




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.

Year 4	<p>Texture Form Line</p> <p>Sketch lightly (no need to use a rubber to correct mistakes). Use shading to show light and shadow. Use different hardnesses of pencils to show line, tone and texture. Use hatching and cross hatching to show tone and texture.</p>	<p>Peter Randall-Page</p> 	<p>Line Texture Pattern</p> <p>Use a variety of materials to produce shapes, textures, patterns and lines. Layer materials and colours for effect. Replicate patterns observed in natural or built.</p>	<p>Charles Rennie Mackintosh</p> 	<p>Line Colour Shape</p> <p>Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. Mix colours effectively. Explore ideas in a variety of ways.</p>	<p>Picasso</p> 
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Cross curricular links:

Autumn, Spring, Summer – Maths

Recognise and name common 2D and 3D shapes within art work.

Autumn, Peter Randall-Page – Science

‘Living things and their habitats’. Plants, nature and the environment in Randall’s artwork, use natural area around as inspiration for work (Sandon forest etc).

Spring, Summer – Maths

Fractions – proportions when creating patterns (Charles Rene Mackintosh and Picasso portraits).

Spring – D & T

Design skills when creating collagraph board using a variety of materials and articulating creative ideas.

Enrichment:

- **Spring** – Class VR ‘Stained Glass Tower’.
- **Spring** – Creating collagraph board using a variety of materials.
- Use of a variety of different media and techniques. Visiting our Sandon forest as natural inspiration for

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Peter Randall-Page

Key Artist facts to be taught

Background – Peter was born in Essex in 1954. He is a British artist and sculptor, known for his stone sculpture work, inspired by geometric patterns in nature. He studied sculpture at Bath Academy of Art from 1973-1977.

Inspiration for work – Peter’s practice has always been informed and inspired by the study of natural phenomena. In his words, “Geometry is the theme on which nature plays her infinite variations, and can be seen as a kind of pattern book on which the most complex and sophisticated structures are based”.

Style/Art movement – Contemporary art - His sculptures and drawings are inspired by the study of organic forms, such as seeds and fruits and by the geometric growth patterns that produce them.

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Year 4

Formal Elements

Sketch lightly (no need to use a rubber to correct mistakes).

Use shading to show light and shadow.

Use different hardnesses of pencils to show line, tone and texture.

Use hatching and cross hatching to show tone and texture.

Form

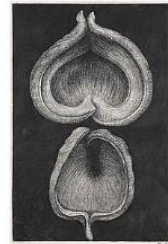
- Give children torches to use on objects when observational drawing to support them in showing light and shadow.
- Children can experiment with a range of different hardnesses of pencils.
- Ensure children begin to understand what tone is and identify it on images provided.

Evaluation

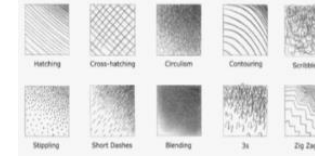
- Encourage children do discuss or write little annotations around work in their sketchbooks with a focus on reviewing what they have done or a technique they have tried.
- Use reflection bubbles to help children evaluate their work.

Texture/Line

- Explore different line types with children and how certain lines can convey texture and movement.
- Explore visual texture and actual textures (compare the differences).
- Model and allow children to explore a range of



Peter Randall-Page



Possible lesson structure:

- 1- Artist study – Introduce Peter Randall-Page's work. Encourage discussion, like, dislike and identify artistic features. Introduce artistic vocabulary linked to Peter's work. Children create artist page about Peter including images of his work, opinions, annotations and replications of his work.
- 2 – Observational drawing with fruit and seeds – teach form and tone the relationship between the two. Children can create a tonal bar using different hardnesses of pencils. Have fruit/seeds on tables with torches to support children in showing light and dark in their sketches. Complete in sketchbook.
- 3 – Texture and line – Look at the difference between actual and visual texture. Discuss and model different shading techniques to create visual texture, identify this in Peter's work too. Children can then practise a range of shading techniques in their sketchbooks. Encourage annotation.
- 4 – Final piece plan – Revisit and review work done so far. Children plan their final piece and shading techniques for texture, have a range of dissected fruit/ pictures for inspiration.
- 5/6 – Final piece and evaluation – Children complete final piece based on their design using a variety of different pencils and could use willow charcoal. Children complete evaluation of final piece, have question prompts or reflection bubbles as support.

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Charles Rene Mackintosh

Key Artist facts to be taught

Background – Charles Rennie Mackintosh was born in Glasgow, Scotland on 7th June 1868. Charles became an apprentice architect for a company in Glasgow. He enrolled in evening classes at Glasgow School of Art in 1890's. His talent grew and he won prizes for his work.

Inspiration for work – Mackintosh took his inspiration from his Scottish upbringing and blended them with the flourish of Art Nouveau and the simplicity of Japanese forms. Charles was concerned to build around the needs of people: people seen and not as masses, but as individuals who needed not a machine for living in but a work of art.

Style/Art movement – Art Nouveau. Charles and his wife were famous for their Art Nouveau style of work. Art Nouveau is an international art movement and style based on organic forms. It was seen in modern art, graphic design, architecture and applied arts such as decoration, jewellery, ceramics and glass. Art Nouveau is characterised by its use of long, organic lines.

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Year 4—Spring

Formal Elements

- Use a variety of materials to produce shapes, textures, patterns and lines.
- Layer materials and colours for effect.
- Replicate patterns observed in natural or built.

Pattern

- Children can explore how Charles repeats some of his pattern and line work.
- Children can experiment with this adding different colours to different shapes in their design to decide which is more aesthetically pleasing.

Line

- Identify/draw different line types in Charles' work.
- Use a range of materials to create different lines.

Evaluation

- When exploring patterns and lines in sketchbooks, children could make comments on what they like about their design, colour choices and what they might change—could build a board of vocabulary for children to use. Allow children to revisit and review pieces they have done.
- Children could comment on a picture of their final piece applying words and processes they have learnt.

Texture

- Children explore different texture materials for their collagraph board focusing on the different patterns each texture produces.
- Look at layering different textures to create different line types.



Charles Rennie Mackintosh



Possible lesson structure:

- 1 - Artist page – Introduce Charles Rennie Mackintosh's work. Teach children about Art Nouveau and discuss lines, texture and pattern (art vocabulary linked to Mackintosh's work). Children create artist page including pictures of Mackintosh's work, their opinions, replicas of his work. Encourage creativity.
- 2 – Line and pattern – Discuss visual language linked to Mackintosh, group task children could label his work with vocabulary they have learnt and discussed. Teach children variety of lines and how Mackintosh was famous for using expressive, flowing lines that create a pattern. (Link to Andy Warhol pattern Y3). Children create sketchbook page identifying lines types in Mackintosh's work and experimenting with line types themselves.
- 3 – Layering textures – Definition match up game using art vocabulary (texture, line and pattern). Teach children two types of texture actual and visual, have materials, papers and pictures to demonstrate this. Children can create small piece based on Mackintosh's stained-glass window work using variety of different materials. (Cutting and layering).
- 4 – Final design/build board – Teach children what a collagraph board is discuss keeping natural pattern they create simple with a variety of textures. Children can sketch design first before they start building their board.
- 5 – Continue to build Board – Recap learning so far and final design. Allow children time to complete their collagraph board using a variety of materials with different textures. Encourage revisit and review in this lesson so children have the opportunity to change anything they would like to.
- 6 – Print board and evaluate – Children can print their collagraph board using printing ink multiple times. Once they have printed, children can complete their evaluation of their collagraph board and prints.

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Pablo Picasso

Key Artist facts to be taught

<https://www.tate.org.uk/kids/explore/who-is/who-pablo-picasso>

Background – Pablo Picasso was born in Malaga, Spain on October 25th 1881. He was a Spanish painter, sculptor, printmaker, ceramicist and stage designer considered to be one of the greatest and most influential artists of the 20th Century. As a child he could draw and paint just about anything, in any style. He liked to experiment and try out new ideas, which is important if you are an artist, because the world is always changing. Picasso helped us to see the world in new ways.

Inspiration for work – Picasso was so experimental and created many different kinds of art. Historians divided his life into stages; The Blue Period and the Rose Period, primitivism, cubism, classicism, surrealism, wartime and late works. Concentrating on his cubism work, he was influenced by Paul Cezanne and Henri Rousseau, archaic and tribal art.

Style/Art movement – Cubism. Cubism is a style of painting that was developed in the early 1900's. Cubist paintings show objects from many angles at once. Two main artist, Picasso and Georges Braque developed cubism. They believed that painters should not just present realistic views of subjects.

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Year 4

Formal Elements

Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines.

Mix colours effectively.

Explore ideas in a variety of ways.

Colour

- Create a colour palette around work of Van Gogh by mixing colours.
- Become more proficient in adding white and black to add tone.

Shape

- Explore cubism. Lesson focused on children cutting up pictures of themselves into different geometric shapes.

Evaluation

- Encourage children to make notes around work done in sketchbooks. Set challenge questions on IWB for them to answer in their sketchbooks.
- Have visual language displayed in classroom for children to comment about in their books.

Line/Texture

- Focus on how Picasso seems to paint in different directions to produce shapes in his portraits and how he uses layers of thick paint which creates texture.
- Children could emulate his work by splitting a face into shapes and try his technique.



Pablo
Picasso



Possible lesson structure:

- 1 - Artist study. Focus on artistic vocabulary associated with Pablo's work. Children write opinion and have a go at replicating his work.
- 2 - Colour - Create colour palette around pictures of Picasso's work focussing on blending colours. Children can label colours etc.
- 3 - Shape—Cubism—Children have a couple of photocopies of their own face. They can then cut up their pictures into different geometric shapes and manipulate them in the style of Picasso.
- 4 - Line - Brush stroke focus lesson. Children could practise a variety of brush strokes by drawing and painting sections of their face based on last weeks work. Spend 10 minutes sketching out final piece ready for painting next week.
- 5/6 - Final Piece completion/Evaluation.

Final outcomes:

- Children paint their own face split into sections inspired by Picasso's work.

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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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