



SUBJECT MEDIUM TERM PLANNING – ART

Year Group: Year 2	TERM: Spring 1	Theme: Painting – Expressive Painting
<p>National Curriculum: The national curriculum (KS1) for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"> produce creative work, exploring their ideas and recording their experiences become proficient in drawing, painting, sculpture and other art, craft and design techniques evaluate and analyse creative works using the language of art, craft and design know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms. <p>Pupils in KS1 should be taught:</p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 		
<p>Context: To know that artists sometimes use loose, gestural brush marks to create expressive painting. Expressive painting can be representational or more abstract. Artists use impasto and sgraffito to give texture to the painting. Artists sometimes use colour intuitively and in an exploratory manner. That we can enjoy, and respond to, the way paint and colour exist on the page.</p>	<p>Fluency: Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. Understand that the properties of the paint that you use, and how you use it, will affect your mark making. Understand that primary colours can be mixed together to make secondary colours of different hues Understand the concept of still life.</p> <p>Experimentation:</p>	<p>Vocabulary: Expressive painting Representational Abstract Texture Exploratory</p>

	<p>Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using home made tools.</p> <p>Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above.</p> <p>Authenticity: Opportunity for independent paint mixing and creating their own observational paintings or just experimenting with colour and its properties.</p> <p>Make their own art tools during Time to Talk and experiment with them.</p> <p>Experimentation in their sketchbooks during focussed sketchbook time and during free learning time.</p> <p>Discussion with adults and peers during Time to Talk.</p> <p>Communicate their ideas, thoughts and thinking during the review and reflect weeks and during the art exhibitions.</p>	<p>Linked artists: Marela Zacarias (Black female, Mexican American) https://www.accessart.org.uk/talking-points-marela-zacarias/</p> <p>Charlie French (Downs syndrome, white male) https://www.accessart.org.uk/talking-points-charlie-french/</p> <p>Van Gogh Cezanne (white male) https://www.accessart.org.uk/talking-points-brush-work-of-van-gogh-cezanne/</p>
<p>Prior Knowledge: Year 1 Spring 1 – Watercolour</p> <p>Children are introduced to watercolour. Through an open and exploratory approach, children not only discover what watercolour can do, how it acts and how they can “control” it, we can develop our painting by reflecting upon what we see, and adding new lines and shapes to help develop imagery.</p> <p>Building their understanding of the properties of the medium</p>	<p>Future Knowledge Year 3 – they will mix secondary colours and also make tints and shades.</p>	

End points /by the end of this unit pupils will be able to:

- have seen how artists, contemporary and old masters, sometimes use paint in an expressive, loose way to create paintings full of life and colour.
- start to share my response to the work of other artists.
- use my sketchbook to fill full of colour and brush marks, inspired by other artists.
- recognise primary colours and mix secondary colours. I can experiment with hues by changing the amount of primary colours I add.
- use various home made tools to apply paint in abstract patterns. I can be inventive.
- make a loose drawing from a still life.
- see colours and shapes in the still life.
- use my gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting.
- share my experiments and final piece with others and share what I liked and what went well.
- enjoy the work of my classmates and I can see how all the work is different. I can share my response to some of their work.
- take a photograph of my final piece, thinking about focus and lighting.

Crucial Knowledge

- To recognise primary colours and begin to mix secondary colours
- To see colours and shapes in the still life

Lesson Theme	Retrieval	Learning Target:	Activity	Success Criteria	Vocabulary	Key Concepts
Lesson 1: Introduce artists	What might an expressive painting look like?	To identify and respond verbally and visually to an expressive painting.	Pupils will become familiar with the term 'expressionism'. They will be introduced to two artists who use colour and mark making to make art. Pupils will take part in discussion, responding to artists work verbally and visually in sketchbooks	I have seen how contemporary artists sometimes paint in expressive, loose ways to create paintings full of life and colour. I can start to share my response to the work of other artists.	Gesture, Gestural, Mark making, Loose, Evocative, Emotion, Intention, Exploration, Reaction, Response Personal, Imagination,	That artists sometimes use loose, gestural brush marks to create expressive painting. Expressive painting can be representational or more abstract.

			and peer conversation.	I can use my sketchbooks to record colour and brush marks inspired by other artists.	Energy, Impression, Colour, Life, Shape, Form, Texture, Line	Artists sometimes use colour intuitively and in an exploratory manner.
Lesson 2: Expressive painting and colour mixing	How can I make an expressive painting?	To use both colour mixing and mark making to make an expressive painting.	Pupils will use various home-made tools to apply paint in abstract patterns. They will continue to develop their knowledge of primary and secondary colours through expressive mark making, connecting colour and texture. Pupils will then consolidate what they have learnt by recording and reflecting in sketchbooks.	<p>I can recognise primary colours and mix secondary colours. I can experiment with hues by changing the amount of primary colour I add.</p> <p>I can use various home-made tools to apply paint in abstract patterns. I can be inventive.</p>	<p>Primary Colours (Red, Yellow, Blue), Secondary Colours (Green, Purple, Orange), Tints, Hues,</p> <p>Medium, Surface, Texture, Impasto</p> <p>Brush, Mark making Tools, Palette Knife, Home-Made Tools,</p> <p>Abstract, Explore, Invent, Discover, Reflect,</p>	That we can enjoy and respond to the way paint and colour exist on the page.
Lesson 3: Brushwork	How do old masters use brushwork in expressive paintings?	To identify different brushwork used by old masters Van Gogh and Cezanne.	Pupils will explore the brushwork of two old masters. They will focus in on details of paintings to understand how they built the work. Pupils will respond through class discussion and creating visual notes in their sketchbooks. Pupils will record similar brush marks that they see in paintings and capture the colour that stand out	<p>I have seen how old masters painted in expressive, loose ways to create paintings full of life and colour.</p> <p>I can start to share my response to the work of other artists.</p>	Focus, Detail, Dissect, Imagine, Intention	<p>Expressive paintings can be representational or more abstract.</p> <p>That artists sometimes use loose, gestural brush marks to create expressive painting.</p> <p>Artists use impasto and sgraffito to give texture</p>

			to them.			to the painting.
Lesson 4 & 5: Gestural mark making	How can I make an expressive painting based on a still life composition?	To utilise the skills I have picked up relating to mark making, composition and colour mixing and apply it to my own still life painting.	Pupils will arrange their own still life scene which they will go on to make continuous line drawings of. They will expand their journey by introducing colour and form by tearing and arranging coloured paper in their composition. Pupils will go on to use acrylic paint to create gestural paintings of their still life scene, putting into practice all that they have experienced during the half term.	I can make a loose drawing from a still life. I can see colours and shapes in my still life painting. I can use gestural mark making with paint and capture the colours and shapes in the still life to make an expressive painting.	Still Life, Line, Rhythm, Gesture, Mark Composition, Positive shapes, Negative shapes Balance,	That we can enjoy and respond to the way paint and colour exist on the page.
Lesson 6: Reflect, share, and discuss	How can I reflect on the work created throughout the half term?	To display the work made through the half term and reflect on the outcomes.	Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion.	I can share my experiments and final piece with others and share what I liked and what went well. I can enjoy the work of my classmates and I can see how all the work is different. I can share my response to some of their work.	Present, Share, Reflect, Discuss, Feedback,	That when we reflect on our own work and the work of others, we are considering what we are good at and what we might do differently next time.
Learning Outside of the Classroom?						
<ul style="list-style-type: none"> • Opportunities to paint from life outside. 						

Cross Curricular Opportunity:

- Geography: After looking at the expressive landscapes by Van Gogh and Cezanne, be inspired by your local landscape (United Kingdom) and use gestural brush strokes to paint a scene you know or see, or explore weather, habitat, river or sea.

Impact/Assessment

- Monitored by sketchbook work, one to one or small group conversation, whole class discussion – weekly and during the reflect and review week.
- Art exhibitions and discussions presenting their artwork to parents and peers.
- Identify any personal challenges preventing meeting “I Can” statements
- Identify any weaknesses common to many in class which might help identify areas you need to focus on again as a teacher.
- Identify areas of particular strength which might benefit from being developed.