
- Final piece - Use reflection bubbles and sentence starters to help children make comments on their thoughts about their final piece or make a video discussion using questions from reflection bubbles.

Colour

- Focus on the strong, bright colours Gillian uses and how she was inspired by Henri Matisse (fauvism recap from Y1).
- Children can practise blending colours with oil pastels and compare this to when they blended paint during Clarice Cliff and Monet unit.



Possible lesson structure:

1 - Artist study – Focus on colour or shape. Children explore Gillian's work introduce to artistic vocabulary when discussing work (label using vocabulary). Children can replicate and begin to write opinion of Gillian's work. Children could bring in simple shape object from home ready for next lesson.

2- Shape - Children have a range of pictures of Gillian's work focus on 2D shapes that are in the pictures – table task label shapes. What do the children think the objects could be? Discuss abstract art. With objects provided, or objects brought in from home, children can complete observational drawings using different hardnesses of pencils where they draw the basic shapes they see in the objects (abstract art).

3 - Form – Recap on last week's lesson and abstract art by showing work under visualiser. Introduce form and how it can be added in art work by adding tone (explain what tone is and how it can help shapes look more complex, 3D). Model various shading techniques to children using different hardnesses of pencils. Children could either practise adding tone by shading their observational drawings from last lesson or draw new observational drawings then add shading to them.

4 - Colour - Practise using oil pastels. Model to children how they can blend colours together. Allow children time to experiment themselves, could label colours used in sketchbooks too.

5/6 - Final Piece completion/Evaluation. Using objects from observational drawing children can create their own abstract art inspired piece based on their favourite objects/items. Draw out piece first using sketchbook drawings and objects to support them, then apply oil pastel techniques (colouring neatly following the lines they have created). Once complete children evaluate their work.

Gillian
Ayres



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	<u>EYFS</u>	<u>Year 1</u>	<u>Year 2</u>	<u>Year 3</u>	<u>Year 4</u>	<u>Year 5</u>	<u>Year 6</u>
Drawing	Crayons, felt tips, pencils, wax crayons and chalks.	Pencils, wax crayons and pencil crayons. (Portraits & art day)	Pencils, oil pastels and pencil crayons.	Pencils, charcoal and pencil crayons.	Pencils and oil pastels or chalk pastels with charcoal.	Pencils, chalk pastels or oil pastels and pencil crayons.	Pencils, charcoal with chalks pastels and pencil crayons.
Painting	Watercolour,, poster paints and powder paints,	Poster paint and powder paint. (Piet Mondrian)	Poster paint, ceramic paint and water colours.	Poster paint, water colour and printing ink.	Poster paint and water colour and printing ink.	Watercolour, acrylic and poster paint.	Watercolour, poster paint and acrylic.
Textiles/Collage	Collage with range of materials, Combine textures and manipulate materials. Assemble and join materials.	Use variety of materials to collage—by cutting, tearing and gluing. (Paul Klee)	Cut and assemble various shapes from paper to assemble a 2D model in books.	Start concentrating on visual texture as well as actual texture in paintings. Sewing a cushion together using a variety of materials.	Collage materials of various different textures to make a collagraph board ready to print..	Create textures using various techniques with paint and paint brushes.	Carve and add texture to clay using various tools.
Form (3D work, clay, sculpture, junk modelling etc.)	Use tools on clay and salt dough. Junk model.	Assembling a windmill and develop awareness for 2D and 3D structure. (D&T)	Design and assemble a chair applying knowledge of structure. Investigate materials for strength and structure.	Sculpting with clay focus on texture, feelings and movement. Salt dough— Science to create fossils. Use various materials, to construct a 3D model of a castle.	Design and assemble collagraph board for printing, focus on layers and levels.	Form through perspective drawing.	Clay

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Printing	Potato prints and foam block printing with paint.			Lino printing with styrene blocks.	Collagraph printing.	Mono-printing.	
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