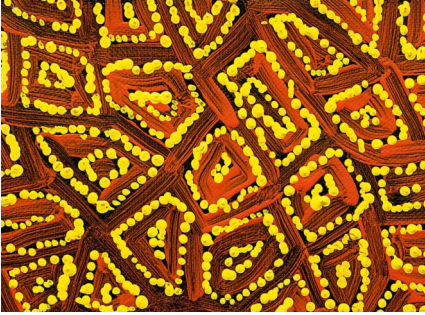






YEAR 2

ART CURRICULUM

Year 2 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - INDIGENOUS ART: PINTUPI STYLE • PRINTMAKING - IS IT ALL AN ILLUSION? (OP ART) • SCULPTURE - THE NATURAL WORLD • CREATIVE RESPONSE - CAN ARTWORK BE INSPIRED BY LITERATURE? 		<p>Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.</p> <p>Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.</p> <p>Tjungurrayi is inspired by the traditions and stories of the Pintupi people.</p> <p>Tjungurrayi is one in a long line of indigenous Australian Artists.</p> <p>Bridget Riley is associated with the Op Art movement.</p> <p>Riley arranged shapes, lines and colours to create optical illusions in her paintings.</p>
<p>Vocabulary</p>	<p>GEORGE WARD TJUNGURRAYI</p>	<p>Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.</p>
<p>twigs, geometric, secondary, edge, observe, lightly, secondary, gently, bristles, indigenous, applied, Pintupi, translucent, underapplied, rhythm, movement, straight, curved, charcoal, block, relief, overlap, coating, multiple, monoprinting, subtractive, intersecting, effect, natural, bronze, space, form, natural, clay, rolling sticks, impressions, rolling sticks, impressions, carve, forefinger, carve, forefinger</p>		<p>Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.</p> <p>Riley's success contributed to breaking barriers for female artists across the world.</p> <p>Peter Randall Page works with various materials including stone, bronze and other natural materials.</p> <p>His work explores the patterns and structures found in nature.</p> <p>Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.</p> <p>Randall Page's inspiration is the natural world.</p>
<p>Quality Literature Links</p>	<p>BRIDGET RILEY</p>	<p>Disciplinary Knowledge</p>
		<p>Art can be a means of spiritual expression.</p> <p>Art can be made with lots of different techniques.</p> <p>People value and judge art differently based on their personal taste and knowledge.</p> <p>One artist's contributions can have a profound impact on the future of art.</p> <p>Art can often interweave with other subject areas.</p> <p>Some artwork is meant to be touched and some art is meant to only be viewed.</p>
	<p>PETER RANDALL-PAGE</p>	

Year 2 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using rubbers.</p> <p>When drawing, the artist should observe carefully what they are drawing and draw what they see and not what they think they see.</p> <p>Pencil pressure should start lightly to allow for lines to be corrected and moved.</p> <p>A ruler can be used to draw accurate straight lines.</p> <p>When drawing straight line with a ruler, the ruler should be held tightly with the forefinger and thumb and then the pencil should be run quickly and lightly down the straight edge to complete the line.</p> <p>Curved lines should be made up of smaller, light lines that overlap and join.</p> <p>Charcoal can be used on its side to block in large areas of tone</p> <p>A rubber can be used to make marks and, in some techniques, can be used to draw with.</p> <p>An artist can draw curved and straight lines that remain an equal distance apart by continually observing and assessing the distance whilst the drawing medium is in motion.</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>Light lines are best to use when trying to transcribe a 2D shape or a 3D form.</p> <p>An artist should continually compare their drawing to the source image to check for accuracy.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Brushstrokes should be made slowly and gently. Paint should be smoother into flat patches with no white gaps.</p> <p>Rotating the page makes it easier to stay inside the lines.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p> <p>Paint can be applied using cotton buds.</p> <p>The pressure that is applied to the cotton bud affects the mark that is made.</p> <p>The gaps and spaces left between dots impacts the final visual outcome.</p> <p>Paint can become translucent if underapplied.</p> <p>Different effects can be created by pairing different primary and secondary colours.</p>	<p>Strips of cardboard can be cut and stuck onto a larger sheet of cardboard to make a relief printing block.</p> <p>When drawing a straight line with a ruler, the ruler is held tightly with your thumb and forefinger.</p> <p>When cutting thicker materials with scissors, smaller and slower cuts should be made using the base of the blade.</p> <p>Card should not overlap the edges of the printing block.</p> <p>Printing ink should be spread evenly on a palette in order to get an even coating onto the printing block.</p> <p>The quality of the print varies depending on the amount of pressure that is applied to the printing block.</p> <p>A printing block can be used multiple times on the same page to create a repeat pattern.</p> <p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>A cotton bud can be used to remove printing ink from the printing block.</p> <p>Removing ink from the printing block will result in the colour of the page remaining in those areas. Repeating lines can run adjacently to each other without intersecting to create a particular effect.</p> <p>Thicker lines can be created by drawing two adjacent lines and removing the ink in between.</p> <p>Black and white lines can create striking images</p>	<p>Different natural objects have different textures.</p> <p>Using a range of different textures, when working with clay, can make interesting outcomes.</p> <p>Rolling sticks are placed either side of the clay to roll the clay out to a consistent thickness.</p> <p>Objects can be pressed into clay to create a impressions.</p> <p>A texture from an object can be applied to clay by pressing it into it.</p> <p>Varying the pressure when pressing the object will alter the effect.</p> <p>Clay can be manipulated using the thumb, forefinger and middle finger.</p> <p>Clay can be squeezed, pulled and shaped in order to achieve the desired 3D form.</p> <p>Clay tools can be used to carve out of and shape clay.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

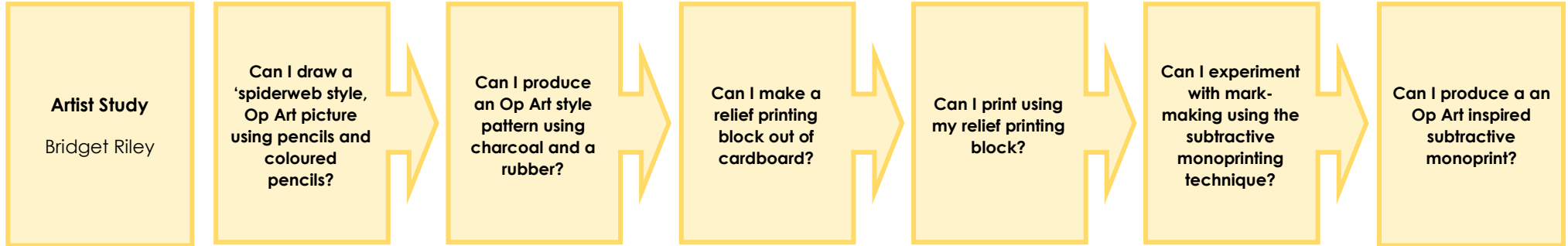
YEAR 1 PRINTMAKING: Children will have printed with different interesting objects and tried using the subtractive monoprinting technique.

YEAR 2

Unit of Learning: PRINTMAKING
Theme: IS IT ALL AN ILLUSION? (OP ART)

FUTURE LEARNING LINKS

YEAR 3 PRINTMAKING: Children will make foam board relief printings and oil pastel monoprints whilst exploring the oldest form of block printing.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	Riley arranged shapes, lines and colours to create optical illusions in her paintings.	Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.	Riley's success contributed to breaking barriers for female artists across the world.		Bridget Riley is associated with the Op Art movement.	Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
			People value and judge art differently based on their personal taste and knowledge.	One artist's contributions can have a profound impact on the future of art.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Bridget Riley	Can I draw a 'spiderweb style, Op Art picture using pencils and coloured pencils?	Can I produce an Op Art style pattern using charcoal and a rubber?	Can I make a relief printing block out of cardboard?	Can I print using my relief printing block?	Can I experiment with mark-making using the subtractive monoprinting technique?	Can I produce a an Op Art inspired subtractive monoprint?
Practical Knowledge		<p>A ruler can be used to draw accurate straight lines.</p> <p>When drawing straight line with a ruler, the ruler should be held tightly with the forefinger and thumb and then the pencil should be run quickly and lightly down the straight edge to complete the line.</p> <p>Curved lines should be made up of smaller, light lines that overlap and join.</p>	<p>Charcoal can be used on its side to block in large areas of tone</p> <p>A rubber can be used to make marks and, in some techniques, can be used to draw with.</p> <p>An artist can draw curved and straight lines that remain an equal distance apart by continually observing and assessing the distance whilst the drawing medium is in motion.</p>	<p>Strips of cardboard can be cut and stuck onto a larger sheet of cardboard to make a relief printing block.</p> <p>When drawing a straight line with a ruler, the ruler is held tightly with your thumb and forefinger.</p> <p>When cutting thicker materials with scissors, smaller and slower cuts should be made using the base of the blade.</p> <p>Card should not overlap the edges of the printing block.</p>	<p>Printing ink should be spread evenly on a palette in order to get an even coating onto the printing block.</p> <p>The quality of the print varies depending on the amount of pressure that is applied to the printing block.</p> <p>A printing block can be used multiple times on the same page to create a repeat pattern.</p>	<p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>A cotton bud can be used to remove printing ink from the printing block.</p> <p>Removing ink from the printing block will result in the colour of the page remaining in those areas.</p>	<p>Repeating lines can run adjacently to each other without intersecting to create a particular effect.</p> <p>Thicker lines can be created by drawing two adjacent lines and removing the ink in between.</p> <p>Black and white lines can create striking images</p>
Vocabulary	rhythm movement	straight curved	charcoal block	relief overlap	coating multiple	monoprinting subtractive	intersecting effect
Theoretical Knowledge	<p style="text-align: center;">Bridget Riley is associated with the Op Art movement.</p> <p style="text-align: center;">Riley arranged shapes, lines and colours to create optical illusions in her paintings.</p> <p style="text-align: center;">Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.</p> <p style="text-align: center;">Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.</p> <p style="text-align: center;">Riley's success contributed to breaking barriers for female artists across the world.</p>						
Disciplinary Knowledge	<p style="text-align: center;">People value and judge art differently based on their personal taste and knowledge.</p> <p style="text-align: center;">Bridget Riley created artwork which incorporated optical illusions in her paintings. Many people don't believe that this should be considered art and don't place any value in it. On the other hand, many people do believe the this is a credible art form and value her paintings very highly.</p> <p style="text-align: center;">One artist's contributions can have a profound impact on the future of art.</p> <p style="text-align: center;">As key pioneer of the Op Art movement, Riley inspired many future artists to explore optical illusions in their artwork.</p>						

PRIOR LEARNING LINKS

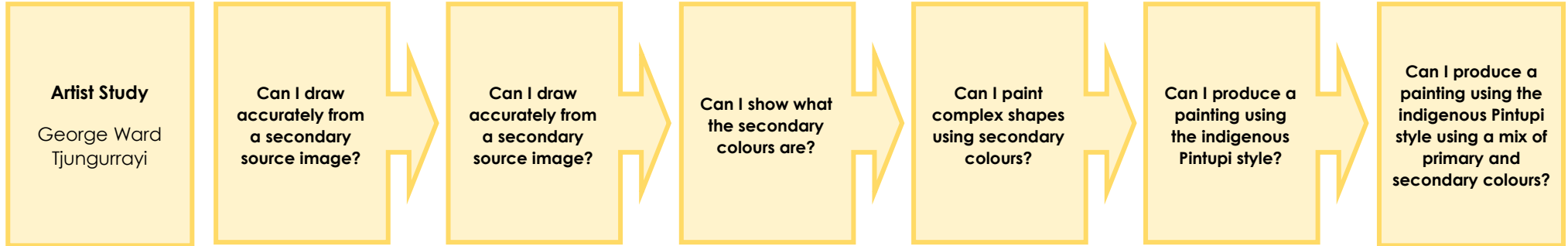
YEAR 1 PAINTING: Children will have made abstract paintings in response to listening to music.

YEAR 2

Unit of Learning: PAINTING
Theme: INDIGENOUS ART; PINTUPI STYLE

FUTURE LEARNING LINKS

YEAR 3 PAINTING: Children will make work drip and splatter paintings in the style of the Abstract Expressionists.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.	Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.		Tjungurrayi is inspired by the traditions and stories of the Pintupi people.			Tjungurrayi is one in a long line of indigenous Australian Artists.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art can be a means of spiritual expression.	Art can be made with lots of different techniques.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study George Ward Tjungurrayi	Can I draw accurately from a secondary source image?	Can I draw accurately from a secondary source image?	Can I show what the secondary colours are?	Can I paint complex indigenous inspired shapes using secondary colours?	Can I produce a painting using the indigenous Pintupi style?	Can I produce a painting using the indigenous Pintupi style using a mix of primary and secondary colours?
Practical Knowledge		<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using rubbers.</p>	<p>When drawing, the artist should observe carefully what they are drawing and draw what they see and not what they think they see.</p> <p>Pencil pressure should start lightly to allow for lines to be corrected and moved.</p>	<p>Secondary colours are made by mixing two primary colours.</p> <p>The secondary colours are orange, purple and green.</p> <p>Brushstrokes should be made slowly and gently.</p>	<p>Paint should be smoother into flat patches with no white gaps.</p> <p>Rotating the page makes it easier to stay inside the lines.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p>	<p>Paint can be applied using cotton buds.</p> <p>The pressure that is applied to the cotton bud affects the mark that is made.</p> <p>The gaps and spaces left between dots impacts the final visual outcome.</p>	<p>Paint can become translucent if underapplied.</p> <p>Different effects can be created by pairing different primary and secondary colours.</p>
Vocabulary	twigs geometric	secondary edge	observe lightly	secondary gently	bristles indigenous	applied Pintupi	translucent underapplied
Theoretical Knowledge	<p>Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.</p> <p>Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.</p> <p>Tjungurrayi is inspired by the traditions and stories of the Pintupi people.</p> <p>Tjungurrayi is one in a long line of indigenous Australian Artists.</p>						
Disciplinary Knowledge	<p>Art can be a means of spiritual expression.</p> <p style="color: red;">Indigenous Australian artists used the Pintupi style of painting to express their beliefs and explore their spirituality.</p> <p>Art can be made with lots of different techniques.</p> <p style="color: red;">Indigenous Australian artists used dot wooden sticks to apply their paint.</p>						

PRIOR LEARNING LINKS

YEAR 1 SCULPTURE: Children created sculpture of a creature made from found and recycled materials.

YEAR 2

Unit of Learning: SCULPTURE
Theme: THE NATURAL WORLD

FUTURE LEARNING LINKS

YEAR 3 SCULPTURE: Children will make clay tiles adorned with Ancient Egyptian Hieroglyphics.

Artist Study

Peter Randall-Page

Can I draw one of Peter Randall-Page's sculptures?

Can I collect a range of natural materials with interesting textures?

Can I make a clay tile which captures a range of textures from the natural world?

Can I make a pinch pot inspired by a natural form?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Peter Randall Page works with various materials including stone, bronze and other natural materials.	His work explores the patterns and structures found in nature.	Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.		Randall Page's inspiration is the natural world.		

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Some artwork is meant to be touched and some art is meant to only be viewed.	Art can often interweave with other subject areas.				

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Peter Randall-Page	Can I draw one of Peter Randall-Page's sculptures?	Can I collect a range of natural materials with interesting textures?	Can I make a clay tile which captures a range of textures from the natural world?	Can I make a pinch pot inspired by a natural form?
Practical Knowledge		<p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>Light lines are best to use when trying to transcribe a 2D shape or a 3D form.</p> <p>An artist should continually compare their drawing to the source image to check for accuracy.</p>	<p>Different natural objects have different textures.</p> <p>Using a range of different textures, when working with clay, can make interesting outcomes.</p>	<p>Rolling sticks are placed either side of the clay to roll the clay out to a consistent thickness.</p> <p>Objects can be pressed into clay to create a impressions.</p> <p>A texture from an object can be applied to clay by pressing it into it. Varying the pressure when pressing the object will alter the effect.</p>	<p>Clay can be manipulated using the thumb, forefinger and middle finger.</p> <p>Clay can be squeezed, pulled and shaped in order to achieve the desired 3D form.</p> <p>Clay tools can be used to carve out of and shape clay.</p>
Vocabulary	natural bronze	space form	natural clay	rolling sticks impressions	carve forefinger
Theoretical Knowledge	<p>Peter Randall Page works with various materials including stone, bronze and other natural materials.</p> <p>His work explores the patterns and structures found in nature.</p> <p>Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.</p> <p>Randall Page's inspiration is the natural world.</p>				
Disciplinary Knowledge	<p>Art can often interweave with other subject areas.</p> <p>Randall Page's work bridges the gap between art and science; highlighting the complexities of the complexities of the natural world.</p> <p>Some artwork is meant to be touched and some art is meant to only be viewed.</p> <p>Randall Page's work is created so viewers can touch and feel the texture of the materials he has used.</p>				

PRIOR LEARNING LINKS

YEAR 1 CREATIVE RESPONSE: Children explored the ideas of togetherness in their artwork.

YEAR 2

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ARTWORK BE INSPIRED BY LITERATURE?

FUTURE LEARNING LINKS

YEAR 3 CREATIVE RESPONSE: Children will investigate whether or not artwork can show or evoke feelings and emotions.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Can writing be art?			Is art just something that is hung in an art gallery?		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Primary source images are images that are collected by the artist themselves.</p> <p>Secondary source images are images that have already been captured by somebody else and are being used by the artist.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Is art just something that is hung in an art gallery?</p> <p>Can writing be art?</p>						