

## **Sea and Learn – Lesson Plan: Mixing the Sea**

**Key Stage:** Two

**National Curriculum Links:** 1a, 1b, 2b, 4a, 4c, 5a

**Main Subject Focus:** Art

### **Learning Outcomes:**

Children will:

- Know how to mix primary colours to create secondary colours.
- Know how to create tonal effects by adding white or black to a colour.
- Know that mixing red, yellow and blue together creates black.
- Know that white is a manufactured colour and cannot be created by mixing other colours.
- Have opportunities to discuss colour 'temperatures'
- Have an opportunity to discuss and form opinions about the works of Monet.
- Be able to produce a seascape using colour-mixing techniques.

### **Resources Required:**

- Red, blue, yellow, white and black paints.
- Paintbrushes, water pots, mixing palettes, cartridge paper, paint colour cards/charts from DIY store, prepared colour wheel
- Painting aprons/shirts
- A variety of seascapes painted by Monet for discussion
- A selection of sea compositions

### **Lesson Structure:**

1. Introduce the lesson by asking the children if they know what the primary colours are? Then discuss what happens if they mix 2 of the primary colours together. Use a colour wheel to illustrate this visually. Introduce the idea of tone and how a colour can still maintain its colour whilst being a different shade, either lighter or darker. Use paint colour card strips to illustrate this. (See Teacher's Notes)
2. Demonstrate how to mix colour – begin with producing secondary colours from the primary colours. Then show how to create tonal colours of a primary colour and if time, a secondary colour. Show your prepared colour wheel to emphasise this.
3. Children to work individually and to create their own colour strips – give each child a strip of paper and ask them to fold it in half, 3 times so that they end up with a strip divided into 8 sections.
4. The first section should be painted with their chosen primary colour that has not been mixed with any other colour, e.g. red. Before they paint the next section, they must choose another primary colour to mix it with e.g.

yellow. Then they should add a small amount to the existing colour (red). This will create the secondary colour (orange). As the children add more and more of the second primary colour, they should see how they are able to create various tones of a colour.



5. Repeat this using black and white paints to show different shades and tints of colour. Allow strips to dry.
6. Introduce second part of the lesson by listening to a variety of musical compositions that reflect the sea (See Teacher's Notes) Ask children to respond to the music by describing the pictures that are formed in their minds when listening to the music. Write down key words on the board.
7. Show children examples of Monet's seascapes work (See Teacher's Notes) and discuss how he has portrayed the sea. Ask questions related to tone and colour.
8. Now give children the opportunity to experiment with the paint a little, with a view to creating their own seascape. Ask them to investigate different brushstrokes, e.g. flattening the tip of the brush or pointing it. Also ask them to explore different ways in applying the paint to the paper, e.g. using sponges, cotton buds, dripping or splattering paint to create different effects/textures.
9. Finally, as children begin their own seascapes, give them a choice of paper size (A5 – A3). They may wish to sketch/draft some ideas in a sketchbook before they begin, however, the children must NOT draw their picture first and then paint it. You may wish to leave the sea music on as the children paint. Children must only be given the 3 primary colours, black and white paints to use. This will encourage them to mix their own colours.
10. Once their paintings are finished and dry, you could make a classroom or corridor display.

### **Extension/Homework Ideas:**

- Ask children to find out more about Monet or ask them to investigate more modern seascape art and compare with Monet's.
- Children to create their own colour wheel with an explanation about which primary colours can be mixed together to produce which secondary colours.
- Ask children to explore 'warm' and 'cool' colours and to look at how Monet has used them in his seascapes to create different effects.

## Sea and Learn – Teacher’s Notes (1)

### Sea Music

The following musical compositions have a sea theme that could be used as a stimulus for your lesson:

- Seascape – Benjamin Britten
- Alla Hornpipe ‘D’ – George Frederic Handel
- A Life on the Ocean Wave – Royal Marines Band
- Celtic Mass for the Sea – Scott MacMillan
- La Mer – Claude Debussy
- Sea Changes – John Carmichael

### Claude Monet (1840 – 1926)

- Grew up in Le Havre, France, where an aunt first financed his painting studies.
- Later, in Paris, he met and was influenced by future Impressionist colleagues Sisley, Van Gogh, Cézanne, Pissaro, Degas and Renoir.
- It was Monet’s painting of the Le Havre harbour in Impression, Sunrise, which gave the fledgling movement its name. At this time many artists became interested in representing the impression that a landscape, a painting or an object created rather than copying it accurately. This style of painting is known as impressionism.
- He was a leading figure in the Impressionists’ first group exhibition in 1874, Impression was new and radical and despite some negativity, some people liked the work. These private collectors supported their style and bought the paintings, promoting their works in Paris and abroad.
- Before the Impressionists, people in academic institutions controlled which art ideas were deemed important and what artists should paint.
- Impressionism painted people in their everyday lives doing everyday things. Impressionism also focused on nature. Monet often painted outdoors, and then carefully reworked the details of his canvases in his studio.
- The public discovered his work by 1890, and his fortunes quickly improved. By 1920, the painter who once had struggled to feed and clothe his family complained about the “too-frequent visits from buyers who often disturb and bore me.”
- Monet used a small, typical Impressionist palette of eight to ten colours. **“The real point,” he wrote a friend “is to know how to use the colours.”** Despite failing eyesight, the artist painted well into his eighties.

*Information collated from: [www.impression.org](http://www.impression.org)*

## **Sea and Learn – Teacher’s Notes (2)**

### **Monet’s Seascapes**

The following seascapes painted by Monet will provide an excellent stimulus:

- 1866 - Marine, Effet de Nuit / Seascape, Night Effect
- 1872 - Soleil Levant / Impression Sunrise
- 1874 - Les Barques, régates à Argenteuil / Boats, Regatta at Argenteuil
- 1881 - Mer Agitée / Rough Sea – View from the Beach
- 1883 - Etretat, mer agitée / Rough Sea at Etretat
- 1886 - Storm off the Belle Ile Coast

### **Useful Websites:**

[www.monet-on-canvas.com](http://www.monet-on-canvas.com)

[www.the-athenaeum.org/art/disp\\_by\\_artist.php?Artist\\_ID=13](http://www.the-athenaeum.org/art/disp_by_artist.php?Artist_ID=13)

[www.personal.kent.edu/~rberrong/monetgallery/monetweb.htm](http://www.personal.kent.edu/~rberrong/monetgallery/monetweb.htm)

These websites provide excellent examples of the seascapes, which you can share with the children.

### **The Colour Wheel**

#### Primary Colours

May not be created by mixing other colours. A mixture of the three primary colours produces black. Red is also known as magenta and blue as cyan.

#### Secondary Colours:

Created by mixing 2 of the primary colours.



#### Complementary Colours

These are colours that are opposite one another in the colour wheel – e.g. RED complements GREEN, BLUE complements ORANGE and YELLOW complements VIOLET.

#### Tints and Shades

A tint is the result of adding white to any colour – it will make it lighter.  
A shade is the result of adding black to any colour – it will make it darker.

## **Sea and Learn – Teacher’s Notes (2)**

### Warm Colours

These are colours that range between yellow and red-violet on the circle i.e. yellow, orange-yellow, red and red-violet.

A warm colour will appear to be warmer still if placed next to a cold colour, or colder if placed next to a warm colour.

### Cold Colours

These are colours that range between blue-violet and yellow-green on the circle i.e. blue-violet, blue, blue-green, green, yellow-green.

A cold colour will appear to be colder still if placed next to a warm colour, or warmer if it is placed next to a cold colour.