



Year 2 Autumn Term

| | AUTUMN 1 st Half | Autumn 2 nd Half |
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| Theme | Mary Anning Rocks! | Marvellous Maps |
| British Key Question | Who has shaped the world we live in? | Who sailed the seas? |
| Enhancements | No extracurricular trips planned. | Visit to the maritime museum. |
| Books | Great Women Who Changed the World- Kate Pankhurst | Non fiction books on |
| Addressing Stereotypes | Women's suffrage and segregation. Civil rights movement – Rosa Parks | Why were only men allowed onboard ships? - (explore and challenge superstition that women were bad luck aboard a ship). |
| British Values | <p>Democracy – What is democracy? – discuss when exploring Emmeline Pankhurst and Rosa Parks</p> <p>Rule of Law – What Rosa Parks right to break the rule of law when sitting on the wrong part of the bus?</p> <p>Individual Liberty – Explore the freedom to make our own choices about what we believe is right and wrong 'You must never be fearful about what you are doing is right' R Parks.</p> <p>Mutual Respect and Tolerance – Explore Rosa Parks and the civil rights movement – 'everyone born equal'</p> | <p>Democracy – Was there democracy on board ships? How did the hierarchy work?</p> <p>Rule of Law – How was order kept on board ships? Why would rules onboard ship be especially important? What could go wrong?</p> <p>Individual Liberty –</p> <p>Mutual Respect and Tolerance – Explore the diversity of sailors, made up of multiple nationalities and religions.</p> |
| Art & Design (All NC subject content covered) | <ul style="list-style-type: none"> Children will be taught to use a range of materials creatively to design and make products, to use drawing, painting to develop and share their ideas experiences and imagination. They will begin to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space when paintings portraits of significant individuals and themselves. <i>We will study the work of a range of portrait painters, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> | (No content - Design Technology Unit) |
| Key Art & Design Skills to be Taught | <p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y2K1.1, A-Y2K1.2, A-Y2K1.3, A-Y2K1.4, A-Y2K1.5, A-Y2K1.6, A-Y2K1.7, A-Y2K1.8, A-Y2K1.9, A-Y2K1.10)</p> <ul style="list-style-type: none"> ➢ Recognise the styles of artists, craft makers or designers and use this to inform their own work. ➢ Talk about the similarities and differences between different artists, craft makers or designers. ➢ Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences. ➢ Talk about and answer questions about the starting point, and choices they have made, e.g. chosen tools, media, materials. ➢ Show confidence in working creatively e.g. with a range of media on different scales. ➢ Talk about the techniques, materials and equipment used in their work and the work of others, e.g. 'I have used a cotton bud to add dots'. ➢ Describe what they like about their own work and the work of others using appropriate language e.g. 'I like the way a fine tip brush is used to add detail'. | <p>Drawing (A-Y2D1.1, A-Y2D1.2, A-Y2D1.3, A-Y2D1.4)</p> <ul style="list-style-type: none"> ➢ Layer different media, e.g. crayons, pastels, felt-tips, charcoal and ballpoint. ➢ Understand the basic use of a sketchbook and work out ideas for drawings. ➢ Draw for a sustained period of time from the figure and real objects, including single and groups objects. ➢ Experiment with the visual elements: line, shape, pattern and colour. <p>Painting (A-Y2P1.1, A-Y2P1.2, A-Y2P1.3, A-Y2P1.4, Y2P1.5)</p> <ul style="list-style-type: none"> ➢ Mix a range of secondary colours, shades and tones. ➢ Experiment with tools and techniques, inc. layering, mixing media, scraping through etc. ➢ Name different types of paint and their properties. ➢ Work on a range of scales e.g. large brush on large paper etc. ➢ Mix and match colours to artefacts and objects. |

- Adapt and make changes to their work and the tools they use as it develops.
- Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture.

Information and knowledge about the Art/artist, techniques art, movement etc.

Portraiture – drawing and painting inspired by multiple works including: Pablo Picasso Weeping Woman 1937

Begin by studying the different portraits of individuals we are learning about in history (see list below). We are going to discuss how the portraits may be very different from how the individuals look and why this might be the case. We will explore the different media, paints and techniques used for these portraits. The children will share their views on the pictures and evaluate each one.



A portrait is a painting or a photograph of a person's face and its expression. The purpose of a portrait is to show the likeness, personality, and even the mood of the person. For this reason, in photography, a portrait is actually not a snapshot, but a calm image of a person in a still position. A portrait normally shows a person looking directly at the painter or photographer. Portraiture is a very old art form going back at least to ancient Egypt, where it flourished from about 5,000 years ago. Before the invention of photography, a painted, sculpted, or drawn portrait was the only way to record the appearance of someone.

Portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter.

In more recent times, photography became the most important medium of traditional portraiture, bringing what was formerly an expensive luxury product affordable for almost everyone. Since the 1990s artists have also used video to create living portraits. But portrait painting continues to flourish.



Experiment and Investigate – sketchbook work

We are then going to learn how to draw different facial features, we will start with the eyes and nose, then learn how to draw a mouth and lips and ears, before finally learning how to draw a face. [How to draw a portrait - BBC Teach](#)

The children will then use these skills to draw a picture of their own face. From this they will then paint their portrait in a similar style to one of the portraits we have evaluated earlier in the topic.




Look at the abstract, cubist portraits of Pablo Picasso and compare with the more traditional. Explore the similarities and differences – why are they so different? Children try to create their own abstract portraits inspired by Picasso. [Experiments in Art Education: Abstract Portraits](#)














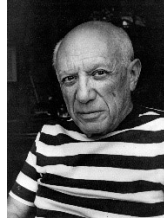
Information: Picasso was so experimental, and created so many different kinds of art. One of his most famous periods is the cubist period. The painting below is one of his cubist pictures. Cubism is when the artist paints an object, like a bottle, from lots of different angles all in the same picture. So you see the front, the back and the sides of the bottle at the same time. In a way, it's a bit like having x-ray eyes! (Image - Pablo Picasso

Weeping Woman 1937 Tate) In 1937 the Spanish Civil War broke out. The picture above is called The Weeping Woman, and it was painted in protest to the bombing of a town called Guernica in Spain. The woman is crying but her face is all mixed up. This is because it is a cubist painting. If you look closely you can see that Picasso has painted both the front of the woman's face and the side of her face. Hold your hand up to the picture and cover the left side of her face. Can you see that she is now in profile? Picasso was trying to show us what pain and unhappiness looks like. What do you feel when you look at this painting?





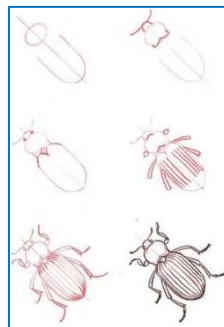
(No content - Design Technology Unit)








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| <p>Phase 1</p> | <p>I can understand what a portrait is and the different ways it can be used to represent a person. Begin by asking children - What is a portrait? Work with children in discussion to develop an understanding of what a portrait is and the history of portraits (information above). Show different portraits of Significant People from the topic and others too (suggested PPT in resource folder). Discuss the images that are being represented and what, we as the audience, might see and what the artist wanted us to see or believe/understand about the person/sitter/subject. Compare and contrast the images of Mary Anning, Henry VIII and Neil Armstrong. Discuss the powerful stance of the king, his huge shoulders and fine clothing, his facial expression etc How do this compare to Neil Armstrong or Mary Anning? What might the audience of these images want us to see? Provide children with some small images of different portraits and ask them to stick them in their sketchbook to create a Portrait Page. Children should record their thoughts and feelings about the different images - comparing what they think, what the artist wanted them to see and what type of impression the subject wanted to portray.</p> <div data-bbox="797 23 1431 312">  </div> | <p>(No content - Design Technology Unit)</p> |
| <p>Phase 2</p> | <p>I can draw detailed observational drawings of human features. Using small mirrors, ask children to look carefully at their different facial features. Ask them to describe what they can see to a partner. Share the video: How to draw a portrait - BBC Teach and discuss. Demonstrate sketching and drawing techniques, showing children how to achieve a detailed observational drawing of different parts of the face (eye, mouth, nose). Teach children that 'looking' is the most important skill and that they should 'draw what they see – not what they think they know'. Discuss light and dark areas and demonstrate how the pencil can be used to shade and show darker or lighter areas. Ask children to begin sketching the different elements of the human face learning how to draw through experimentation and investigation. They should record their drawing in their sketchbooks, noting in words and pictures their ideas as they work. Provide children with different media (biros, fine liners, pencil crayons). Ask them to explore the different mark making effects that different tools can achieve. Again, ask children to record in words, ideas and pictures their experiments.</p> <div data-bbox="1128 635 1420 845">  </div> | <p>(No content - Design Technology Unit)</p> |
| <p>Phase 3</p> | <p>3. I can use drawing and sketching techniques to draw facial features. In this session, children will develop their observational drawing skills further by drawing their own face – a self portrait, well half of one! Prior to the session, take a photograph of each child's face - 'face on' so that the child's face is directly facing the camera. This should be printed off (roughly A4 size and in black and white). Introduce the session by discussing the skills learned in the last sessions, look over several of the detailed sketches and share aspects that have been successful. Remind children that 'looking' is key to successful observational drawing. Using the visualiser, demonstrate cutting a picture of face (it could be yours) in half, then sticking down the half that is opposite to the hand used (e.g. a right handed child with need to have the left hand side of the face stuck in the sketchbook – this means that the drawing hand is not covering the image). Demonstrate marking faint lines across the image to the blank side where the eyes, mouth and bottom of the nose would be – this helps to get proportions correct. Next teach children, using a light touch sketching hand, how to carefully sketch the other side of the face. Carefully draw in the facial features and remind children to keep looking at the image side so that a mirror image is created to make up the whole face. Look for light areas and dark areas, tone and shadow. Show children how to develop their shading and tonal drawing skills. Now provide each child with their half face image (it is easier if these are in sketchbooks prepared already) and ask them to build upon their observational drawing techniques to sketch the remaining half of their face, by copying the image side in reverse. Once complete ask children to compare and evaluate their portraits with those of peers – Can</p> <div data-bbox="1207 963 1415 1241">  </div> | <p>(No content - Design Technology Unit)</p> |






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| | <p>children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work? These could be recorded in sketchbooks.</p> | |
| Phase 4 | <p>4. I can develop my drawing techniques, inspired by the abstract cubist work of Picasso.</p> <p>Introduce the children to the work of Pablo Picasso and share some background information about the artist, his inspirations and motivations. Discuss Picasso's cubist works and what cubism was (see above information above an PPT in resources folder). Share some of his works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Picasso's images). <i>What do you see when you look at this painting? How has the painting been made? What kind of images does Picasso use? How would you describe these colours? What shapes can you see? What kind of lines can you see? How do you think Picasso was feeling when he painted this? How does the painting make you feel? Do you like it? Why?</i></p>   <p>Next focus on the Weeping Woman and discuss the painting. Ask children to look at the face and how it is different to the images we've seen of faces so far in other portrait lessons? Discuss how the features are very different but still recognisable. In this painting, Picasso has painted the front and the side of the woman's face in the same picture. Try covering up half of the picture with your hand or a piece of paper. Can you see which part of the painting shows the front of her face and which part shows the side of her face?</p>  <p>Demonstrate how we can draw facial features, but with a more simplified cubist approach, trying to draw from different angles and using shapes and blocks of colour (see: Picasso Faces - Easy Art for Kids - Arty Crafty Kids). Using mirrors, ask children to experiment in their sketchbooks, creating cubist inspired facial features, recording their thinking and ideas. They can then begin to build up an image of their own face, using coloured pencils or pens to bring colour to their parts.</p> | (No content - Design Technology Unit) |
| Phase 5 | <p>5. I can draw and paint a self portrait using drawing techniques I have learned - (inspired by cubism and Picasso). I can use colour to reflect my personality and feelings.</p> <p>In this session, children will use the influences and techniques they have learned to create their own cubist inspired self portrait. Begin by showing children some different examples of cubist self portraits. Explain how an image like these can be created and how the facial features can be changed in unusual ways. Using larger sheets of paper, demonstrate how a cubist portrait could be created – follow: Experiments in Art Education: Abstract Portraits for inspiration if needed. Next, explore and demonstrate how colour could be used the</p>    <p>represent the subject's personality or feelings (refer back to Y1 lesson on Mark Rothko). Provide children with the necessary resources – large paper, pencils, to draw out their cubist portrait. Children should then paint over the sections of their portrait with black lines and allow to dry. Once dry, children can then use paint and colour mixing techniques to create the right colours to reflect their feelings and characters in their portrait. As an alternative, oil pastels could be used to colour and blend colours.</p> | (No content - Design Technology Unit) |
| Phase 6 | <p>6. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to share the images of their portrait artworks throughout their sketchbooks and their final cubist inspired portraits from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the</p> | (No content - Design Technology Unit) |

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| | making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you....I think you have managed toMaybe next time you could...</i> | | | | |
| Vocabulary | Vocabulary <ul style="list-style-type: none">➤ Portrait➤ Observe/observational drawing➤ Facial features➤ Subject (as in the person/face)➤ Expression➤ Tone – light and dark➤ Shading➤ Shadow➤ Abstract➤ Cubism/cubist➤ Pablo Picasso |  <p>portrait</p> |  <p>observational drawing</p> |  <p>facial features</p> | |
| | Helpful Definitions: Cubism: Cubism is a style of art which aims to show all of the possible viewpoints of a person or an object all at once. It is called Cubism because the items represented in the artworks look like they are made out of cubes and other geometrical shapes. Abstract art: Abstract art is art that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect. Abstract art can take several forms, such as painting, textiles and sculpture, and although the piece does not often look like something specific, it is almost always inspired by a real subject matter. |  <p>abstract</p> |  <p>Cubism</p> |  <p>Pablo Picasso</p> | |
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| Year 2 Spring Term | | | | |
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| | Spring 1 st Half | | Spring 2 nd Half | |
| Theme | All Creatures Great and Small | | Cornish Beachcombers | |
| British Key Question | Should we respect all animals like we should respect all people? | | How has industry in Perranporth changed? | |
| Enhancements | Bug hunting and pond dipping in the Forest School Area. | | Visit to beach, businesses and visit from fishermen | |
| Books | Fiction - Argh Spider- Lydia Monks, Anansi the Spider- Gerald McDermott, The Giant Jam Sandwich- Janet Burroway and John Vernon Lord, The Very Quiet Cricket- Eric Carle Non-fiction - The Bee Book- Charlotte Milner, Yucky Worms- Jessica Ahlberg and Vivian French | | Fiction- There's a hole in the bottom of the sea, Commotion in the ocean, Sharing a Shell, Sally and the Limpet, Lucy and Tom at the Seaside Non-fiction- Seaside and what can live on the beach | |
| Addressing Stereotypes | Are insects disgusting or beautiful? – what is beauty? | | Did women help fishermen? What was the role of a fishwife? What do fishermen/women look like? Where are they from? Explore that fishing is a global industry and need. | |
| British Values | Democracy – What rights and responsibilities are there within the insect society? Rule of Law – What rules exist to protect nature? Individual Liberty – Mutual Respect and Tolerance – Discuss the team work of bees – working together for a common goal. | | Democracy – Who makes decisions in Perranporth? (broadly explore Parish Council) Rule of Law – What rules would help to make Perranporth better? Individual Liberty – Who protects us in Perranporth? Mutual Respect and Tolerance – Is it a good thing that Perranporth has so many visitors? | |
| Art & Design (All NC subject content covered) | The children will begin to use a range of materials creatively to design and make products. They will use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. They will begin to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space when creating prints. They will learn 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. | | (No content - Design Technology Unit) | |
| Key Art & Design Skills to be Taught | Drawing (A-Y2D1.1, A-Y2D1.2, A-Y2D1.3, A-Y2D1.4) ➤ Layer different media, e.g. crayons, pastels, felt-tips, charcoal and ballpoint. ➤ Understand the basic use of a sketchbook and work out ideas for drawings. ➤ Draw for a sustained period of time from the figure and real objects, including single and groups objects. ➤ Experiment with the visual | Form and Sculpture (A-Y2F&S1.2) ➤ Manipulate clay for a variety of purposes, inc. thumb pots, simple coil pots and models. ➤ Build a textured relief tile. ➤ Understand the safety and basic care of materials and tools. ➤ Experiment with, construct and join recycled, natural and man-made materials more confidently. | Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y2K1.1, A-Y2K1.2, A-Y2K1.3, A-Y2K1.4, A-Y2K1.5, A-Y2K1.6, A-Y2K1.7, A-Y2K1.8, A-Y2K1.9, A-Y2K1.10) ➤ Recognise the styles of artists, craft makers or designers and use this to inform their own work. ➤ Talk about the similarities and differences between different artists, craft makers or designers. ➤ Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences. ➤ Talk about and answer questions about the starting point, and choices they have made, e.g. chosen tools, media, materials. ➤ Show confidence in working creatively e.g. with a range of media on different scales. ➤ Talk about the techniques, materials and equipment used in their work and the work of | Collage and Textiles A-Y2T&C1.2 ➤ Create textured collages from a variety of media. Breadth of Study (A-Y2BoS1.1, A-Y2BoS1.2, A-Y2BoS1.3) ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Use ICT Investigate different kinds of art, craft and design |

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| | elements: line, shape, pattern and colour. | | <p>others, e.g. 'I have used a cotton bud to add dots'.</p> <ul style="list-style-type: none">➤ Describe what they like about their own work and the work of others using appropriate language e.g. 'I like the way a fine tip brush is used to add detail'.➤ Adapt and make changes to their work and the tools they use as it develops.➤ Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture. | | |
| Information and knowledge about the Art/ artist, techniques art, movement etc | <p>Collage, sketching, drawing and 3d sculpting - minibeasts: – sketchbook work Children will sketch different insects/minibeasts from detailed illustrations of them. The children will develop observational drawing skills alongside pencil shading methods to add tone to their minibeast, showing texture and shape.</p>  <p>3D Sculpture – Children will use their observational drawing studies to create a 3d clay sculpture table of a chosen insect. They will use a mixed of hand and tool marking and moulding to create the desired effects.</p> <p>Collage: We will learn about the collage artworks of Megan Coyle. Megan Coyle is an artist and illustrator who resides in Brooklyn. She creates collages entirely from magazine strips with a process that she calls “painting with paper.” Find out more about Megan and her artwork: https://megancoyle.com/about/artist-bio/</p> <p>There are also numerous YouTube videos of Megan creating her collages step by step for children to view and learn from: click here</p> <p>Experiment and Investigate – sketchbook work</p> <p>The children will create their own collage of a minibeast or animal collage of their choice by cutting out coloured paper from magazines and arranging it with colours inspired by the work of Megan Coyle.</p> |    | (No content - Design Technology Unit) | | |
| Phase 1 | <p>I can use observational drawing techniques to create detailed sketches of insects.</p> <p>Begin by sharing several different images and photographs of insects with the children. While looking at the pictures of insects, discuss the three main sections of their bodies—head, thorax, and abdomen. Point out that the compound eyes are located on the sides of the heads; two antennae protrude from the front of the head; six legs extend from the thorax; and some insects even have stingers. Show the children a sketches of an insect and then model how this can be achieved through lightly sketching using several layers of lines (not just one) to form the shapes of the insect's body, head, thorax, abdomen etc. Demonstrate the simple shapes that can been seen in the insect to help the children see how the form can be drawn. Move on to showing children how they can use pencil drawing techniques of shading and begin to introduce cross hatching, stippling etc to create tone and texture in their drawing.</p> |  | | | |

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| | <div data-bbox="331 28 533 300"> <p>Stippling</p>  <p>Scumbling</p>  <p>Shading</p>  <p>Smudging</p>  <p>Crosshatching</p>  </div> <p>Provide the children with images of real insects, drawn insects and detailed diagram images. Ask children to use their sketchbooks to try their own careful observational drawings, looking at shape and form. Children should be encouraged to draw with different media (pencil, black pens, biro, felt tips, coloured pencil crayon etc) whilst creating a range of sketches. They can try to build in shading techniques to show light and dark and textures. Children should also record their thoughts on their drawings as they work.</p> | |
| <p>Phase 2</p> | <p>I can manipulate modelling clay in a variety of ways, e.g. rolling, kneading and shaping to create an insect tile.</p> <p>Refer back to the observational drawing created in the last session. Share some of these on the screen and discuss the intricate details of the drawings. Explain to the children that in this session, they will be using their previous studies to help them create a 3D insect clay tile using air drying clay.</p> <p>Roll out a flat clay base, roughly 10cm x 10cm. Remind children of the 3D modelling that they had learned about in Y1 (Beatrix Potter project) and the different marking techniques they experimented with. Using an insect image as stimulus, demonstrate to children a variety of different moulding and modelling techniques that can be used to form different shapes, sizes, textures and patterns to slowly build up the different body parts of the insect. Demonstrate how different finger/hand movements/tools and pressures can be used to achieve different effects and patterns.</p> <p>Ask children to look back through their sketches from the previous session and select one image from which to make their 3D clay tile. Ask them to create their own base tile by rolling out a flat section of clay. Then use the different modelling and sculpting techniques and tools that have been shared to create their own 3D insect tile. Photographs of these and the development of skills should be taken for sketchbooks and later evaluation.</p> <div data-bbox="958 419 1435 722">  </div> | |
| <p>Phase 3</p> | <p>I can understand collage techniques, inspired by the work of Megan Coyle.</p> <p>I can using drawing techniques to explore composition studies.</p> <p>Introduce the children to the work of Megan Coyle and share some background information about the artist, her inspirations and motivations. Discuss Coyle's animal collage works and what collage is and how it is created. Watch one her time lapse videos of her creating an animal collage: https://youtu.be/GotarHxT32I Share some of her works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Coyle's images). <i>What do you see when you look at this collage? How has the collage been made? What kind of images does collage use? How would you describe these media that been used? What shapes can you see? What kind of textures can you see? What might've inspired Coyle to create this piece? Do you like it? Why?</i> Share some different images of animals with children and then explain that in the next session children will be creating their own collage like Coyle has. Firstly, it is important to explore the possible composition of the collage and the subject. Demonstrate how to build up a series of sketches in the sketchbook, trying out different drawings of animals, parts of their body, their patterns or form, shapes etc making notes to explain these. Look at how Coyle varies her compositions – sometimes the whole animal, sometimes just a focal part (head and neck for example).</p> <div data-bbox="1003 1058 1422 1356">  </div> | |

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| | Provide children with a collection of different images of animals from which they should produce drawing studies in their sketchbooks. In the same way that Coyle sometimes focuses her drawings on a certain part of the animal – it’s head and neck for example, children should create a series of drawings of different animals, practising their drawing and working towards a final image to be use later for a Coyle inspired collage. Ask the children to make notes alongside their drawing, explaining their ideasm choices of composition and thoughts for their final collage. | | | | |
| Phase 4 | <p>I can use collage techniques, inspired by the work of Megan Coyle.</p> <p>Refer back to the composition studies that children produced in the last session. Ask them to look back through these and decide which animal drawing they will choose as the basis for their final collage. Ask them to note down in their sketchbook the reasons for this choice.</p> <p>Next, rewatch one of the Megan Coyle collage videos and discuss the technquies and material she uses to create the collage. Demonstrate transfering a smaller preliminary sketch into a large A3 sized sketch – drawing the imaged scaled up so that collage will be easier on a larger scale. Then using a collection magazines etc, demonstrate how to search for appropriate colours and images that will form the colours and textures of the chosen animal (it maybe necessary to look back at the orginal image for the colours). Demonstrate tearing technquies and how to make small tears to get more intricate edges or using scissors for straight cuts if that’s what is needed – both technquies achieve different effects! Demonstrate how to carefully glue a background colour or image and the different aspects of the animal too.</p> <p>Ask children scale up their chosen animal image to A3 size. Then children should use the different collage technquies – the search for appropriate colours, patterns, images, tearing and cutting, glueing etc to build up their own animal collage.</p> |   | | | |
| Phase 5 | <p>I can reflect, evaluate, and provide feedback on my artwork and that of other’s.</p> <p>Children work in groups to share the images of their different art creations from the previous sessions – their sketchbooks, clay tiles and collages. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i> An evaluation writing frame could be created to help children record their evaluations, and those of their peers in their sketchbooks alongside images of their finished pieces.</p> | | | | |
| Vocabulary | <p>Vocabulary :</p> <ul style="list-style-type: none">➤ Megan Coyle➤ Layer➤ Hatching➤ Cross hatching➤ Stippling➤ Shading |  <p>collage</p> |  <p>cross hatching</p> |  <p>composition</p> | ➤ |

- Tone
- Modelling
- Manipulate
- Collage
- Rolling
- Kneading
- Shaping



modelling



shading







manipulate







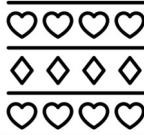



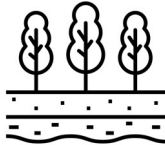

Megan Coyle

Year 2 Summer Term

| | Summer 1 st Half | Summer 2 nd Half | | | |
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| Theme | Kings, Queens and Castles | Safari | | | |
| British Key Question | How have castles in Britain shaped our history? | What are National Parks and why do we have them? | | | |
| Enhancements | How to train a dragon theme day. Visit - Roleplay castle, Restormel Castle/Pendennis Castle | Visit to Newquay Zoo | | | |
| Books | The Three Wishes Castles texts (Ackworth Library) English Heritage booklet Paperbag Princess Princess Smartypants The Knight and the Dragon The Princess and the Wizard Tell me a Dragon | Fiction Lila and the Secret of Rain- David Conway and Jude Daly, The Hunter- Paul Geraghty, Sleep Well Siba and Saba- Nansubuga Nagadya Isdahl & Sandra van Doorn Non-fiction One day on our blue planet: In the Savannah, Africa is not a country- Mark Melnincove and Margy Burns Knight | | | |
| Addressing Stereotypes | Boudicca – barriers about being a female warrior Queen Elizabeth I – barriers about being a female monarch Stephanie Frappart – European female football referee to ref a male final | Do all people in Africa live in poverty? | | | |
| British Values | Democracy – Is a king or Queen voted into power? Rule of Law – What powers of rule do monarchs have? Individual Liberty – Would you like to be a monarch (explore the pros/cons) Mutual Respect and Tolerance – Children to understand and value the differing opinions of others. | Democracy – Discussion based on the subject of zoos - should we have them? Rule of Law – Are the rules for animals the same as people? Individual Liberty – Should animals have their liberty restricted in zoos? Mutual Respect and Tolerance – Children understanding the different views within the class and respecting other's views. | | | |
| Art & Design (All NC subject content covered) | (No content - Design Technology Unit) | Children will learn to use a range of materials creatively to design and make products, including Massia patterns. They will use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. They will also learn to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. The children will learn 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. | | | |
| Key Art & Design Skills to be Taught | | Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work (A-Y2K1.1, A-Y2K1.2, A-Y2K1.3, A-Y2K1.4, A-Y2K1.5, A-Y2K1.6, A-Y2K1.7, A-Y2K1.8, A-Y2K1.9, A-Y2K1.10) ➤ Recognise the styles of artists, craft makers or designers and use this to inform their own work. ➤ Talk about the similarities and differences between different artists, craft makers or designers. ➤ Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences. | Drawing (A-Y2D1.1, A-Y2D1.2, A-Y2D1.3, A-Y2D1.4) ➤ Layer different media, e.g. crayons, pastels, felt-tips, charcoal and ballpoint. ➤ Understand the basic use of a sketchbook and work out ideas for drawings. ➤ Draw for a sustained period of time from the figure and real objects, including single and groups objects. | Form and Sculpture (A-Y2F&S1.2) ➤ Understand the safety and basic care of materials and tools. ➤ Experiment with, construct and join recycled, natural and man-made materials more confidently. Painting (A-Y2P1.1, A-Y2P1.2, A-Y2P1.3, A-Y2P1.4, Y2P1.5) | Breadth of Study (A-Y2BoS1.1, A-Y2BoS1.2, A-Y2BoS1.3) ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Use ICT Investigate different kinds of art, craft and design |

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| | | <ul style="list-style-type: none">➤ Talk about and answer questions about the starting point, and choices they have made, e.g. chosen tools, media, materials.➤ Show confidence in working creatively e.g. with a range of media on different scales.➤ Talk about the techniques, materials and equipment used in their work and the work of others, e.g. 'I have used a cotton bud to add dots'.➤ Describe what they like about their own work and the work of others using appropriate language e.g. 'I like the way a fine tip brush is used to add detail'.➤ Adapt and make changes to their work and the tools they use as it develops.➤ Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture. | Experiment with the visual elements: line, shape, pattern and colour. | <ul style="list-style-type: none">➤ Mix a range of secondary colours, shades and tones.➤ Experiment with tools and techniques, inc. layering, mixing media, scraping through etc.➤ Name different types of paint and their properties.➤ Work on a range of scales e.g. large brush on large paper etc.➤ Mix and match colours to artefacts and objects.<ul style="list-style-type: none">➤ | |
| Information and knowledge about the Art/ artist, techniques art, movement etc recalled | (No content - Design Technology Unit) | <p>Repeating Pattern – Mark Making Painting Experiment and Investigate We will start by studying the different patterns used by African people in their decoration. We will be focusing on the colours and repeating patterns that feature heavily in their fabrics, house painting and beads. The children will learn to recreate the patterns by drawing and painting. They will try to recreate these patterns using colour mixing and painting skills.</p> <p>We will explore the work of Geoffree Mugwe an African artist. Mugwe is a secretive artist and little is known about his life or who he is. His art features in one gallery in Nairobi. It is vibrant and realistic paintings of African landscapes and animals. Mugwe paintings with both fascinating detail and a unique observation of both form and light. His compositions are unlike any other artist in that they are vibrantly coloured and dynamic in the depiction of Africa. Cast in a rich warm light, the elements of the paintings are fantastic to look at. The children will use Mugwe's work as inspiration to start sketching different African creatures and will then learn to layer colour to show the depth and light in the pictures. They will then create their own paintings.</p> <p>3D Sculpture – children will research and learn about the African tribal culture of masks and their significance and uses. Children will explore the different shapes, forms and patterns that are used in these masks. Children will craft their own African style mask and decorate it using the influences from the African patterns they have learned about (both man made and animal inspired)</p> |    | | |
| | | <p>Phase 1</p> <p>I can create repeating patterns inspired by traditional African designs. Explore the wide range of different patterns used in African culture, clothing, decoration – even houses! Show children African Pattern PowerPoint & Ndebele (Y2 resources folder) and talk through the different types seen, the colours used, how many are based on geometric designs and the variety of patterns and images. Discuss how the patterns repeat themselves in different ways. Discuss the variety of colours that are used and the significance that some of these might have. Discuss how many colours are natural, earthy colours and why this might be. Demonstrate drawing and creating some patterns of your own, showing children how different pattern can be created through thin and thick lines, different shapes and colours – emphasize how all of the patterns repeat! Provide children with African Pattern Resource Sheet - ask children to use their sketchbooks to try out some of the patterns of their own using the different designs they have seen as inspiration. Ask them to record notes explaining their use of shapes, lines, pattern, colour and what they have</p> |  | | |

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| | | | <p>based them on. Children can use either coloured pencils, felt-tip pens, crayons or poster paint for colour and colour mixing.</p> <p>Ask children to select a pattern design to 'blow up' onto larger paper. Children will need to draw out their design to fill the entire sheet. They will then need to use paint colour mixing techniques to colour their pattern using the influences from the African designs researched earlier.</p> |
| | | Phase 2 | <p>I can mix colour to create an animal painting inspired by the work of Geoffree Mugwe.</p> <p>Explore the work of Geoffree Mugwe an African artist. Mugwe is a secretive artist and little is known about his life or who he is. His art features in one gallery in Nairobi. His paintings are vibrant and realistic of African landscapes and animals. Mugwe paintings with both fascinating detail and a unique observation of both form and light. His compositions are unlike any other artist in that they are vibrantly coloured and dynamic in the depiction of Africa.</p> <p>Cast in a rich warm light, the elements of the paintings are fantastic to look at. Ask children to use Mugwe's work as inspiration to start sketching different African creatures in their sketchbooks – noting down the composition, the colours that might be used and the positioning of the animal.</p> <p>Demonstrate how children can transfer their sketches into a larger scale piece. Show children how paint their animals and with layers of colour to show the depth and light in the pictures.</p> <p>Children can then select their sketch to enlarge into a final Mugwe inspired piece.</p>  |
| | | Phase 3 | <p>I can use African animal influences to create mask design sketches.</p> <p>3D Sculpture – Mask Making (prior to the session, ask children to start collecting junk modelling materials suitable for animal mask making).</p> <p>Begin by showing the children some examples of African masks that use animals as their inspiration – see (PPT African Masks in resource folder). Discuss the different patterns, shapes and forms the masks take and the materials they would be made from. Ask the children to think through the different animals they have come across in their art and topic learning. Ask them to recall the different colours and patterns they have seen. Explain that, using the influences from African pattern and the studies of animals from the Mugwe paintings,</p>  <p>children will be making their own 3D animal mask.</p> <p>Ask the children to use their sketchbooks to create possible designs of masks that they might want make in the next phase. They should use their combined knowledge and skills learned from the previous studies to help direct their designs. Sketches should be accompanied by notes explaining the children ideas, the colours they may use and the influences they have taken from. Discuss with children how their mask designs do not have to look exactly like any particular animal, they just have animal influences and inspiration. This could be tusks from a wart hog, or patterns from a giraffe, not replicating the animal entirely.</p>  |
| | | Phase 4 | <p>I can use 3D model making skills to create my own African animal inspired mask. Making – using the designs from the previous session, ask children to select a chosen design for their animal mask.</p> <p>Demonstrate how children can use different papers, junk materials and methods of joining (using masking tape) to help form their 3D animal inspired mask. Reind children that their masks do not have to look exactly like any particular animal – they are just influenced by them.</p> <p>When children have finished their mask, they can paint them with a base colour – this should be something neutral so that in the next session they can apply their African inspired colours and patterns.</p> |

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| | | Phase 5 I can use the influences of African colour and pattern to decorate my mask. Ask children to look back through their sketchbooks at the different African patterns and animal skin patterns they have studied. Ask them to look at their mask designs and think about their use of colour. It might be a good idea to re-show children the African mask PPT from the previous session to remind them of the colours and patterns used. Children should now children to paint their masks using the African colours, patterns and forms they have learned about in previous sessions. |  | | |
| | | Phase 6 I can reflect, evaluate, and provide feedback on my art work and that of other's. Children work in groups to show their masks from the previous sessions – their sketchbooks and Mugwe inspired animal paintings. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ...Next time I need to..... Group members should also provide constructive feedback: I really like how you...! think you have managed toMaybe next time you could... An evaluation writing frame could be created to help children record their evaluations, and those of their peers in their sketchbooks alongside images of their finished pieces. | | | |
| Vocabulary | | Vocabulary ➤ Geoffree Mugwe ➤ Pattern ➤ Repeating ➤ Geometric ➤ Mask ➤ Composition ➤ Earthy (colours/tones) ➤ Vibrant (colours/tones) ➤ Layering ➤ Decorate ➤ |  pattern |  geometric |  Mask |
| | | |  vibrant |  Earthy (tones/colours) |  layering (of colour) |