

# ART AND DESIGN IN SUFFOLK

## yr 2/3/4 Collage (3)

	Session 1	Session 2	Session 3	Session 4	Session 5	Session 6
<b>Learning Intention</b>	To ask and answer questions about the work of Henri Matisse as a starting point for their work. 1b To work with others on a large-scale collaborative project. 5b	To respond to the work of Henri Matisse. 2c, 5d To cut, tear and arrange primary and their complementary coloured papers. 2b To review what they and others have done. 3a	To collect, select and record in developing understanding and use of complementary colours. 1a, 4a	To respond to Op Art and the work of Bridget Riley. 4c, 5d	To investigate and develop responses to the work of Op artist Bridget Riley. 2c, 5d To develop cutting and sticking skills. 2b	To respond to the work of the artist Kurt Schwitters. 4c To adapt work according to their views. 3b
<b>Activity</b>	<b>MATISSE – ‘THE SNAIL’</b> Look at the work of Matisse and his use of cut and torn complementary coloured papers. Talk to the children about the actual size of Matisse’s ‘The Snail’ in the Tate Modern and discuss what they think and feel about the work. Measure out the size of the image on the floor and ask the children to stand in the space. In groups, paint large sheets of paper in primary and secondary colours. Then cut, tear and arrange the painted shapes on a background in response to ‘The Snail’ Modify the work as it progresses but keep the scale large. Keep off-cuts for use in individual pieces and sketchbooks.	→ Talk to the children about the way in which Matisse placed primary and complementary colours side by side in his collaged images.  Red – green Blue – orange Yellow - purple  Ask the children to explore the making of individual (small) spiral images using cut and torn coloured papers from session one. During the activity, ask the children to say what they think and feel about their own and others’ work. Spiral images may be explored using the computer.	→ Ask the children to work in their sketchbooks to continue their exploration and use of complementary colours. Invite the children to divide a page into six areas, (one for each of the primary and their complementary colours.) Ask the children to collect select and stick coloured and found materials into the areas as appropriate.  Use research skills to find out more about Henri Matisse.	<b>BRIDGET RILEY</b> Ask and answer questions about Op Art and the work of Bridget Riley. Focus the children’s attention on her use of line, and the optical effects of her images. Investigate visually in more detail her image ‘Fall’ (or similar). Ask the children to explore flowing and curving lines in their sketchbooks. Ask the children to draw a flowing line from the top to the bottom of a page. Play a game of ‘Follow that Line’ by drawing lines either side following the contours of the initial line. Experiment with leaving narrow or wide spaces between the lines.	→ Ask the children to refer back to their linear sketchbook work from the last session. Talk about transposing pencil lines into cut lines using scissors and black paper. Draw a selected flowing line onto black paper and cut. Continue to cut strips by following the initial flowing line. Encourage the children to cut both wide and narrow strips. Talk about the relationship between cutting a line and drawing a line. Stick the cut strips onto white paper leaving either wide or narrow spaces between the strips. Invite the children to reverse the process by using cut strips of white paper on a black background.	<b>KURT SCHWITTERS – ‘NON ART’ MATERIALS</b> Invite the children to ask and answer questions about images of the work of Kurt Schwitters. Discuss the way in which he uses ‘non-art’ materials, e.g. bus tickets, theatre tickets, labels, receipts to make his collages. Make a collection of papers of this kind, and then assemble them onto a selected surface. Encourage the children to review their arrangements and identify any changes to be made before sticking.

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<b>Skills, concepts, knowledge and understanding</b>	Mixing primary colours to make secondary colours and beginning to recognise and use complementary colours. Developing knowledge and understanding of the work of Matisse. Working collaboratively on a large-scale image.	Cutting and tearing. Arranging primary and complementary in adjacent fashions. Creating spiral forms.	Identifying and using primary, secondary and complementary colours. Collecting, sorting, selecting and sticking materials.	Understanding and exploring line as contour. Experimenting with following the contours of lines. Developing knowledge of the work of Bridget Riley and 'Op art'.	Developing an understanding of Bridget Riley's use of line. Developing ideas from session 1 using scissors as a 'drawing tool' Cutting wide and narrow linear strips.	Developing an understanding of the use of 'non-art' materials. Adapting work as it progresses.
<b>Vocabulary</b>	Complementary Primary colours Secondary colours Cut Torn	Spiral, Arranging Adjacent	Select Sort Shape Divide	Line Linear Follow Next to Beside Curved Straight Flowing	Shape Space Narrow Linear strips.	Non-art materials Assemble Surface
<b>Curriculum links</b>	Literacy – Speaking and Listening	Literacy - Speaking and Listening, Numeracy – spirals	Literacy – Speaking and Listening, Science – materials.	Literacy – descriptive vocabulary, Science – optical illusion.	Numeracy – shape and space, D&T – cutting skills	Numeracy – shape and space.
<b>Resources</b>	White paper (approx 3m sq.), Ready Mix paint, Brushes, PVA glue.  Henri Matisse <a href="#">Tate</a>	Coloured paper off-cuts from session 1, PVA glue, Paper.	Coloured papers etc. Coloured fabrics etc. PVA glue, Sketchbooks divided into six areas.	Pencils, Sketchbooks.  Bridget Riley <a href="#">Tate</a> <a href="#">Google Images</a>	Black and white paper, Scissors, PVA glue.	Non-art materials, e.g. Raffle tickets, receipts etc... PVA glue.  Kurt Schwitters <a href="#">Tate</a> <a href="#">Google Images</a>
<b>Time</b>	1 hour	1 hour	1 hour	1 hour	1 hour	1 hour

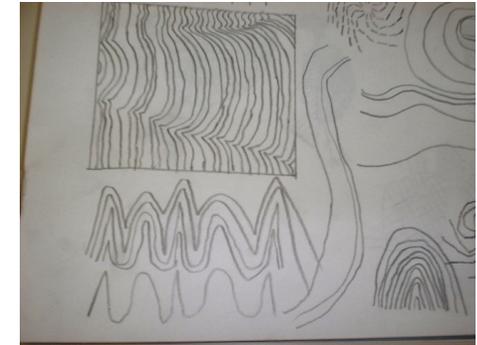
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Expectations	Names	Next Steps
<p><b>Some children will have made limited progress. They will be able to...</b>use materials and collage processes to communicate ideas and talk about their own and others' work. They will be able to work in response to images by well-known artists.</p>		
<p><b>Most children will be able to...</b>investigate and use collage materials and processes to communicate ideas about line, shape and colour. Work with others to develop large-scale responses. They will be able to say what they think and feel about their own and others' work and suggest ways of improving their own work.</p>	<p><b>YEAR 3 – COLLAGE UNIT</b></p>	
<p><b>Some children will have progressed further. They will be able to...</b> collect visual and other information for their work; comment on similarities and differences between their own and others' work, including that of well-known artists and adapt and improve their own work. They will be able to work within a group to produce a large-scale image and investigate and use materials and processes to communicate ideas and meanings.</p>		

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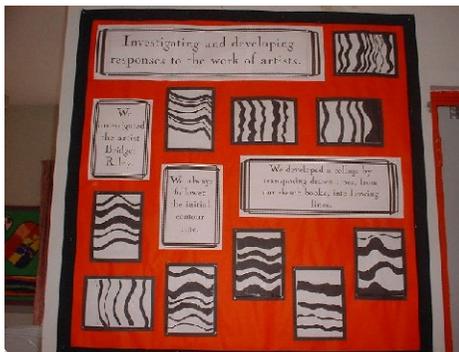
## Key Stages 1 and 2



Individual images based on 'The Snail'.

Class response to 'The Snail' using large sheets of painted paper.

Sketchbook response to the work of Bridget Riley.



Cut paper collages in response to Bridget Riley.

Responses to the work of Kurt Schwitters.