

Pioneer Federation
Medium term plan
LKS2 Cycle 1, Term 4
Art



Subject: Amazonian painting

Key Concept/ Theme: Amazonian painting (South America What kind of world do we want to create?)

Prior Learning links: Tremendous Tudors. Why do we remember the Tudors? Creating Light and Shade- Tudor Portraits.

Cycle 2- T2 Why do we remember the Tudors?

Cycle 1- T2 How has our local area been impacted by change?

Vocabulary:

Core: *emotion, complimentary colours, opposite, tone, exaggerate,*

Aspirational: *contrasting, composition, monochromatic*

School specific areas to cover (Add in any local areas of study, trips and people)

CP	EH	SMV	PM
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SEN support: scribing on post it notes, vary size of chalks/pencils/illustrations/brushes, provide easel, choice to stand rather than be seated, teacher modelling, provide examples for inspiration

Future learning links: Cycle 2- T5 How do rivers change the land?

1. **Deeper learning question:** How effective is colour in a painting?
Prior learning reconnection (year group, cycle & term): Tremendous Tudors. Why do we remember the Tudors? Creating Light and Shade- Tudor Portraits. Cycle 2, term 2
 Local Landscapes: Drawing and printing, exploring patterns Cycle 1- T2
Learning question: Can I explore with tone and complimentary colours?
Why am I learning this? To be able to use colour effectively to express emotion.
Core Vocabulary: *emotion, complimentary colours, opposite colours, tone*
Aspirational vocabulary: *contrasting colours, monochromatic*
Start of unit assessment task:
 Prior to starting the lesson, ask children to draw in their sketchbooks what they think would be a piece of Amazonian art based on what they have learned already in the unit. You could give them an Amazonian forest picture and they could copy it in their own way that expresses their view of the rainforest. Then, at the end of the term and after teaching the art skills this term children to repeat the task through the completion of the end task. The purpose being that the progression of skills can 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).
Activity:
Introduce the unit that they will be learning this term along with the end goal:
 To learn about the techniques of Henri Rousseau and John Dyer
 To understand the impact colour has on a painting and why colours are selected.

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To apply similar learned techniques in order to create an Amazonian inspired painting.

Go through the cover sheet with the class and discuss how they used the skills in the previous units that are relevant to this topic (printing and tone).

Explain that to reach the end goal they will need to learn more about colour. Check children's understanding of primary and secondary colours. Explain that colour theory is a way of organising colours and considering how they work together. Knowing about colours and their relationships to one another can help artists create balance, chaos, contrast and even evoke certain emotions. Can y4 remember what complimentary colours are?

Complementary colours are opposite each other on the colour wheel. They contrast with each other and they are used to create an impact.

First, ask them to study (or create) a colour wheel showing how primary colours are used to create secondary colours. (They would have created colour wheels in ks1 so only create them if your class needs this recap).

Can you find three possible complementary colour combinations?

Discuss how Complementary colours sit across from each other on the colour wheel.

These are often referred to as **opposite colours** and even **contrasting colours**.

When complementary colours are placed next to each other, a very strong contrast is created. The colours appear more vivid and brighter. Some people say these colours clash when used next to each other and create very visually stimulating artwork. Let them have a go at placing these colours next to each other in their sketchbooks. What do you think about them next to each other?

They comment in sketchbooks. (you could cut the colours out or use paint/oil pastels/pencils to explore colour)

Look at and discuss how complementary colours have been used in different paintings and what effect this has. e.g. Colours can evoke feelings and reactions. Artists might choose to use a particular colour, or combination of colours, because they want people to experience an emotion when viewing their work.



In Van Gogh's *Self portrait* (1889), the blue of his shirt matches the background colour.

The blue complements the bright orange of the beard and hair and the greenish colour of Van Gogh's face. Look on the colour wheel to see how they contrast/opposite.

The painting palette and brushes are similar colours to the artist's skin. There are patches of orange, green and pink paint on the palette. These make a visual link between the artist and his work that stands out against his surroundings. Why might the artist have painted in this way? Discuss as a class. Then children glue in the Van Gogh painting and write why they think he used complimentary colours and the effect they have on the viewer.

<https://fredcuming.com/> Look also at local (South East) painter Frederick Cuming and how he used splashes of contrasting colour. What effect does it have? How does it make you feel? Children could stick in an example of Cuming's work in books and comment.



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Refer back to colour as tone. Ensure they know the meaning of tone. <https://www.bbc.co.uk/bitesize/guides/z8rh2nb/revision/1> and <https://www.bbc.co.uk/bitesize/guides/z3bqycw/revision/9>. They can then produce a tonal chart using two complimentary colours. Poster paints will be best for this task. e.g blue and orange, how many tones can they create across the page from left to right by gradually mixing more and more of one colour with the other? One end should start with orange/blue and the other should end with the opposite colour.

To finish lesson:

An artist may decide to create a piece of artwork which is **monochromatic**. This means that the artist uses tints, shades and tones of a single colour. *Still Life with Green Apples* (Paul Cezanne, 1873) is almost completely monochromatic. The apples are painted using greens that range from very pale near white tints to nearly black shades. The background is made up of green-browns. Subtle contrast is made between all these greens and three strokes of red on one apple. A small amount of yellow is used to add more variety of colour to the bottom left corner and to the apples and their leaves.



2.

Deeper learning question: What effects can be created using colour?

Reconnection from previous learning: what are complimentary colours? What is tone? How do artists use complimentary colours in their work? How effective is colour in a painting?

Learning question: Can I use colour to create a desired effect?

Why am I learning this? To be able to use colour effectively to express a feeling.

Core Vocabulary: emotion, tone, complimentary colours,

Aspirational vocabulary: composition

Activity:

How can we create a mood or a feeling in a painting? What colours suit different moods? What emotions do you associate with these colours?

Often when an artist uses colour in a painting they are trying to communicate an emotion, mood or atmosphere. They could either be trying to make a viewer feel a certain way or they are trying to communicate their own feelings.

One way to do this is through ideas we associate with certain colours. Think about red. What meanings does red have for you? The colour red has many different meanings.

Often we link red to danger. In western culture, red is often used in warning signs or to tell you to not do something, like no smoking. In traffic lights, the colour red is used to mean stop. Red can also have a link to anger. Cartoons or movies may show a character going red in the face when getting upset. It can also mean embarrassment.

Red can also have positive associations. We link red with love - it appears all over Valentines cards in February. We also see red as a festive colour - the colour of Christmas.

Different cultures treat colours very differently however. In China, red is seen as a lucky colour. In South Africa red is seen as the colour of death and mourning (which is normally associated with black in the United Kingdom). The use and meaning of colour can vary depending on where artists and their audiences come from.

James Whistler explored the monochromatic technique in *Red and Pink: The Little Mephisto* (1884). By using tints, shades and tones of red, Whistler has created a work with much more energy and passion than in *Portrait of the Artist's Mother*.



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Portrait of the Artist's Mother (James Whistler, 1871) is almost without colour. There are large patches of black created by the dress and the curtain, and the large rectangle of grey wall. There is stark contrast with the white of the picture frame, the woman's bonnet, cuffs and handkerchief.

Neutral browns are used for the floor and the step that the woman's feet rest on. The composition is formal and geometric.

The woman's face and hands stand out in this stark composition because the tints and tones of red and yellow used make her skin appear bright and warm.



Types of questions to discuss:

Why has the artist used this colour? What feelings are created? Can they spot different tones of colour? How are colours used by the artist effectively?

A single colour can have a number of meanings but it is up to you to form an opinion on why a piece of artwork includes certain colours.

Colours and their associations:

Green	Yellow	Orange
Nature, cool, money, freshness, growth, sickness, jealousy	Happiness, warmth, cheery, laughter, lighthearted	Happiness, enthusiasm, energy, warmth

Blue	Purple
Sadness, loneliness, cold, calm, serenity, freshness	Royal (purple was a colour used by royalty), expensive, wealth, power, luxury, nobility

Although not colours, white and black also have a lot of associations.

White	Black
Purity, innocence, cleanliness, space, neutrality, goodness, coolness, high tech,	Evil, darkness, fear, death, intelligence, strength, elegance, mystery

Look at examples of art where colour reflects emotion i.e Van Gogh and sunflowers. They should write in their sketchbooks:

Why has the artist used this colour? What feelings are created? Can they spot different tones of colour? How are colours used by the artist effectively?



Although the image has dying sunflowers, the fact that the sunflowers are yellow and have seeds in them, might offer the feeling of hope. What do you think?

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Children could glue in an example of one of the artist's work and apply techniques/tools to recreate a part/all of it. Alternatively, they could paint a still life object on their tables. They could choose their own colours and consider the effect they want to create.

You might also explore warm and cold colours and how they might be used when painting. Explain that red, yellow and orange are closely associated with items that are warm. Green, blue and purple are connected to cool items.

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 **why** 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.

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Deeper learning question: What feelings can colour make you feel?

Reconnection from previous learning: What are complimentary colours? What effects can be created using colour? How can we create a mood or a feeling in a painting?

Learning question: **Can I explore the different painting styles and techniques?**

Why am I learning this? **To support me to develop my own Amazonian inspired artwork**

Core Vocabulary: exaggerate, complimentary colours, tone, composition

Aspirational vocabulary: naïve art composition

Activity:

Learn about the key features of the Amazon rainforest by looking at photos/videos e.g. Where is the Amazon? Who lives there?

Next look at Henri Rousseau. Look at the painting below from the National Gallery London

<https://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised>



Before giving any information about HR or his painting ask them the questions. What is the story behind Rousseau's painting? Is the tiger cowering in response to the flash of lightning in the upper right corner, or is it, as is more likely, stalking prey? What do you think? How has he used colour in his work?

Explain that HR created naïve art which means he was a self taught artist. He had no formal training or lessons, which is why his art looks so simplistic. He never went to the jungle and used botanical gardens in Paris to paint his jungle scenes and zoos/books to support his painting of animals. In the painting above called Surprise, he copied the tiger from a book. You will notice that his painting is painted side on, this is because there are no tricky angles to paint.

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Some of his paintings have technical problems i.e things are too big or not in the right space, e.g the tigers teeth are all the same size meaning the small details were missed. Also the tiger is standing on the grass but the grass is not bending. He also exaggerates the size of the jungle leaves and he uses simplistic shapes.



HR has re used the tiger in this painting 'Scout attacked by a tiger' in a mirror image.

In books chn stick in a copy of HR's Surprised painting and note the key features of his art. They can explore his style by drawing some of the leaves etc. Also comment: What do you think of his work? Do you think their simplicity makes them interesting to look at? What do you think about the colour he has used?

Next look at a contrasting current Cornish artist John Dyer who in 1989 visited the Amazon rainforest to photograph it and then paint it.

<https://johndyergallery.com/collections/amazon-rainforest-expedition-1989>



In books, children to note their observations of his work and compare with Rousseau. He uses bright colours, simple marks to express the colours, shadows and lines that he can see in the plants i.e the veins. Although he has visited the rainforest and travelled a lot, he also paints at the Eden project and zoos to capture animals. What types of colours does he use?

https://www.youtube.com/watch?v=RXDMq_Uqbls&t=260s This explains that he is also an environmentalist.

On card that can be glued into sketchbooks, children to have a go at painting in the style of HR and/or JD by copying their paintings and the marks made

JD: focus on the vibrancy of colours, simple marks varying in size (brush size) using paint, darker tones to show the shadows and lighter ones to show the light.

HR: simple flat shapes, duller colours, a range of large and small brush strokes are used

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Deeper learning question: Which artist inspired you and how?

Reconnection from previous learning: What are the features of Rousseau and Dyer's work? How do they compare?

What feelings can colour make you feel?

Learning question: **Can I plan my own Amazonian art?**

Why am I learning this? **To support me to develop my own Amazonian inspired artwork**

Core Vocabulary: emotion, exaggerate, complimentary colours, tone

Aspirational vocabulary: composition

Activity:

Offer them a range of images of rainforest plants, leaves and animals and they can begin by drawing (using charcoal or pencil) the simple shapes and the simple details i.e the veins on the plants. They should bear in mind the simplicity of the shapes created by HR and JD. They should be encouraged to do this quickly so they are not focusing on only one leaf and are thinking about the shape and not the tiny details. You could also offer them examples of leaves they find in the UK in case they want to exaggerate them and draw them as part of the jungle.

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	<p>Then encourage them to apply these leaves and rainforest animals into a plan of their artwork using pencil or charcoal. Encourage them to consider the composition of their painting; they could look at the way Rousseau/Dyer set out his leaves. Where are the larger leaves compared to the smaller leaves positioned? Spend time looking at the artists' work. What effect does the positioning of the tiger have? Are there bigger leaves at the front and smaller at the back? Does the jungle get darker the deeper into it you look?</p> <p>They might make more than one plan so that they can play around with the composition. Some children might find it easier to draw the leaves on paper and cut them out so they can move the positioning of plants so it's not permanent until they are happy and can glue down. They might also label with hints of colours so they show that they are considering the emotion and mood they are trying to capture through the choice of colours. Is their jungle an eerie or a happy place?</p> <p>Children to peer feedback and comment on each other's against the features in their pieces of art. They should think about the choice of colour, composition and simple shapes/lines.</p>
5	<p>Deeper learning question: Why does composition matter? Reconnection from previous learning: what did you learn about the composition? What was tricky about it? <i>Learning question:</i> Can I paint my own Amazonian artwork? <i>Why am I learning this?</i> To allow me to apply the skills and knowledge I have learned in this unit and past units. Core Vocabulary: <i>emotion, complimentary colours, tone, exaggerate</i> Aspirational Vocabulary: <i>composition, compliment</i> Activity: Explain that today they will look at their plans and use these to help them to paint their final pieces in order to reach the end goal of creating an Amazonian rainforest scene. Recap what we are aiming to achieve: To learn about the techniques of Henri Rousseau and John Dyer To understand the impact colour has on a painting and why colours are selected. To apply similar learned techniques in order to create an Amazonian inspired painting.</p> <p>As a warm up you could ask them to create a variety of thick and thin lines using paint and a variety of brush sizes. This evidence of exploring brush effects can be added into books when dry. Before they start, you may wish to discuss the skill of painting the background first then building it up to the leaves closest to the viewer. (foreground) Using the key vocab, remind them throughout the lesson what they have learned about colour. They should be carefully considering the use of complimentary colours to effect, they should consider the tone of colour for the darker and lighter areas as well as the composition. Remind them to refer to their plans from the last lesson. They should paint on a thicker piece of card so a copy can be added later into their sketchbook. I Once the painting complete, they should comment in their sketchbooks why they have chosen the colours they have used and refer to complementary colours and warm/cold colours as well as the composition.</p> <p>You might also hold a gallery walk so they can look at each other's work and make positive comments linked to the learning. This might happen before they have finished painting, so they can apply the feedback/</p>

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End of unit assessment: Instead of a quiz, teachers should compare the initial assessment task with the final task as well as the journey of skills developed throughout the sketchbook.
In sketchbooks, glue in a copy of their work, then children to reflect on their first and final piece of work. What was difficult? What have you learned to do that you couldn't do? What new things have you learned?

End points:

To learn about the techniques of Henri Rousseau and John Dyer
To understand the impact colour has on a painting and why colours are selected.
To apply similar learned techniques in order to create an Amazonian inspired painting.