

Year 2 Art

Three connected units • explicit formal-element progression • ambitious final outcomes

Autumn

**Drawing Light & Form: Roker
Lighthouse**

Spring

Monet: Colour, Light & Water

Summer

Clay: Texture & Nature

Year 2 progression is designed so each final piece demonstrates both technical learning and individual artistic choice.

Year 2 — Drawing Light & Form: Roker Lighthouse

Autumn • Drawing

Creative enquiry

How can line and tone make a flat drawing look solid?

Formal elements

- Primary: Line • Tone
- Secondary: Shape • Form • Space

Artist / visual source

- Artist encounter: Stephen Wiltshire
- Architectural sketchers; local coastal artists

Final showcase outcome

Tonal observational drawing of Roker Lighthouse using controlled line and graded pencil shading.

What pupils should know

- Tone means how light or dark something appears.
- Artists can suggest three-dimensional form by placing lighter and darker tones carefully.
- Architectural drawings depend on observation, proportion and repeated straight/curved lines.

Year 2 — Drawing Light & Form: Roker Lighthouse: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y1 observational drawing using line/shape; lighter/darker colours; composition and overlap.

Why this? Why now?

Year 2 deepens drawing control by introducing shading to suggest form. A familiar Sunderland landmark gives the technical drawing a meaningful local purpose and responds to staff success with lighthouse drawing.

What this prepares pupils for

Y3 proportion/charcoal; Y4 tonal still life; Y5 perspective in the Penshaw ceramics research; Y6 expressive drawing media.

Knowledge & skills to practise

- Control line thickness, direction and pressure.
- Create a simple tonal scale from light to dark.
- Use shape, proportion and shading to draw a local landmark.

Year 2 — Drawing Light & Form: Roker Lighthouse: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

line • pressure • tone • shade • light • dark • gradient • form • proportion • architecture • landmark • foreground

Key resources

Roker Lighthouse
photographs/viewpoints; graded pencils; rulers; rubbers; viewfinders; cartridge paper; sketchbooks.

Careers

Architectural illustrator • architect • urban sketcher • heritage artist • draughtsperson

Suggested SEND adaptations

- Use high-contrast photographs and crop to one section of the lighthouse if needed.
- Provide tonal strips and pressure-practice boxes.
- Use rulers/straight-edge supports and larger-format paper.
- Allow tracing of the main silhouette as a scaffold while requiring independent tonal decisions.

SMSC

Cultural: develop pride and curiosity about Sunderland's built environment. Spiritual: look closely at familiar places. Social: compare viewpoints and explain why artists notice different details.

Climate / sustainability

Explore how coastal landmarks are cared for and why durable materials matter in exposed environments; use local visits/photographs rather than unnecessary printed resources where possible.

Year 2 — Drawing Light & Form: Roker Lighthouse: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Lines under control

To vary pencil pressure and line thickness deliberately.

Resources: pencils; line exercises; sketchbooks

2

From shape to structure

To identify geometric shapes within Roker Lighthouse and draw its main proportions.

Resources: photographs; rulers; shape overlays

3

Making tone

To create a graded tonal scale and shade simple forms.

Resources: 2B/4B pencils; tonal objects

Year 2 — Drawing Light & Form: Roker Lighthouse: Lessons 4–6

Apply • create • refine • showcase

4

Landmark study

To combine observation, proportion and tone in a detailed lighthouse sketch.

Resources: photos/viewfinders; cartridge paper

5

Refining light and shadow

To use lighter and darker areas to make the structure appear three-dimensional.

Resources: kneaded/standard erasers; pencils

6

Final drawing & critique

To complete, refine and explain a tonal drawing of Roker Lighthouse.

Resources: final paper; feedback prompts; display labels

Year 2 — Monet: Colour, Light & Water

Spring • Painting / artist study

Creative enquiry

How can colour and marks capture changing light on water?

Formal elements

- Primary: Colour • Tone
- Secondary: Texture • Space

Artist / visual source

- Claude Monet
- Berthe Morisot; contemporary landscape painters

Final showcase outcome

Layered Water-Lily-inspired painting using controlled brushwork, mixed tones and selected pastel/frottage texture.

What pupils should know

- Monet explored how light and weather change what colours we see.
- A colour can be made lighter/darker by mixing and layering rather than using one flat colour.
- Brush direction, mark size and overlapping shapes can suggest water, reflections and depth.

Year 2 — Monet: Colour, Light & Water: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y1 primary/secondary colour mixing; expressive colour; Y2 Unit 1 tone and careful observation.

Why this? Why now?

Children build this unit now gives the successful work a clearer sequence: observe colour, mix lighter/darker tones, practise marks, plan depth, then apply skills in an individual final painting.

What this prepares pupils for

Y3 natural pigments; Y4 tints/tones/shades and expressive brushwork; Y5 atmosphere in landscapes.

Knowledge & skills to practise

- Mix lighter/darker variations of a colour.
- Use brushes with improved control to make dabs, strokes and layered marks.
- Use foreground/background and overlap to organise a water scene.

Year 2 — Monet: Colour, Light & Water: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

Impressionism • reflection • tone • tint • shade • brushstroke • layer • foreground • background • water lily • atmosphere

Key resources

Water-Lilies reproductions; poster/acrylic paint; mixed brushes; palettes; oil/chalk pastels; textured papers/frottage plates; sketchbooks.

Careers

Painter • gallery educator • conservator • set painter • colourist

Suggested SEND adaptations

- Use limited palettes and premixed base colours before expecting independent mixing.
- Offer thicker-handled brushes and taped paper.
- Use colour swatches and foreground/background templates.
- Allow pupils to build the scene with collage shapes first, then paint over/around them.

SMSC

Spiritual: slow looking and personal response to light and colour. Cultural: recognise Impressionism as one historical approach, not the only way to paint landscape. Social: discuss different interpretations respectfully.

Climate / sustainability

Discuss water habitats and why ponds/wetlands matter; reuse mixing palettes and minimise paint/water waste.

Year 2 — Monet: Colour, Light & Water: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Looking at light

To identify colour, tone and reflection in Monet's Water Lilies.

Resources: artwork reproductions; colour cards

2

Mixing light and dark

To mix several lighter and darker versions of a colour.

Resources: paint; palettes; mixing charts

3

Brushmarks and water

To test different brushstrokes for ripples, reflections and plants.

Resources: brushes; paint; practice paper

Year 2 — Monet: Colour, Light & Water: Lessons 4–6

Apply • create • refine • showcase

4

Foreground and background

To plan a water composition using overlap and placement.

Resources: sketchbooks; shape cut-outs

5

Build the painting

To layer mixed colours and marks to create water, reflections and lilies.

Resources: final paper/canvas paper; paint

6

Texture, refine, evaluate

To add selected pastel/frottage texture and evaluate how colour and marks show light.

Resources: pastels; texture plates; critique prompts

Year 2 — Clay: Texture & Nature

Summer • Ceramics / sculpture

Creative enquiry

How can texture turn a flat clay surface into a tactile artwork?

Formal elements

- Primary: Texture • Form
- Secondary: Pattern • Shape

Artist / visual source

- Artist encounter: Hitomi Hosono
- Natural relief ceramics; botanical craft traditions

Final showcase outcome

Textured botanical clay relief tile using impressed, incised and added details.

What pupils should know

- Clay can be changed by pressing, incising, adding and joining.
- Texture can be actual (felt) as well as implied (drawn).
- Botanical artists and ceramicists study natural structures and repeat details in different ways.

Year 2 — Clay: Texture & Nature: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

EYFS manipulation of malleable materials; Y1 simple modelling; Y2 rubbings/texture from drawing and Monet unit.

Why this? Why now?

This replaces the less engaging artist link while retaining the successful use of clay. Pupils move from noticing texture to deliberately creating actual texture in a durable 3D material.

What this prepares pupils for

Y3 sculptural form; Y4 carving/relief print; Y5 Penshaw low-relief ceramics; Y6 expressive sculpture choices.

Knowledge & skills to practise

- Roll a slab to even thickness.
- Create texture using safe tools and found natural objects.
- Add/join small clay forms securely using score/slip or an age-appropriate equivalent.

Year 2 — Clay: Texture & Nature: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

clay • slab • relief • impress • incise • texture • score • slip • join • pattern • motif • ceramic

Key resources

Air-dry/firing clay; rolling guides; rolling pins; clay tools; textured natural objects; slip/water; boards; aprons; optional underglaze/paint.

Careers

Ceramicist • potter • sculptor • product designer • museum conservator

Suggested SEND adaptations

- Use pre-portioned clay and guide sticks for consistent thickness.
- Offer larger tools and pre-selected safe texture objects.
- Demonstrate one joining method repeatedly and provide photo sequence cards.
- Allow fewer, larger relief shapes while maintaining the same design purpose.

SMSC

Spiritual: explore touch and natural forms. Social: share tools and studio routines. Cultural: understand ceramics as both art and functional craft across cultures.

Climate / sustainability

Use local fallen leaves/seed heads for texture; reclaim clay scraps where possible; discuss that clay is a finite natural material and should not be wasted.

Year 2 — Clay: Texture & Nature: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Texture detectives

To collect and record natural textures through rubbing, drawing and touch.

Resources: natural objects; crayons; sketchbooks

2

How clay changes

To explore impressing, incising and adding texture to clay.

Resources: clay; tools; texture objects

3

Meet a ceramic artist

To explore Hitomi Hosono's botanical forms and select useful ideas about repetition/detail.

Resources: artist images; sketchbooks

Year 2 — Clay: Texture & Nature: Lessons 4–6

Apply • create • refine • showcase

4

Design the tile

To design a balanced botanical relief using shapes and repeated texture.

Resources: templates; pencils; sample tiles

5

Make the relief

To roll, texture and join clay to create a botanical tile.

Resources: clay; boards; tools; slip

6

Finish and exhibit

To decorate/finish the tile and explain how texture creates visual and tactile interest.

Resources: paint/underglaze if appropriate; labels