

Newbald Primary School



ART

Summer 2 - Framework

Core Concepts

Key Core Concept Areas

- **Drawing**

- **Painting**

- **Sculpture**

- **Printing**

- **Textile/Collage**

Plus:

- **Famous Artists**

- **Developing Ideas**





Long Term Plan Coverage – Cycle A

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year N & R	People who help us Drawing Focus	The World Painting Focus	Dinosaurs Collage Focus	Traditional Tales Sculpture Focus	Growing & Lifecycles Printmaking Focus	Houses & Homes Painting Focus
Year 1 & 2	Painting Aboriginal Art Emily Kame Ngwarreye		Weather and Climate Collage	Explorers printing	Local Artist: Yorkshire Sculpture Artists Henry Moore & Barbra Hepworth etc	Sketching Light & Shade Real Life Drawings Drawing: still life inventions
Year 3 & 4	Victorian Britain: Victorian Artist focus: Beatrix Potter Drawing & painting - Watercolour		India & Asia printing Carbon Paper Print Art	English Artist Greats: Painting Landscapes L. S. Lowry, John Constable	Coasts Drawing: Light, shade & sea birds	Vikings Viking Long-ship Collage
Year 5 & 6	Ancient Egyptian Art Watercolour silhouette landscapes (Painting) Canopic Jars (sculpture & clay work)	European Artists Study Monet Vincent Van Gogh Seurat Painting	Hans Holbein Tudor Portraits Drawing & Painting Tudor Roses collage	Mountain Landscapes Albert Bierstadt (artist) Use of depth / perspective Drawing & painting	Pop Art Study Andy Warhol (Printing) Roy Lichtenstein (Ben Day Dots) Richard Hamilton (Collage)	

Key Core Concept Areas & Coverage

- Drawing
- Painting
- Sculpture
- Printing
- Textile/Collage

Within the above Concept Areas

- Famous Artists
- Developing Ideas





Long Term Plan Coverage – Cycle B

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year N & R	All About Me Drawing Focus	Space Painting Focus	Julia Donaldson Collage Focus	Newbold Sculpture Focus	Minibeasts Printmaking Focus	Beside the Seaside Painting Focus
Year 1 & 2	Transport Drawings Hot air Balloon Art Drawing, Painting & Collage Artist: Vincent Van Gogh		Great Fire of London(buildings) Printing & Drawing	Pirates and the oceans Collage / Painting -sea scape Artist: Turner /Terry Frost/Henri Matisse. Collage & Painting	An Island Home Textiles -weaving tartan Textile / Collage	Kings and Queens Sculpture -Clay tiles palaces and Castles Sculpture
Year 3 & 4	Blitz Scenes & World War 2 Art & Propaganda Drawing & Painting	Famous American Artists, Jasper Johns, Jackson Pollock & Edward Hopper Famous Artists, Painting & Collage	The Romans Sculpture Coil pots and mosaics Sculpture & Collage		Forests Drawing : pastels Rainforest animals Drawing & Painting	Middle Ages Bayeux Tapestry Printing Printing
Year 5 & 6	Propaganda Art & Paul Nash Drawing focus	Brazilian Artist Study Romero Britto Famous Artists	Ancient Greece Sculpture Masks Sculpture	Human Rights Make my voice heard Guernica -Picasso Drawing & painting	The Mayan Civilisation Printmaking : block printing & Digital Print design -string /lino printing Printing	

Key Core Concept Areas & Coverage

- Drawing
- Painting
- Sculpture
- Printing
- Textile/Collage

Within the above Concept Areas

- Famous Artists
- Developing Ideas



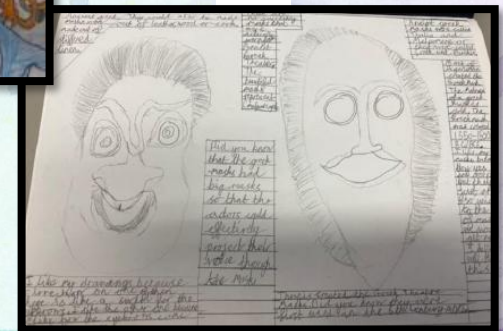
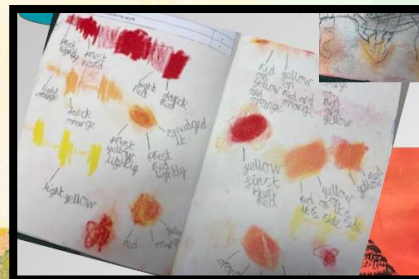
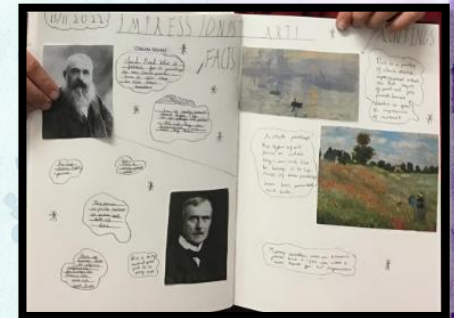
Sketchbooks



- Need to show progression of the project with research /experimentation
- All work needs to have short date and learning objective
- Aim to have a **double page** allocated to a project showing aspects of the learning journey -children can take pride in this and learn how to add interesting titles/lettering and neat annotations. Of course, extra pages may be needed.

The Process of using sketchbooks and final work.

1. I can research artists/artwork to support my project
2. I can develop my skills, techniques and understanding by practising.
3. I can annotate and critique throughout the process.
4. I know the **KEY** vocabulary for my project: (*type of media/ artists/ techniques*)
3. I can experiment with teacher support
4. I can plan discuss final piece
5. I can produce my final piece to a high standard.





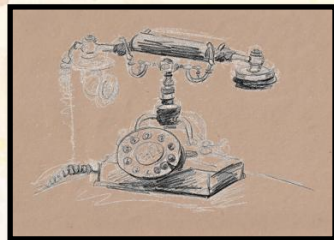
Newbald Primary School : Summer 2 - Art

Newbald Primary School : Nursery & Reception Art

Term: Summer 2 - Houses & Homes

Art Focus: Painting Focus

Project: Various activities linked to the development matters learning goals



Newbald Primary School : Year 1 & 2 Art

Term: Summer 2 - Inventions

Art Focus: Drawing

Project: Sketching Light & Shade & still life inventions

Newbald Primary School : Year 3 & 4 Art

Term: Summer 2 - Vikings

Art Focus: Collage

Project: Viking Long-ship Collage



Newbald Primary School : Year 5 & 6 Art Continued From Summer 1

Term: Summer 2 - Britain Since 1945

Art Focus: Printing & Collage

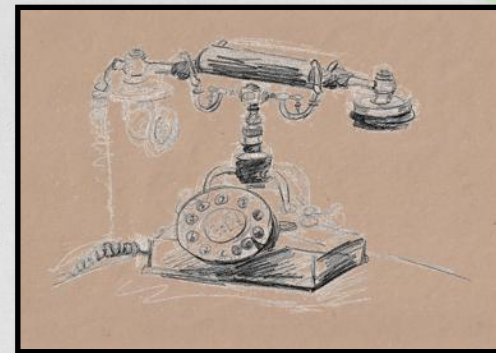
Project: Pop Art Study Andy Warhol (Printing) Roy Lichtenstein
(Ben Day Dots) Richard Hamilton (Collage)

Newbald Primary School : Year 1 & 2 Art

Term: Summer 2 - Inventions

Art Focus: Drawing

Project: Sketching Light & Shade & still life inventions



Year 1 - Drawing Key Objectives

- Experiment with marks made with pencils, crayons, pastels, felt tips
- Investigate tone by drawing light/dark lines, patterns and shapes using a pencil.
- To know how to make light marks by pressing lightly and darker marks by pressing harder
- Begin to control lines, e.g. to draw lines of varying thickness, to create simple drawings from observations
- use dots and lines to demonstrate pattern and/ or texture;

Year 1 - Famous Artists Key Objectives

- Begin to describe the work of famous, notable artists and designers
- Begin to express an opinion on the work of famous, notable artists;
- Begin to use inspiration from famous, notable artists to create their own work and compare

Year 2 - Drawing Key Objectives

- Experiment **and control** marks made with pencils, pastel, charcoal, and chinks Begin to use different grades of pencil when drawing Begin to add detail to line drawings
- To know how to use charcoal and chalk in drawings
- Control pencil to be able to vary thickness, lightness/ darkness, and use dots patterns and lines to demonstrate pattern and texture;

Year 2 - Famous Artists Key Objectives

- Describe the work of famous, notable artists and designers
- Express an opinion on the work of famous, notable artists;
- Use inspiration from famous, notable artists to create their own work and compare;



Sketching Light & Shade Still Life Inventions

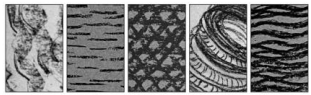
I can experiment and control marks made with charcoal

Charcoal Mark Making

Use these spaces to practice mark making with charcoal.

Try to vary how much pressure you apply to the charcoal. You can use the point or side edge of the charcoal. Use your finger or the blending tool to create gray tones.

Here are some examples.



- I can experiment and control marks made with charcoal
- I can use charcoal and chalk in drawings
- I can control pencil to be able to vary, thickness, lightness/ darkness, and use dots patterns and lines to demonstrate pattern and texture
- I can begin to control pencil and use sketching pencils to add detail to line drawings to show light, shade and depth
- I can use a grid method to create a sketch of an invention
- I can create a still life sketch of an invention adding detail to my drawing

I know how to make light marks by pressing lightly and darker marks by pressing harder

Tonal Shading

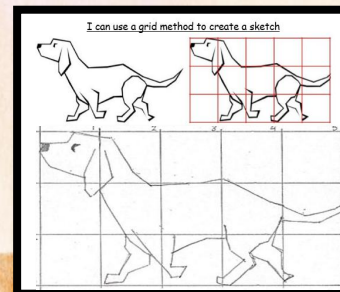
Make sure you have a sharp pencil before you start.



Using an HB pencil, shade each box to match the tone of the one above it.



Tip Tip
Think about the direction of your lines and the amount of pressure you are using when shading.





Sketching Light & Shade Still Life Inventions

1. I can experiment and control marks made with charcoal

Explain that in this unit the children are going to learn about techniques to help develop their drawing and sketching. Ask the children what they could draw with? The children may come up with pencils, pencil crayons, felt tips. Can they think of things beyond this. Make a mind map to jot any thoughts.

Explain that in the next two sessions they are going to explore the use of charcoal and chalk. Share the presentation about charcoal with the children to introduce this medium, particularly taking note of techniques and artists that have used charcoal in their artwork.

<https://www.twinkl.co.uk/resource/ks2-art-an-introduction-to-charcoal-ppt-t-ad-1652092844>

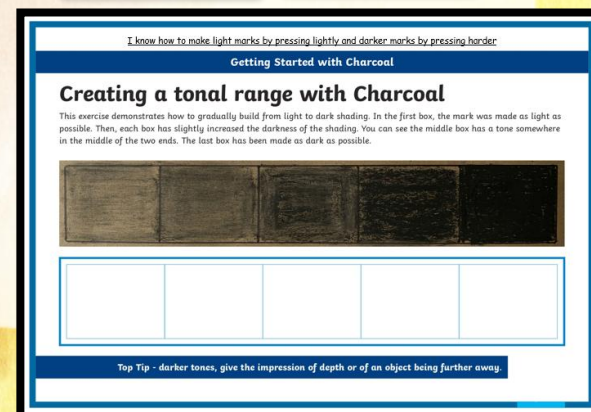
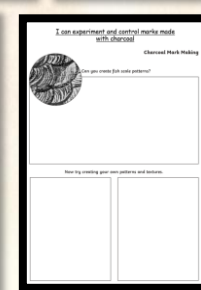
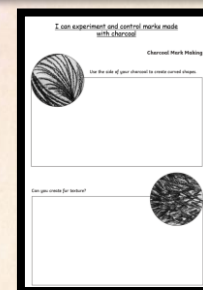
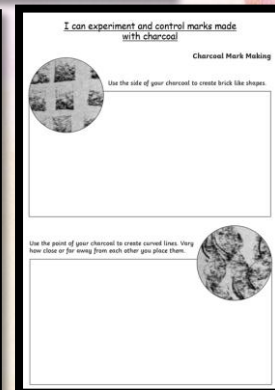
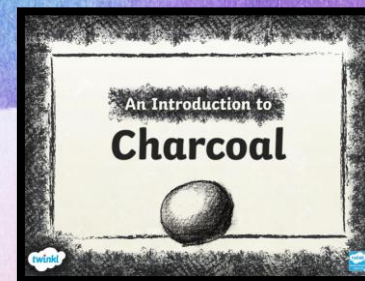
Then ask the children to experiment with using charcoal. Give a warning that charcoal can be a messy medium due to it being soft. Ensure that the children wear aprons and remind them not to touch walls, door handles and each other with dirty hands etc.

Ask the children to experiment with controlling their charcoal to create pattern. Remind the children of the techniques in the presentation and demonstrate how to and then ask the children to create a variety of textures and patterns using charcoal. There are 4 sheets to help with this process on slides 10-13.

Compare the charcoal to a pencil. Is it easier to use or harder, why do they think this. What about making dark shades? Discuss the control of charcoal and discuss how to make different shades and tones using the same piece of charcoal. How could the children do this?

Show the children the next activity on slide 14. Discuss the task where the children will have to apply different pressure to create lighter areas and darker areas using charcoal. Remind the children that charcoal is fragile and could break if they press too hard. Ask the children to complete the strip activity.

Consider how these activities are recorded in the sketchbooks. Fixative could be used, alternatively a photograph of the work could be taken of the activities and then added to the sketchbooks as a record. The children could then write a sentence or label what they did to create the patterns and the light / dark tones.



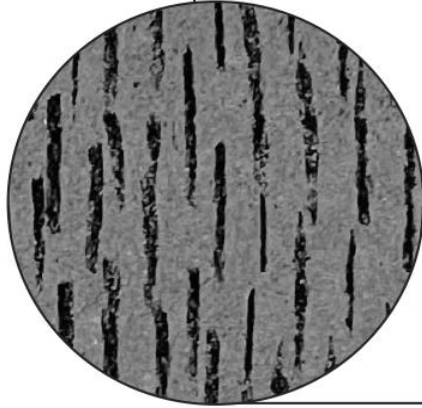
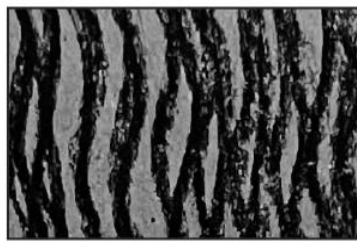
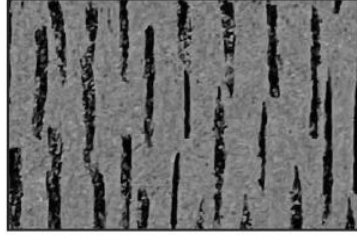
I can experiment and control marks made with charcoal

Charcoal Mark Making

Use these spaces to practise mark making with charcoal.

Try to vary how much pressure you apply to the charcoal. You can use the point or side edge of the charcoal. Use your finger or the blending tool to create grey tones.

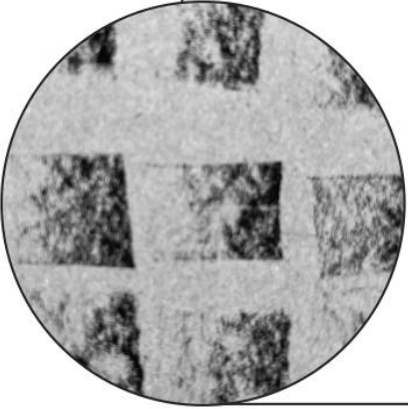
Here are some examples.



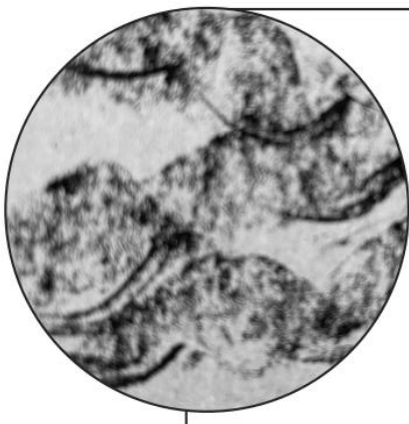
Use the point of your charcoal to create simple lines. Vary how much pressure you apply to the charcoal.

I can experiment and control marks made with charcoal

Charcoal Mark Making



Use the side of your charcoal to create brick like shapes.



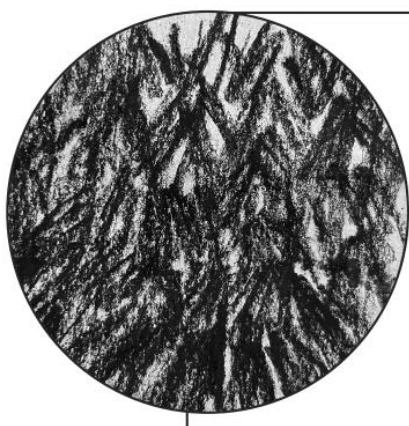
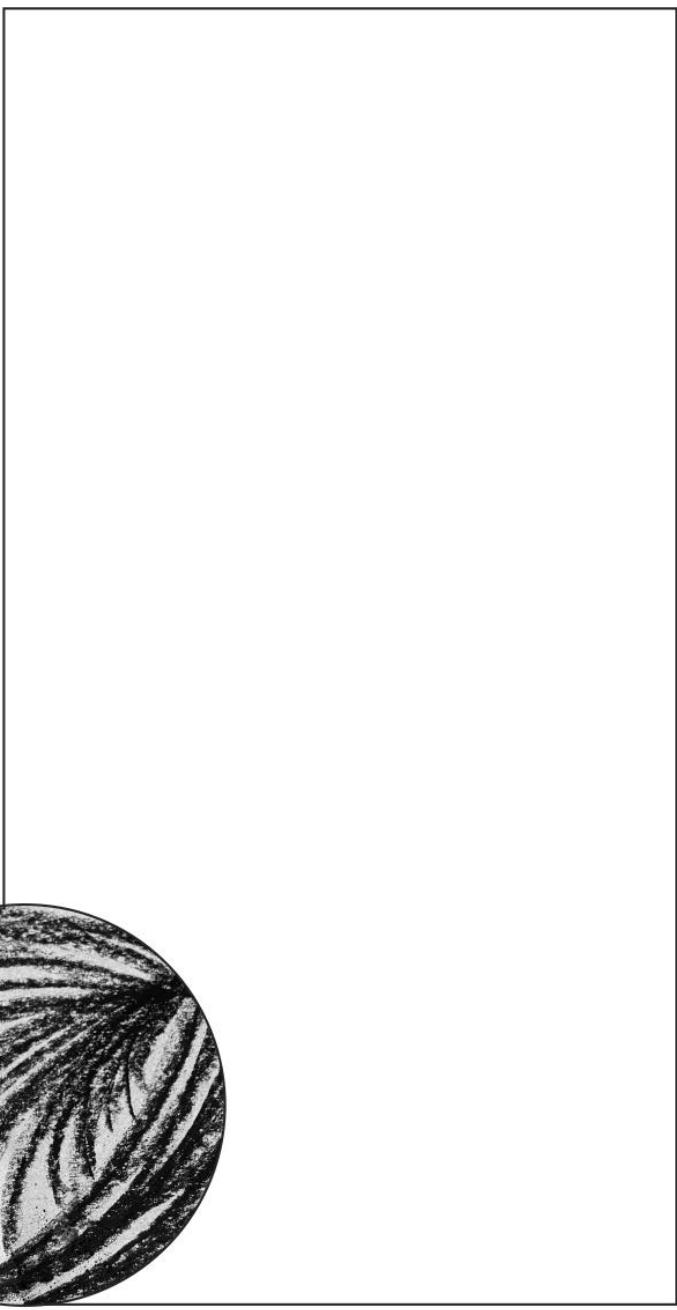
Use the point of your charcoal to create curved lines. Vary how close or far away from each other you place them.

I can experiment and control marks made with charcoal

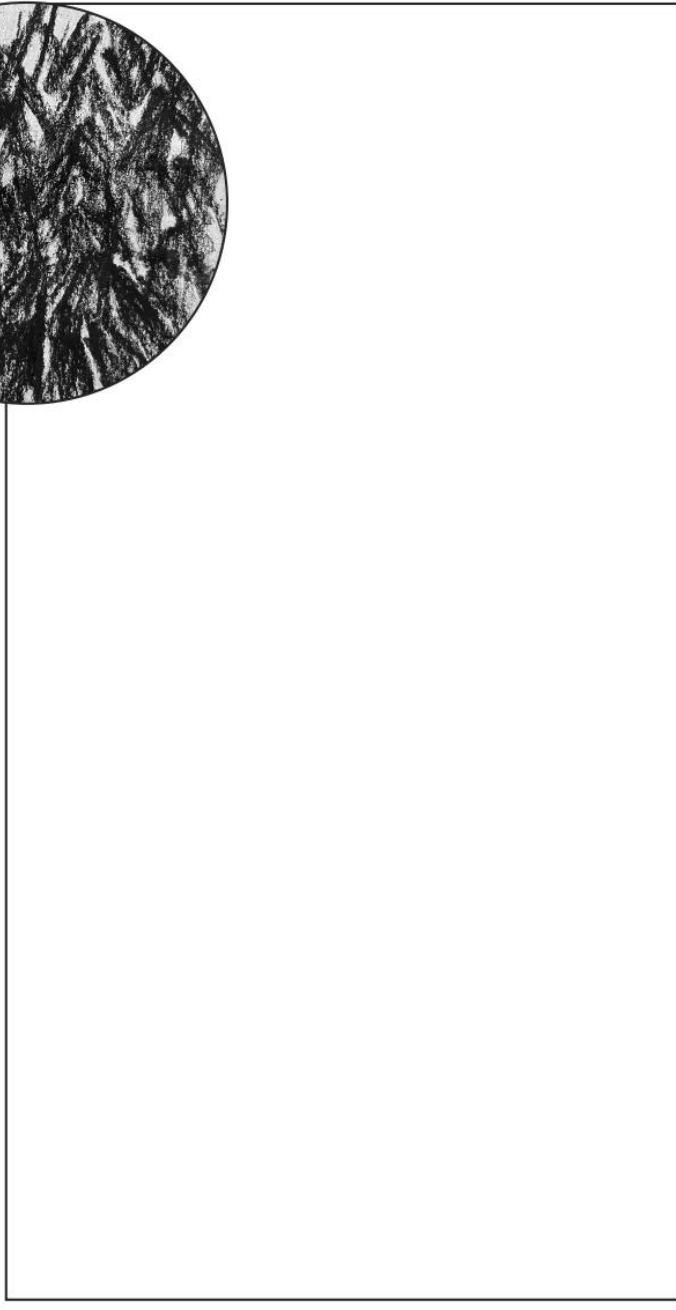
Charcoal Mark Making



Use the side of your charcoal to create curved shapes.



Can you create fur texture?



I can experiment and control marks made with charcoal

Charcoal Mark Making



Can you create fish scale patterns?

A large, empty rectangular box for drawing, intended for creating fish scale patterns.

Now try creating your own patterns and textures.

A large, empty rectangular box for drawing, intended for creating own patterns and textures.

A large, empty rectangular box for drawing, intended for creating own patterns and textures.

I know how to make light marks by pressing lightly and darker marks by pressing harder

Getting Started with Charcoal

Creating a tonal range with Charcoal

This exercise demonstrates how to gradually build from light to dark shading. In the first box, the mark was made as light as possible. Then, each box has slightly increased the darkness of the shading. You can see the middle box has a tone somewhere in the middle of the two ends. The last box has been made as dark as possible.



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Top Tip - darker tones, give the impression of depth or of an object being further away.

2. I can use charcoal and chalk in drawings

Remind the children of the previous session where they learnt about the use of charcoal. What would charcoal be useful to draw? Discuss light and shade. What are artists drawing when there is shade or shadow. Identify this as areas where there is less or no light, so there would be darkness. This can be represented in sketches using darker tones. It would be helpful at this point to point out not to cover entire drawings in shade as this is not helpful in creating the desired effect. Can we just draw shade? What about drawing in light? Explain that as we usually use a white paper young artists can forget to add in lighter areas. This can be done in a variety of ways. Discuss the use of a rubber or putty rubber to remove the pencil or charcoal leaving a highlight of the paper underneath. Explain that many artists choose to use a mid colour paper so they can add darker tones, but also lighter ones too.

Look at an artist that uses charcoal in her artwork: Laura McKendry. Explain that Laura is an artist and illustrator who lives and works in London. Watch a video about her artwork.

<https://www.accessart.org.uk/talking-points-laura-mckendry/>

- Discuss the video and reflect on the Artist's work. Ask the children:
- Why do you think Laura likes to work in large scale when she uses charcoal?
- Which words would you use to describe Laura's charcoal dogs?
- What kinds of lines does she use?
- Where does she move from when she draws? Her wrist? Her elbow? Her shoulder? Her whole body?

Now look at some examples of artwork by another artist Edgar Degas:

<https://www.accessart.org.uk/talking-points-charcoal-drawings-by-degas/>

Tell the children that Edgar Degas was a French artist. Notice Edgar's use of mid tone coloured paper and how he has used both charcoal and chalk to pick out areas of shade and then areas of highlight. Ask the children if they think this is effective? Invite the children to make comparisons between the two artists and invite them to give their opinion on their artwork.

Some questions to discuss with the children:

- Can you describe one of the artworks? What kinds of words would you use to describe the drawing to a person who couldn't see it?
- Degas often used coloured paper for his drawings. Why do you think he did this? What does it add to the drawings?
- Degas often used two materials such as charcoal and chalk, or charcoal and graphite. Why do you think he did this? What does adding two or more drawing materials add to the drawing?
- In some of Degas' drawings you can see a faint grid. Why do you think Degas used a grid?
- Look at "Two Dancers" and this time look at the areas of the page where there is "no" drawing. How are these areas of the drawing as important as the areas with marks on?

For the remainder of the session ask the children to explore their use of charcoal and chalk. Give the children a piece of coloured mid tone paper and ask the children to experiment with drawing with both chalk and charcoal. The children could replicate a piece of art from the artists studied or draw an invention or an object (Such as a jug or mathematical shapes - see examples below)

Again consider using fixative or taking a photograph of work to ensure sketchbooks stay clean.





3. I can control pencil to be able to vary, thickness, lightness/darkness, and use dots patterns and lines to demonstrate pattern and texture

Recap the unit so far and the use of charcoal and chalk. Explain that these are great mediums for helping artists with showing light and shade. Explain that in the next sessions they will be developing their drawing skills using pencils.

When developing skills in using their humble pencil as an artist can be really useful in sketching and drawing. Explain that the children will need to think about how they can use their pencil to get the best effect.

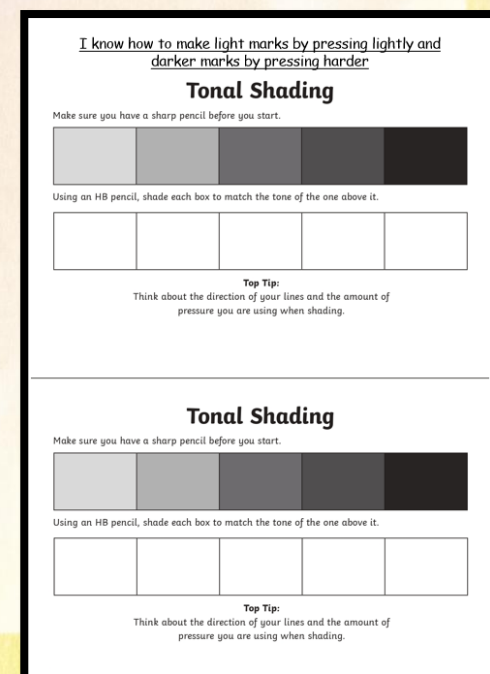
Activity 1: Duplication

Explain that in this activity the children need to develop their technique. Demonstrate how artists don't try and get their drawings fully correct in one go. They sketch in lightly applying less pressure to begin with until they are happy and then apply darker lines where they think it is needed. Call this 'light feather strokes' of the pencil. Explain the task where the children will need to attempt to replicate the patterns on the task sheet (Slide 17). Explain that the children should not be afraid to make light marks that will help them judge proportion and placement of each line. Call these construction marks. Ask the children not to rub out any of these light marks as they are important too. Notice the thickness of the lines can the children control their pencil to replicate this. Encourage the children to persevere and sustain their attention in drawing to perfect technique rather than quickly complete this task. When complete share some pleasing examples and invite the children to comment on why they think each example is a good one.

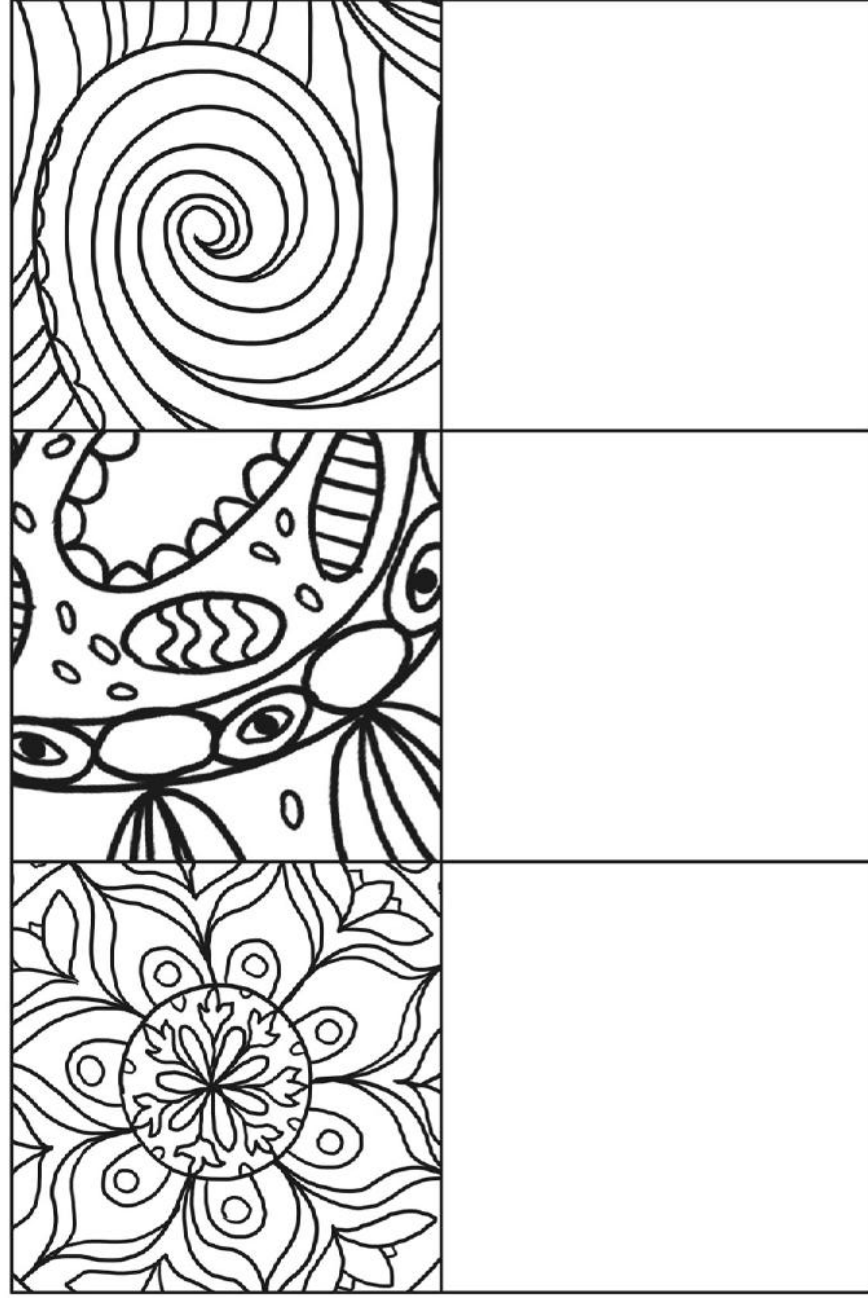
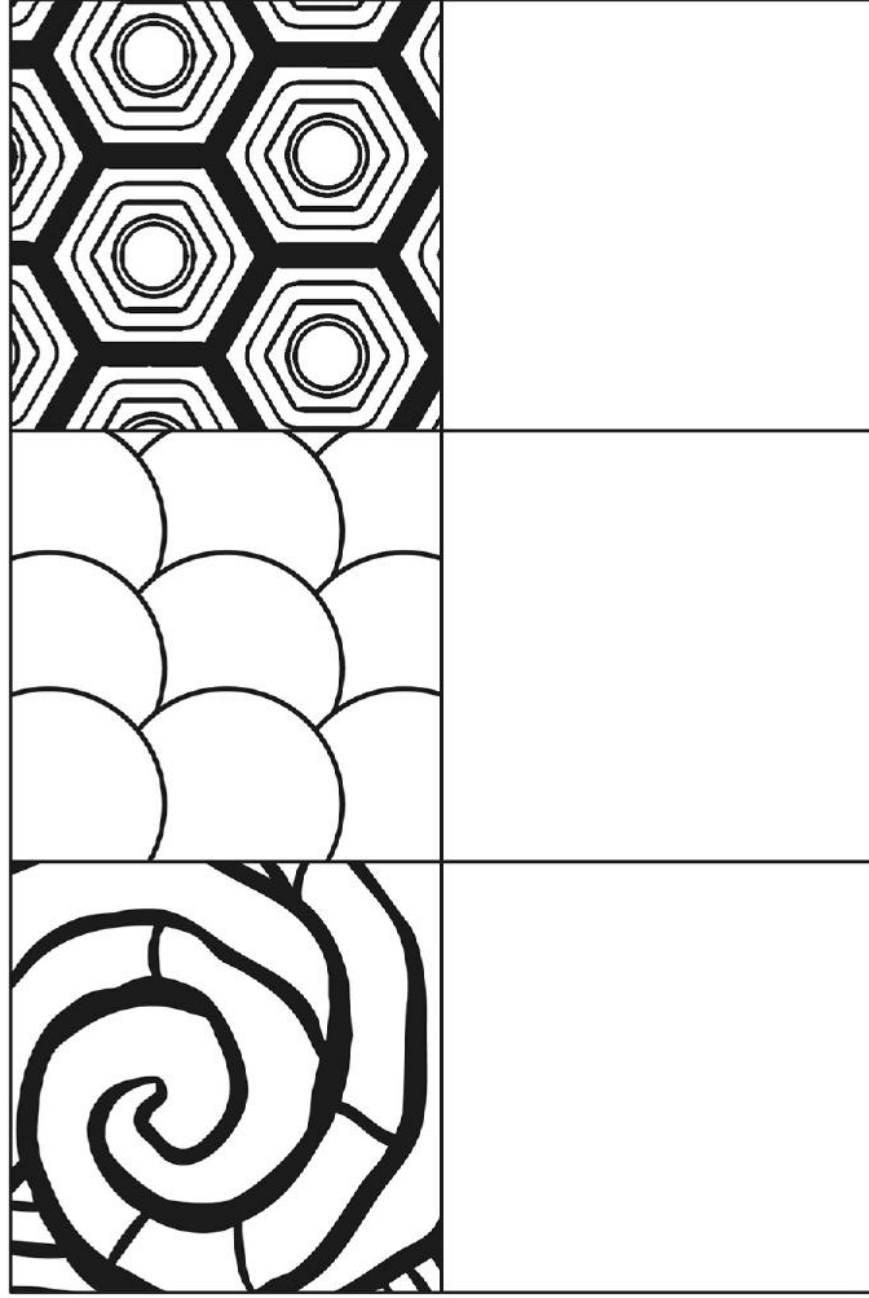
Activity 2: Tonal Shading

How can the children make their pencil lighter and darker? Remind the children of the activity they completed with charcoal. This time they will control their pencil. Show the children the task and explain that starting with the first square, they will need to apply a very light pressure and then increase to the final square matching the tone in the square above. Demonstrate a scumbling technique moving the pencil in small circles to carefully shade in areas. The activity has been duplicated to give the children two opportunities to complete this task.

Discuss the techniques used in the lesson and how these might help artists with sketching and drawing using pencils.



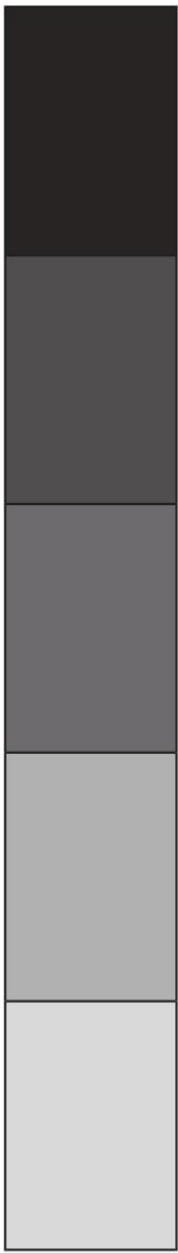
I can control pencil to be able to vary, thickness, lightness/ darkness, and use patterns and lines to demonstrate pattern and texture



I know how to make light marks by pressing lightly and darker marks by pressing harder

Tonal Shading

Make sure you have a sharp pencil before you start.



Using an HB pencil, shade each box to match the tone of the one above it.

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Top Tip:

Think about the direction of your lines and the amount of pressure you are using when shading.

Tonal Shading

Make sure you have a sharp pencil before you start.



Using an HB pencil, shade each box to match the tone of the one above it.

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Top Tip:

Think about the direction of your lines and the amount of pressure you are using when shading.



4. I can begin to control pencil and use sketching pencils to add detail to line drawings to show light, shade and depth

Discuss the unit so far and in particular the use of pencil for drawing and sketching. Remind the children of how they are developing use of their pencils including learning techniques, moving the pencil to improve artistic effects in their drawings.

Throughout the discussion link work with charcoal and chalk to pencil. What are we drawing with the pencil. It is the areas of shade as we are drawing the dark tones where there is less light or in some cases no light. Can we draw in light too?

Discuss the idea that items do not tend to have a black/ grey outline round them in life, yet younger artists tend to draw an outline. It is the detail, light and shade that helps artists create more accomplished pieces of art.

Activity 1 - Sketching Pencils

Explain that in this session the children will be using what they have learnt to show light and shade and add depth to line drawings. Explain that artists use a variety of pencils to help them make lighter and darker tones. Explain that artists still have to consider the pressure they apply to get the desired effect. Show the children Slide 20 and explain the basics of sketching pencils H stands for hard, so will be lighter in tone. The number refers to how hard. The higher the number the harder the graphite. B stands for black, so will be softer and darker than H pencils. The higher the number the softer the graphite in the pencil. Explain that some pencils can be almost as soft as charcoal! Explain that their pencils that most children use for writing is a HB this is right in the middle. Give the children a copy of the information and ask the children to complete the table at the bottom applying a sample using the appropriate grade of pencil.

Activity 2 & 3 - Depth, Light & Shade

Explain that a variety of sketching pencils can help with creating detail when drawing including adding shade and depth to drawings. Show the children the next tasks. (Slides 21 & 22)

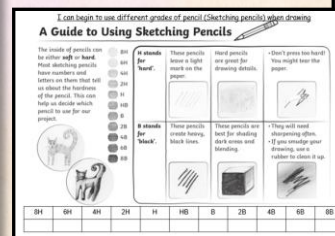
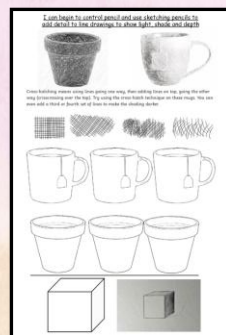
Activity sheet 2

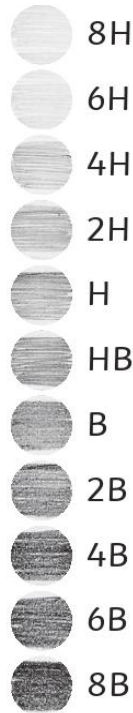
The children can practice shading and experimenting with sketching pencils. They can use the pictures of completed sketches to help influence how they add shade to a plant pot and mug. These are repeated three times to encourage the children to not be afraid to experiment and show progression in their shading technique. Ask the children to evaluate which of the three each time they are most pleased with and encourage them to explain why they think this. Finally on this sheet the children can choose 3 sketching pencils to shade the three visible sides to give the impression of 3d dimensions.

Activity Sheet 3

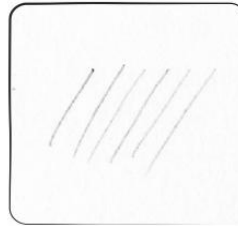
In this activity ask the children Use the pictures of completed sketched to help the children add tone to show depth on the line drawing scene. Ask them to use 3 or 4 sketching pencils. Explain they should make the foreground dark using a B type pencil. Use a HB pencil for the middle ground and use a H pencil to show things in the distance.

Discuss all the tasks completed and the use of sketching pencils. Can the children remember what the H or B stands for on the pencils. Can they explain what each pencil could be used for?





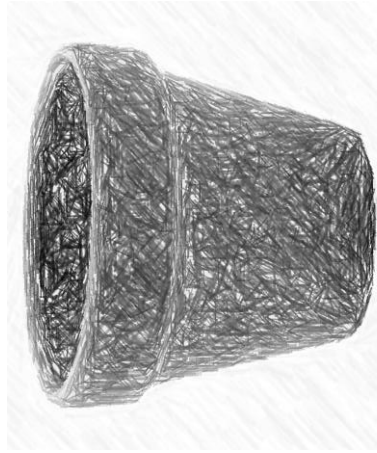
These pencils
leave a light
mark on the
paper.



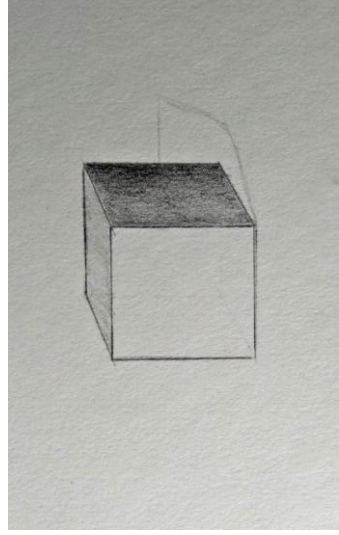
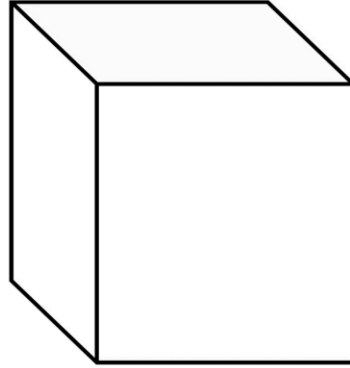
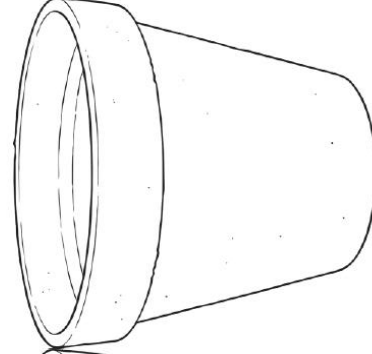
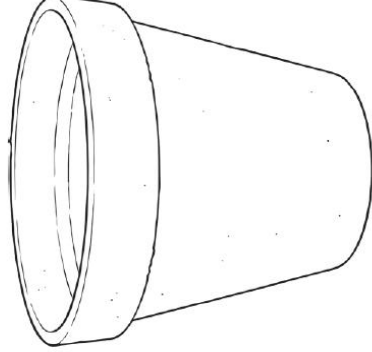
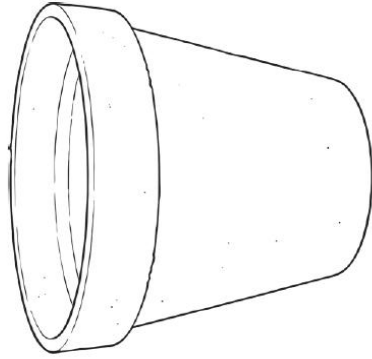
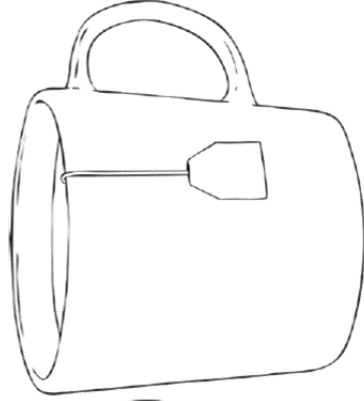
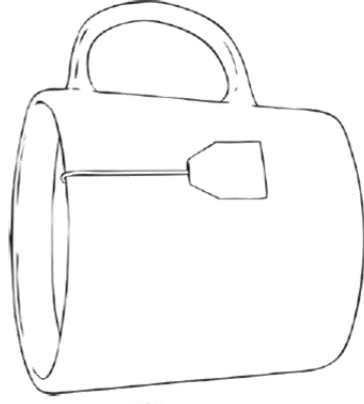
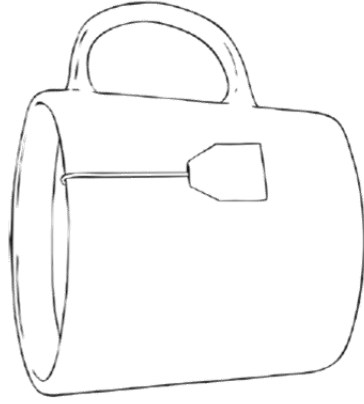
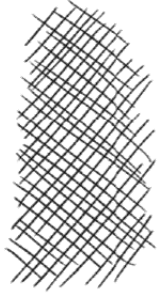
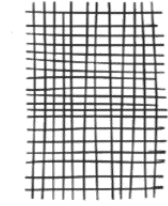
These pencils
create heavy,
black lines.

[illegible]

I can begin to control pencil and use sketching pencils to add detail to line drawings to show light, shade and depth

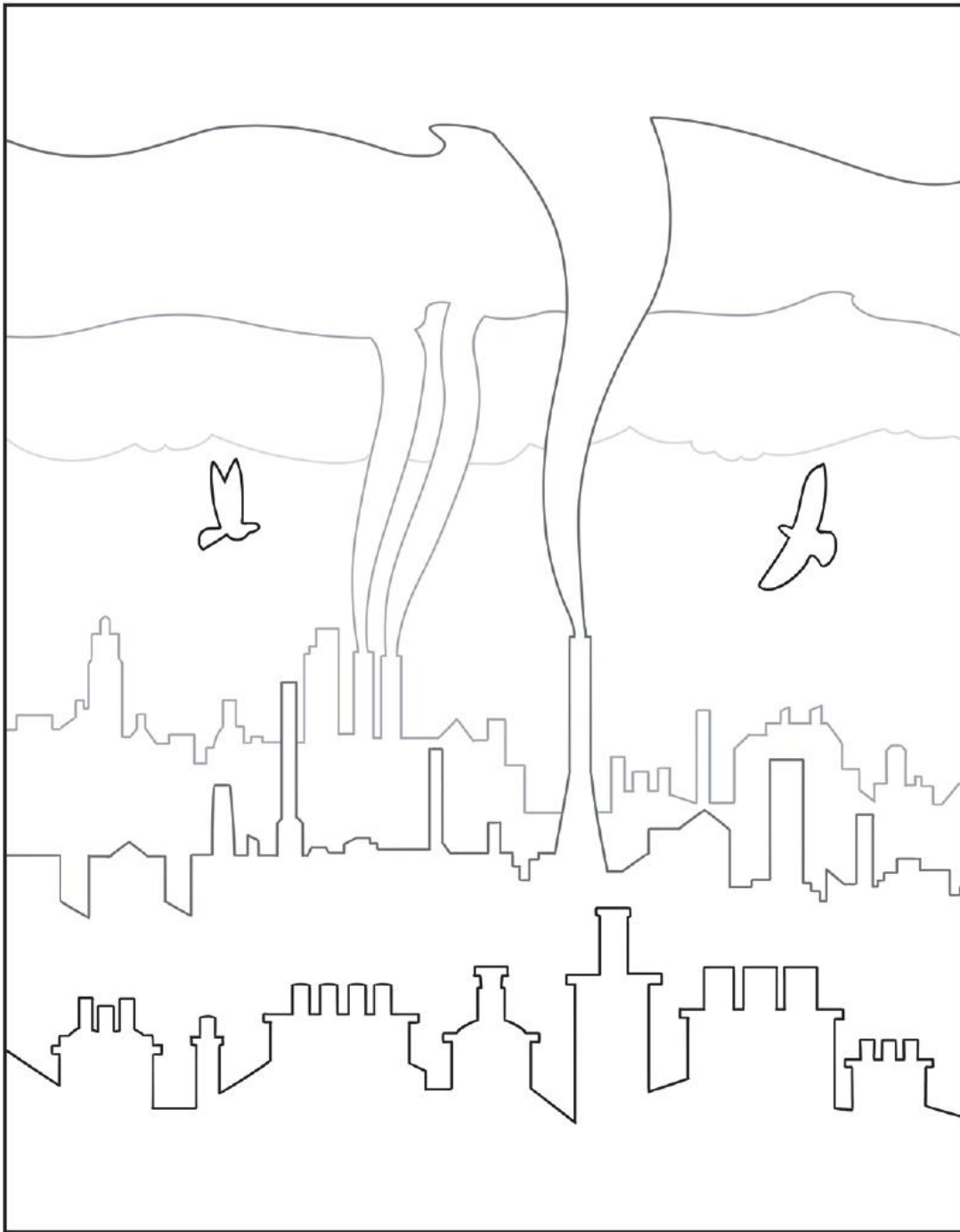


Cross-hatching means using lines going one way, then adding lines on top, going the other way (crisscrossing over the top). Try using the cross-hatch technique on these mugs. You can even add a third or fourth set of lines to make the shading darker.



I can begin to control pencil and use sketching pencils to add detail to line drawings to show light, shade and depth

Use the pictures of completed sketched to help you add tone to show depth on the scene to the left. Use 3 or 4 sketching pencils to help you. Make the foreground dark using a B type pencil. Use a HB pencil for the middle ground and use a H pencil to show things in the distance.





5. I can use a grid method to create a sketch of an invention

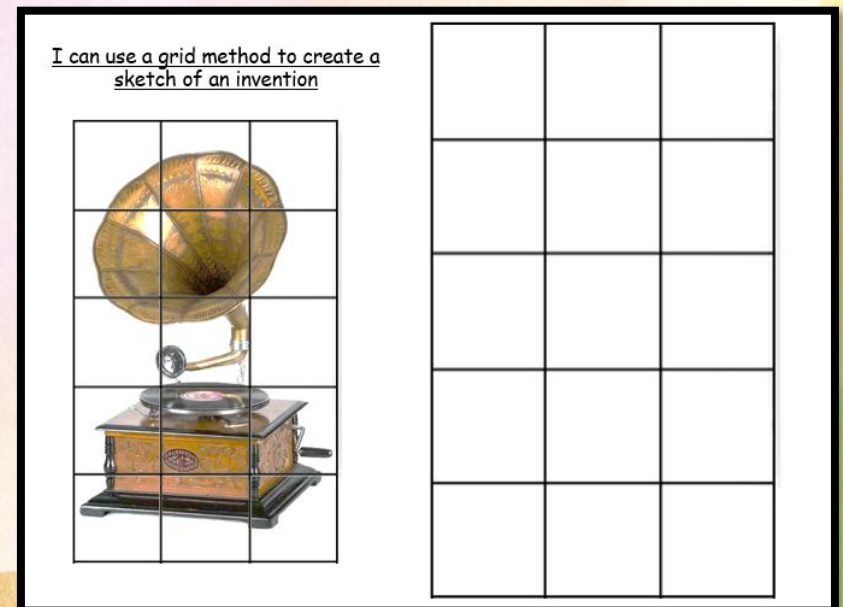
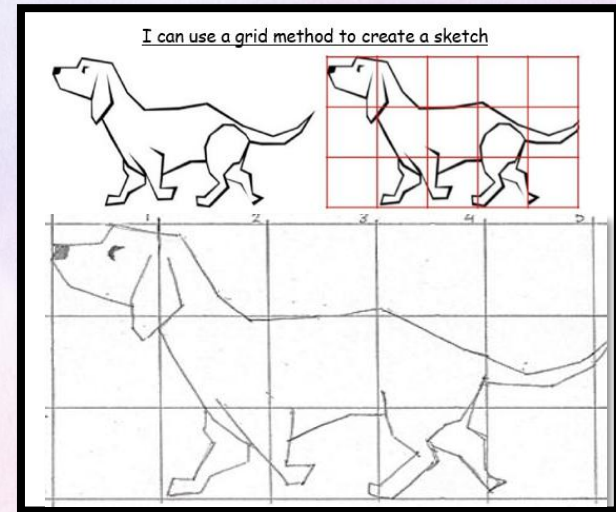
Recap the unit so far and explain that the children are going to create a sketch of an invention. This could be any invention of the teacher or children's choice, but examples have been given to illustrate the process.

Explain how artists can sometimes struggle to get things in the correct proportion when sketching. Sometime there is a lot of detail too. There are many different ways artists can build their sketches. One way is by using a grid. Use the slides 24 - 30 to explain what a grid method is and how to do this.

First ask the children to use a grid method to sketch the simple line drawing of the dog. Without structure the children would find this tricky. Using the lines to section the drawing and drawing each section challenge the children to sketch (using the light feather stroke sketching technique) the outline of the dog.

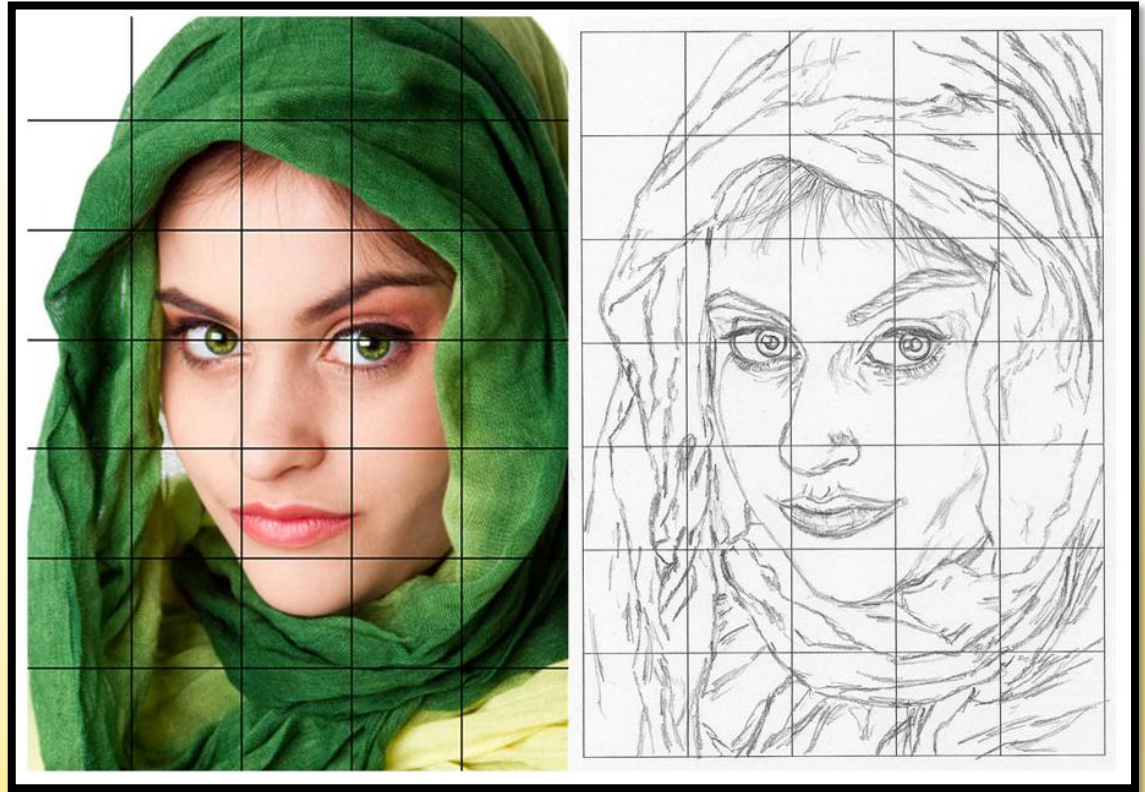
Once they have done this challenge the children to use the grid method to draw a more detailed picture or photograph of an invention. The example is of a gramophone, but any invention could be used for this task. This time the children will need to sketch an outline, but also add in any detail. Explain that light and shade can be added last. No need for colour to be added in any of the sketching tasks in this unit.

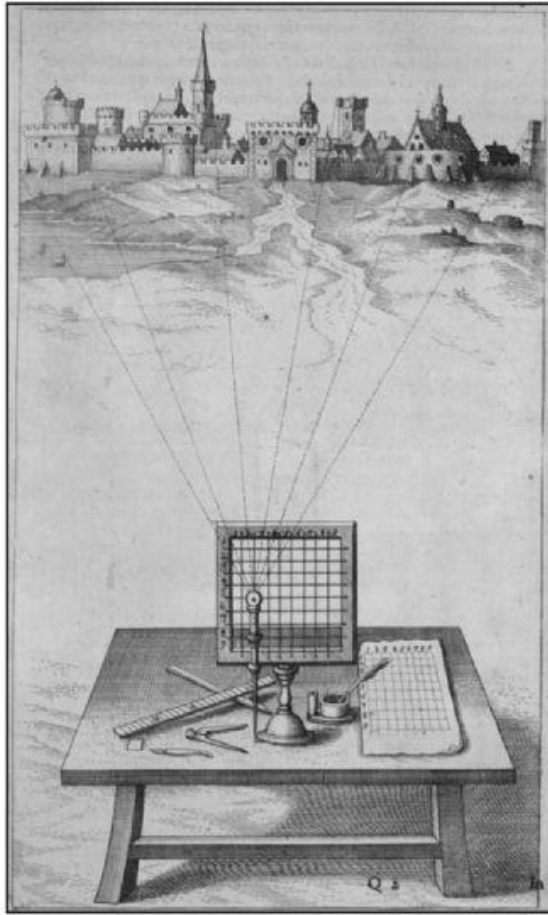
Ask the children to evaluate what they have drawn. Did the grid help? Why was it helpful? Were there some successful aspects of the drawing? Which squares are they pleased with? Were there parts that could be improved? How could they do this? Have a group discussion.



Grid drawing, or the grid method, is a way of making a drawing of a 2 dimensional (flat) picture or image. It helps the artist to draw accurately and keep the drawing in proportion. this is a technique which you will almost certainly use throughout your life as an artist.

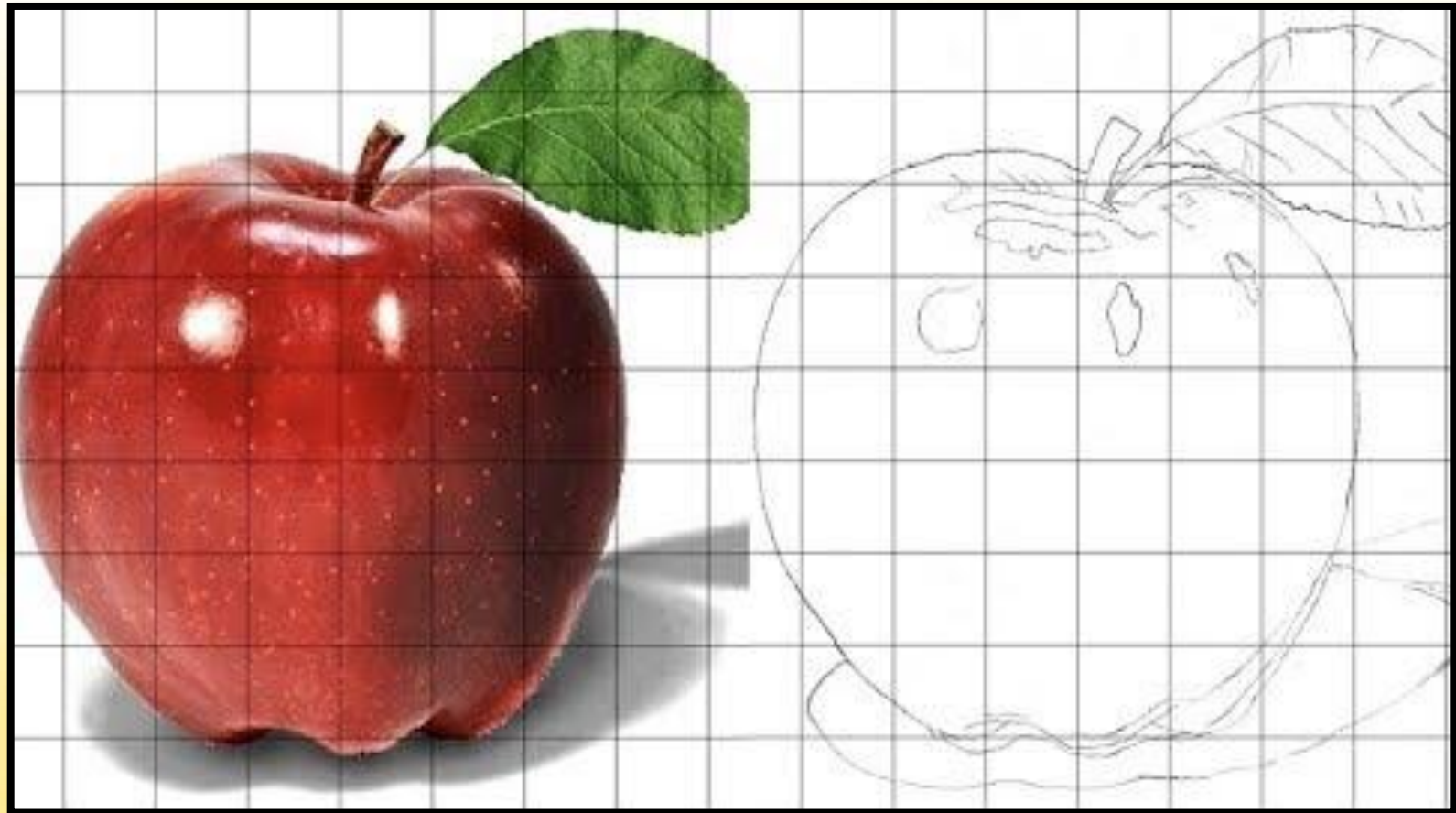
Grid Drawing



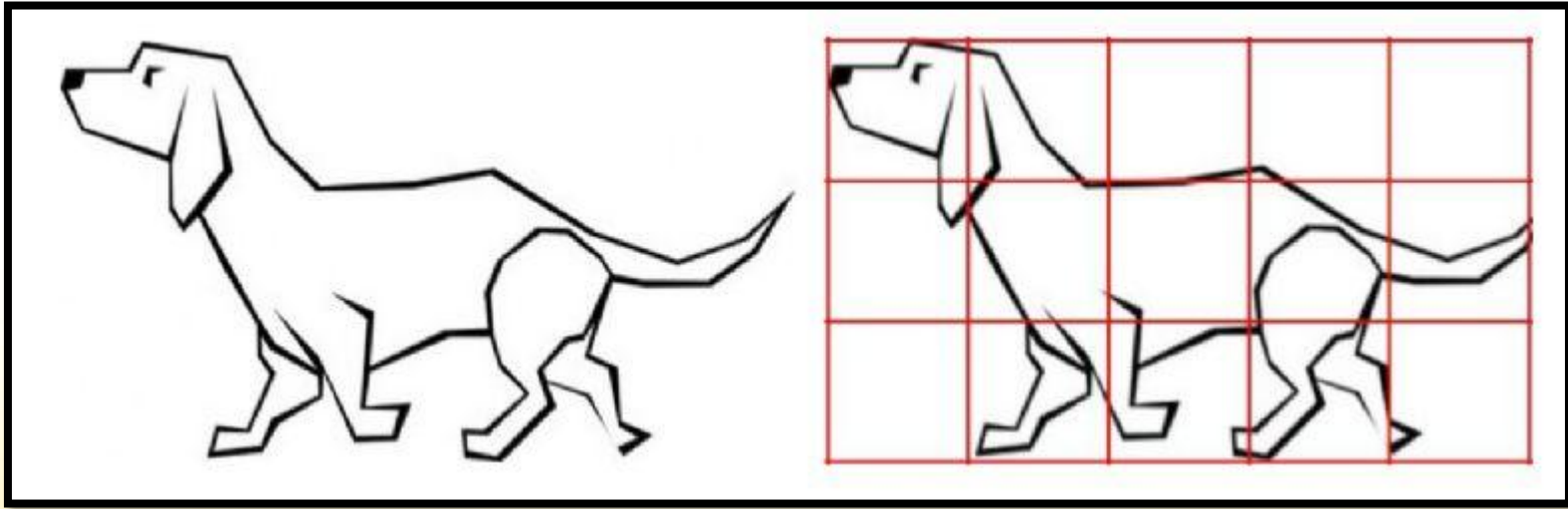


Methods similar to this have been used by artists through the centuries and you definitely should not see it as 'cheating'! It is thought that the Ancient Egyptians used a grid to enlarge and transfer images onto walls and, centuries before the invention of photography, Renaissance artists such as Dürer and Michelangelo sometimes used a frame with equally spaced strings placed in front of their subject to help them.

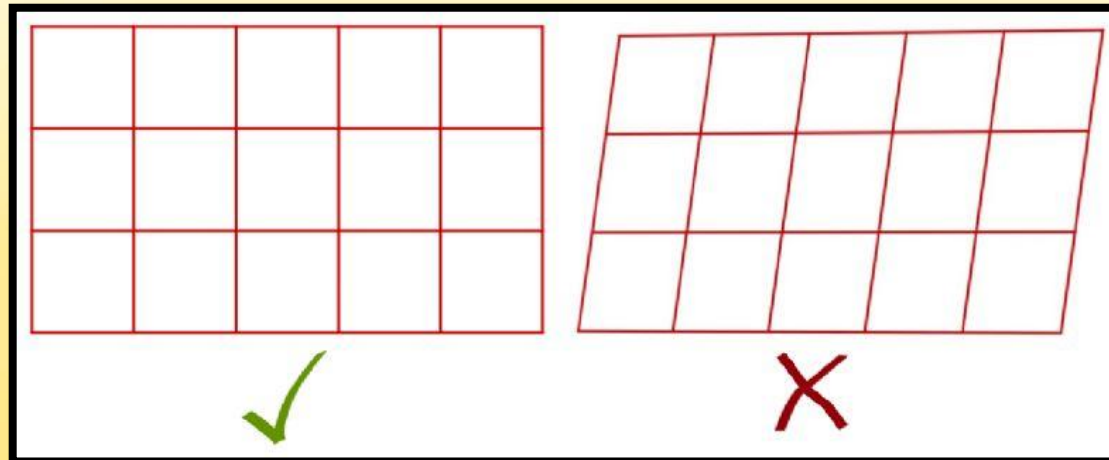
The basic idea is to have an image with a grid marked over it. You need a similar grid, with the same number of squares, on your piece of paper. You then copy the main lines from each square of the original onto the corresponding square on your paper one square at a time until your drawing is complete. The artist then ends up with something that really does look like the original.



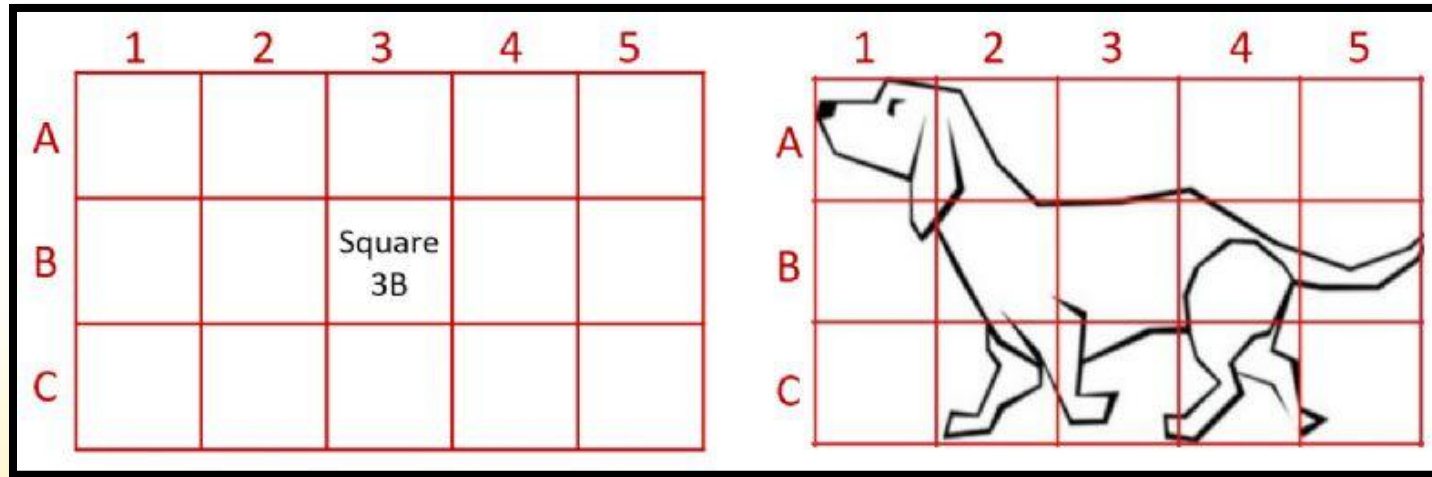
Let's look at some examples: This example is a simple outline drawing:



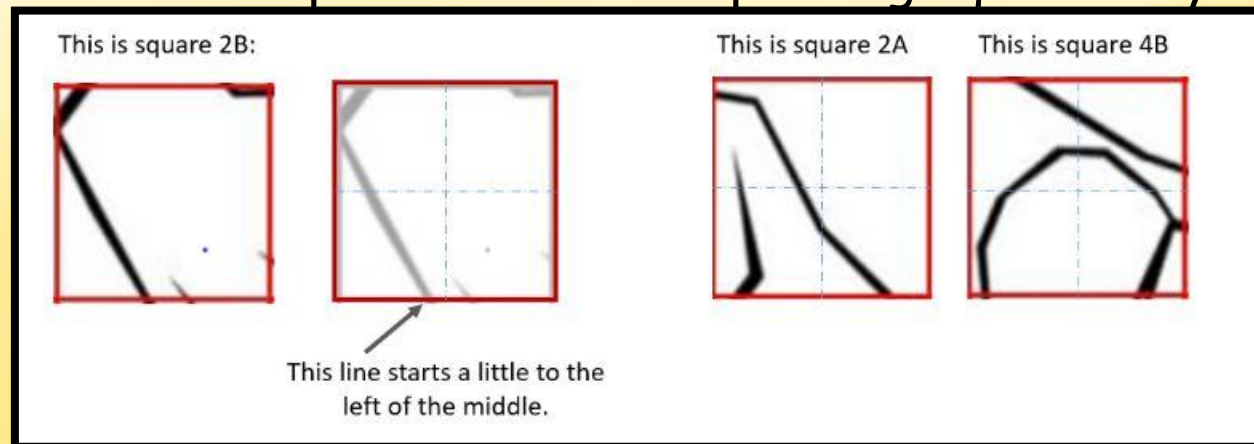
On your piece of paper, mark a grid which is 5 squares wide and 3 squares deep. They really do have to be squares! If your lines are not at right angles to each other, your drawing will not be accurate. You should end up with a grid with the same number of squares as on the original image:



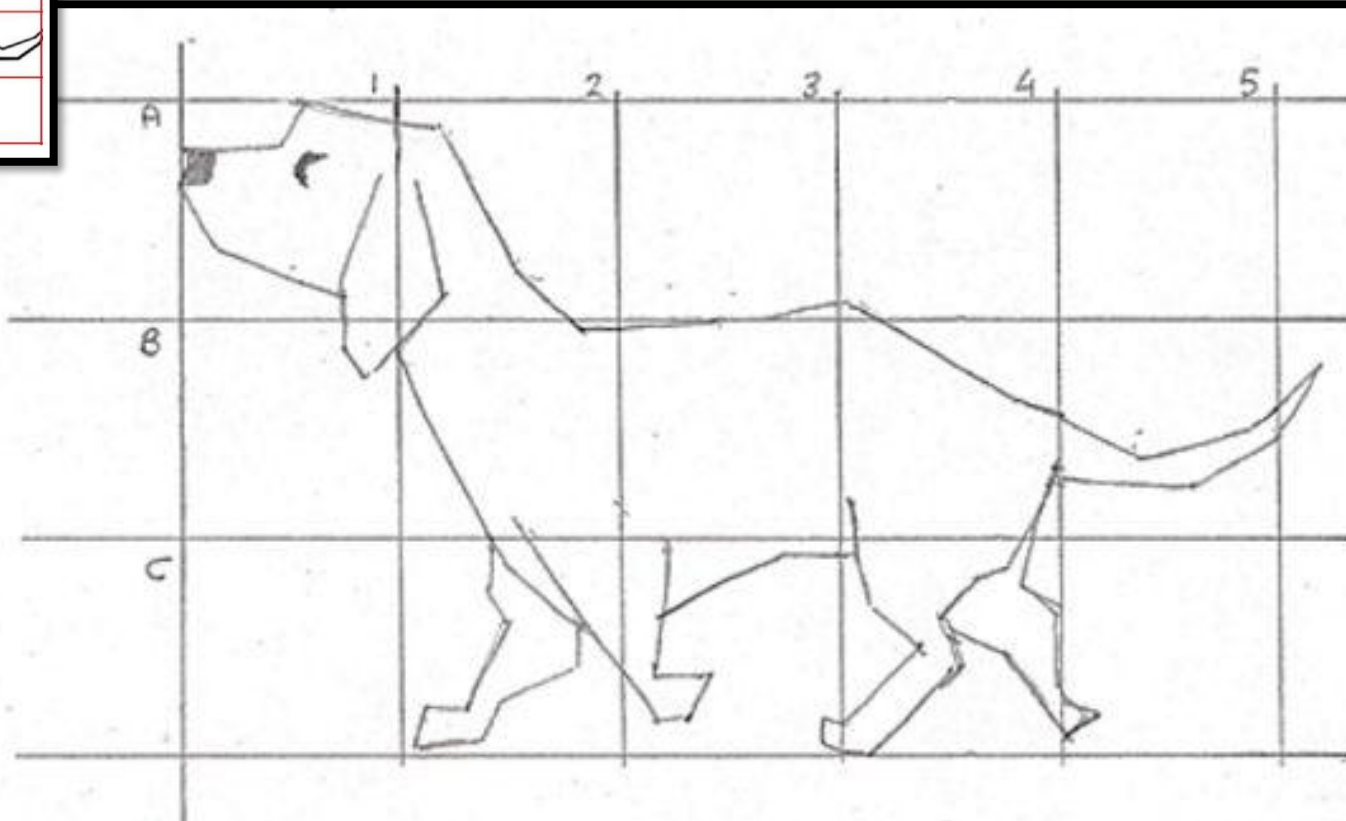
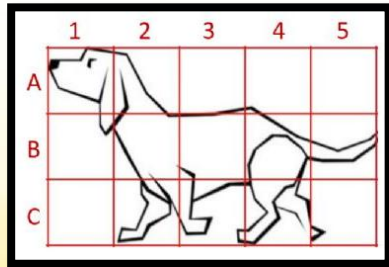
Many artists find that it helps to label the grid so that you don't get confused. For our example, we are going to use the numbers 1-5 and the letters A-C.



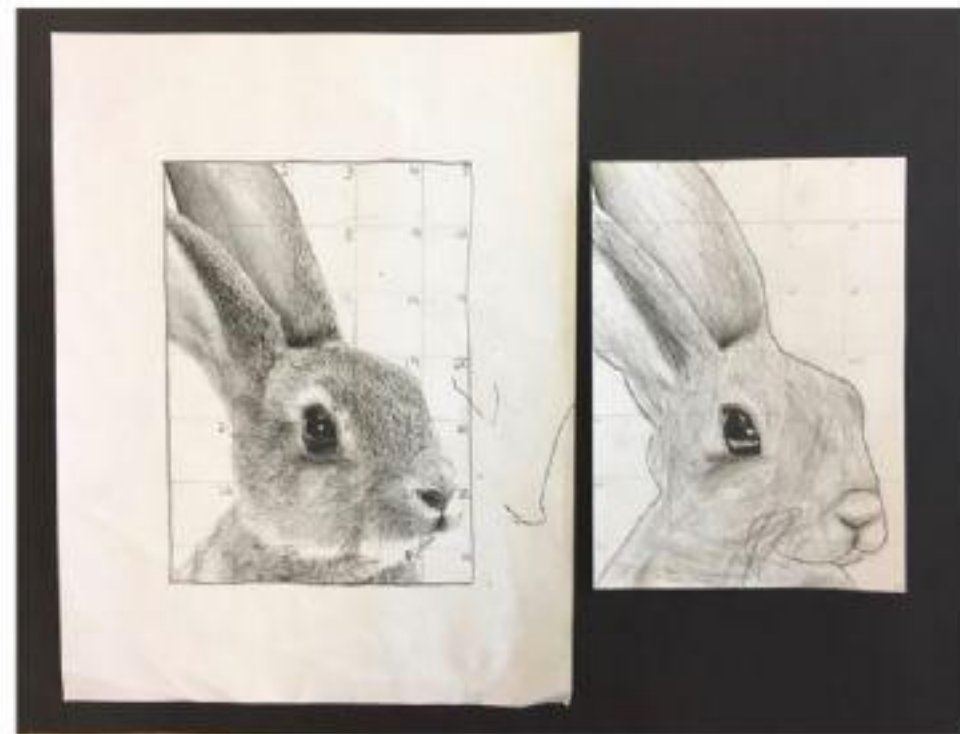
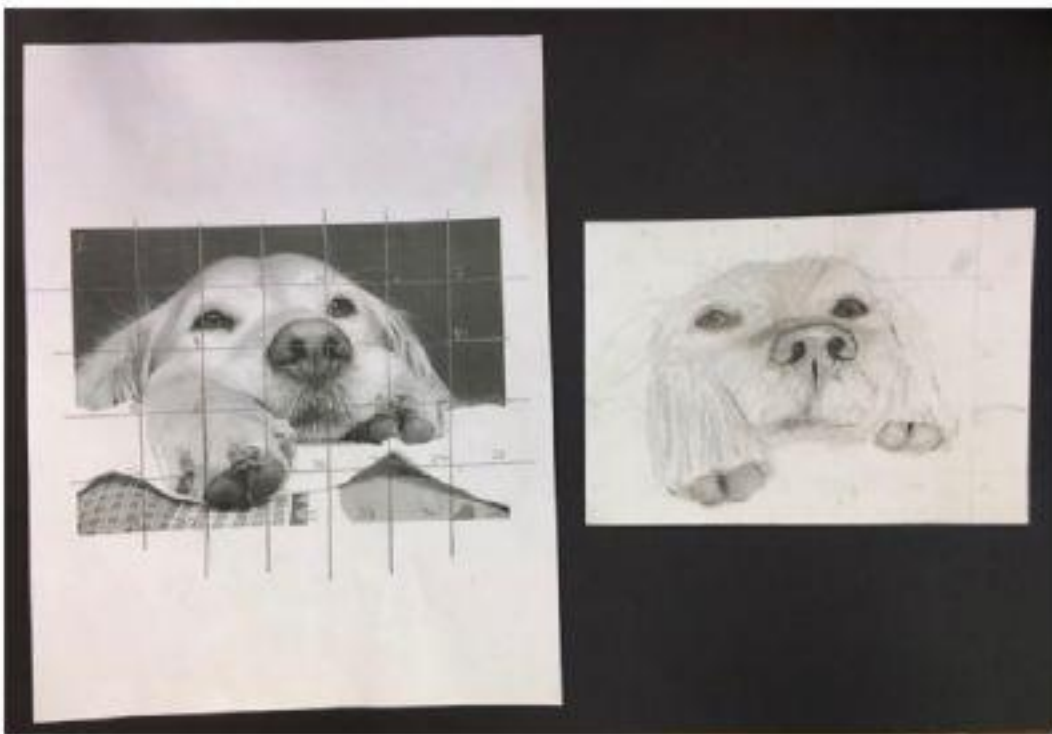
Once you have done this, pick one square and look closely at it. Don't think about the dog, just think of lines and shapes. It is a good idea to see where each line starts and finishes. Then start your drawing and do your best to recreate the lines and shapes in the corresponding square on your own piece of paper.



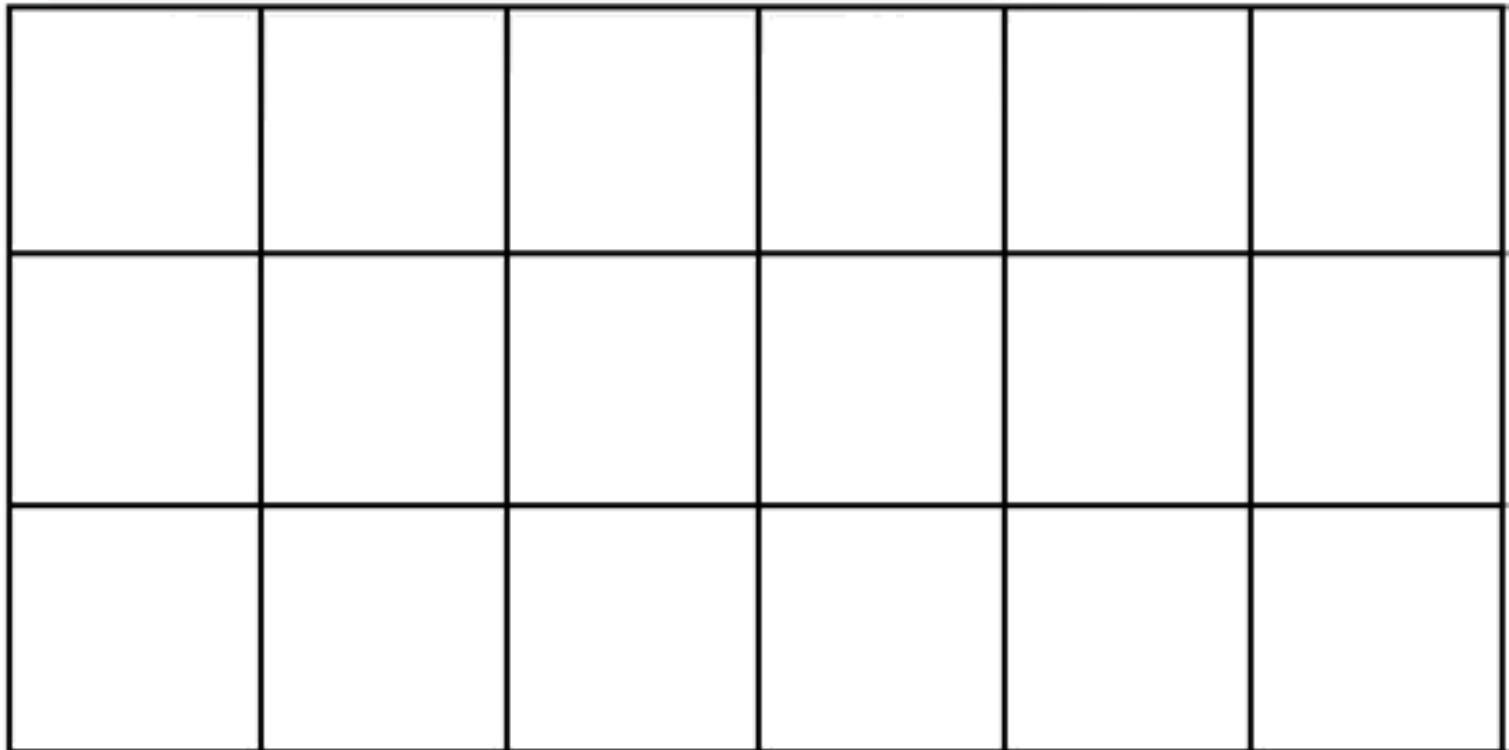
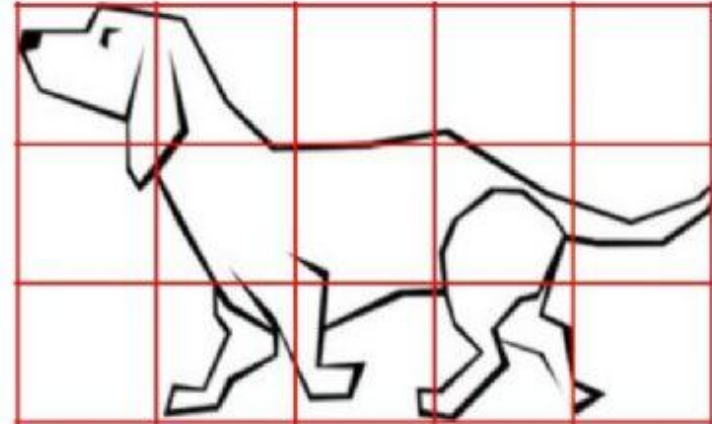
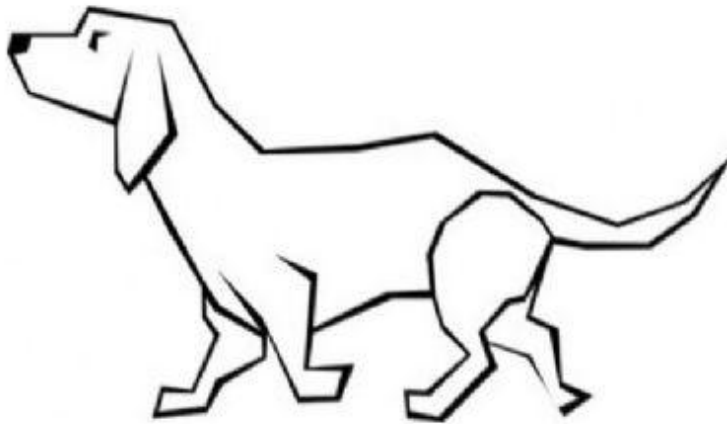
Then pick another square and do the same. Even the more complicated squares are not as daunting as drawing the whole dog if you remember to think about the lines and shapes. Carry on like this until you have completed all the squares. I hope that you will end up with a lovely picture of a dog. Here is an example:



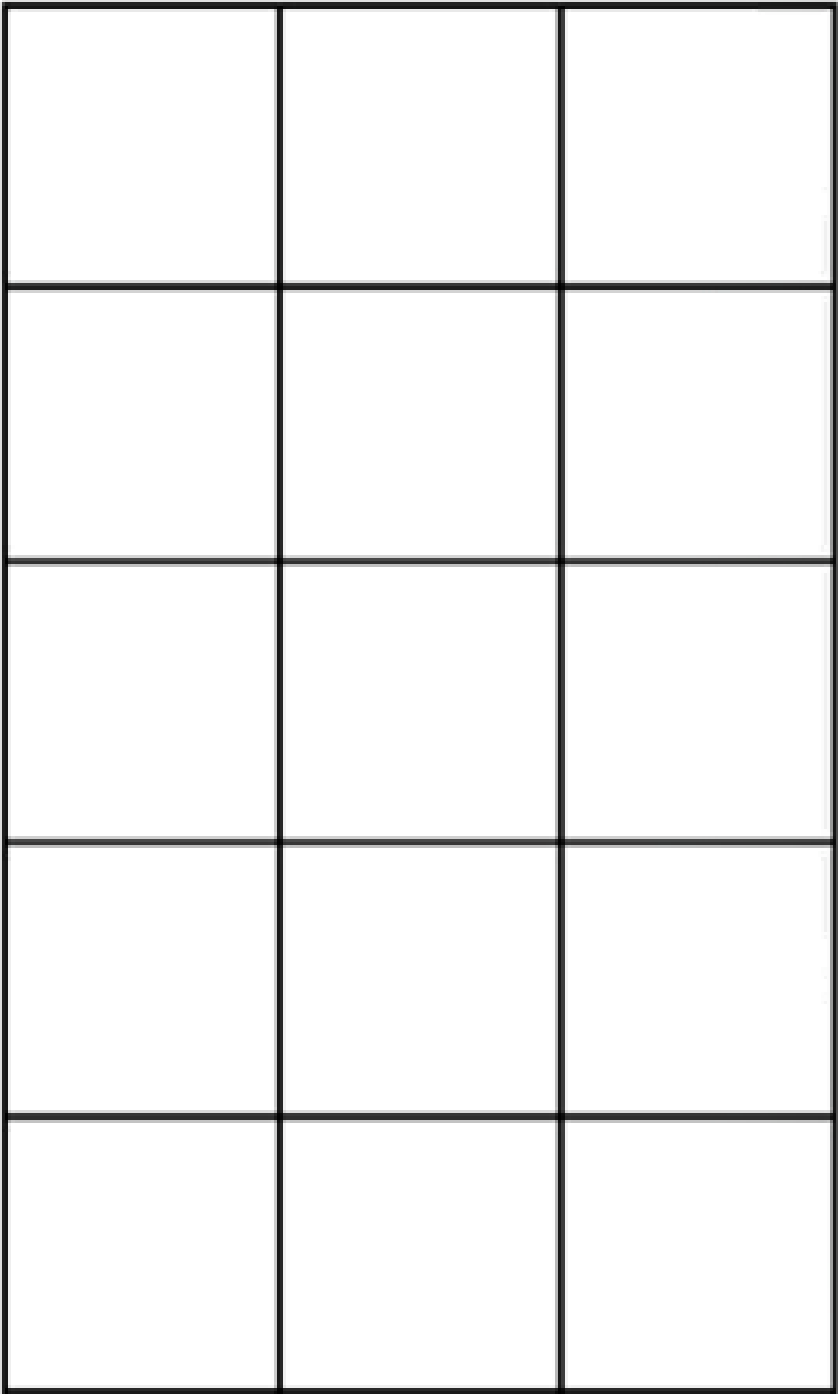
This also works for more detailed images or photographs helping artists do some incredible drawings.



I can use a grid method to create a sketch



I can use a grid method to create a sketch of an invention





6. I can create a still life sketch of an invention adding detail to my drawing

Remind the children of the unit and recall the activities the children have completed so far. Explain that the children are going to complete a 'still life' study for their next task.

Discuss: What is a still life drawing? Explain this is a drawing of objects (either natural or man-made) from life rather than a picture.

Some artists find this challenging, but many agree that it is easier to notice areas of light and shade when looking at the real object rather than a picture of it.

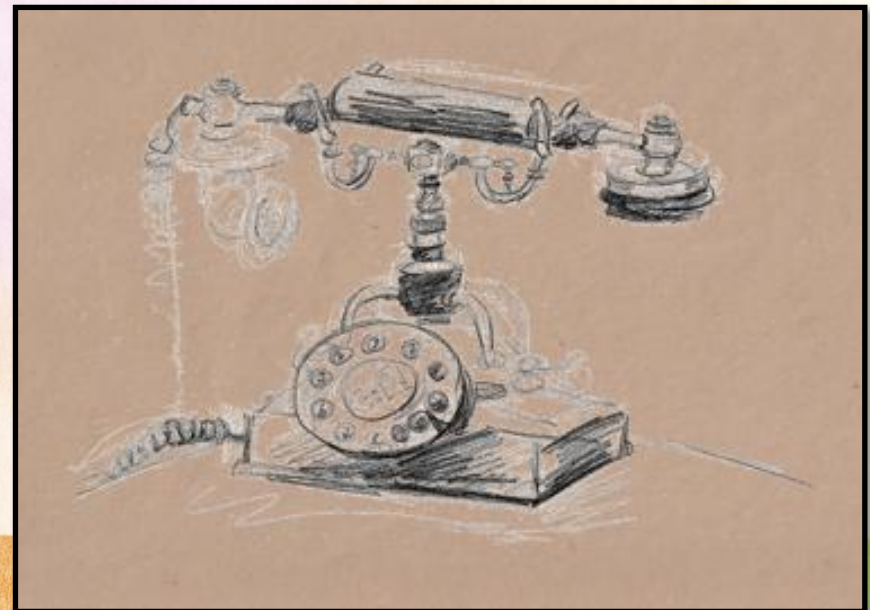
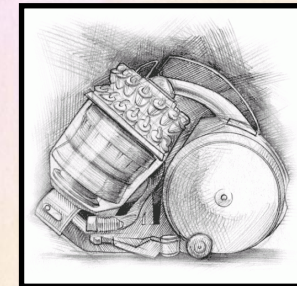
Explain that their task is to draw an invention (any man made object) using pencil and mid tone paper. Discuss why coloured or mid tone paper is useful for creating sketches. Establish that the children will need to sketch the object and include areas of shade as well as including highlights too.

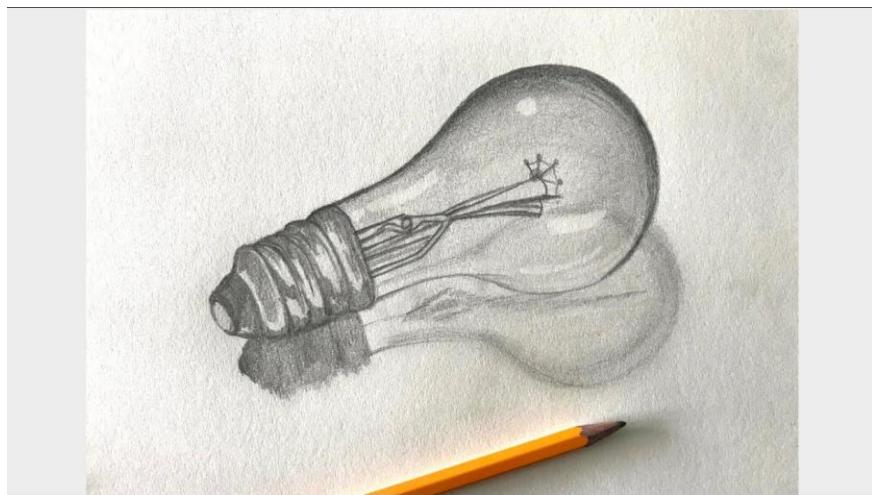
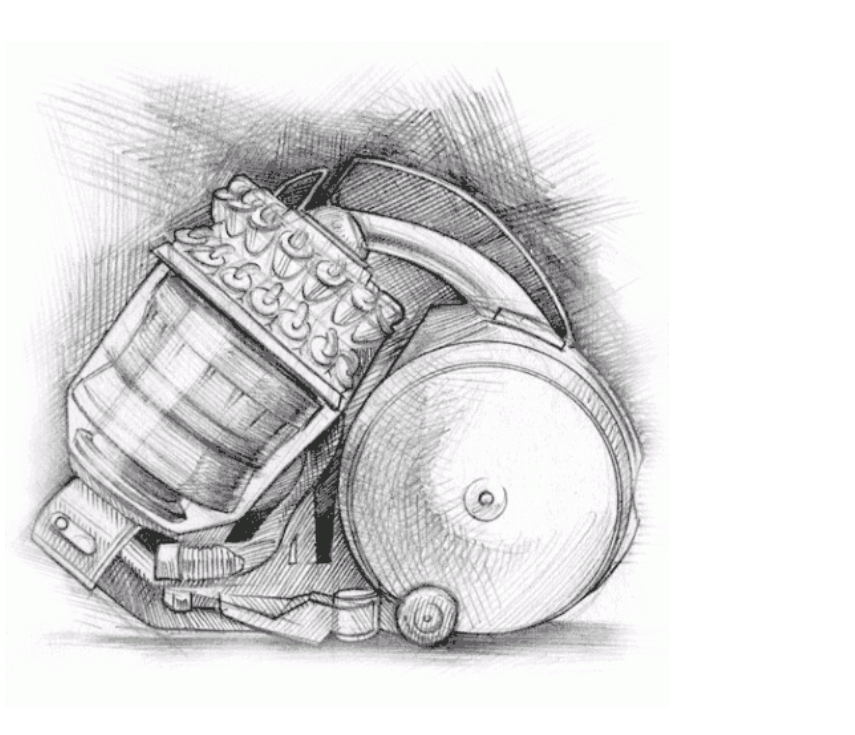
Remind the children about using HB pencils, but also artist's sketching pencils for areas of shade. Explain that chalk could be used for highlights, but (if available) white pencil crayons are fantastic for this.

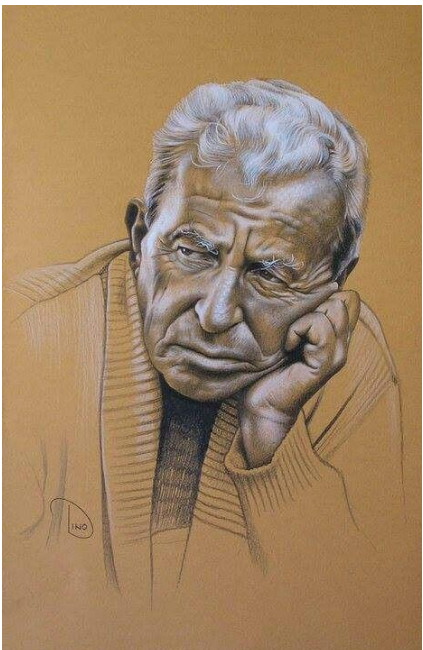
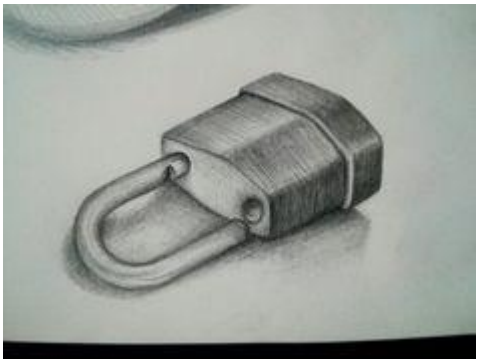
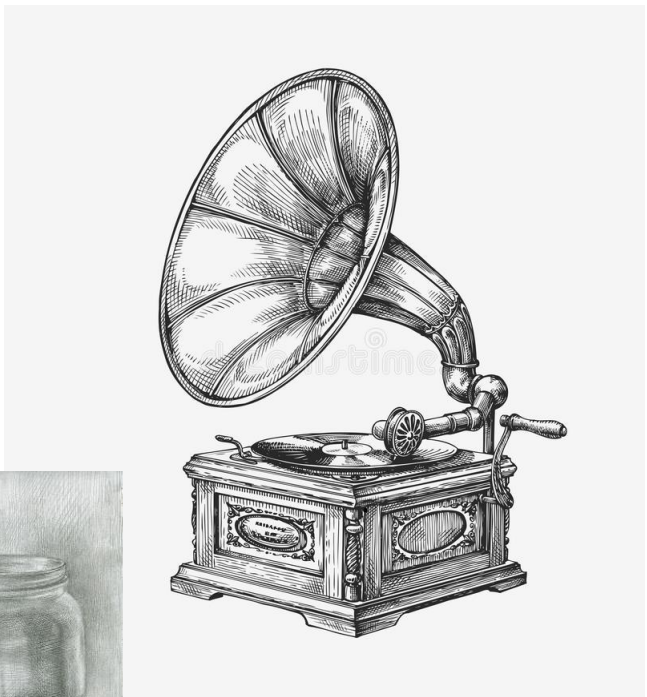
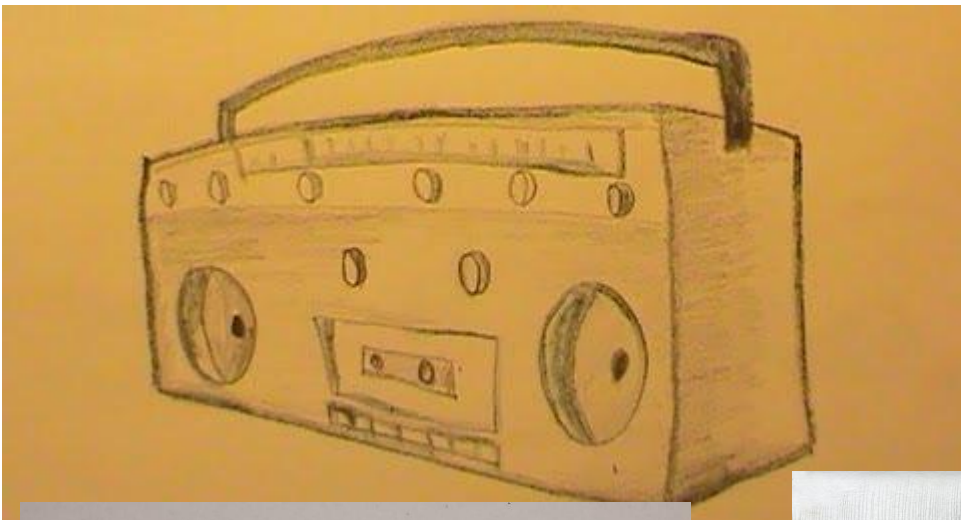
Show the children some examples of sketches on the following slides, but to be inspired once again by the work of Edgar Degas.

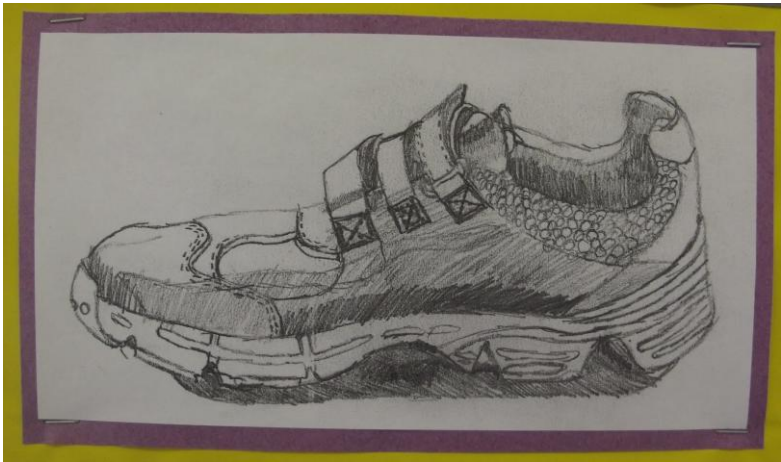
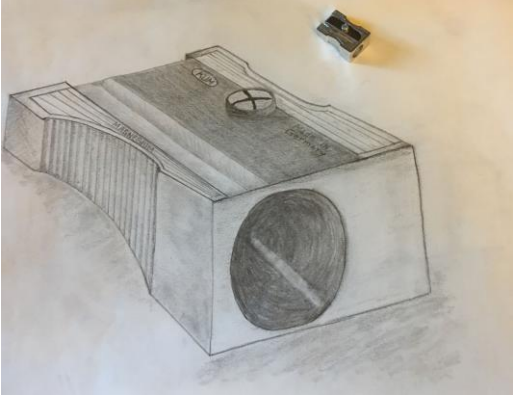
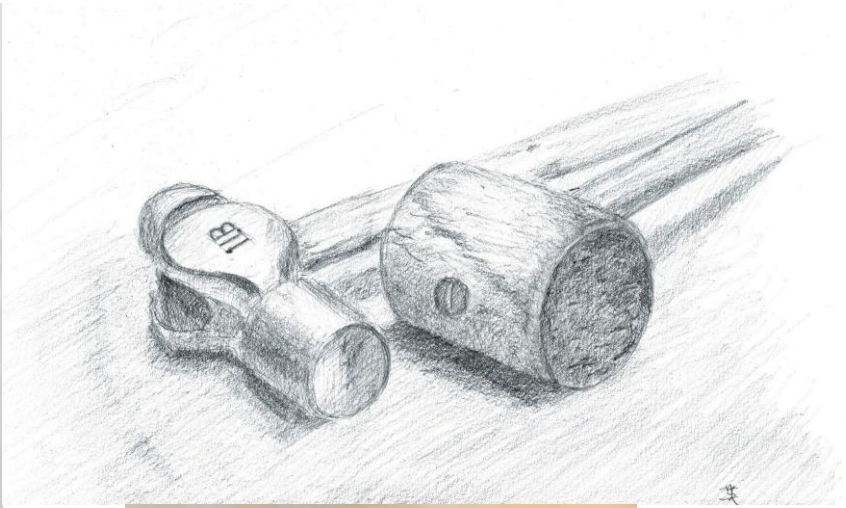
Choose inventions and items for the children to draw. This could be a large item for all to see or smaller items that can be placed on the desks of the children. Stress that it is a very good idea not to move the objects once they have begun the sketch. Discuss this.

When complete have a gallery and invite the children to pick out examples they think are particularly successful and say why they think this.









Newbald Primary School : Year 3 & 4 Art

Term: Summer 2 - Vikings

Art Focus: Collage

Project: Viking Long-ship Collage



Year 3 - Collage Key Objectives

- Know how to select appropriate materials and items, to create a collage
- To begin to select colours and materials to create effect, giving reasons for their choices;
- To begin to learn and practise a variety of techniques, e.g. overlapping, tessellation, mosaic and montage;
- Begin to use techniques such as rip, tear, scrunch, fold, cut to create visual effects

Year 3 - Painting Key Objectives

- Know how to use a range of brushes to create different effects in painting.
- Create different effects and textures with paint
- Understand how to create a background or fill large spaces using a wash

Year 3 - Famous Artists Key Objectives

- Begin to use inspiration from famous artists to replicate a piece of work;
- Begin to reflect upon their work inspired by a famous notable artist and the development of their art skills;
- Begin to express an opinion on the work of famous, notable artists and refer to techniques and effect;

Year 4 - Collage Key Objectives

- Know how to select appropriate materials and items, using collage effectively to reflect personality
- To select colours and materials carefully to create effect, giving reasons for their choices;
- demonstrate a variety of techniques, e.g. overlapping, tessellation, mosaic and montage
- Select and use techniques such as rip, tear, scrunch, fold, cut to create effective imagery
- To refine work as they go to ensure precision

Year 4 - Painting Key Objectives

- Confidently control the types of marks made and experiment with different effects and textures including blocking in colour, washes, thickened paint creating textural effects.

Year 4 - Famous Artists Key Objectives

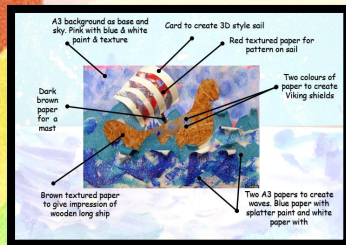
- Use inspiration from famous artists to replicate a piece of work;
- Reflect upon their work inspired by a famous notable artist and the development of their art skills;
- Express an opinion on the work of famous, notable artists and refer to techniques and effect;



Viking Long-ship Collage



- I know what collage is and I can give an opinion on artwork that uses collage techniques
- I can use my sketchbook to plan and design a Viking themed collage
- I can paint and experiment with different effects including creating textural effects. (Session 1)
- I can paint and experiment with different effects including creating textural effects. (Session 2)
- I can create an effective Viking collage and I can refine my work to ensure precision
- I can complete an effective Viking collage and I can refine my work to ensure precision





1. I know what collage is and I can give an opinion on artwork that uses collage techniques

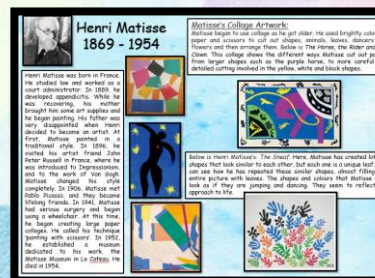
Ask the children about the different ways they know about creating a piece of art. This will be a good opportunity to discuss painting, drawing, sculpture, printing as well as digital artwork including photography. Also discuss collage if not already identified by the children.

What is collage?

Can the children give an explanation to this form of artwork? One An explanation to share with the children could be: The process of finding, collecting, arranging and sticking is also called collage. A collage is a form of visual arts in which visual elements are combined to create a new image that conveys a message or idea. Collage comes from the French word "collér," which means "to glue," often the primary means of combining images in collage art.

Look at two artists that use collage. Henri Matisse, a French artist who was also a famous painter and an American modern collage artist: Eileen Downes. Give the children the information pages about the two artists on the following slides. Ask the children to create pages in their sketchbook showing what they know about collage and these artists. Explain that the children should write a definition of what collage is, some key facts about Henri Matisse, some key facts about Eileen Downes including identifying some similarities and differences between their collages. The children can cut favourite examples of these artists work and say why they like them.

Explain that the techniques used by these artists will inspire a Viking themed piece of art they will create throughout this unit. Explain that they must use collage to create a Viking themed piece of art.





Henri Matisse

1869 - 1954

Henri Matisse was born in France. He studied law and worked as a court administrator. In 1889, he developed appendicitis. While he was recovering, his mother brought him some art supplies and he began painting. His father was very disappointed when Henri decided to become an artist. At first, Matisse painted in a traditional style. In 1896, he visited his artist friend John Peter Russell in France, where he was introduced to Impressionism, and to the work of Van Gogh. Matisse changed his style completely. In 1906, Matisse met Pablo Picasso, and they became lifelong friends. In 1941, Matisse had serious surgery and began using a wheelchair. At this time, he began creating large paper collages. He called his technique 'painting with scissors'. In 1952, he established a museum dedicated to his work, the Matisse Museum in Le Cateau. He died in 1954.



Matisse's Collage Artwork:

Matisse began to use collage as he got older. He used brightly coloured paper and scissors to cut out shapes, animals, leaves, dancers and flowers and then arrange them. Below is *The Horse, the Rider and the Clown*. This collage shows the different ways Matisse cut out paper: from larger shapes such as the purple horse, to more careful and detailed cutting involved in the yellow, white and black shapes.



Below is Henri Matisse's: *The Sheaf*. Here, Matisse has created lots of shapes that look similar to each other, but each one is a unique leaf. You can see how he has repeated these similar shapes, almost filling the entire picture with leaves. The shapes and colours that Matisse uses look as if they are jumping and dancing. They seem to reflect his approach to life.

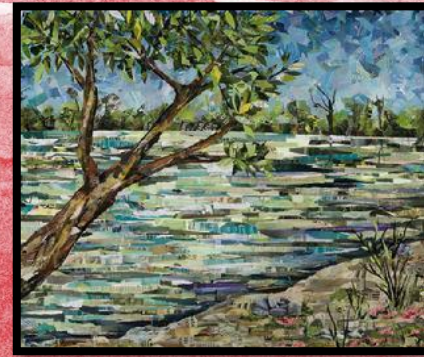


Eileen Downes



Eileen Downes is an American artist who describes her artwork as paintings with torn pieces of paper. Eileen was born in and lives in California and had a career in graphic design and scientific illustration working for a civil engineering firm. She earned a Degree in Studio Art from California University.

She has developed a unique artistic style utilising the medium of collage and specific layering techniques. Eileen comments upon her personal life: "It is the process of creating visually pleasing or intellectually stimulating artwork that is most personally fulfilling for me as an artist."



What Eileen Downes says about her collage artwork:

My collage artwork is made of many layers. I use bits of torn magazine papers as my "palette of paint" working the image by adding and subtracting tonal values of this paper until I create the effect that I desire. Often I use unusual collage materials such as thrown away packaging, old photographs, magazine pictures and text as well as sweet wrappers, old family photos, and old letters from which to create my layered images. I leave the rough collage edges visible to add to the layered effect. I hope you enjoy looking at my artwork as much as I enjoy making it.



2. I can use my sketchbook to plan and design a Viking themed collage

Remind the children about collage and the artists Henri Matisse and Eileen Downes. Discuss their techniques and effects they use when creating their artwork.

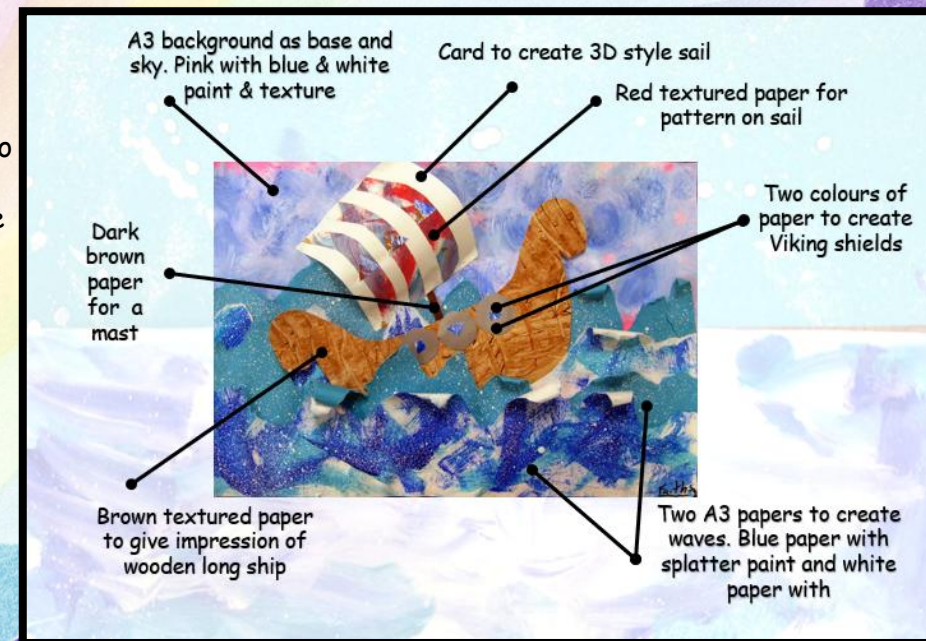
Explain that as part of this unit learning about collage, the children will be set the task of creating a Viking themed piece of art that must use collage. Share some success criteria with the children:

They must aim to :

- Use inspiration from famous collage artists (Matisse & Downes) to create a piece of work;
- Select appropriate materials and items, using collage effectively
- demonstrate a variety of techniques, e.g. overlapping, tessellation, mosaic and montage
- Select and use techniques such as rip, tear, scrunch, fold, cut to create effective imagery
- Refine work as they go to ensure precision

Explain that they will demonstrate more skills than these, but in order to meet these targets the children must forward plan their artwork. Show the children some examples of Viking long-ship collages. Explain that the children will be creating a similar piece of art. Look closely at the detail. How could the different textures and papers be created?

Ask the children to draw out plans for their their Viking long ship landscape and annotate (label) the different coloured textures and papers needed. This will help prepare the next session whether the children will need to collect and create the materials and papers needed to make their collage.





Faith



Hiley



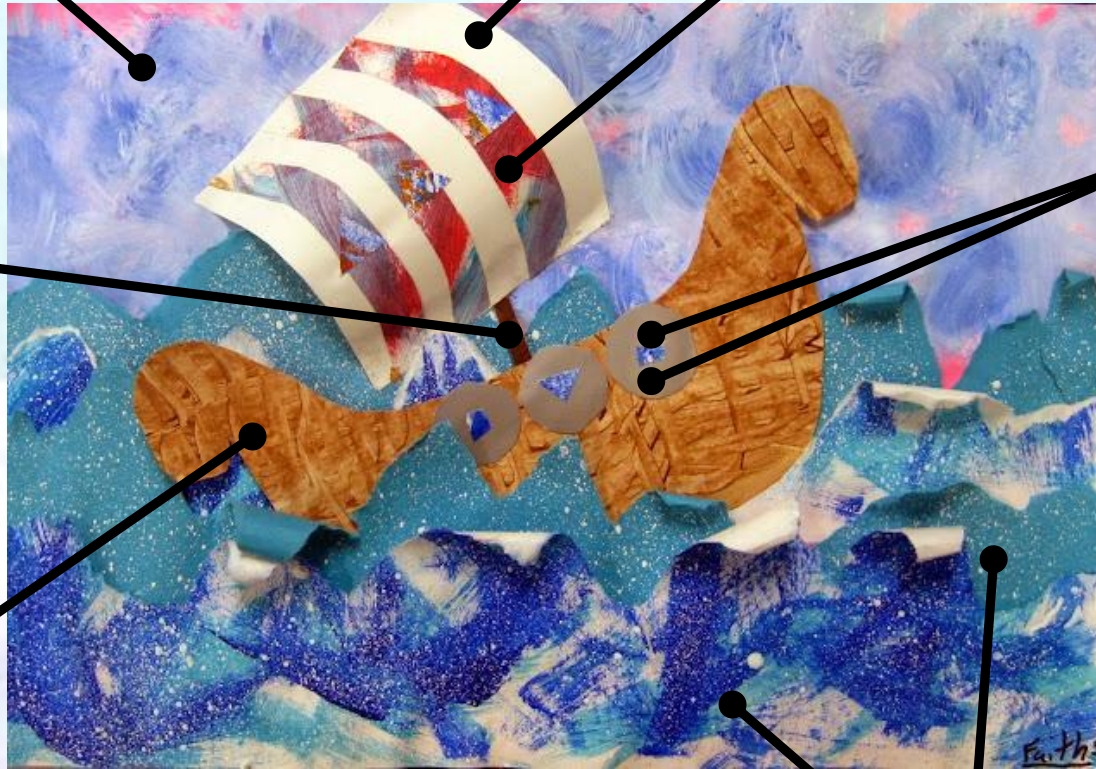
A3 background as base and sky. Pink with blue & white paint & texture

Card to create 3D style sail

Red textured paper for pattern on sail

Dark brown paper for a mast

Two colours of paper to create Viking shields



Brown textured paper to give impression of wooden long ship

Two A3 papers to create waves. Blue paper with splatter paint and white paper with

3 & 4. I can paint and experiment with different effects including creating textural effects.

Two sessions have been allocated to allow the children to take time in experimenting with paint, pattern and texture

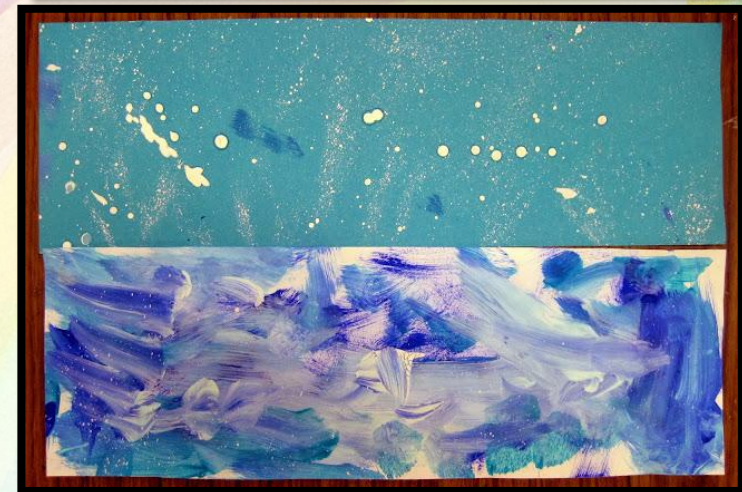
Remind the children of the unit learning about collage. Reflect back on the previous session and look at the sketchbook drawings and plans for their Viking long ship artwork. In order to create this as a collage, the children will need to create and collect different patterns and textured papers.

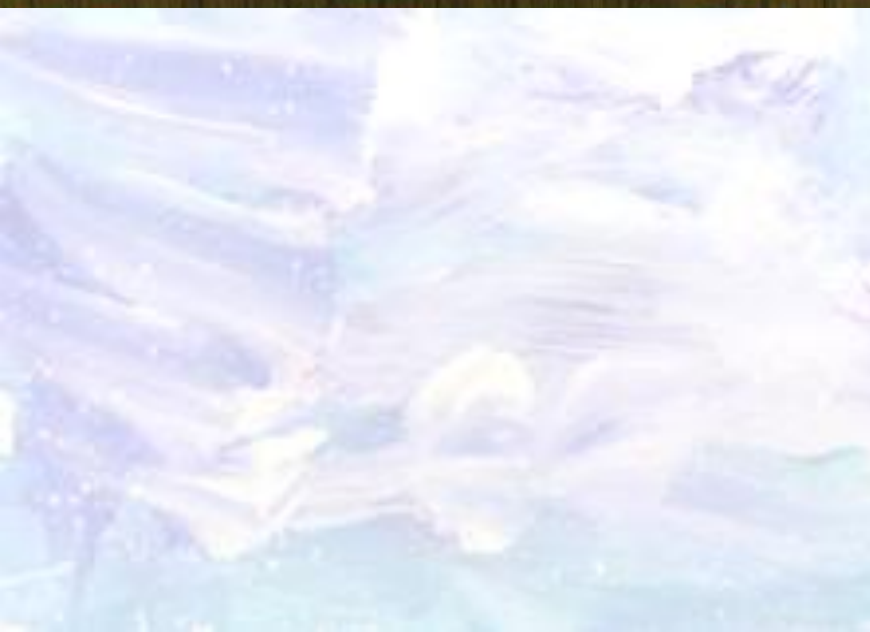
Look at the annotations on their drawings and ask the children to create the paper needed for their artwork.

Step 1: The children will need to select a piece of colourful paper (a pink works well) that will be used both as the base of their collage and as their sky. They also collected a piece of blue construction paper and white paper, as seen in the pictures to the right. To paint the skies, the children first sponge painted white paint over the top half of the paper with a large sponge. Using a smaller sponge and colours of the choosing, they added colour to their sky. Once complete, students used different shades of blue to create a dry brushed painting on the white paper. Splatter painting was done on the construction paper.

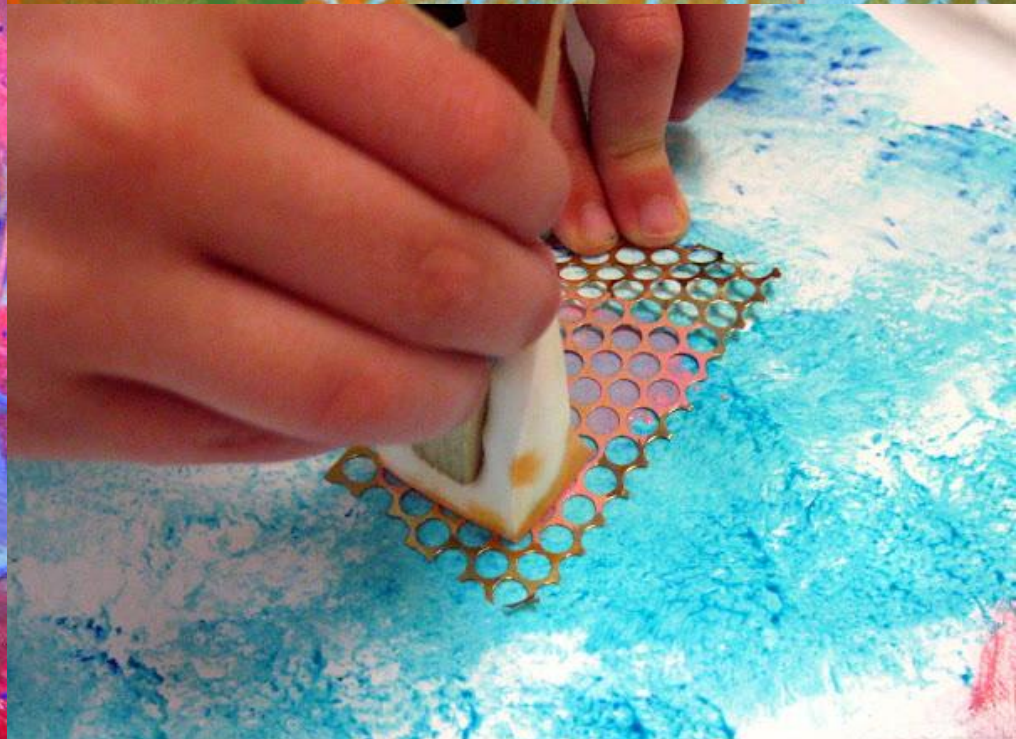
Show the next slides where paper has been created ready for the collage work. In this session explain that they will be expected to use paint and confidently control the types of marks made. They must experiment with different effects and textures including blocking in colour, washes, and creating textural effects. To do this they may like to use sponges, brushes, plastic knives and forks. They may use a mesh or net and paint / sponge paint through holes etc. Ask the children to be creative in creating texture and pattern. Remind them that they will be cutting, tearing and preparing the paper for their collage so they do not need to paint exact shapes, but blocks of colour and texture to create different parts of their scene.

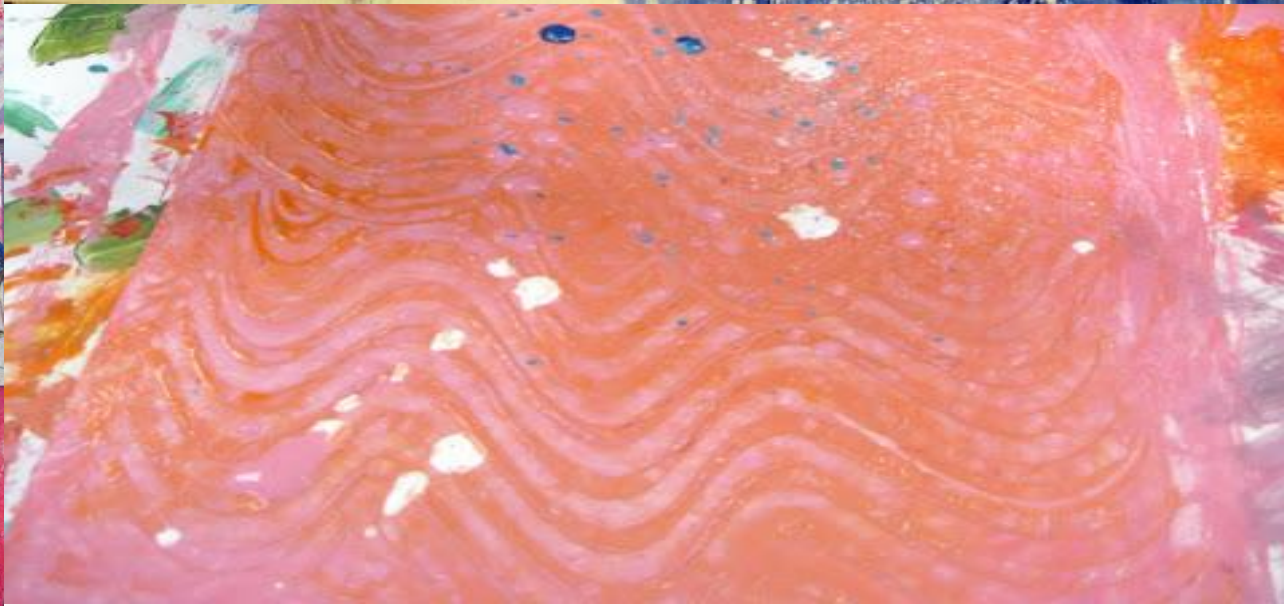
Encourage the children to refer to their plans and the pictures of examples and this can inform the children how long, wide or large a section of colour or texture will need to be. For example if the final artwork is A3, the colour for the waves will also need to be A3 etc.













5. I can use techniques such as rip, tear, scrunch, fold, cut to create an effective Viking collage

Remind the children about what they have done so far and what they have learnt about collage.

Explain in this session the papers created in the previous sessions should be dry and can now be used to create the artwork.

Show the children how they can carefully, yet confidently tear the blue painted papers for the seascape collage to create the impression of waves. Once the papers are torn, the children can glue on the straight edge, rather than the torn edge, and begin gluing and arranging these at the horizon line, making their way to the bottom of their paper, creating a pattern of alternated papers as shown in the picture to the right.

With the seascapes complete, the kids were ready to create their long ships. A template could be provided for the long ship to ensure the children get a recognisable shape, whilst more able pupils may be able to do this unaided. Once the boats are cut out, the children can create shields for their ships that were unique to their tribe of Vikings.

Remind the children how each clan of Vikings would also have sails that were unique to their tribe. However, the sails usually had stripes. Ask the children to create a sail for their long ship with a piece of card or white. Show the children how to cut a curve on the sides to make their sails appear three dimensional. Ask the children to use the same curve of their sails to draw on their painted papers and create the stripes for their sails. Shapes can be added on top of these stripes to make them unique, but aim to make the artwork look like realistic Viking long ships if possible.





6. I can complete an effective Viking collage and I can refine my work to ensure precision

Remind the children of what they have done so far and ask them to complete their pieces of collage art.

If the children have not done so already they could cut out a mast and glue that to the centre part of their ships. They need to apply a line of glue to the bottom of their boat and place it under their first set of waves. The children will need to attach their sails. To really make them look like they will be blowing across the sea, the children will need to apply a thick line of glue to both the top and bottom horizontal edges of the sail. These will need to be held in place for about thirty seconds.

Encourage the children to think about refining what they have done so far to ensure their artwork has the effect they are looking for.

Remind the children about key skills they were asked to show whilst creating their piece of art.

They must aim to :

- Use inspiration from famous collage artists (Matisse & Downes) to create a piece of work;
- Select appropriate materials and items, using collage effectively
- demonstrate a variety of techniques, e.g. overlapping, tessellation, mosaic and montage
- Select and use techniques such as rip, tear, scrunch, fold, cut to create effective imagery
- Refine work as they go to ensure precision

When the children have completed their artwork take photographs of the finished pieces. This can be added to their sketchbooks. Ask the children to reflect on the unit and write two things that they are pleased with and they have done well and one thing that could be improved if they were to create another piece of collage art. In their evaluations they could add what they enjoyed about this unit the most. A display of successful Viking long ships could be created.

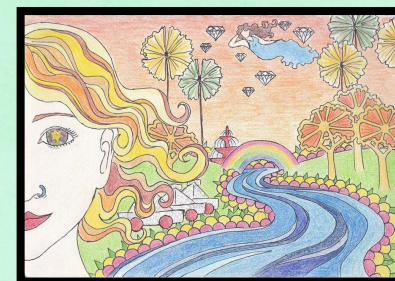


Newbald Primary School : Year 5 & 6 Art

Term: Spring 2 - Britain Since 1945

Art Focus: Printing & Collage

Project: Pop Art Study Andy Warhol (Printing) Roy Lichtenstein (Ben Day Dots) Richard Hamilton (Collage)



Year 5 - Printing Key Objectives

- design and create printing blocks / tiles
- Develop techniques in mono, block and relief printing
- create and arrange accurate patterns
- begin to experiment with over printing motifs and colours
- Begin to replicate pieces by famous printers (Warhol)

Year 5 - Collage Key Objectives

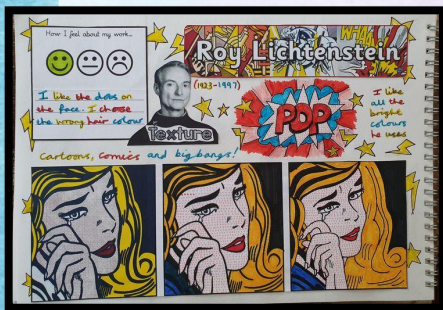
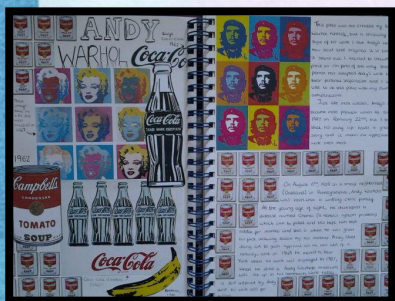
- add collage to a painted or printed background;
- create and arrange accurate patterns using a variety of papers and textured materials
- use a range of mixed media
- plan and design a collage inspired by famous collage artwork

Year 6 - Printing Key Objectives

- Demonstrate experience in a range of printmaking techniques.
- Describe techniques and processes. Adapt their work according to their views and describe how they might develop it further.
- Show understanding of the techniques used by famous printers (Warhol)
- Experiment with over printing motifs and colours
- Replicate pieces by famous printers (Warhol)

Year 6 - Collage Key Objectives

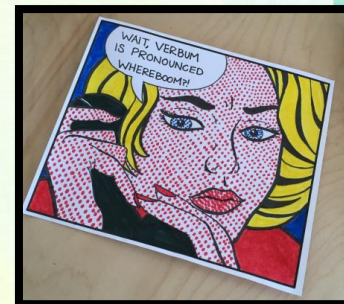
- Effectively add collage to a painted or printed background;
- create and arrange accurate patterns using an increased variety of papers and textured materials
- effectively plan and design a collage inspired by famous collage artwork



Project: Pop Art Study

Andy Warhol (Printing) Roy Lichtenstein (Ben Day Dots) Richard Hamilton (Collage)

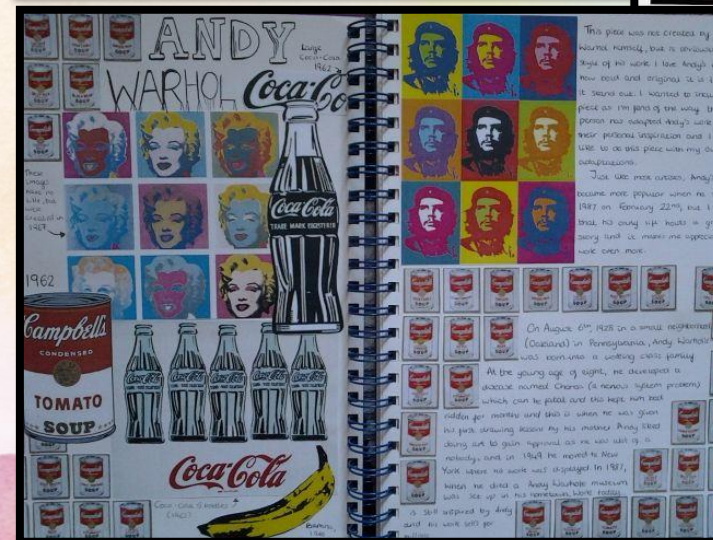
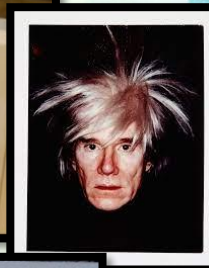
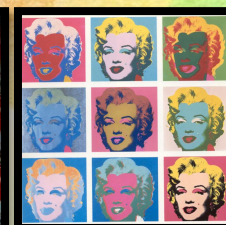
- I can identify what Pop Art is & I can create a fact file about Andy Warhol and give an opinion about his work
- I can create art in the style of Andy Warhol
- I can create a fact file about Roy Lichtenstein
- I can create a piece of Art in the style of Roy Lichtenstein
- I can create collage in the style of Richard Hamilton
- I can make a creative piece of pop art using the lyrics from a song as inspiration



Project: Pop Art Study

1. I can identify what Pop Art is & I can create a fact file about Andy Warhol and give an opinion about his work

- Look at the slides provided that look at the work of Andy Warhol. Identify the pop art style. Pop art can be described as the deconstruction of images seen in popular culture. It is usually bright and vibrant. Look at the work of Andy Warhol. Look at information about Andy Warhol and ask the children to create a fact file in their sketchbooks about the artist. Ensure that the children show understanding of the techniques used by Warhol including describing the techniques and processes that Andy used in creating his prints.
- Watching this video gives an insight into how Warhol created his prints:
https://www.youtube.com/watch?v=O8HB2cQm_Ag
- Children could stick mini versions of his famous art work such as Campbell's Soup Cans, Shot Marylins and Brillo Box. Children could give their opinions about the pieces of art. They could also sketch these.
- Discuss Pop art and its features. Andy Warhol had ideas about how art should / could imitate life. Debate is it art? Some children may have quite strong views about either side of the argument. Andy Warhol was a champion of saying a label on a tin of soup or a comic book was art and should be celebrated as such.



2. I can create art in the style of Andy Warhol

- Remind the children about Pop Art and in particular the artist Andy Warhol. Ask the children to complete a replica of pieces by the famous printer Andy Warhol.
- Look at the famous prints by Andy Warhol where he depicted Marilyn Monroe.
- Give the children some background knowledge about Marilyn. Explain that she was extremely famous in the 1950s. She was a huge film star and even released some music. Show the children a short clip of her more iconic roles and listen to some of her music.
- Look at Andy's pop art prints of Marilyn and in particular focus on the use of colour. Has he chosen realistic colours or colours next to each other on the colour wheel? In this case no.
- Andy Warhol used to call his studio 'The Factory' Explain that in this session the children need to imagine they are working for Andy and they need to create numerous versions of the print.
- Ask the children to use a printed template of Marilyn and use the same pattern as observed in his work with the use of only 3 colours. One colour for the background, eye makeup and lips, one colour for the face and one for the hair. Use a colour wheel to help inform contrasting and complementary colours to ensure the art is bright and in keeping with the style.
- Children could use watercolour paints for this, but should ensure that the colours used are vibrant and bold.
- Remind the children about quality control and not all pieces will go forward to create a large piece of class art, so ensure quality and care with each 'print'.
- When all are dry select pieces to be displayed side by side, just like in Warhol's Artwork.



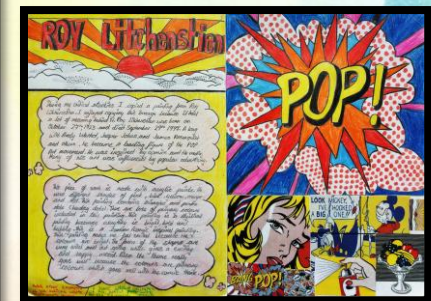
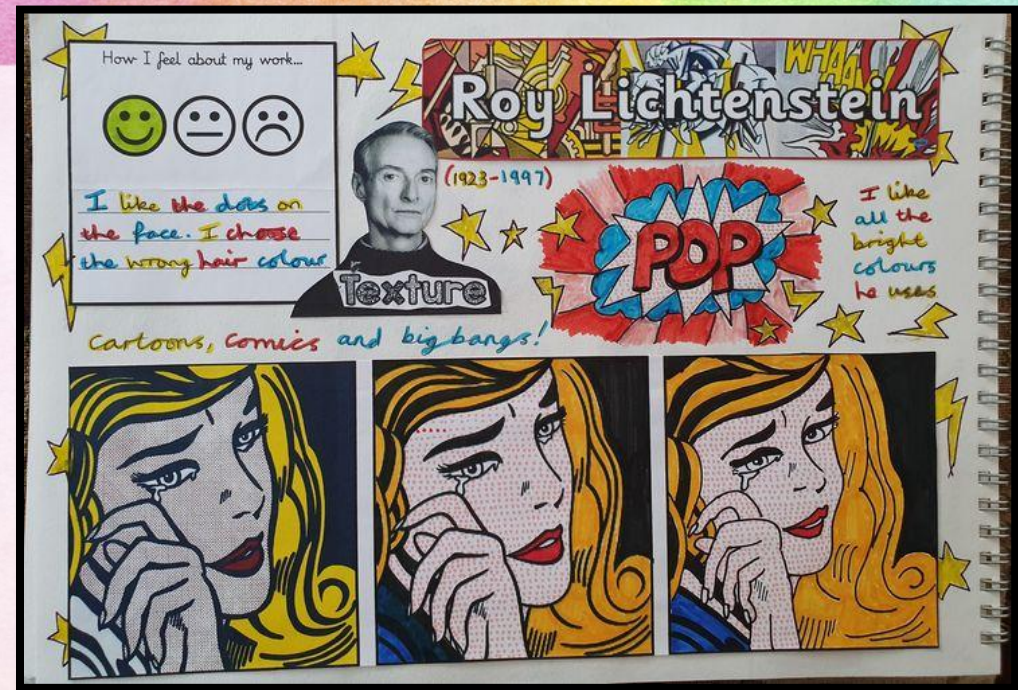
3. I can create a fact file about Roy Lichtenstein

Remind the children about Pop Art and some artists they have learnt about. Remind them about the printer Andy Warhol. Explain that they are going to learn about another popular Pop Artist called Ray Lichtenstein.

Look at the presentations (included) and the video. Also use this webpage: <https://www.tate.org.uk/kids/explore/who-is/who-roy-lichtenstein>

Ask the children to create a fact file about the artist and include small reproductions of some of his famous work. Children should create a study of his use of 'Ben Day Dots' and notice the use of this. Explain this is how modern printers of the time would print coloured pictures by placing a dot and move along and place another dot. As Lichtenstein enlarged his comic book prints the dot pattern became evident and part of his pop art style.

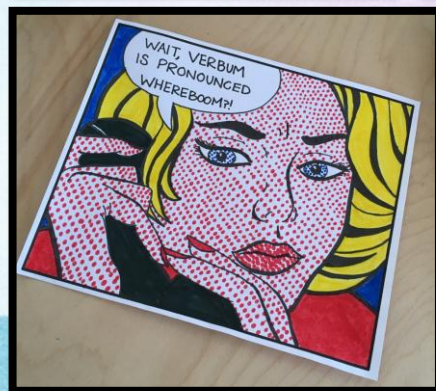
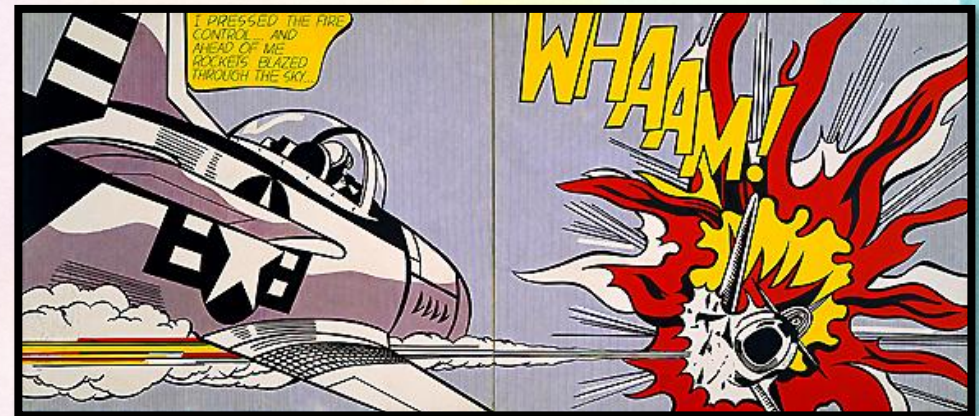
As part of their fact file about Lichtenstein the children should give opinions about his work and make small reproductions of details of his work.





4. I can create a piece of Art in the style of Roy Lichtenstein

Remind the children about Pop Art and the artist Roy Lichtenstein. Look at wider examples of his work and remind the children about his Ben Day Dots style. Identify the use of primary colours in his work. Ask the children to create a reproduction of one of his famous pieces of work. This could be a personal reproduction of a favourite piece of his art or a class reproduction with each child taking a section to then create an enlarged version.





5. I can create collage in the style of Richard Hamilton

Remind the children about Pop Art and Andy Warhol and Roy Lichtenstein. Explain that there are many artists who have used the Pop Art style. This involves paintings, printing sculptures and more. Explain that as a class the children are going to look at an artist who used the medium of collage to create his art work. Look at some examples of work by Richard Hamilton and in particular his artwork called: Just what is it that makes today's homes so different, so appealing?

Look at the artwork. Consider how Richard has created the piece by cutting many different pieces from a selection of magazines and newspapers. Ask the children why they thought this was considered 'pushing the boundaries of art at the time? Is it art? Did he paint or draw anything? Did he carefully select items to reflect popular culture at the time? Is composition carefully considered?

Ask the children to create a collage piece of art in Hamilton's style by cutting images from magazines and newspapers. Give the children an interior and they could use catalogues or magazines to decide what goes within to reflect the modern day or popular culture. Watch this short video to inspire the children:

<https://www.youtube.com/watch?v=PZgcZmP4cO8>

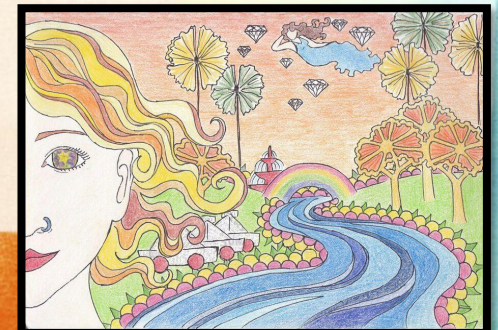
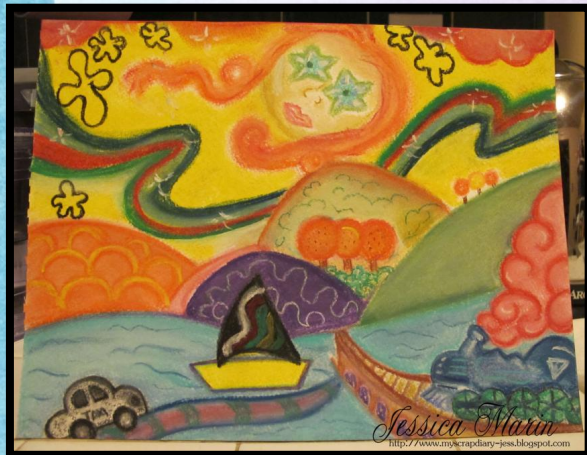


6. I can make a creative piece of pop art using the lyrics from a song as inspiration

Listen to the Beatles song Lucy in the Sky With Diamonds. Explain that this song was released in 1967. It has interesting lyrics, that can be interpreted in different ways. John Lennon & Paul McCartney say this song was inspired by a drawing by John's son. Show this on the next slide. Can the children see a girl called Lucy in the sky with diamonds?

The lyrics of the song seem to conjure the imagery of a new magical world? Look at the lyrics as a class. Whilst listening to the song ask the children to close their eyes and picture the lyrics.

Explain to the children that their task is to create a piece of pop art that captures the imagery of the song. Ask the children to be creative. Look at how some artists have created artwork to accompany the song and the children can choose how to create their artwork.





Lucy in the Sky with Diamonds by The Beatles

Picture yourself in a boat on a river,
With tangerine trees and marmalade skies.
Somebody calls you, you answer quite slowly,
A girl with kaleidoscope eyes.

Cellophane flowers of yellow and green,
Towering over your head.
Look for the girl with the sun in her eyes,
And she's gone.

Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Ah... Ah...

Follow her down to a bridge by a fountain,
Where rocking horse people eat marshmallow pies.
Everyone smiles as you drift past the flowers,
That grow so incredibly high.

Newspaper taxis appear on the shore,
Waiting to take you away.
Climb in the back with your head in the clouds,
And you're gone.

Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Ah... Ah...

Picture yourself on a train in a station,
With plasticine porters with looking glass ties.
Suddenly someone is there at the turnstile,
The girl with kaleidoscope eyes.
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Ah... Ah...

