

**Pioneer Federation**  
**Medium term plan**  
**Cycle 2, Term 2**  
**Art**



<b>Subject:</b> Art			
<b>Key Concept/ Theme:</b> What happens if my environment changes?			
<b>Prior Learning links:</b> observing, recording ideas in sketchbooks, evaluating, exploring how to create tone using different tools and techniques, discussing likes and dislikes related to artwork, printing and illustration			
<b>Vocabulary:</b> sketchbook, evaluate, cubism, collage, tone			
<b>School specific areas to cover (Add in any local areas of study, trips and people)</b>			
<b>CP</b>	<b>EH</b>	<b>SMV</b>	<b>PM</b>
<p><b>Resources needed for unit:</b> <i>It is suggested to ask children/parents to collect collage materials throughout the term to bring in to complete the end goal during the final lesson</i></p> <p><i>Session 1: Materials for creating collage, glue, paint brushes, paint, palettes for mixing, pots for water, scissors, everyday objects for each table</i></p> <p><i>Session 2: supply of images of the artist's work, paint, paintbrushes, water, glue</i></p> <p><i>Session 3: examples of a range of cubism work by Picasso, copies of Picasso's painting titled <u>Bowl of Fruit, Violin and Bottle</u> (1914), pictures of African art, pencils, colouring pencils, scissors or paints</i></p> <p><i>Session 4: variety of materials/textures for collage (fabric, card, paper), paint and brushes, glue, scissors, random everyday objects (1 or 2 per table) to be recreated in collage, collage materials, glue,</i></p> <p><b>SEN support:</b> scribing on post it notes, vary size of brushes/pencils/pots/paper, provide easel, choice to stand rather than be seated, teacher modelling, provide examples for inspiration, smaller selection of collage materials, pre cut materials, support with cutting materials</p> <p><b>Future learning links:</b> <i>painting in term 6: Do you need a castle to conquer?</i></p>			

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1.	<p><b>Deeper learning question:</b> Is there a limit to the range of colours that can be created?</p> <p><b>Prior learning reconnection</b> (year group, cycle &amp; term): year 1/2 Cycle 2 term 1</p> <p><i>LO: Let's learn about primary and secondary colours.</i></p> <p><b>Activity:</b></p> <p><b>COMPLETE FRONT COVER SHEET- What do the children know about collage?</b></p> <p>Ensure the <i>What I know already</i> section on the cover sheet is completed at the start of the lesson.</p> <p>Prior to starting the lesson, ask children to create a collage based on a range of everyday objects using the materials provided. (Later in the unit they will be learning about Picasso's Bowl of fruit, violin and bottle, so you might want to select similar items for the centre of each table). Then, at the end of the term and after teaching the art skills with a focus on collage and technique, children will create a collage using the same objects (this is the end goal). The purpose is that the progression of skills will be clearly seen not only within the sketchbook work, but between the first task and end goal task. (This will be instead of an end of term quiz).</p> <p>Explain the end goal of this unit of work to class: To create a collage inspired by the techniques of Picasso and a local artist.</p> <p><i>Teacher modelling of techniques in every lesson is essential to reinforce the purpose and use of sketchbooks.</i> Recap the purpose and importance of sketchbooks from last term. Every sketchbook should be different and individual to the child and used as a journal to record ideas.</p> <p><b>Vocabulary:</b> secondary colours</p> <p>Explain that in this lesson they will be using paints and exploring the colours that can be created by mixing with other colours (link to previous term when we learned about creating tone with charcoal/chalk). Discuss primary and secondary colours, what they are and how they can be created. What do they know already about mixing colours and the results?</p> <p>Using colour wheels, (to be glued into sketchbooks when dry) encourage children to use the primary colours to create secondary colours. Share the colours created with each other and compare the depth of colour created depending on how much of one colour is added. This could be done by painting small areas within the sketchbook.</p> <p>On the cover page, focus on the vocabulary: secondary colours.</p>
2.	<p>SMV and EH: artist focus: Ernest H Shepard</p> <p>CP and PM: artist focus: Eric Ravilious</p> <p><b>Deeper learning question:</b> Why is technique important?</p> <p><b>Reconnection:</b> encourage children to reflect on what they have learned in the previous lesson about colour. (If scribing, do so on a post it note as not to interfere with pupil's work). E.g. Can you label the primary colours/secondary colours?</p> <p><i>LO: Let's learn about the painting techniques of a local artist.</i></p> <p><b>Vocabulary:</b> sketchbooks</p> <p><b>Activity:</b> Teacher modelling of the following is essential to reinforce the purpose and use of sketchbooks. Remind children that all sketchbooks should and will look different.</p>

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	<p>Introduce the work of the focus local artist (CP/PM: Ravilious and SMV/EH: Shepard. Make a note of when they were alive on the class timeline (Shepard 1879-1976) (Ravilious 1903- 1942) to compare with Picasso in the next lesson. Allow children to look at works by the artist and discuss what they notice in the work. What do you see? How does it make you feel? What is it a painting of? What sorts of colours have been used? How do you think it's been created? Share ideas together and model gluing in a piece of the artist's work, then jotting ideas about it in the teacher's sketchbook. Encourage the children to do the same in theirs. (They can choose any painting from the artist).</p> <p>Gather together and share information about the artist and answer the questions above. Look closely at the techniques the artist has used i.e they have used lighter tones of colour (by adding water). Shepard might have used the wet on wet approach (wet the area that needs to be painted and add a small amount of paint allowing the colour to disperse.) Ravilious: cross hatching or stippling/dabbing dots or lines.</p> <p>Model taking an image of the artists' work, cutting it in half, gluing it in your sketchbook and model drawing the rest of the image in pencil, then applying the artists' technique to complete the painting. Model using a section of the teacher's sketchbook to practice a particular technique, before having a go on the desired area- reinforcing the purpose of sketchbooks as this will be defined in the cover sheet at the end of the lesson.</p> <p>Children to have a go of the above in their sketchbooks.</p> <p>Children to comment (adult scribe) what they like/dislike about the artist's work and <b>why</b> linked to the LO.</p> <p>At the end of the lesson, encourage children to look at each others' work quietly (modelling an art gallery environment) and talk about what has gone well/could be better and <b>why</b> linked to the LO. Encourage positive comments. Reinforce that there is no right and wrong and that we are all learning and practising different techniques to help us to achieve the end goal.</p> <p>On the cover page, focus on the vocabulary: sketchbook. They should write in the definition of a sketchbook to them (i.e a personal journal that shows how we explore and learn different techniques.)</p>
3	<p><b>Deeper learning question:</b> Can we identify art from different cultures?</p> <p><b>Reconnection:</b> Recap what we learned about the local artist from the last lesson. What techniques were used? How did applying the same technique work out for us? What did we think of the technique? What effect did it have? Do we like the artist's work? Why?</p> <p><b>LO:</b> <i>Let's learn about cubism</i></p> <p><b>Vocabulary:</b> cubism</p> <p><b>Activity:</b> Introduce a range of cubism work by Picasso. Ask children for feedback, what do you see? What can you tell me about the work? Do you like the work and why? Locate Picasso (1881-1973) on the timeline and compare with the local artists from the previous lesson.</p> <p>Explain to children what cubism is. <a href="https://www.tate.org.uk/kids/explore/who-is/who-pablo-picasso">https://www.tate.org.uk/kids/explore/who-is/who-pablo-picasso</a> This link introduces Picasso and explains cubism with a video (suggested to watch up to 3mins 40). Discuss meaning of abstract.</p>

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	<p>Look together at Picasso's painting titled <u>Bowl of Fruit, Violin and Bottle</u> (1914). Can they see the objects from the title? They can glue this image in books and label the objects they can see. They could also write about what they think of the work and why. (You might model this with the class).</p> <p>Gather back together and talk more about collage and what they know about it already. Explain that sometimes artists cut and glued layers of different materials to create pattern and texture in their cubist works. This can be seen in the <u>Bowl of Fruit, Violin and Bottle</u>.</p> <p>Next show them examples of African artwork i.e sculptures and paintings. Tell me about what you see. What do these artworks have in common with cubism? Focus on how the human figure has been abstracted by the artist just like Picasso had shapes to represent and simplify objects. (you might need to look at where Africa is on the map (link to geography). Make sure children know that it is a continent and discuss what they already know about Africa.)</p> <p>Using the teacher sketchbook, model gluing in a photo of African art and having a go at drawing it using pencil. Focus should be on the simple lines and shapes used in the sculpture or art work. As you work, model jotting down the thoughts you have (as well as the class) about what you are drawing, reminding children that the purpose of sketchbooks is to journal ideas and thoughts. Children to have a go in their own sketchbooks, they could also use colouring pencils or paints to add colour to their African abstract drawings. HA : could write the similarities between African art and Picasso's cubism art</p> <p>At the end of the lesson, encourage children to look at each others' work quietly (modelling an art gallery environment) and talk about what has gone well/could be better and <b>why</b> linked to the LO. (You might give every child a person's work to focus and to comment on to ensure that the same child isn't being picked on each time). Encourage positive comments. Reinforce that there is no right and wrong and that we are all learning and practising different techniques to help us to achieve the end goal.</p> <p>On the cover page, focus on the vocabulary: cubism. They should write in the definition.</p>
4	<p><b>Deeper learning question:</b> Is it possible to use a range of techniques in one piece of art?</p> <p><b>Reconnection:</b> Reflect on the African art we looked at and created in the last lesson. What is the connection with cubism?</p> <p><b>LO:</b> <i>Let's learn about creating our own collage.</i></p> <p><b>Vocabulary:</b> collage</p> <p><b>Activity:</b> Recap the learning we did on the techniques of our local artist (Ravilious or Shepard) and also on the technique that Picasso uses to paint and compare them. (Picasso creates abstract work and the local artists paint a more realistic impression of the subject).</p> <p>Explain that in this lesson, they will use the techniques they have learned from the 2 artists to inspire their work. (Picasso: collage/cubism. Ravilious: cross hatching or dabbing dots or lines. Shepard: wet on wet (Shepard and Ravilious both adding water to change tone).</p> <p>They will create their own piece of art based on everyday objects in front of them (much like the ones Picasso chose)</p> <p>Model sketching the objects using simple shapes and lines with minimal detail (reminding them of Picasso's technique). You might send the children off to do this first before gathering back together to model the next part. After the class have drawn their abstract shape, they should decide the parts they wish to paint, and the areas which will be collage. Talk aloud modelling the thought process as you create your artwork, starting with collage. Remind them to carefully consider how they cut and trim the materials</p>

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	<p>(ripping is always better than cutting), how they might layer materials and if using paint how they apply tone. Children to continue independently to create their own individual pieces.</p> <p>At the end of the lesson, encourage children to look at each others' work quietly (modelling an art gallery environment) and talk about what has gone well/could be better and <b>why</b> linked to the LO. (You might give every child a person's work to focus and to comment on to ensure that the same child isn't being picked on each time). Encourage positive comments. Reinforce that there is no right and wrong and that we are all learning and practising different techniques to help us to achieve the end goal.</p> <p>On the cover page, focus on the vocabulary: collage. They should write in the definition.</p>
5	<p><b>End of unit assessment:</b> Instead of a quiz, teachers should compare the final collage with the first collage in the sketchbooks.</p> <p>In sketchbooks, glue in a copy of their collage, then children to reflect on their first and final piece of work using the language learned on the cover sheet. What was difficult? What have you learned to do that you couldn't do? What new things/skills/techniques have you learned?</p> <p><b>Vocabulary:</b> evaluate</p> <p>On the cover page, focus on the vocabulary: evaluate. They should write in the definition</p>
<p>End points:</p> <p>To develop a sketchbook that is individual to each child. The sketchbook includes the process of exploring various painting and collage techniques (primary and secondary colours, layering, patterns, materials) inspired by artists Ravilious/Shepard, Picasso and African art</p> <p>To develop the skills to create a collage inspired by the techniques of Picasso and Ravilious/Shepard.</p>	