




Where we explore a range of artists and their techniques to become masters of art, developing our knowledge and skills to design, create and evaluate our own artwork.

<p>Year 5</p>	<p>Form Shape <i>Sketch (lightly) before painting to combine line and colour.</i> <i>Use a choice of techniques to depict movement, perspective, shadows and reflection.</i> <i>Develop a personal style of painting, drawing upon ideas from other artists.</i></p>	<p>Sid Kirkham</p> 	<p>Line Form Colour <i>Combine colours, tones and tints to enhance the mood of a piece.</i> <i>Collect information, sketches and resources and present ideas imaginatively in a sketch book e.g. scrapbook/ mood board</i></p>	<p>Takashi Murakami</p> 	<p>Line Colour Texture <i>Combine visual and tactile qualities</i> <i>Use brush techniques and the qualities of paint to create texture.</i> <i>Create a colour palette based upon colours observed in the natural or built world.</i></p>	<p>Georgia O'Keefe</p> 
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Cross curricular links:

Autumn, Spring, Summer – Maths

2D and 3D shapes (form)

Autumn, Sid Kirkham – Geography/History

Focus on Stoke-on-Trent (local area) and history – bottle kilns.

Summer, Georgia O'Keefe – Science

Plants – NC guidance for year 5 – “ They should observe life-cycle changes in a variety of living things, for example, plants in the vegetable garden or flower border, and animals in the local environment.”

Enrichment

Autumn- Class VR ‘Tribute to Escher’ – Use as a focus on perspective to help with Sid Kirkham work.

- Use of a variety of different media and techniques. Visiting our Sandon forest as natural inspiration for artwork and Sandon village for Sid Kirkham work.
- Use of iPads for photography purposes to inspire final pieces

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Sid Kirkham

Key Artist facts to be taught

Background – Known as the ‘Potteries Lowry’, Sid was renowned for his work inspired by Stoke-on-Trent’s industrial heritage. A Port Vale fan, he also produced work featuring his beloved club, as well as Stoke City. The Porthill-born artist, who lived in Clayton, only began painting at 60 after being made redundant. The nostalgia of his paintings won Sid a wealth of fans.

Inspiration for work - Through his paintings, he tells the stories of our past. Much of the work focusses on his childhood memories, growing in 1950s Britain. Sid also had a keen interest in English football.

Style/Art movement – Known as the ‘Potteries Lowry’ his work as his style of painting like Lowry’s is known for urban landscapes peopled with human figures, that can be referred to as "matchstick men".

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Year 5 — Autumn

Formal Elements

Sketch (lightly) before painting to combine line and colour. Use a choice of techniques to depict movement, perspective, shadows and reflection. Develop a personal style of painting, whilst drawing upon ideas from other artists.

Form

- Lesson focussed on shadow. Use light sources to shine on objects for observation drawing. Children sketch object with shadow. Focus on tone.
- Colour palette lesson. Children blend colours they find in Sid's work. Then apply this colour palette to own sketch of Sandon's Village.

Evaluation

- Encourage children to make notes around sketchbook work. E.g. This worked well.. I like this... I think.. I want to change this by...
- Evaluation bubbles around picture of final piece.

Shape

- Perspective lesson focusing on placement of 'shapes'. Take pictures of Sandon's village to practice sketching of houses focussing on size (closer to the camera etc).



**Sid
Kirkham**

Possible lesson structure:

- 1 - Artist study. Focus on artistic vocabulary associated with Sid's work. Children write opinion and have a go at replicating his work.
- 2 - Form - Shadow Focus. Have objects on table e.g. fruit, toys/figures etc, that children can draw. Use torches for children to shine on objects to create a shadow. Complete drawings in sketchbooks.
- 3 - Shape - Perspective lesson - Take a range of photographs of Sandon Village. Children focus on perspective and how sizes of objects/things can make them closer or further away (make sure children take pictures of their classmates next to houses).

<https://www.twinkl.co.uk/resource/cfe2-a-71-cfe-second-drawing-perspective-powerpoint>

Helpful video to show children vanishing point.

- 4 - Drawing people (proportion/perspective focus) - Focus on people in Sid's work. Discuss how we know when a person is further away (size change). Practise drawing silhouettes of people at different distances and in front of objects (houses) for proportion.
- 5 - Colour palette lesson. - Children have a range of pictures of Sid's work then practise blending paint to create colour palette around pictures. Or use chalk pastels. Children can then sketch out final piece design ready for next lesson.
- 6 - Final Piece completion/Evaluation. Sketch and paint Sandon's village or local area with Sid Kirkham influences, e.g. colour palette. Instead of having local football teams displayed within work could use Sandon Teams.

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Takashi Murakami

Key Artist facts to be taught

Background – Takashi Murakami is a Japanese artist and entrepreneur. He received a Bachelor of Fine Arts degree in 1986 and a P.H,D in 1993. After completing his studies, he began displaying his works in solo and group exhibitions.

Inspiration for work – Trained in traditional Japanese art, Murakami saw similarities between the flat composition of Japanese painting and the simplified aesthetics of anime (Japanese Animation) and manga (Japanese comics).

Style/Art movement – His style, emphasizes 2D forms and bold, striking imagery created an artistic movement known as ‘Superflat’. Superflat is Murakami’s way of bringing together Japan’s history with contemporary pop culture.

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Year 5 —Summer

Formal Elements

Combine colours, tones and tints to enhance the mood of a piece.

Collect information, sketches and resources and present ideas imaginatively in a sketchbook, e.g. a scrapbook/ mood board.

Line

- Children could focus on lines used to create gradual blend and tone—thin strokes, thick strokes etc.

Colour

- Could have a lesson focused on colours representing certain moods. Children could create a mood-board in their sketchbooks grouping colours together and annotating them with feelings, e.g. bright colours—happy etc.

Evaluation

- Encourage children to make notes around sketchbook work. E.g. This worked well.. I like this... I think.. I want to change this by...

Form

- Focus on how form can be created through adding tone and tints, showing the light and dark can add 3D effect to paintings.



Takashi Murakami



Possible lesson structure:

- 1 - Artist study. Focus on pattern and colour in Takeshi's work using related vocabulary. Children complete study in sketchbooks, writing their opinion of his work, labelling with artistic vocabulary and drawing parts of his work. Encourage children to present ideas imaginatively.
- 2 – Colour – Recap on Primary, Secondary and Complementary colours. Children could create a mood board around pictures of Takashi's work – grouping colours, annotating them with feelings etc.
- 3 – Form (tone) – discuss from last lesson how Takeshi uses bright, bold and complementary colours (link to Pop Art – Andy Warhol Y3). Table activity – Takeshi's work but alter the tone in some pictures. Discussion on how this makes the children feel. Discuss how the mood in pieces of art can be changed dependent on tone, tints and colours. Children practise blending colours to create tonal strips. Extension – Children can then replicate Takeshi's work using a variety of tones from their tonal strips.
- 4 – Design lesson - Have Japanese anime and manga characters, and popular English cartoon characters as inspiration for children. To draw, replicate and create their own characters. Focus on pattern and colour.
- 5 – Mono printing basic design – Draw out favourite designs from last lesson. Mono print these on a5. Children should mono print at least 2 copies of the same design.
- 6 – Final piece completion and evaluation. Children add colour to their mono-prints using water colour. One copy children use bright, vibrant colours where as the other copy their change the tone to alter the mood.

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Georgia O'Keefe

Key Artist facts to be taught

Background – Georgia O'Keefe was born on the 15th November 1887 in Wisconsin, USA. Her mother encouraged her interest in art. The landscape in Wisconsin was very important to Georgia, which became evident in her later work. She studied at the Art Institute of Chicago and has her first gallery show in 1916.

Inspiration for work – Georgia began experimenting with painting close up views of flowers. She used oil paints in bright, vibrant and bold colours. Painting the flowers at such as close range makes the viewer see the object in a completely different way.

Style/Art movement – The vibrancy of colours she used and simplified images of leaves and petals resulted in dramatic, innovative paintings that explored the idea of abstraction. (Abstract art – art that does not attempt to represent an accurate depiction of visual reality). Georgia O'Keefe's art contributed to the development of American modernism.

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Year 5—Summer

Formal Elements

- Combine visual and tactile qualities.
- Use brush techniques and the qualities of paint to create texture.
- Create a colour palette based upon colours observed in the natural or built world.

Texture

- Explore brush techniques that create texture—stippling, impasto etc. Children can comment on what they like and why.
- Children can take photographs of flowers/nature and mind map which techniques would best fit each part to add texture.

Colour

- Using knowledge of tone from last term, children can create a colour palette of colours they identify in their photographs. Children could make comments around their photograph on what colours they would use, and where the light and dark is in their pictures.
- Identify bright, vibrant and contrasting colours Georgia uses.

Evaluation

- Encourage children to write comments next to their work in sketchbooks.
- Encourage children to evaluate their work, what they like and could improve on, allow children to have another attempt to revisit and review their ideas.

Line

- Focus on lines Georgia uses—fluid continuous lines.
- Children could create basic line drawings using a range of different techniques, continuous, wavy, curved etc.



Georgia O'Keeffe



Possible lesson structure:

- 1 - Artist study/introduction. Encourage group discussion about Georgia O'Keeffe's work based on colour and line. Children include their opinion, artistic vocabulary and some facts they have learnt about Georgia in their artist study. Encourage children to replicate Georgia's work creatively.
- 2 - Colour – table task – children could label Georgia's work with artistic vocabulary related to colour. Discuss the bright colours Georgia used in her art work as well as the shade and tones she added to her work. Children can create colour palette page in sketchbook practising mixing colours in Georgia's work. Could replicate parts of her work in the colours they mix.
- 3 - Texture – Discuss how Georgia often painted flat colour but emphasised the shape of her subject. Her line, colour and composition added an impression of texture. Introduce actual texture and visual texture. Explain how Georgia's work includes visual texture by using lines, marks and colour to represent texture. Children practise creating actual and visual texture using picture of flowers. Model using palette knives, different brushes and line types.
- 4 – Observational drawing – Children use photographs they have taken on iPads or have actual flowers in front of them to draw. Model sketching/shading techniques – focus on line and texture.
- 5 – Final piece start – Children draw out final piece inspired by Georgia based on nature (flowers, leaves etc). Use lesson to recap learning and techniques used so far.
- 6 – Final piece completion and evaluation – Children have time to complete their final piece and have reflection time to complete evaluation on it. Use reflection bubbles/ word mats to support.

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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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