Subject: Art	**Year group: 1** **Spring 2**	
Key Concepts: **Shade and Shape and texture**	**BIG Question:** *Do I need a paintbrush to paint?*	

National Curriculum Objectives

- 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, crafters, makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Evaluate and analyse works of art
Collect information and explore the work of a range of artists as inspiration for their own projects
Express thoughts and feelings about famous works of art

To begin this, the children should have already learnt:	**The learning in this unit will prepare the children to learn these things in the future:**
EYFS prior learning/Prior learning: • Naming of colours • Experimenting with mixing of colours • Choosing colours for their work • Sorting things of similar colours From previous unit – Mixing colours, warm and cool colours, the colour wheel	**Year 2:** • Mixing colours to create different effects in their paintings • Exploring how colour can be used in different art forms • Tones and shades

WHAT PUPILS NEED TO KNOW OR DO TO BE SECURE

Show understanding of a concept using key vocabulary correctly

By the end of this unit, the children will know:

- How to create different textures in paint when using different tools
- How different tools create different textures, shapes and tones in paint
- The key features of Alma Thomas' work

By the end of this unit, most children will:

- Be able to talk about the key features of Alma Thomas' work, discussing preferences and giving reasons why
- Explore a range of tools to create different textures and effects, selecting the most effective
- Create their own artwork in the style of Alma Thomas

Vocabulary explicitly taught (and definitions):

- Abstract *doesn't attempt to represent images of our everyday world. It has colours, lines, form (shapes) but they are not always intended to represent objects or living things.*
- Tone *Lightness or darkness of a colour*
- Primary colours *red/yellow/blue. Used to create all other colours.*
- Secondary colours *a colour resulting from the mixing of two primary colours*
- Impasto *a technique where paint is laid on an area of the surface in very thick layers, usually thick enough for the brush or painting knife strokes to be visible.*
- Expressionist *an artist who concentrated on expressing emotion through their art rather than reality.*

Artists & Illustrators

Alma Thomas

Assessment: (How will we know they've 'got' it? This could be a cold/hot task)

Cold task – create their own piece of Alma Thomas inspired artwork (see below)

Hot task – Referring back to Thomas' preferences for science and nature, can they create their own Thomas-inspired painting? (see below)

Common Misconceptions

Some children may think:

- Painting is always done using paintbrushes
- You need to add black to make a colour darker
- You need to add white to make a colour lighter

Home Learning Opportunities

Suggested sequence of Learning	
1 Cold Task	Introduction to Alma Thomas – see powerpoint. Looking at some of her paintings (Apollo 12 Splashdown and A Fantastic Sunset), ask questions such as: What's going on in this piece? What was your first reaction? Why do you think you had that reaction? Describe the lines and colours in this artwork. Which area of the artwork is emphasised by the artist? Why? How? Which area of the artwork seems most important? Why? How has this been achieved? How does your eye move through the artwork? What choices did the artist make to make this happen? If you could ask the artist a question, what would it be? Does your opinion about the artwork change the longer you look at it? If so, how? Why? ○ After looking at and discussing some of the paintings and what inspired her, children will then create their own piece of Alma Thomas inspired artwork. This is a cold piece designed to look at their initial responses and skills, and to show progress at the end of the unit, so it doesn't need too much adult prompting or intervention at this point.
2 Skills Practice: Dashes (recreating the blocks of rectangular colour)	Look at Thomas' painting Apollo 12 Splashdown and A Fantastic Sunset. Discuss the use of colours, the way the colours transition, why she chose those colours, other pieces of artwork that they are similar in style to (eg Kandinsky's Concentric Circles). Discuss the type of brush strokes used – why did Thomas use dashes instead of dots? Talk about the types of tools that have been used to create their artwork so far. Looking at the paintings, which tools would be most suitable for re-creating the dashes? Repeat the concertina style skills practice using different tools (see above). How can the children create pure blocks of colour? How can they create blocks of colour which fade away at the edges? How can you create gradients of colour using dashes? Which tools can be used to create the rectangles of colour? Children to choose the tool/s which they think will be best for recreating the dashes. Spend time developing their dash-work using just these tools, eg a lego brick (for the outline) and a paintbrush (for filling in gaps)
3 Skills Practice: Impasto	Introduce the term "impasto". Look at examples of Thomas's work, as well as Monet's Waterlilies, to see how impasto has been used in different contexts. Impasto became very commonly used as a technique when it was thought that the surface of a painting should have its own "reality", which for me means it should tell a story of it's own. Impasto paintings can be described as "painterly", in that the artist is enjoying the manipulation of the paint itself, and the emphasis is as much on celebrating the innate qualities of their chosen medium – summarised in the phrase "true to materials". Using a range of tools including painting knives, dowelling, the handle end of paintbrushes, lollipop sticks etc, investigate how paint can be applied to create a textured effect. *Hint:* Use strips of paper folded up concertina style, then a different tool can be used in each section of the strip of paper. If possible, experiment using a range of paint (poster paint, acrylics, oil paints, watercolours) to see which is most effective. Using a viewfinder, focus on recreating an area of one of Thomas' paintings.
4 Final piece Hot Task	As group, make a list of features which were typical of Thomas' style (bright colours, blocks of colour, pencil marks, abstract in style). Referring back to Thomas' preferences for science and nature, can they create their own Thomas-inspired painting?

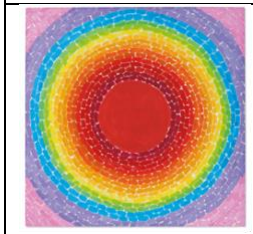
Alma Thomas

African American artist born in 1891 in Georgia, USA.
Studied Fine Arts at Howard University, where she started experimenting with abstract art
For 36 years she worked at a high school teaching art
She loved using bright, bold colours in her paintings. She would regularly use small, rectangular blocks of colour in her art.

She was inspired by science and nature. She encouraged the children she taught to look closely at nature, and to use patterns and colours to create art which made them happy.



- Inspired by the Apollo 12 moon landing, the second to land on the moon, on November 19th 1969.
- Apollo 12 landed in the Ocean of Storms (a *lunar mare)*, which are large, dark basaltic plains.
- *Maria* is the plural of *mare,* which is Latin for "seas", and was used by early astronomers who mistook the plains for actual seas.
- Apollo 12 landed back on earth in the South Pacific Ocean.
- Thomas was fascinated and soon after started creating space inspired paintings.
- The space paintings imagined the moon walks, views of the Earth's surface from outer space, and Apollo's water landings.
- "I was born at the end of the 19th century, horse-and-buggy days, and experienced the phenomenal changes of the 20th century machine and space age. Today not only can our great scientists send astronauts to and from the moon to photograph its surface and bring back samples of rocks and other materials, but through the medium of colour television all can actually see and experience the thrill of these adventures," Thomas said in a 1972 artist statement, which is printed in the exhibition catalogue "Alma Thomas." "These phenomena set my creativity in motion."



- A solar orb glowing red like the descending sun
- This was painted at a time when African American artists were expected to address their social concerns
- Thomas ignored this and painted from things in science and nature which inspired her.
- She preferred using steady, separated blocks of colour in strips and bands of uniform colour.

Thomas described her work as "little dabs of paint that spread out very free".