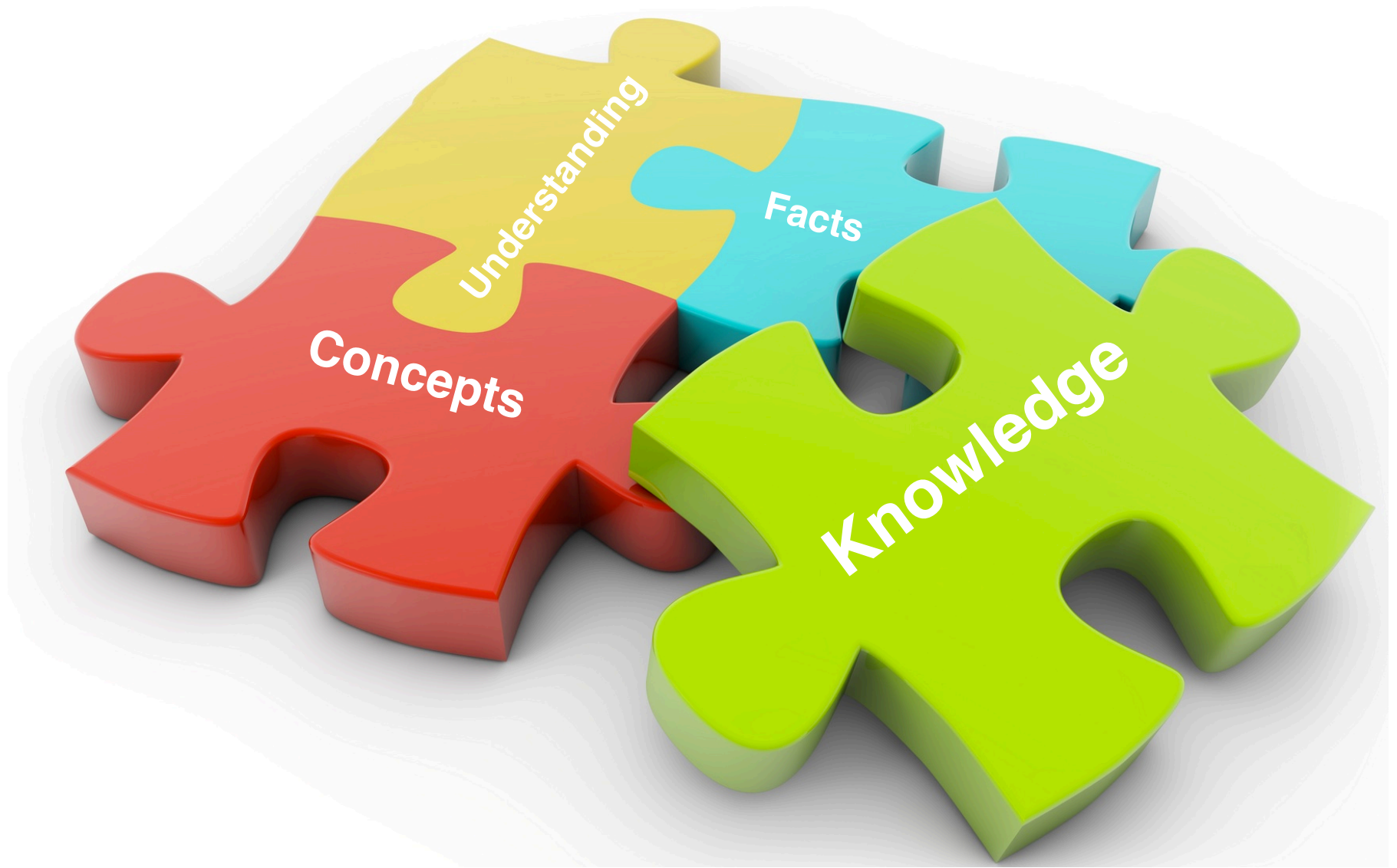


CWC Academy Curriculum



Updated May

Curriculum: Art and Design



ART INTENT

Drawing

Autumn 1

In Autumn 1, all year groups focus on developing and recording their own initial ideas which are then used as springboards for further learning.

In KS1, children will expand their ability to record, mark-make and document abstract and natural forms. In KS2, children advance this further by considering a wider range of starting points and giving a rationale for their choices. As well as learning drawing proportions and techniques.

Painting

Autumn 2

All year groups focus on a range of artists throughout history, looking closely at techniques, themes and use of colour.

In KS1, children focus on colour mixing, pattern, painting inside a boundary and different shapes.

In KS2, children develop these skills through abstract art movements and conceptual paintings. They paint in both a naturalistic and abstract way by the end of Year 6.

Collage

Spring 1

All year groups focus on the act of collation of colour, texture, pattern and shape. As well as construction of the collage, cutting, tearing, pasting and glueing.

In KS1, children will explore the act of collage in nature in physical terms and abstract terms.

In KS2, pupils will develop their choices to create more representative imagery, conceptual ideas and abstract forms.

Sculpture

Spring 2

All year groups focus on what three-dimensional means through various media such as: clay, mod roc, wire and other materials.

In KS1, pupils will develop basic moulding skills: pinching, rolling, curving, building and blending.

In KS2, children develop this further and begin using additive and subtractive techniques as well as combining a range of media to create mixed-media sculptures.

Printing

Summer 1

All year groups focus on broadening the range of media used to create their art and design.

In KS1, children develop their knowledge of printing with different tools to create different shapes and effects.

In KS2, pupils begin to learn different techniques of printmaking, including: mono-print, relief printing, printing with multiple layers, stencils and transferring an image.

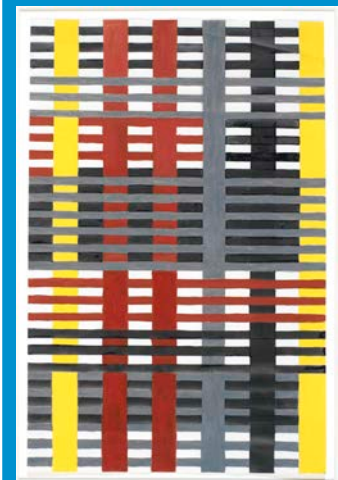
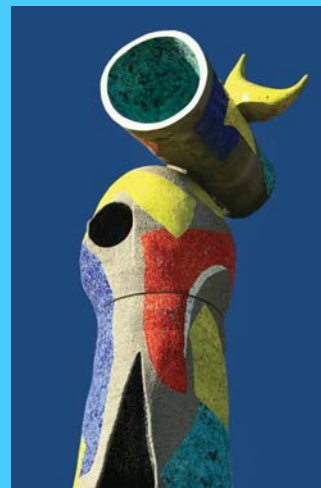
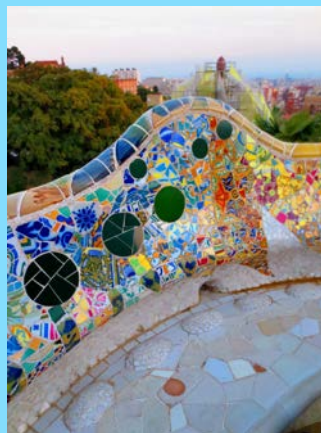
Textiles

Summer 2

All year groups develop their knowledge and skills using various sewing, weaving and dyeing techniques.

In KS1, children explore how to dye fabric as well as understanding the basics of weaving.

In KS2, pupils develop their understanding through sewing, mixed media weaving, embellishment, appliqué and pattern cutting to form 3D forms.



Curriculum Map: Artists, Themes and Chronology

- Each year group will study 6 different artists or art eras, this will include a specific **chronological unit** being taught in chronological order from Year 1 as well as a **Christian unit**.
- In some units, complementary artists will be studied as a comparison or for further inspiration ahead of the children's innovation and design lessons.

Autumn 1 - Drawing		Autumn 2 - Painting	Spring 1 - Collage	Spring 2 - Sculpture	Summer 1 - Printing	Summer 2 - Textiles
1	Cy Twombly (1928 - 2011) - Mark Rothko (1903 - 1970)	Piet Mondrian (1872 - 1944)	Andy Goldsworthy (1956 - present day) - Eric Carle (1929 - 2021)	Religious symbols	Palaeolithic Art (50,000 BC - 10,000 BC)	Michael Phelan (1968 - present day)
2	Olga Gamynina (current artist) - Max Ernst (1891 - 1976)	Ancient Art (8,000 BC - 5th Century AD) - Ancient Greece / Ancient Egypt / Ancient Romans	Henri Mattise (1869 - 1954) Alexander Calder	Joan Miro (1893 - 1983)	Yayoi Kusama (1929 - present day)	Christian Tapestries - Annie Albers (1899 - 1994)
3	Albrecht Durer (1471 - 1528) - Michelangelo (1475 - 1564)	Wassily Kandinsky (1866 - 1944) - Hilma af Klint (1862 - 1944)	Paul Klee (1879 - 1940)	Barbara Hepworth (1903 - 1975)	Takashi Murakami (1962 - present day)	Michael Brennand-Wood (1952 - present day)
4	Giorgio Morandi (1890 - 1964) - Caravaggio (1571 - 1610) - Paul Cezanne (1839 - 1906)	Vincent Van Gogh (1853 - 1890)	Antoni Gaudi (1852 - 1926)	Henry Moore (1898 - 1986)	William Morris (1834 - 1896)	Rita Smith - Mola Art (1542 - present day)
5	Filippo Brunelleschi (1377 - 1446) - Stephen Wiltshire (1974 - present day)	Georgia O'Keefe (1887 - 1986)	Pablo Picasso (1881 - 1973) - Gustav Klimt (1862 - 1918)	Louise Bourgeois (1911 - 2010)	Andy Warhol (1928 - 1987) - Roy Lichtenstein (1923 - 1997)	Chinwe Chukwuogo (1952 - present day)
6	Frank Auerbach (1931 - present day)	Cima da Conegliano (1459 - 1517) Antonello da Messina (1430 - 1479) Carlo Crivelli (1435-95)	Deborah Roberts (1962 - present day) - Romare Bearden (1911 - 1988)	Alberto Giacometti (1901 - 1966)	Banksy (Current artist)	Costume Project

Art and Design Intent



Art and Design

Children will be inspired, informed and challenged to create artworks in a variety of mediums. They will understand and be well practised in the 8 visual elements of art (line, shape, colour, tone, pattern, texture, space and form) having embedded the skills needed to create unique, individual and excellent art work. Through observation and experimentation, skills will be sequential, building on prior knowledge with opportunities to practice and time for mastery. Through an artist-led curriculum, they will know the most influential artists and their art through history, culture, Christianity and chronology. With a vocabulary-rich approach, children will critique and analyse artworks with a developmental approach while considering the theories and knowledge surrounding a particular art form.

National Curriculum Expectations: Art

Key Stage 1



Range of Materials and Techniques

- Pupils are taught to use a range of materials creatively to design and make products.

Key Stage 1



Developing Skills and Ideas

- Pupils are taught to use drawing, painting, sculpture, printing, textiles and collage to develop and share their ideas, experiences and imaginations.

Key Stage 1



Techniques

- Pupils are taught to develop a wide range of art and design techniques using colour, pattern, texture, line, shape, form, tone and space.

Key Stage 1



History of Art

- Pupils are taught about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key Stage 2



Range of Materials and Techniques

- Pupils are taught to improve their mastery of art and design techniques, with a range of materials (for example, pencil, charcoal, paint, clay).

Key Stage 2



Developing Skills and Ideas

- Pupils are taught to create creative and ongoing sketchbooks to record their observations and use them to review and revisit ideas.

Key Stage 2



History of Art and Design

- Pupils are taught about great artists, architects and designers in history, with a key focus on chronology and Christian art.

Progression, Modules, Composites and Sequence

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
1 Drawing - Know that a line is a length and experiment creating different lines and marks with a range of media - Know that lines can be broken to create effects. - Classify shapes and use them to create an image. - Understand that a range of tools and surfaces can be used to create an image.	Painting - Apply paint to surfaces using a variety of tools and within a boundary line. - Identify the primary and secondary colours. - Begin to mix primary colours to make secondary colours and create lighter and darker colours. - Explore number in image-making and composition.	Collage - Develop overlapping and sticking skills. - Use found materials to create visual effects in response to an artist. - Understand the concept of hot and cold colours. - Know the following key terms: land art, collage and natural materials.	Sculpture - Control and manipulate clay by knowing how pressure and amount of clay can affect the quality of the sculptured shape. - Explore religious sculptures and symbols of cultural and historical significance. - Understand how to create line in clay using subtractive techniques.	Printing - Know how simple printing works and apply this using organic shapes. - Identify and comment on the visual elements of shape and colour. - Understand that different tools and paint materials create different effects. - Evaluate and comment on own work and that of others.	Textiles - Develop an understanding of what weaving is. - Explore different materials and their textures. - Use simple weaving techniques to create a paper chequered pattern. - Know what a loom is and how to use it. - Understand fabric resist techniques.
2 Drawing - Use mark-making techniques to create the appearance of pattern. - Know that the difference between visual texture and actual texture is that visual is experienced with our eyes - knowing how to represent texture with mark-making. - Understand that marks can represent mood and movement. - Identify what they might change in their work.	Painting - Know how to mix primary colours to make secondary colours. - Create long continuous brushstrokes with a paint brush. - Comment how an artist might use colour for effect. - Create patterns through selected colour and shapes. - Consider colour tints using white paint. - Use imagination to develop decorative, multi-media art.	Collage - Use different collage techniques of sorting, arranging and cutting. - Know that collage projects can be temporary or long lasting - Explore the work of an artist and their use of colour, including complementary colours. - Develop an understanding of using 'non-art' materials.	Sculpture - Gain knowledge of different types of materials used in sculpture, understand why the palette is often restricted to 'earth' colours. - Recognise surrealism as expressing feelings mixing reality with dreamlike images. - Create a geometric organic design, considering abstract colours. - Develop skills in manipulating clay.	Printing - Know that mono-printing is a printmaking technique where a unique image is created by transferring ink or paint from a flat surface to paper, resulting in a one-of-a-kind print. - Produce negative prints with stencils, utilising primary colours, overlapping where appropriate. - Demonstrate an understanding of working from light to dark colours.	Textiles - Develop weaving skills using paper and wool. - Know how to weave using a more complex loom. - Know patterns/colours/ symbols within cloth can have a deeper meaning/message. - Use knowledge of printing to enhance textile artwork. - Combine layers of different materials for effect.
3 Drawing - Develop an understanding of tone (light and dark) and how to replicate it in a drawing. - Discuss work and compare ideas to adapt, change and develop images. - Explore pattern using line, colour, shape and tone. - Transpose images from one medium to another enlarging, layering and exploring scale.	Painting - Know the difference between warm and cool colours and mix and use in own work. - Consolidate knowledge of mixing primary colours to make secondary colours. - Make different hues of the same secondary colours through mixing different quantiles of primary colours. - Develop an understanding of abstract art and comment on what makes it abstract.	Collage - Tear, cut, arrange and make decisions before gluing into position. - Know the effect of combining different materials in a collage and how to create movement - Arrange and assemble horizontal and vertical, thick and thin strips alongside geometric shapes to create recognisable motifs.	Sculpture - Use the score, slip and blend method to join clay to create a coil pot. - Develop an understanding of how to create a pinch pot and the importance of it within clay-making. - Understand the use of negative space within site-specific sculptures. - Transpose 2D designs to a 3D maquette.	Printing - Compare and contrast printing techniques from various artists and eras. - Understand the term monoprinting and using a roller in different ways to make a variety of marks. - Consider colour choices: complementary or contrasting. - Respond to the work of an artist and adapt and modify accordingly.	Textiles - Know the different techniques for tie dying material. - Develop their skills into stitching specifically running stitch and back stitch. - Incorporate embroidery into a tie dye design, consider complimenting shapes and colours for juxtaposition. - Understand the cultural influences within textiles and how it combines art with fashion.

Progression, Rationale and Sequence

Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
4 Drawing - Know that hatching is crossed parallel lines and use this to create tone on geometrical objects to make them appear 3D. - Add tones to the drawings of curved and spherical objects and create a balanced composition. - Select and compose images developing analytical and observational skills. Drawing - Know that a vanishing point is a space that appears furthest from the viewer.	Painting - Know how to mix primary and secondary colours to make a colour wheel. - Know how to create tints (adding white) and tones (adding grey). - Use the triangulation method to create composition. - Reflect on the style of an artist in terms of application of colour and texture.	Collage - Study key mosaics in religion and history, compare them to stained-glass windows. - Explore the effects of cut or torn edges. - Investigate meaning within religious icons, colours and symbols. - Adapt and modify work in relation to the work of an artist.	Sculpture - Know the properties of sculpture, in particular, clay. - Know how to eliminate air and how to create textures with clay in preparations for firing. - Evaluate and comment on the visual elements of art and create initial drawings. - Develop 3D sculpture using slabs of clay thinking about weight distribution and evenness.	Printing - Explore the process of printing and engraving tools using a relief tile. - Know that a relief tile can be printed and rotated to create a new symmetrical pattern. - Know that the process of printing is to make multiple images. - Create a design inspired by nature and organic items.	Textiles - Transpose linear designs into batik prints on fabric. - Adapt and simplify designs for the batik process. - Develop sewing skills to embellish and decorate. - Take inspiration from artworks to inform creative decisions in the design process.
5 - Achieve depth and linear perspective to an image using graphite pencils and experiment with the use of rubbers to draw in the negative. - Discuss the aspects of religious architecture and replicate them in own work.	Painting - Know that value is how light or dark a colour is and that tints is adding white and tone is adding grey, and shades adding black to colours. - Match colours more accurately using their knowledge of colour mixing. - Know the terms of complementary and contrasting colours.	Collage - Use sketchbooks to describe and reflect upon abstract portraiture. - Know that collage can be used to abstract an everyday image. - Create a collage to tell a story/give the viewer a message. - Explain that photomontage is a montage made of photos	Sculpture - Learn how to assemble and layer a sculpture and apply decorative features. - Know how colour can be used to make a statement about empowerment or other meanings. - Comment on how artists use scale and form for impact. - Understand the developmental processes of forming a 3D sculpture.	Printing - Know that print making involves transferring an image from one surface to another. - Design a print in the style of an artist and art era. - Experiment with negative and positive space to plan ahead and analyse different printing effects and ideas. - Select contrasting colours for effect.	Textiles - Know how to create pattern pieces to create a mola design. - Use simple joining methods (running stitch, backward stitch, blanket stitch). - Create pieces inspired by traditional culture and nature. - Understand the significance of traditions in different cultures within modern society.
6 Drawing - Know how line is used to describe complex and simple shapes. - Understand the proportions of the figure and face for portraiture drawings. - Produce figurative drawings to scale and investigate the variety of methods used by portrait artists. - Review, analyse and modify work to develop images.	Painting - Know the process of how to paint with watercolours and how to mix them to create secondary and tertiary colours. - Know the effect of value and create tints, tones and shades of colours. - Use various techniques to explore portraiture in religion. - Analyse representations of divine figures throughout history and discuss the impacts of the presentation and styles.	Collage - Use range of collage techniques, incl. mixed-media collages involving drawing, painting and photomontage. - Use sketchbooks to describe and reflect upon the socially/ racial issues represented in many contemporary artworks. - Create mixed-media collage using personal images that represent communities. - Advance understanding of photomontage.	Sculpture - Develop observational skills to record the figurative form. - Develop an understanding of modroc as a sculptural material. - Develop an understanding of the construction and weight distribution required for a sturdy structure. - Analyse key styles of an artist to influence that of their own work and development as an artist.	Printing - Know techniques for stencilling and design own stencil taking influence from silhouettes. - Collate stencil images to create a collaborative piece. - Know and carry out the process of silk screen printing. - Analyse political and conceptual street art and comment on the impact it has on society in relation to the world of art.	Textiles - Develop and combine skills in appliqué and embellishment to create unique fabric designs - Know and use joining stitches to attach fabric pieces to each other - Use fabric paints to create ambitious designs including batik as a technique

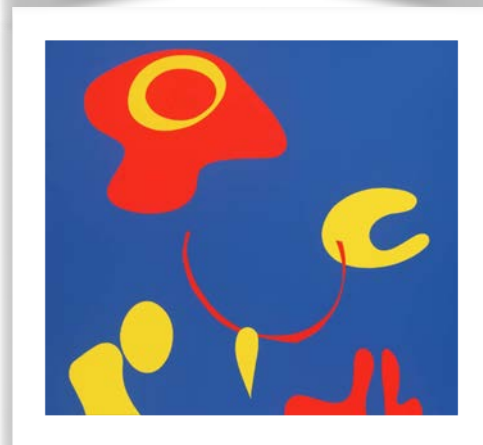
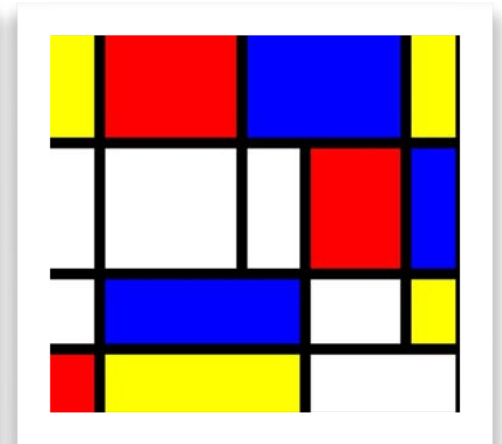
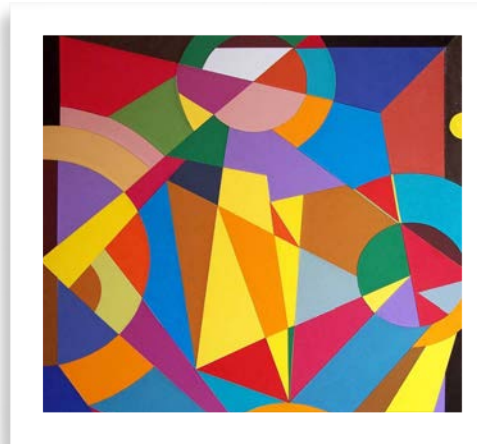
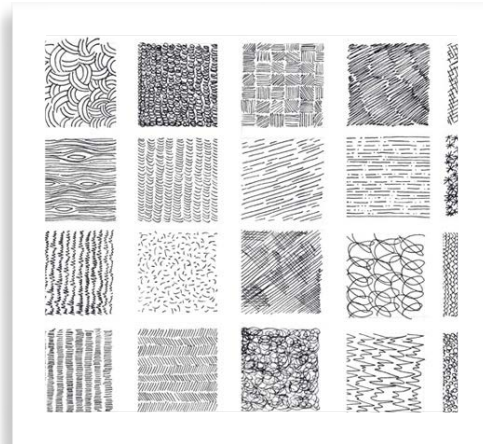
ART: Progression of skills

	Autumn 1: Drawing	Autumn 2: Painting	Spring 1: Collage	Spring 2: Sculpture	Summer 1: Printing	Summer 2: Textiles
1	- Create different lines and practise mark making with a range of tools and media. - Break lines to create effects - Practise hatching and scumbling. - Trace lines in the air with the finger.	- Form secondary colours by mixing two primary colours. - Use block colours to paint within a line boundary. - Paint with control, using different sized paintbrushes and selected brush strokes. - Understand tone in colour.	- Tear, cut, arrange and overlap shapes. - Analyse materials to categorise them into groups. Select and sort materials according to texture, colour and contrasting materials. - Collaborate with others. - Develop images in response to ideas, stories and themes. - Create transient art, which is temporary	- Use modelling technique to sculpt different key shapes. - Use a rolling pin and cutting tools to create balanced tiles ready for decoration. - Experiment using additive and subtractive textures to clay. - Develop the skill of smoothing clay for a polished finish. - Develop understanding of relief surfaces. - Understand that clay hardens and will retain the relief image.	- Vary pressure when printing to achieve different strengths in colour when transferred. - Form patterns through repeating and echoing. - Overlap and break shapes to achieve the technique, 'fracturing'. - Respond to ancient traditions in a creative way, considering the subject choice and select materials appropriately.	- Explore different materials and their textures. - Weave a chequered pattern with paper or card. - Use a loom for simple over/under weaving, wrapping and knotting. - Experiment with different ways to attach fabric. - Understand and use line and texture to create effects in response to an artist's work.
2	- Use mark-making techniques to create the appearance of pattern. - Create visual texture and actual texture using a range of different marks and techniques. - Apply techniques of line drawings and mark-making techniques to create own drawing. - Respond to descriptive language to create an image.	- Use a colour wheel to choose harmonious colours. - Plan a painting using a line drawing. - Explore brush strokes and detailed painting techniques. - Comment on the style of an artist and use that style in their own work.	- Sort, arrange and cut shapes to create a balanced composition based on a theme. - Use scissors as a drawing tool, considering wide and narrow shapes and strips. - Develop an understanding of layering translucent layers and the effects this creates. - Compare and analyse their work with that of the artist.	- Interlock cardboard structures using slits. - Plan for sculptures using simple line drawings and block colours. - Use organic shapes and natural objects, arranging them in geometric designs. - Develop clay forms using pulling, pinching and rolling techniques. - Use the slip and score technique to combine shapes.	- Mark lines and shapes into ink and then transfer onto paper to create mono prints. - Make decisions about pressure and ink using a 'proof-print' - Create backgrounds using light and dark colours to make prints stand out. - Roll ink onto acetate using a roller. - Use stencils to create negative prints, using the dabbing and stroking techniques.	- Weave patterns using a horizontal loom. - Weave stripes using different colour threads, being selective with reasoning. - Weave shapes using a cardboard loom. - Use different printing techniques to further enhance the textile quality.
3	- Use a range of methods and tools to record drawing. - Apply tone to drawings to create a three-dimensional feel to the image. - Increase the scale of an image by working in close-up. - Develop images with layering, enlarging and transposing using different colour combinations.	- Use warm and cool colours to evoke emotion. - Create tints by adding white to different hues. - Use tints to create different tones. - Contrast colours to add vibrancy. - Apply thick layer of paint to affect the visual and physical texture. - Form brush strokes in a particular direction to add movement. - Adapt work through evaluation and develop control of the tools and techniques.	- Consolidate skills in tearing, cutting, arranging collage pieces. - Make decisions before making art permanent and adapt accordingly. - Combine different materials in a collage. - Create recognisable images or motifs using layering and pasting. - Develop an understanding of positive and negative space, applying it to their work. - Identify positive and negative space in the work of artists.	- Use the slip and score technique to join two clay spirals. - Use clay spheres to close gaps. - Add texture to the surface of a sculpture for effect. - Use the influence of an artist to inspire abstract designs and forms. - Compare and contrast artworks with consideration to their own creations.	- Create a collagraph (glue materials onto a rigid base to create a printing plate). - Create a monoprint in response to the work of an artist. - Combine different media to create interesting printing effects and textures. - Create movement by selecting which direction objects are facing. - Consider pattern and motif design in relation to colour and mood of an artwork.	- Tie dye (apply dye to tied or twisted fabric to create pattern). - Use a backstitch and running stitch. - Use embroidery to add detail. - Compare and consider different starting points. - Develop block printing techniques on pre-dyed fabric. - Develop ideas of symmetry in relation to design and development.

ART: Progression of skills

	Autumn 1: Drawing	Autumn 2: Painting	Spring 1: Collage	Spring 2: Sculpture	Summer 1: Printing	Summer 2: Textiles
4	- Use hatching to create tone on geometrical objects to make them appear 3D - Add tones to the drawings of curved and spherical objects and create a compositional drawing of a 3D shape. - Combine different drawing and mark-making techniques to create compositions in response to artists' work.	- Use colour wheel to create and analyse colour. - Use tints, tones and shades to create desired effect. - Add grey to a hue to create tone and add value. - Understand the technique of wet on wet. - Use different application techniques to produce texture and shape.	- Combine contrasting colours to create a juxtaposition. - Apply precise cutting and sticking techniques. - Reflect on the work and achievements of artists. - Slice and interlace layers to create an effect. - Consider symbolism within Christianity to create a mosaic-inspired collage.	- Knead clay and wedge it to remove air. - Create hollow spheres. - Prepare and remove air bubbles from leather hard clay. - Balance structure and consider how weight will be distributed. - Develop ideas to create abstract forms based on figurative and natural shapes, in the style of an artist.	- Use engraving tools to create a relief tile. - Repeat with added detail to create a 2 step relief print, consider reflection and symmetry. - Arrange geometric shapes together in a repeated pattern (tessellation). - Analyse the work of an artist, including discussions of colour choices and composition.	- Use crayon batik as well as hot wax batik and understand the wax-resist process. - Design a bag which incorporates batik technique. - Respond to the work of an artist in a creative and imaginative way.
5	- Use a vanishing point to create the illusion of depth and perspective, consider one point perspective in artwork. - Use tone and colour to create mood and atmosphere. - Use a range of techniques to achieve positive and negative space. - Develop layering techniques using acetate and pens.	- Mix primary and secondary colours to make tertiary colours. - Experiment with colour to create value. - Explore how tone can be created to produce a particular effect. - Manipulate space to create desired effect. - Work in the environment to produce observational studies in the style of the artist.	- Cut using craft knives for precision. - Convey a story/message through collage. - Overlap to create the illusion of space, considering composition. - Select colours within a style or era of art, comparing their work to the work of the artist.	- Construct a frame for assembly of sculpture. - Use wire frame manipulation. - Assemble and decorate a sculpture. - Use colour to convey meaning. - Develop a conceptual design in response to a contemporary artist.	- Use an over layering technique to create an overprint. - Etch onto a surface to add detail. - Experiment with positive and negative space when designing an overprint. - Create a multilayer print using multiple blocks to layer prints. - Use artists' work as inspiration for designs, adapt and modify work in response to thoughts and dialogue with peers.	- Use a running stitch, backstitch and blanket stitch to combine layers of fabric and embroider to decorate. - Use appliqué and reverse appliqué techniques. - Design a Mola (Indian clothing) that incorporates traditional elements of design. - Analyse and comment on the cultural significance of the artworks and how that has inspired their artwork.
6	- Describe complex and simple shapes using line. - Create texture and tone using various tools and methods. - Achieve accuracy within observational drawing and key portraiture strategies. - Develop compositional skills to create a well-balanced image, considering scale, colour, tone and line.	- Convey shape and form through colour. - Compare and contrast colour intensity. - Combine primary and secondary colours in different ways to make tertiary colours. - Use understanding of colour to create mood, value and tone. - Explore triangulation, rule of thirds and geometry to arrange a composition. - Use line to create boundaries for painting. - Consider key iconography when designing portraits of divine figures.	- Use mixed media to create a piece of art, being selective with choices through the development phase. - Design a motif to represent an important, political or social idea. - Use cross-hatching to create tone and shade. - Add considered detail to connect different elements. - Use a range of artists' works to inspire the conceptual presentation of their artwork.	- Carve clay to achieve a precise shape and form - Make a stencil by drawing the outline onto card and cut out. - Create 3D sculptures using 2D cardboard shapes by interlocking them (creating slits and slotting them together). - Compare and contrast different artists for inspiration.	- To use a dry-brush technique when stencilling to gradually build colour. - Design own stencil which reflects something important. - Create and use stencil from own design. - Transfer ink using silk screening. - Comment on and compare artworks in relation to society, politics, art theory and culture. - Evaluate own art work and that of others.	- Develop and combine skills in appliqué and embellishment to create unique fabric designs. - Use joining stitches to attach pieces of fabric to each other. - Create ambitious fabric designs using fabric paint and using techniques such as batik.

Curriculum: Art and Design EYFS



EYFS Art: Autumn 1: Drawing

National Curriculum Expectations

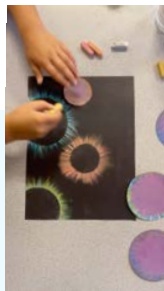
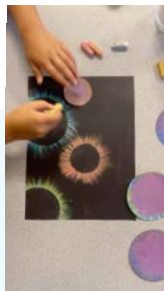
- ✓ Use a range of materials creatively to design and make products
- ✓ Use line drawings to share their ideas
- ✓ Begin to develop an understanding of art and design techniques including: colour, pattern, texture, line and shape
- ✓ Know about the work of great artists (Twombly and Rothko) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify mark-making techniques in an artwork	✓ There are 8 visual elements (colour, form, line, texture, shape, space, motion and value). ✓ Cy Twombly is an American contemporary artist, highly influenced by Abstract Expressionism. ✓ Cy Twombly creates large-scale drawings and paintings with a scribbled, calligraphic and graffiti-like style. A loose mark-making style to create abstract artworks. ✓ Lines can be made using different media (the material the art is made from). ✓ Different types of lines are horizontal, vertical, diagonal, wavy, curly, zig-zag.	Introduce key vocabulary through KOMP, using this, introduce Cy Twombly's drawings and discuss the images. Annotate and label one of his artworks.	How does Twombly use line in his art?
2	To explore a wide-range of mark-making techniques with a range of media	✓ Line is one of the visual elements. ✓ Media is the material/ tool used by an artist - crayons, felt tips, pens, pencils. ✓ We use lines to make art and they can be formed using different media. ✓ Line can be broken up, linked into a shape, or continuous without a start or end. ✓ Cy Twombly captured moods and thoughts through his mark-making. ✓ Explore how different media affect the appearance of lines (e.g., thick lines with crayons vs. thin lines with pens).	Create different marks/lines using a variety of different media (felt tips, crayon, pencil, pens etc.) in their sketchbooks. Use a variety of phrases to inspire different mark-making eg: splash, strong wind, crinkled plastic bag, thousands of grains of rice, wobbly spaghetti, gentle breeze, messy, dots, wood,	How can we create different lines?
3	To use the technique cross-hatching	✓ Line is one of the visual elements ✓ By controlling the media you can create different effects ✓ Cross-hatching is a shading technique with closely drawn parallel lines. ✓ Line intensity can be changed by drawing lines more closely together or further apart, introduce the idea of tone as light to dark. ✓ Understand that tone is used to suggest 3D shapes. ✓ Cross-hatching technique: https://www.youtube.com/watch?v=LDdenyj_mA	Children produce a strip using the hatching techniques to show dark to light intensity. Explore cross hatching in different shapes (shading and shadow).	How can lines make different effects?
4	To use the technique of scumbling	✓ Scumbling technique: https://youtu.be/3BTXUxDtFko ✓ Scumbling is a controlled scribble can be used to make a lighter or darker appearance, artist Cy Twombly uses this in a looser form. ✓ Light scumbling - there are larger gaps between the lines and circles ✓ Dark scumbling - lines/circles that are closer together ✓ Tone - Varying pressure and how close the lines are can make your drawing lighter or darker	Children produce a tonal strip using the scumbling techniques showing a gradual change of line intensity. Children to produce a drawing of a cloud using the scumbling technique.	How is the scumbling technique made?
5	To understand how shapes can be used in an image and pattern to create texture using different techniques	✓ Introduce the children to the abstract drawings of Mark Rothko, identify geometric shapes and patterns - compare to the work of Cy Twombly. ✓ Lines can be used to create patterns and shapes and recognisable motifs. ✓ Patterns can be used to create visual texture (bark on a tree or tone). ✓ Visual texture is how a drawing looks like it would feel if we touched it. ✓ A scramble can be a type of pattern - a repeating line.	Children create an abstract drawing design filled with pattern, encourage shapes filled with cross-hatching, scumbling, dots, lines, wiggly lines, zig-zag pattern. Reflect and evaluate what they would change.	How can we create patterns?
6	To use a range of mark-making techniques to create an abstract artwork	✓ Mark Rothko used a range of media in his large-scale drawings. ✓ Transfer is the art of taking an outline from geometric shapes and using them to create a drawing. ✓ Some lines can be controlled in an area, some can feel more loose with varying pressure to create tone. ✓ Geometric shapes can be combined to form unrecognisable images.	Children use geometric shapes to create a final abstract drawing inspired by Cy Twombly and Mark Rothko. A poem or text can be read to support stimuli.	How can geometric shapes create a drawing?

EYFS Art: Autumn 2: Painting

National Curriculum Expectations

- ✓ To develop children's artistic and cultural awareness to support their imagination and creativity.
- ✓ To engage with the arts, enabling them to explore and play with a wide range of media and materials.
- ✓ Resources will be varied in terms of visual and auditory to develop their understanding, self-expression, vocabulary and ability to communicate through the arts.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore pattern and shape	✓ Rangoli is a form of folk art that originated in the Indian subcontinent. A rangoli may be symmetrical and consist of bright colours, intricate patterns and motifs. ✓ They are commonly created around Diwali, an important Hindu religious holiday that celebrates the victory of light over darkness. 	1. Create an individual rangoli pattern using paper plates, paint, glitter and coloured card, pom-poms. 2. Chalk fireworks in collaboration 3. Paint a candle using warm colours.	What is a pattern?
2	To explore a range of surfaces for painting and printing		Remembrance Day - explain purpose and how we commemorate the moment 1. Potato printing poppies with red and black paint. 2. Collaborative poppy wreath using cupcake cases and paint. 3. Paint a stone with a poppy.	How can we remember fallen soldiers?
3	To understand how to mix primary colours to create secondary colours	✓ Primary colours are the first colours we have, they are the start of other colours (red, blue, and yellow). ✓ The secondary colours are what we get when we mix 2 primary colours (orange, purple and green). ✓ David McKee was a famous British writer and illustrator; he is best known for his Elmer illustrations https://www.youtube.com/watch?v=5WJSTRZQc6k 	1. Create a giant elephant - collaborate to make different squares of colour. Children will be provided with primary colours and will need to mix them to create squares of secondary colours. 2. Create their own elephant - paint inside a template. 3. Fine motor skills - organise colours into boxes to create an Elmer.	What are the primary colours?
4	To identify different colours in our environment	✓ Read the story: 'The World Made a Rainbow' and discuss how different colours make them feel. https://www.youtube.com/watch?v=AIJDvH-8nbM ✓ Different tools can be used for different artwork but a paintbrush is the best tool to use to keep within a boundary. 	1. Create a giant rainbow - collaborate with everyone, children to identify and find different objects in the room to make a collage/installation. 2. Children paint their own individual rainbow with all the colours. 3. Children draw their emotions associated with each of the colours. These can just be faces - colouring pencil/crayons.	What are secondary colours?
5	To explore different tools and materials to paint with	✓ Sing along to The Planet Song https://www.youtube.com/watch?v=mQrlgH97v94 ✓ Show and discuss works of art based on the night sky: ✓ Van Gogh's Starry Night ✓ Explore digital artworks: https://theartling.com/en/artzine/6-artists-and-their-interest-outer-space/ ✓ Travel through space: https://www.youtube.com/watch?v=BU9lOXjlogQ 	1. Galaxy painting with watercolour and pencils/crayons https://www.accessart.org.uk/galaxy-painting/ 2. Planet printing - use cotton buds, sponges, cotton wool and pegs to print onto circles to represent different planets. 3. Use coloured chalk and black paper to draw around circles to create negative space planets.	What tools can you paint with?
6	To understand and identify lines of symmetry in imagery	✓ Know that 2 halves make a whole. ✓ When you half a half you make a quarter. ✓ Symmetry shows 2 sides that are the same. ✓ Use glue to attach two things (paper and glitter).	1. Christmas tree card - fold paper in half, paint half a Christmas tree and fold to print the whole tree. 2. Snowflakes - fold paper into quarters and cut areas out, decorate with glue and glitter. 3. Complete the snowmen - fill in the other side to a snowman to make it symmetrical.	What is symmetry?

EYFS Art: Spring 1: Collage

National Curriculum Expectations

- ✓ To develop children's artistic and cultural awareness to support their imagination and creativity.
- ✓ To engage with the arts, enabling them to explore and play with a wide range of media and materials.
- ✓ Resources will be varied in terms of visual and auditory to develop their understanding, self-expression, vocabulary and ability to communicate through the arts.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To learn about scissor safety and how to cut lines accurately	✓ Scissors are a tool used to cut material. Scissors are held by a thumb and one or two fingers through the handles. ✓ While cutting with scissors, the paper must be held steadily. The hand that holds the paper guides the scissors, not the hand with the scissors. The rules when using scissors are - always sit down, do not walk around the classroom; store in a safe place facing down; pass scissors handle first; hold the blade down when carrying.  	1. Draw lines with felt tips then cut along the line. 2. Roll up paper into a tube (person with face) and stick with tape, then cut into the top to make crazy hair. 3. Hedgehog paper plates.	What are the safety rules when using scissors?
2	To understand the basics of collage	✓ A collage is a piece of art made from different pieces of paper, photos and other materials. Collages also might have painting and drawing on them. Collage artists spend time arranging the materials and trying out different ideas, before sticking them onto a surface. ✓ The Rainbow Fish https://www.youtube.com/watch?v=TONuVm4OrCc	1. Create a collage of a fish - sticking on scales. 2. Draw a rainbow fish. 3. Create a sea collage - collaborative for the fish to live in.	What is a collage?
3	To explore mixed media in collages	✓ Burns Night is a celebration based in Scotland. ✓ Tartan is a unique pattern used in traditional Scottish Highland Dress. It's made by horizontal and vertical coloured lines crossing over each other. Did you know that these stripes are called setts? ✓ Video: https://www.youtube.com/watch?v=tGAlnSR9wLE ✓ Collage sometimes uses a variety of materials. Using a range of media and tools can help create textures - e.g. the end of a glue stick, bubble wrap, brush etc. 	1. Collage a Scottish thistle - purple and green - use a template. 2. Create a mixed media tartan using string/textiles/paint/strips of paper. 3. Use crayons to create your own tartan.	What is tartan?
4	To select and arrange appropriate shapes to create a composition	✓ Composition is how we arrange different parts of our artwork. ✓ A face needs a certain composition of shapes in order for it to be recognised. ✓ What shapes are needed to create a face? 	1. Paper plate face collage. 2. Draw your own face using crayons and colouring pencils. 3. Play dough portraits - create your own 3D face using play dough.	How can we arrange shapes to create a face?
5	To understand how texture can create effects	✓ Collage pieces should be arranged and overlapped so no gaps can show through. ✓ Sticking the collage paper on the opposite side of the template makes it easier to see the outline when cutting. ✓ Bird story: https://www.youtube.com/watch?v=fTNLSAdebM	1. Create a sky background collage. 2. Create a cloud collage with cotton wool. 3. Draw some birds onto your sky background.	What can we use to create texture?
6	To explore the use of colour in collages	✓ Valentine's Day is a celebration of love and we share gifts and cards with our loved ones to remind them that we love them. ✓ A colour scheme is where we choose colours that complement each other. 	1. Create a collage valentines card with a monotone colour scheme. 2. Write a message inside your card (print some clozed procedures to support this). 3. Draw love hearts on the back with crayons.	What is a colour scheme?

EYFS Art: Spring 2: Sculpture

National Curriculum Expectations

- ✓ To use a range of modelling materials to create a sculpture: *key clay shapes; wild things pot*
- ✓ To use sculpture to share their ideas, imagination and experiences
- ✓ To begin to develop an understanding of art and design techniques including: texture, form and shape
- ✓ To know about the work of great artists (Kathy Jeffers and Paulus Berensohn) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To use the modelling technique to sculpt different key shapes	✓ Form is 3 dimensional (3D) which encloses volume, having length, width, and height. ✓ A sculpture is a 3D object (contains volume, has height, width and depth - you can pick it up and see it from all sides). ✓ Form can be both geometric – mathematical shapes: <i>cylinders, cubes, spheres</i> OR organic - <i>unnamed shapes</i>. ✓ Sculptures need a material that can hold its shape: <i>clay, plasticine</i>. ✓ Sculpture can be formed in four key ways: modelling, carving, casting and constructing/assembling. ✓ Modelling - is an additive technique where a product (plasticine or clay) is manipulated to produce the form. ✓ There are key shapes that support sculpture in pottery: <i>coil/cylinder, slab, ball/sphere, and pinch pot/ball with hole</i>. ✓ Texture can be created by additive (building the clay up) and subtractive means (removing or indenting surface using tools). ✓ The pressure and amount of clay affect the quality of the sculpted shape.	Create the slab, coil, ball and pinch pot shapes using the modelling technique, varying pressure and amounts of clay used.	What is a sculpture?
2	To apply the pinching method to make a pinch pot and use application to create texture	✓ Kathy Jeffers is a New York based artist - a potter and clay sculptor. Her fascination with clay started as a very young girl, playing with mud at the bottom of the driveway. She now makes and sells pots and teaches pottery classes. ✓ Before working with clay we need to 'wedge' it to remove the air and ensure the water is spread evenly - making it malleable (easy to work with). ✓ The first modelling technique is to create the sphere, rolling the clay between both hands to form the shape. ✓ The second technique is to insert your thumb into the clay to form a hole (not pushing through the base). ✓ Next use the pinching method (pushing, pinching and smoothing the clay to create the pot shape.) ✓ You can create texture by additive application (adding extra clay to the pot or manipulating the clay so parts protrude).	Make a pinch pot by wedging the clay and using the pinching method. Experiment with application to add texture.	Why must you wedge your clay first?
3	To experiment creating additive and subtractive textures to a clay tile	✓ Texture can help the viewer infer something about the design, invoke emotion and communicate meaning (early 20th century sculptors added nails and blades to their Power Figure sculpture to destroy evil and carved a hole to store things used in magic). ✓ To create texture we can use both additive techniques (joining bits to the clay: teeth, horns, spikes) and subtractive methods (carving into the clay, or removing parts – skin/fur) You can contrast smooth and rough textures and use both geometric and organic shapes. ✓ Different tools/techniques create different kinds of effects on tiles. ✓ Impressing is a subtractive technique where marks are made by pressing tools, objects and materials into the clay's surface. ✓ Slip and score technique helps us to make joins - score the surface of both pieces you are joining then add the slip (moist clay to use like glue) and press together before blending the clay to hide the join.	Create both additive and subtractive textures to represent animal characteristics in a clay tile.	Why do sculptors add texture?
4	To create a Wild Things inspired clay pinch pot	✓ To create a pinch pot first wedge the clay, then create sphere, make a hole in the middle and then use pinching technique to mould - refresh techniques from lesson two. ✓ A clay design can be embellished using both additive and subtractive textures to create the creature.	Make a clay pinch pot inspired by a Wild Things creature.	How do you join clay together?
5	To consider colour choices to convey a mood or feeling	✓ Texture is a physical aspect of art (how it feels) but also creates a feeling in the viewer (fear, safety). ✓ Complementary colours make vivid contrasts when pots are painted. Colour, like texture, can have meaning beyond the aesthetics. The colour palette used can communicate a mood or feeling. It can be used to warn people and keep them away. ✓ The Moai heads are found in Easter Island in the Pacific Ocean. It was created with volcanic rock called Tuff by the Polynesians around 500-600 years ago.	Decorate clay pinch pot by considering their colour choices.	What do your colours represent?

EYFS Art: Summer 1: Printing

National Curriculum Expectations

- ✓ To use a range of materials to create printed pictures
- ✓ To use printed pictures to share their ideas
- ✓ To begin to develop an understanding of art and design techniques including: colour, pattern, texture and shape
- ✓ To know about the work of great artists (Delauney & Sydney) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explain how simple printing works	✓ Colour is one of the visual elements. It is the element that has the strongest impact on our emotions. Colour can be used to create the mood or atmosphere in a piece of art. ✓ A print is an impression made when we transfer colour from one surface to another. ✓ Varying the pressure affects both the shape and detail of the printed image. Pressing too hard can also damage the surface using. ✓ Varying the amount of ink affects the detail of the printed image: too much ink the image is splodgy and lacks detail, too little ink and the image is not defined. The best prints are when they feel tacky when you press down. ✓ Complimentary colours are colours that have the maximum contrast for each other. The colour wheel helps to identify complementary colours (opposite each other).	Create a series of fingerprints to make a tonal strip. Vary pressure and amount of ink and then experiment with different objects and complimentary colours.	How does the pressure used affect the print?
2	To use complementary colours to create a simple print design	✓ Complimentary colours are colours that have the maximum contrast for each other. They are effective when placed side-by-side as make each other look brighter and are normally opposite each other on the colour wheel. ✓ Patterns are formed by repeating or echoing elements of a design. ✓ Templates are used to create a repeating pattern to create a print. ✓ Van Gogh used wildly contrasting red and green colours in his painting Night Café – click here for info ✓ Renoir used the orange hue of the skiff against the blue of the river in Boat on the Seine. He exploits the use of complementary colours. Since blue and orange are opposites on the colour scale, they become more intense when they are juxtaposed.	Create a pattern using two or more objects and one set of complimentary colours. Decorate outline and inside of a letter for art display.	Why do artists use complimentary colours?
3	To identify and comment on the visual elements of shape and colour within work	✓ Sonia Delauney was born into a poor background. She was a child of Ukrainian labourers. At the age of 7 she went to live with her wealthy uncle in Russia. There she had a privileged and cultured upbringing. ✓ Sonia Delauney is an abstract artist who applied her unique way of seeing colour to fashion, textiles and books. ✓ Abstract art does not try to make paintings realistic; it uses shapes to represent what it is trying to show. ✓ Fracturing is the breaking/overlapping of shapes. It can add energy to the painting. ✓ A collection of particular shapes can be used to make a focal point in the piece of art. The focal point is the area in the composition which the viewer's eye is naturally drawn. Focal points may be any shape, size or colour. ✓ Geometric shapes are mathematical shapes. They are perfect and regular. They are characterised by straight lines, angles and points. For example - triangles, squares etc. ✓ Triptychs are paintings or pieces of art made of three pieces/panels. Triptych Painting.	Plan and print a triptychs (3 panel) painting. Incorporate visual elements such as geometric and fracturing shapes as well as a focal point. Select their own colours to depict a mood.	What is meant by abstract art?
4	To create a print with organic shapes inspired by Bernice Sydney	✓ Berenice Sydney uses organic shapes (irregular and imperfect shapes) in many of her prints and paintings. This contrasts with Delauney who often created abstract images with geometric shapes. ✓ Complementary colours appear brighter when placed together - they have a high contrast and make each other look vibrant. ✓ Space is how an artist fills the space in their artwork. Positive space is taken up by objects (foreground). Negative space is the empty space around and between objects (background).	Make an organic shape stencil out of poly foam to create an abstract print using 2-3 complementary colours.	What is an organic shape?
5	To create an abstract print inspired by a great artist	✓ The colour palette used can communicate a mood or feeling. Complimentary colours have a high contrast and make each other look vibrant. ✓ Organic shapes are free form shapes that are abstract. Geometric shapes are regular shapes like triangles. ✓ The focal point is the area in the composition which the viewer's eye is naturally drawn. Focal points may be any shape, size or colour. ✓ The subject in art refers to the main idea that is represented in the artwork. ie: a dance, the playground, a football match.	Plan and create an abstract print inspired by a great artist, choosing visual elements to represent the subject and mood/feeling.	Which elements in your work were inspired by a great artist?
6	To comment on the work of great artists and evaluate own work	✓ Shape can be formed when lines touch or cross. Geometric shapes can be named and are made from points and lines. Organic or irregular shapes cannot be named. ✓ Artwork can be evaluated by commenting on the colours and mood that was created in the print, the affect of the complimentary colours used and the impact of the shapes whether geometric or organic.	Comment on work. Evaluate own work and discuss printing techniques using prompt questions.	What visual elements (shapes and colours) did you use and why?

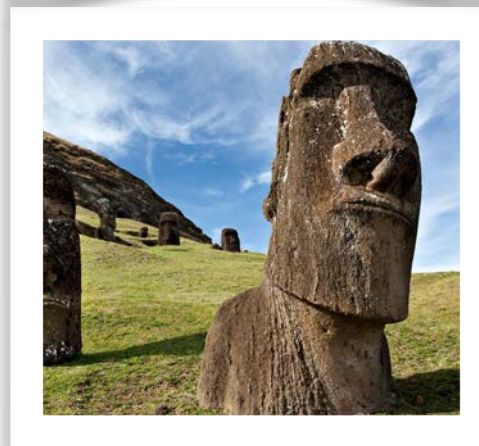
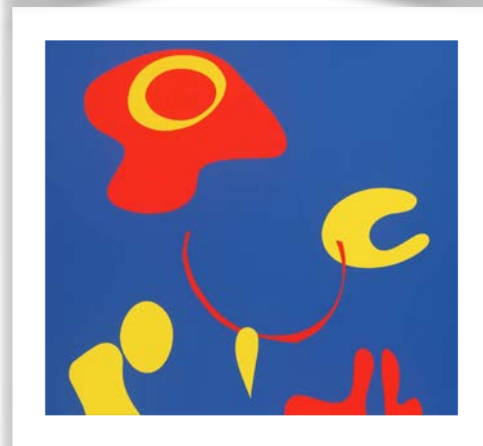
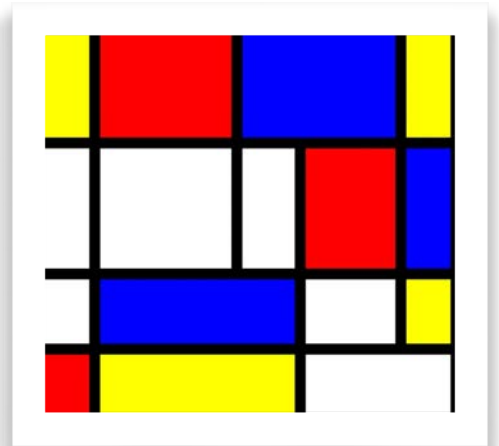
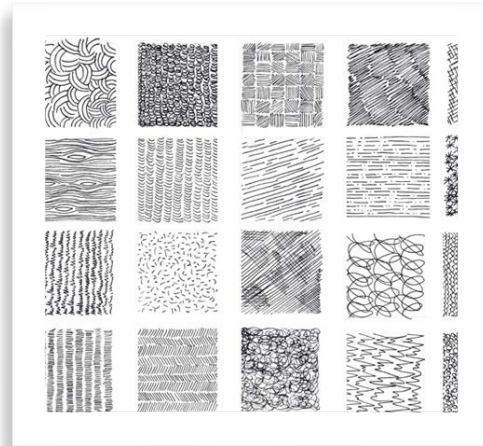
EYFS Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ Produce creative work, exploring their ideas and recording their experiences
- ✓ Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- ✓ Evaluate and analyse creative works using the language of art, craft and design
- ✓ Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms
- ✓ Use a range of materials creatively to design and make products
- ✓ Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- ✓ Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore different materials and their textures	✓ Some materials are natural, and some are man-made. Wool and cotton are natural materials but satin is man-made. Our clothes are probably made from man-made material or fabric. ✓ Fabric is made by weaving strands of thread tightly together in different directions. ✓ A loom is a tool used to hold threads in place to make fabric. ✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads.	Draw some of the fabrics and the purpose of the different fabrics in sketch books. Group them according to colour, texture and pattern etc.	What is weaving?
2	To create a woven chequered pattern with paper or card	✓ Pattern is constructed by repeating or echoing the elements of an artwork to communicate a sense of balance, harmony, contrast, rhythm or movement. There are two basic types of pattern in art: Natural Pattern and Man-Made Pattern. ✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads.	Create a weave using paper or card by weaving in an out with the strips.	What's the difference between a warp and weft?
3	To use a cardboard loom for weaving	✓ Anni Albers (1899-1994) was an American artist, originally born in Germany. She used textiles, specifically weaving in her artwork. ✓ She went to the Bauhaus Art and Design school, where she took part in the weaving workshop. It had to close during World War 2. Anna liked to travel and collect textile artwork from different cultures, particularly in South America. She was inspired by works and materials from Peru, where there were no other forms of written communication than textile weaving. ✓ Anni used a mixture of natural and man-made materials in her weaving.	Create strips in weaving using different coloured thread, ribbon or wool on a cardboard loom.	Why was Albers inspired by works in South America?
4	To use the work of Anni Albers as inspiration	✓ Anna Albers (1899-1994) was an American artist, originally born in Germany. She used textiles, specifically weaving in her artwork. ✓ Stripes in weaving can be created using different coloured thread, ribbon or wool. ✓ Colour is an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. Colour is present when light strikes an object and it is reflected back into the eye, a reaction to a hue arising in the optic nerve.	Create a loom on cardboard using Anni Albers as inspiration.	How has Anni Albers created patterns in her artwork?
5	To use a circular loom for weaving	✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads. ✓ A circular loom will give a circular weft.	Make the background and warp threads of a rainbow using a circular loom (paper plate) with warp threads.	How do you make a circular weaved artwork?
6	To use a circular loom for weaving	✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads. ✓ A circular loom will give a circular weft. That weft threads go in and out of the warp threads.	Make the weft threads from the previous lesson's loom into a rainbow scene.	How would you improve your artwork next time?

Curriculum: Art and Design Year 1



Y1 Art: Autumn 1: Drawing through Cy Twombly

National Curriculum Expectations

- ✓ Use a range of materials creatively to design and make products
- ✓ Use line drawings to share their ideas
- ✓ Begin to develop an understanding of art and design techniques including: colour, pattern, texture, line and shape
- ✓ Know about the work of great artists (Twombly and Rothko) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify mark-making techniques in an artwork	✓ There are 8 visual elements (colour, form, line, texture, shape, space, motion and value). ✓ Cy Twombly is an American contemporary artist, highly influenced by Abstract Expressionism. ✓ Cy Twombly creates large-scale drawings and paintings with a scribbled, calligraphic and graffiti-like style. A loose mark-making style to create abstract artworks. ✓ Lines can be made using different media (the material the art is made from). ✓ Different types of lines are horizontal, vertical, diagonal, wavy, curly, zig-zag.	Introduce key vocabulary through KOMP, using this, introduce Cy Twombly's drawings and discuss the images. Annotate and label one of his artworks.	How does Twombly use line in his art?
2	To explore a wide-range of mark-making techniques with a range of media	✓ Line is one of the visual elements. ✓ Media is the material/ tool used by an artist - crayons, felt tips, pens, pencils. ✓ We use lines to make art and they can be formed using different media. ✓ Line can be broken up, linked into a shape, or continuous without a start or end. ✓ Cy Twombly captured moods and thoughts through his mark-making. ✓ Explore how different media affect the appearance of lines (e.g., thick lines with crayons vs. thin lines with pens).	Create different marks/lines using a variety of different media (felt tips, crayon, pencil, pens etc.) in their sketchbooks. Use a variety of phrases to inspire different mark-making eg: splash, strong wind, crinkled plastic bag, thousands of grains of rice, wobbly spaghetti, gentle breeze, messy, dots, wood,	How can we create different lines?
3	To use the technique cross-hatching	✓ Line is one of the visual elements ✓ By controlling the media you can create different effects ✓ Cross-hatching is a shading technique with closely drawn parallel lines. ✓ Line intensity can be changed by drawing lines more closely together or further apart, introduce the idea of tone as light to dark. ✓ Understand that tone is used to suggest 3D shapes. ✓ Cross-hatching technique: https://www.youtube.com/watch?v=LDdenyj_mA	Children produce a strip using the hatching techniques to show dark to light intensity. Explore cross hatching in different shapes (shading and shadow).	How can lines make different effects?
4	To use the technique of scumbling	✓ Scumbling technique: https://youtu.be/3BTXUxDtFko ✓ Scumbling is a controlled scribble can be used to make a lighter or darker appearance, artist Cy Twombly uses this in a looser form. ✓ Light scumbling - there are larger gaps between the lines and circles ✓ Dark scumbling - lines/circles that are closer together ✓ Tone - Varying pressure and how close the lines are can make your drawing lighter or darker	Children produce a tonal strip using the scumbling techniques showing a gradual change of line intensity. Children to produce a drawing of a cloud using the scumbling technique.	How is the scumbling technique made?
5	To understand how shapes can be used in an image and pattern to create texture using different techniques	✓ Introduce the children to the abstract drawings of Mark Rothko, identify geometric shapes and patterns - compare to the work of Cy Twombly. ✓ Lines can be used to create patterns and shapes and recognisable motifs. ✓ Patterns can be used to create visual texture (bark on a tree or tone). ✓ Visual texture is how a drawing looks like it would feel if we touched it. ✓ A scramble can be a type of pattern - a repeating line.	Children create an abstract drawing design filled with pattern, encourage shapes filled with cross-hatching, scumbling, dots, lines, wiggly lines, zig-zag pattern. Reflect and evaluate what they would change.	How can we create patterns?
6	To use a range of mark-making techniques to create an abstract artwork	✓ Mark Rothko used a range of media in his large-scale drawings. ✓ Transfer is the art of taking an outline from geometric shapes and using them to create a drawing. ✓ Some lines can be controlled in an area, some can feel more loose with varying pressure to create tone. ✓ Geometric shapes can be combined to form unrecognisable images.	Children use geometric shapes to create a final abstract drawing inspired by Cy Twombly and Mark Rothko. A poem or text can be read to support stimuli.	How can geometric shapes create a drawing?

Y1 Art: Autumn 2: Painting through Piet Mondrian

National Curriculum Expectations

- ✓ To use poster paints and a variety of tools to create a painting
- ✓ To use painting as a medium to share their ideas, imagination and experiences
- ✓ To begin to develop an understanding of art and design painting techniques including: colour, shape and line
- ✓ To know about the work of great artists (Piet Mondrian) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify primary colours, different shapes and lines in an artwork.	✓ Art that is abstract does not show things that are recognisable - you cannot tell what it is by looking at it. It uses shape, colours and form to create an effect. ✓ Piet Mondrian was a Dutch artist (1872-1944) most famous for his geometric abstract work using primary colours. ✓ Mondrian was a pioneer for abstract painting and revolutionised how abstract art was created. ✓ Mondrian used primary colours to fill space in his artwork. He only kept things simple and only used primary colours because he wanted to simplify artwork and prove it was still pleasing. ✓ Mondrian also used black but it is neither a primary or secondary colour. ✓ White is also not a primary or secondary colour; however, Mondrian didn't use white, instead he left blank space.	Introduce key vocabulary through KOMP and explore Mondrian's famous abstract paintings. Annotate 'Composition with Red, Blue and Yellow' identifying line, shape and colour.	What is abstract art?
2	To understand how to mix primary colours to create secondary colours	✓ Primary colours are the first colours we have, they are the start of other colours (red, blue, and yellow). ✓ The secondary colours are what we get when we mix 2 primary colours (orange, purple and green). ✓ A colour wheel is a circular arrangements of colours organised in a particular way. Artists often use a colour wheel to help them see which colours relate to each other. ✓ A colour sum is adding 2 primary colours together (colour addition). EXTENSION - create colour sums. ✓ Sesame Street: OK GO! Three Primary Colours (and secondary) Song https://www.youtube.com/watch?v=yu44JRTlxSQ	Mix primary colours to make secondary colours and explain what colours were made. Complete a colour wheel template showing which secondary colours can be made from primary.	What are secondary colours?
3	To understand the difference between shapes and boundaries	✓ Space is the area within a boundary (line). Space can be just an outline, fully or partly filled. Every piece of art is split into spaces. ✓ Different tools can be used for different artwork but a paintbrush is the best tool to use to keep within a boundary. ✓ Block colour is all one colour. It doesn't get darker or lighter in any areas - they are solid. ✓ Mondrian filled spaces with blocks of solid or flat colour.	Use a selection of tools (sponge, scrunched up paper, potato, paint brush) to fill in the spaces within a Mondrian painting.	What is a boundary?
4	To be able to paint with control, using the correct tool	✓ Primary colours are first colours. Secondary colours are made from mixing two primary colours. ✓ Space is about the area between 2 or more line boundaries. Sometimes the space is filled and sometimes it is not. ✓ David McKee was a famous British writer and illustrator; he is best known for his Elmer illustrations https://www.youtube.com/watch?v=5WJSTRZQc6k ✓ David McKee uses a range of primary, secondary and tertiary colours, he only uses squares within the elephant boundary.	Complete an Elmer template filled with blocks of primary and secondary colours. Focus on control and containing the colour. This could be done collaboratively.	How is David McKee's illustrations similar to Mondrian's paintings?
5	To paint within a line boundary using primary colours	✓ Primary colours are first colours. ✓ Secondary colours are made from mixing two primary colours. ✓ Space is about the area between 2 or more line boundaries. Sometimes the space is filled and sometimes it is not. ✓ Slow and precise movements will keep paint within the boundary lines. ✓ Selecting the correct tool – e.g paint brush will also keep paint within the boundary lines.	Complete an animal patchwork template using paint, primary colours and an appropriate tool. Some children can draw their own squares and rectangles. Leave some shapes for secondary colours next lesson.	How can we keep our paint within boundary lines?
6	To paint within a line boundary using primary and secondary colours	✓ Primary colours are first colours. ✓ Secondary colours are made from mixing two primary colours. ✓ Space is about the area between 2 or more line boundaries. Sometimes the space is filled and sometimes it is not. ✓ Slow and precise movements will keep paint within the boundary lines. ✓ Selecting the correct tool – e.g paint brush will also keep paint within the boundary lines.	Mix own secondary paint colour and fill in any remaining shapes. Evaluate artwork.	How do we make secondary colours?

Y1 Art: Spring 1: Collage through Andy Goldsworthy

National Curriculum Expectations

- ✓ To use a range of materials and paper creatively to design and make a collage
- ✓ To use collage techniques to develop and share their ideas, experiences and imagination
- ✓ To develop a wide range of art and design techniques in using shape, texture and pattern
- ✓ To learn about the work of the artists Andy Goldsworthy and Eric Carle; describing the differences and similarities between different collage practices and make links to their own collage work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify visual elements in a collage	✓ Andy Goldsworthy (1956 - present day) is an international artist based in Scotland. He creates collages from natural materials and creates them in the natural landscape and environment in which he found his materials. ✓ https://www.creativityfuse.com/2010/10/andy-goldsworthy-sublime-and-beautiful-environmental-art/ ✓ Collage is a work of art in which pieces of paper, photographs, fabric and other materials are arranged and stuck down on a supporting surface. ✓ Andy Goldsworthy is a land artist as well as a sculptor. He creates beautiful art using the natural environment. ✓ Unlike collage where materials are stuck to a surface, his materials are stuck using water, or joined in different ways. ✓ Goldsworthy would arrange and overlap his work in a radial (circular; outwardly spread) shape using natural objects ✓ Goldsworthy did not interrupt nature's process by picking plants and flowers but to use what he could find on the ground. ✓ His works of art are not designed to be permanent but transient; lasting only a short time.	Introduce key vocabulary through KOMP and explore images of Goldsworthy's collages in nature. Annotate a chosen piece commenting on colour, pattern, shape, texture and form.	What is collage?
2	To select and arrange appropriate shapes to create a nature collage	✓ Shapes are both mathematical (known as geometrical shapes) and organic (which are more natural/flowing/irregular). ✓ Geometric shapes are shapes that can be named: triangles, squares, hexagons. ✓ Irregular/Organic are shapes that appear in nature and are unpredictable. ✓ Shapes can be combined to form a more organic whole – e.g. a cat made from circles and triangles. ✓ Composition is the make up/putting together of the art piece. ✓ Adjusting the composition of the shapes, change the artwork and their relationship – how close, under, next to etc. This is new shape is organic because it does not have a mathematical name to describe it. ✓ Combining various shapes creates new ones. ✓ A shape is defined by the outline of the shape.	Pupils create a collage of geometric shapes (circles, squares etc.) using found materials: leaves, twigs, bark. This can be outdoors or resources brought to the classroom. Consider pattern and concentric circles.	How are new shapes created?
3	To learn about scissor safety and to accurately cut geometric shapes	✓ Andy Goldsworthy travels to different countries to use different shaped leaves ✓ Goldsworthy does not always have a set goal in mind for his art and likes to work in the moment to see where the art takes him ✓ This style of working momentum helps give shape to his work making it feel even more like the shifting ways of nature ✓ He has said that "movement, change, light, growth, and decay" are the lifeblood of nature, and his work is designed to reflect that as well as participate in it. ✓ Scissors are a tool used to cut material. Scissors are held by a thumb and one or two fingers through the handles. ✓ While cutting with scissors, the paper must be held steadily. The hand that holds the paper guides the scissors, not the hand with the scissors. The rules when using scissors are - always sit down, do not walk around the classroom; store in a safe place facing down; pass scissors handle first; hold the blade down when carrying.	Pupils to cut out geometric shapes such as ovals and circles along the dotted line, accurately.	What are the safety rules when using scissors?
4	To create a texture using a variety of tools	✓ Eric Carle is an author and collage artist. Eric Carle wanted plain paper to be more interesting. He painted brush strokes over the paper to give it texture to make them more lively and interesting. https://www.youtube.com/watch?v=75NQK-SmIYY - The Very Hungry Caterpillar: Collage sometimes uses a variety of materials. Using a range of media and tools can help create textures - e.g. the end of a glue stick, bubble wrap, brush etc. ✓ Texture is how something feels. Visual texture is how a drawing would look if we touched it. ✓ Texture techniques include: crumple, tear, overlap papers. These techniques are created with our hands.	Pupils create patterned paper using a variety of tools around the classroom with varied colours, paint, pens, crayons, tissue paper etc.	How can we make paper more interesting?
5 & 6	To create a collage in response to an artist.	✓ Artist can use colour to express themselves and create emotions for the viewer. ✓ The larger the collage pieces, the quicker the design will be completed. There is a balance between size and the time it takes for a piece of art (collage) to be completed. Collage pieces should be arranged and overlapped so no gaps can show through. ✓ Adding water to PVA enables work to dry to a smooth finish. ✓ Eric Carle layers collage paper which are colourful to create animals and backgrounds in his story books. Shape can be made by tearing pieces of paper into curvy or straight shapes. ✓ Evaluating art is the judgement of a piece of work.	Pupils to cover a template of an animal with their patterned collage papers, cut around their collage animal to give it shape and stick to background, add additional detail to their backgrounds.	What makes a collage standout?

YI Art: Spring 2: Sculpture

National Curriculum Expectations

- ✓ To use a range of modelling materials to create a sculpture: *key clay shapes; wild things pot*
- ✓ To use sculpture to share their ideas, imagination and experiences
- ✓ To begin to develop an understanding of art and design techniques including: texture, form and shape
- ✓ To know about the work of great artists (Kathy Jeffers and Paulus Berensohn) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To use the modelling technique to sculpt different key shapes	✓ Form is 3 dimensional (3D) which encloses volume, having length, width, and height. ✓ A sculpture is a 3D object (contains volume, has height, width and depth - you can pick it up and see it from all sides). ✓ Form can be both geometric – mathematical shapes: <i>cylinders, cubes, spheres</i> OR organic - <i>unnamed shapes</i>. ✓ Sculptures need a material that can hold its shape: <i>clay, plasticine</i>. ✓ Sculpture can be formed in four key ways: modelling, carving, casting and constructing/assembling. ✓ Modelling - is an additive technique where a product (plasticine or clay) is manipulated to produce the form. ✓ There are key shapes that support sculpture in pottery: <i>coil/cylinder, slab, ball/sphere, and pinch pot/ball with hole</i>. ✓ Texture can be created by additive (building the clay up) and subtractive means (removing or indenting surface using tools). ✓ The pressure and amount of clay affect the quality of the sculpted shape.	Create the slab, coil, ball and pinch pot shapes using the modelling technique, varying pressure and amounts of clay used.	What is a sculpture?
2	To apply the pinching method to make a pinch pot and use application to create texture	✓ Kathy Jeffers is a New York based artist - a potter and clay sculptor. Her fascination with clay started as a very young girl, playing with mud at the bottom of the driveway. She now makes and sells pots and teaches pottery classes. ✓ Before working with clay we need to 'wedge' it to remove the air and ensure the water is spread evenly - making it malleable (easy to work with). ✓ The first modelling technique is to create the sphere, rolling the clay between both hands to form the shape. ✓ The second technique is to insert your thumb into the clay to form a hole (not pushing through the base). ✓ Next use the pinching method (pushing, pinching and smoothing the clay to create the pot shape.) ✓ You can create texture by additive application (adding extra clay to the pot or manipulating the clay so parts protrude).	Make a pinch pot by wedging the clay and using the pinching method. Experiment with application to add texture.	Why must you wedge your clay first?
3	To experiment creating additive and subtractive textures to a clay tile	✓ Texture can help the viewer infer something about the design, invoke emotion and communicate meaning (early 20th century sculptors added nails and blades to their Power Figure sculpture to destroy evil and carved a hole to store things used in magic). ✓ To create texture we can use both additive techniques (joining bits to the clay: teeth, horns, spikes) and subtractive methods (carving into the clay, or removing parts – skin/fur) You can contrast smooth and rough textures and use both geometric and organic shapes. ✓ Different tools/techniques create different kinds of effects on tiles. ✓ Impressing is a subtractive technique where marks are made by pressing tools, objects and materials into the clay's surface. ✓ Slip and score technique helps us to make joins - score the surface of both pieces you are joining then add the slip (moist clay to use like glue) and press together before blending the clay to hide the join.	Create both additive and subtractive textures to represent animal characteristics in a clay tile.	Why do sculptors add texture?
4	To create a Wild Things inspired clay pinch pot	✓ To create a pinch pot first wedge the clay, then create sphere, make a hole in the middle and then use pinching technique to mould - refresh techniques from lesson two. ✓ A clay design can be embellished using both additive and subtractive textures to create the creature.	Make a clay pinch pot inspired by a Wild Things creature.	How do you join clay together?
5	To consider colour choices to convey a mood or feeling	✓ Texture is a physical aspect of art (how it feels) but also creates a feeling in the viewer (fear, safety). ✓ Complementary colours make vivid contrasts when pots are painted. Colour, like texture, can have meaning beyond the aesthetics. The colour palette used can communicate a mood or feeling. It can be used to warn people and keep them away. ✓ The Moai heads are found in Easter Island in the Pacific Ocean. It was created with volcanic rock called Tuff by the Polynesians around 500-600 years ago.	Decorate clay pinch pot by considering their colour choices.	What do your colours represent?

YI Art: Summer 1: Printing

National Curriculum Expectations

- ✓ To use a range of materials to create printed pictures
- ✓ To use printed pictures to share their ideas
- ✓ To begin to develop an understanding of art and design techniques including: colour, pattern, texture and shape
- ✓ To know about the work of great artists (Delauney & Sydney) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explain how simple printing works	✓ Colour is one of the visual elements. It is the element that has the strongest impact on our emotions. Colour can be used to create the mood or atmosphere in a piece of art. ✓ A print is an impression made when we transfer colour from one surface to another. ✓ Varying the pressure affects both the shape and detail of the printed image. Pressing too hard can also damage the surface using. ✓ Varying the amount of ink affects the detail of the printed image: too much ink the image is splodgy and lacks detail, too little ink and the image is not defined. The best prints are when they feel tacky when you press down. ✓ Complimentary colours are colours that have the maximum contrast for each other. The colour wheel helps to identify complementary colours (opposite each other).	Create a series of fingerprints to make a tonal strip. Vary pressure and amount of ink and then experiment with different objects and complimentary colours.	How does the pressure used affect the print?
2	To use complementary colours to create a simple print design	✓ Complimentary colours are colours that have the maximum contrast for each other. They are effective when placed side-by-side as make each other look brighter and are normally opposite each other on the colour wheel. ✓ Patterns are formed by repeating or echoing elements of a design. ✓ Templates are used to create a repeating pattern to create a print. ✓ Van Gogh used wildly contrasting red and green colours in his painting Night Café – click here for info ✓ Renoir used the orange hue of the skiff against the blue of the river in Boat on the Seine. He exploits the use of complementary colours. Since blue and orange are opposites on the colour scale, they become more intense when they are juxtaposed.	Create a pattern using two or more objects and one set of complimentary colours. Decorate outline and inside of a letter for art display.	Why do artists use complimentary colours?
3	To identify and comment on the visual elements of shape and colour within work	✓ Sonia Delauney was born into a poor background. She was a child of Ukrainian labourers. At the age of 7 she went to live with her wealthy uncle in Russia. There she had a privileged and cultured upbringing. ✓ Sonia Delauney is an abstract artist who applied her unique way of seeing colour to fashion, textiles and books. ✓ Abstract art does not try to make paintings realistic; it uses shapes to represent what it is trying to show. ✓ Fracturing is the breaking/overlapping of shapes. It can add energy to the painting. ✓ A collection of particular shapes can be used to make a focal point in the piece of art. The focal point is the area in the composition which the viewer's eye is naturally drawn. Focal points may be any shape, size or colour. ✓ Geometric shapes are mathematical shapes. They are perfect and regular. They are characterised by straight lines, angles and points. For example - triangles, squares etc. ✓ Triptychs are paintings or pieces of art made of three pieces/panels. Triptych Painting.	Plan and print a triptychs (3 panel) painting. Incorporate visual elements such as geometric and fracturing shapes as well as a focal point. Select their own colours to depict a mood.	What is meant by abstract art?
4	To create a print with organic shapes inspired by Bernice Sydney	✓ Berenice Sydney uses organic shapes (irregular and imperfect shapes) in many of her prints and paintings. This contrasts with Delauney who often created abstract images with geometric shapes. ✓ Complementary colours appear brighter when placed together - they have a high contrast and make each other look vibrant. ✓ Space is how an artist fills the space in their artwork. Positive space is taken up by objects (foreground). Negative space is the empty space around and between objects (background).	Make an organic shape stencil out of poly foam to create an abstract print using 2-3 complementary colours.	What is an organic shape?
5	To create an abstract print inspired by a great artist	✓ The colour palette used can communicate a mood or feeling. Complimentary colours have a high contrast and make each other look vibrant. ✓ Organic shapes are free form shapes that are abstract. Geometric shapes are regular shapes like triangles. ✓ The focal point is the area in the composition which the viewer's eye is naturally drawn. Focal points may be any shape, size or colour. ✓ The subject in art refers to the main idea that is represented in the artwork. ie: a dance, the playground, a football match.	Plan and create an abstract print inspired by a great artist, choosing visual elements to represent the subject and mood/feeling.	Which elements in your work were inspired by a great artist?
6	To comment on the work of great artists and evaluate own work	✓ Shape can be formed when lines touch or cross. Geometric shapes can be named and are made from points and lines. Organic or irregular shapes cannot be named. ✓ Artwork can be evaluated by commenting on the colours and mood that was created in the print, the affect of the complimentary colours used and the impact of the shapes whether geometric or organic.	Comment on work. Evaluate own work and discuss printing techniques using prompt questions.	What visual elements (shapes and colours) did you use and why?

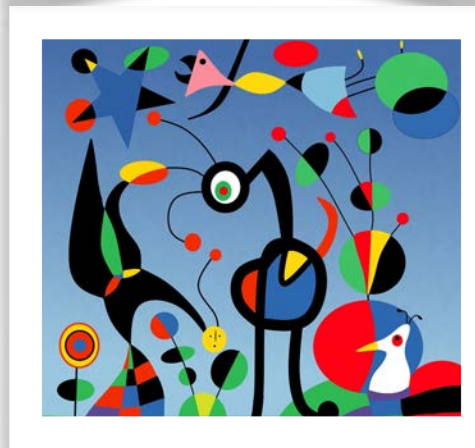
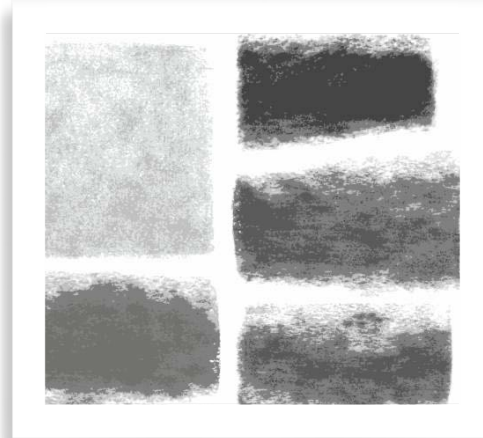
YI Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ Produce creative work, exploring their ideas and recording their experiences
- ✓ Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- ✓ Evaluate and analyse creative works using the language of art, craft and design
- ✓ Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms
- ✓ Use a range of materials creatively to design and make products
- ✓ Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- ✓ Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore different materials and their textures	✓ Some materials are natural, and some are man-made. Wool and cotton are natural materials but satin is man-made. Our clothes are probably made from man-made material or fabric. ✓ Fabric is made by weaving strands of thread tightly together in different directions. ✓ A loom is a tool used to hold threads in place to make fabric. ✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads.	Draw some of the fabrics and the purpose of the different fabrics in sketch books. Group them according to colour, texture and pattern etc.	What is weaving?
2	To create a woven chequered pattern with paper or card	✓ Pattern is constructed by repeating or echoing the elements of an artwork to communicate a sense of balance, harmony, contrast, rhythm or movement. There are two basic types of pattern in art: Natural Pattern and Man-Made Pattern. ✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads.	Create a weave using paper or card by weaving in an out with the strips.	What's the difference between a warp and weft?
3	To use a cardboard loom for weaving	✓ Anni Albers (1899-1994) was an American artist, originally born in Germany. She used textiles, specifically weaving in her artwork. ✓ She went to the Bauhaus Art and Design school, where she took part in the weaving workshop. It had to close during World War 2. Anna liked to travel and collect textile artwork from different cultures, particularly in South America. She was inspired by works and materials from Peru, where there were no other forms of written communication than textile weaving. ✓ Anni used a mixture of natural and man-made materials in her weaving.	Create strips in weaving using different coloured thread, ribbon or wool on a cardboard loom.	Why was Albers inspired by works in South America?
4	To use the work of Anni Albers as inspiration	✓ Anna Albers (1899-1994) was an American artist, originally born in Germany. She used textiles, specifically weaving in her artwork. ✓ Stripes in weaving can be created using different coloured thread, ribbon or wool. ✓ Colour is an element consisting of hues, of which there are three properties: hue, chroma or intensity, and value. Colour is present when light strikes an object and it is reflected back into the eye, a reaction to a hue arising in the optic nerve.	Create a loom on cardboard using Anni Albers as inspiration.	How has Anni Albers created patterns in her artwork?
5	To use a circular loom for weaving	✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads. ✓ A circular loom will give a circular weft.	Make the background and warp threads of a rainbow using a circular loom (paper plate) with warp threads.	How do you make a circular weaved artwork?
6	To use a circular loom for weaving	✓ The thread on a loom that are vertical from top to bottom are called warp threads. They are strong and sturdy. ✓ The thread that go horizontally from left to right, or right to left, in and out are called weft threads. They move around the warp threads. ✓ A circular loom will give a circular weft. That weft threads go in and out of the warp threads.	Make the weft threads from the previous lesson's loom into a rainbow scene.	How would you improve your artwork next time?

Curriculum: Art and Design Year 2



Y2 Art: Autumn 1: Drawing through Olga Gamynina

National Curriculum Expectations

- ✓ To use a range of materials to create a drawing that uses pattern and texture
- ✓ To use drawing to develop their ideas about use of line and their imagination around animal fur and pattern
- ✓ To develop their use of art and design techniques (line & mark making) to create pattern and texture
- ✓ To learn about the work of Olga Gamynina and Max Ernst and describe the differences and similarities between how they represent animals and make links to own work

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate mark-making techniques in an artwork	✓ Lines can be used to make marks, pattern and texture (a pattern is repeating lines). Lines can be continuous or broken. ✓ Texture can be physical - you can feel it when you touch the artwork. ✓ Visual texture is how a drawing looks like it would feel if we touched it. ✓ Olga Gamynina is an artist and graphic designer who uses marks to create images, texture and pattern using lines. ✓ Olga Gamynina creates drawings without outlines. ✓ Pupils produce marks and use techniques, using black oil pastels to create the appearance of animal fur.	Introduce key vocabulary through KOMP, using this, introduce Olga Gamynina's drawings and discuss the images. Annotate and label one of her artworks and/or the children can complete the other half of the animal.	How do we create patterns and texture?
2	To understand the difference between visual texture and actual texture	✓ Visual texture - Artists use techniques to make it look like the image is smooth or rough. ✓ Texture can also be physical - sculpting, carving and even painting can create a texture that you can feel ✓ We can create texture by manipulating the paper we are using e.g. by scrunching and tearing. ✓ Paper manipulation (scrunching) is when you cut up a material and crease it. This will replicate animal skin and fur. ✓ Collage is a work of art in which pieces of paper, photographs, fabric and other materials are arranged and stuck down on a supporting surface.	Pupils combine mark making with paper manipulation to create visual and actual texture for an animal. This is stuck onto an animal outline using collage techniques.	How can animal skin/fur be replicated?
3	To apply and refine the frottage technique to create texture	✓ When mark making, we can create effects by considering the thickness of the line, how close the lines are together and/or the direction of the lines. ✓ Mixed media is using a variety of media (oil pastels, felt tips, pencil). ✓ The frottage technique was used by Max Ernst to create texture from rubbing on paper over natural objects. https://www.youtube.com/watch?v=OxNCvckdkU8 ✓ Pattern in art is often based on the inspiration we get from observing the natural patterns that occur in nature. ✓ Patterns can be in the camouflage and coverings of animals, fish and insects. ✓ Olga Gamynina uses broken broken lines to create a motif of an animals' circular skin pattern. ✓ Large scale is when we create a bigger piece of art.	Pupils use frottage technique to create texture from different natural objects. Give pupils newsprint paper (A3) a leaf and crayon - pupils explore rubbing. What would they do differently? How could they improve the marks? What made this process difficult (paper or leaf moves)? What happens if they turn the leaf?	What is the frottage technique?
4	To be able to reproduce mark making techniques in the style of the artist	✓ For larger drawings we use bigger, thicker and longer lines/marks, these can be made using different media. ✓ The quality and sharpness of lines can be adjusted by smudging the media. ✓ Evaluating is when we look at how effective our drawing or artwork is. We can evaluate our drawing by looking at how well we replicate the motif and pattern of the animal we are inspired by. ✓ A motif is a repeating shape that forms the pattern. ✓ Max Ernst uses lots of repeating motifs to create pattern in his animalistic drawings. Pupils to observe and replicate in outcome.	Give pupils a range of materials to practise mark making. Possibly give them a grid to make different marks in OR show them how to make a scribble pattern (overlapping loops) and make different marks in each section of the scribble.	How can we make our lines bigger and thicker? What is a motif?
5	To apply techniques of line drawings and mark making in the style of Olga Gamynina	✓ Tone is how light or dark areas in drawings are. It is created by changing marks and smudging. ✓ The closer lines are together, the darker the tone. The further apart the lines, the lighter the tone. ✓ When we study a picture, we notice areas of light and dark, or pencil detail, to help replicate it. ✓ When lines overlap, they can form darker areas in our picture. ✓ Block colouring is where you colour with no white gaps. It allows us to quickly create much darker areas.	Pupils will produce a design (or 2) of an animal with fur, using a range of mark-making techniques, they will evaluate it to improve the design for their final artwork.	How is tone used in drawing?
6	To apply knowledge of mark making techniques in own drawing	✓ Cross-hatching can be combined with block colouring and other marks to build up tone, texture and pattern. ✓ A drawing does not need an outline and should consist of a range of lines with differing thickness. ✓ Mixed media artworks can create different effects including scrunching the paper for visual and physical texture. ✓ Evaluating our drawing is considering lots of techniques and artist influences within the artwork.	Create a final drawing of an animal of their choice, applying knowledge of mark making techniques to replicate the pattern and texture in their fur/skin.	How many ways can you vary the way you draw a line?

Y2 Art: Autumn 2: Painting through Ancient Art

National Curriculum Expectations

- ✓ Develop their confidence with brush control so that they are able to make long continuous smooth strokes when creating a painting
- ✓ Develop their ideas about how they can view the world around them and experience creating a wider range of colours using mixing techniques
- ✓ Begin to develop their understanding of art and design techniques including: composition, colour and shape
- ✓ Develop their understanding of art history and chronology

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To understand traditional crafts in Ancient Greek painting	✓ The middle of the fifth century B.C. is often referred to as the Golden Age of Greece, particularly of Athens. Significant achievements were made in Attic vase painting. The work of vase painters, such as Douris, Makron, Kleophrades, and the Berlin Painter (56.171.38), exhibit exquisitely rendered details. https://www.metmuseum.org/toah/hd/vase/hd_vase.htm ✓ Black-figure and red-figure techniques were used in Athens to decorate fine pottery. In black-figure vase painting, figural and ornamental motifs were applied with a slip that turned black during firing, while the background was left the colour of the clay. ✓ The decorative motifs on red-figure vases remained the colour of the clay; the background. The red-figure technique overtook the black-figure technique. The use of a brush in red-figure technique was better suited to the naturalistic representation of anatomy, garments, and emotions. ✓ Painted vases were often made in specific shapes for specific daily uses—storing and transporting wine and foodstuffs (amphorai), drawing water (hydriai), drinking wine or water (kantharoi or kylikes), and so on—and for special, often ritual occasions, such as pouring libations (lekythoi) or carrying water for the bridal bath (loutrophoroi). Their pictorial decorations provide insights into many aspects of Athenian life	Introduce key vocabulary through KOMP, and annotate a black-figure artwork and a red-figure artwork. Identify decorations and recognisable features. 10:40-12:18 https://www.youtube.com/watch?v=7IWYqbYITQw	What were painted vases used for?
2	To explore pattern and symbols to portray meaning	✓ https://www.historyforkids.net/ancient-greek-vase-painting.html?utm_content=cmp-true ✓ The 'Greek key', also known as the 'meander', is a repeating geometric motif that has been used across buildings, decorative arts, jewellery and even clothes for centuries. https://www.invaluable.com/blog/greek-key-pattern/?srsltid=AfmBOorpKBydFvuUPhlqjICZorIsxYaijYf8RvKkCuMkBMIVIEEJtf ✓ For the people of Ancient Greece, Meander (or Meandros) was thought to symbolise eternity and the undulating flow of human life through reproduction and the life cycle. The unbroken, interlocking pattern turned it into a symbol of both unity and infinity. ✓ A laurel wreath is a symbol of triumph, a wreath made of connected branches and leaves of the bay laurel (Laurus nobilis), an aromatic broadleaf evergreen.	Collaboratively, cover an orange background/paper with black patterns using the meander pattern.	What did Ancient greeks use to decorate their pots?
3	To explore traditions in Ancient Egyptian Art	✓ The ancient Egyptians had an ambivalent relationship with hippopotami. Although the animals were endowed with positive qualities, they were also feared as dangerous. Hippos are indeed unpredictable and powerful animals that—when feeling threatened—will become extremely aggressive. https://www.metmuseum.org/toah/hd/hipi/hd_hipi.htm ✓ Hippos lived in the Nile River; the source of life, so they, too, were associated with life. They often submerge in water for several minutes, surface to breathe, then sink again; this behaviour of disappearing and reappearing was associated with regeneration and rebirth. ✓ The bodies of most faience (blue ceramic) hippos are densely decorated with river plants. Foremost are depictions of closed and open lotus flowers and lotus leaves. Other plants such as the pondweed are common, and many figurines also incorporate the depictions of Nile creatures such as frogs, butterflies, birds, and occasionally dragonflies. ✓ Faience may have been developed to simulate highly prized and rare semi-precious blue stones like turquoise. This man-made substance allowed the Egyptians to make a wide variety of objects covered in shiny, bright blue glaze—a color that was closely linked with fertility, life, and the gleaming qualities of the sun	Using watercolour, decorate your own blue hippo with black paint (using a thin brush). https://www.metmuseum.org/about-the-met/collection-areas/egyptian-art/william-100	Why were Ancient Egyptians fascinated by hippos?
4	To create visual texture for effect	✓ Art historians and archaeologists describe the development of Roman painting in four styles. The First Style (ca. 200–60 B.C.) was largely an exploration of simulating marble of various colours and types on painted plaster: ✓ Typically, the wall was divided into three horizontal, painted zones of red and turquoise to replicate the rich materials being used at the time. https://smarthistory.org/roman-wall-painting-styles/ https://www.metmuseum.org/toah/hd/ropt/hd_ropt.htm	Create your own Roman wall using sponges to create a marble effect in three zones of colour.	What did Romans typically paint onto?
5/6	To combine knowledge of pattern and colour	✓ Contrasting colours are those opposite on a colour wheel. ✓ Patterns are a repeating motif and can represent different images or symbols. ✓ Texture can represent a surface quality and detailing such as marble.	Create their own marble background and decorate it with a contrasting colour using patterns.	What is a pattern?

Y2 Art: Spring 1: Collage through Henri Matisse

National Curriculum Expectations

- ✓ Use a range of materials and paper creatively to design and make a collage
- ✓ Use collage techniques to develop and share their ideas, experiences and imagination
- ✓ Develop a wide range of art and design techniques in using shape, texture and pattern
- ✓ Learn about the work of the artist Henri Matisse; describing the differences and similarities between different collage practices and make links to their own collage work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify visual elements in a collage	✓ Henri Matisse was a French artist known for his use of colour and shape ✓ He created many paintings but in his latter part of his life he created outstanding, larger than life collages ✓ Matisse could no longer paint due to ill health and was in a wheel chair but used to cut out pieces for his art. He called this 'painting with scissors'. ✓ Henri Matisse used colours that were not necessarily realistic (life-like) to the object he was creating. He used colours that were vibrant (bright), although he was unwell. ✓ In The Snail he positioned complementary colours next to each other to impact on the viewer ✓ He used shapes that had a meaning but the collage pieces were abstract designs (unrealistic). ✓ The snail was a piece of art that Matisse arranged from his bed. He gave direction to his assistants.	Introduce key vocabulary through KOMP, and annotate a piece of Matisse's work (The Snail) identifying visual elements of art and design.	What type of colours did Matisse use?
2	To explore and understand cool and warm colours	✓ Abstract art is not obvious to the viewer of what it is and can be interpreted in different ways by different people ✓ Abstract art uses a visual language of shape, form, colour and line (visual elements) to create a composition ✓ Composition in art is the way the visual elements have been put together or arranged on a page ✓ Red, orange and yellow are known as warm colours, they work well together and sit next to each other on the colour wheel ✓ Purple, Blue and Green are known as cool colours, they work well together ✓ Shape: Geometrical shapes: Made of regular lines, shapes such as squares, triangles or rectangles. ✓ Organic shapes: Often flowing and unpredictable in contrast to geometric shapes ✓ Texture: Texture is something you can feel or see. Visual texture is 2D, but it can give an illusion of 3D.	Pupils to arrange a selection of either warm or cool coloured geometric shapes onto their black/white background	What is Abstract art?
3	To understand the effects of line	✓ Alexander Calder is known for his sculptures although he experimented in other mediums. The artwork being looked at today is a tapestry. The work would have been planned before creating a tapestry. The tapestry is made from wool and synthetic fibre. ✓ He also made jewellery and printmaking amongst other pieces. ✓ A contour line is a line that goes around a shape closely to the shape's outline. https://whitney.org/collection/works/2775 ✓ Lines can create visual texture. A contour line is a line that follows the outline of a subject, emphasizing its shape and form. ✓ Each time a contour line is drawn or placed it should follow the outline of the shape. The line should go around the shape continuing on its original path	Pupils to add contour lines to their art piece using pen and wool	What is a contour line?
4	To understand how we can create texture in an artwork	✓ Pattern: A pattern is a design in which lines, shapes, forms or colours are repeated. The part that is repeated is called a motif. Patterns can be regular or irregular. ✓ Lines and pattern can create visual texture. ✓ Repetition can be used to emphasise shape, such as zig-zag, polka-dots, lines, criss-cross, waves etc.	Pupils to paint Matisse (beasts of the sea 1950) inspired patterns using interesting colours. They will cut these out next lesson and use them for their collage. Paint on card.	What types of pattern can we create?
5 & 6	To plan a composition in the style of the artist and critique the outcome.	✓ Story behind Beasts of the Seas: Matisse had visited the South Seas, and his memories of Tahiti were based on vivid colours, gentle motion, and surprises hiding under every rock. ✓ What beasts can you find in your image? ✓ How have you managed to use the visual elements to bring your image to life? ✓ Can you explain the choices that you have made for: Layout of shapes, choice of colours, position of colours and any texture or pattern you have included in your design ✓ Can you find any similarities between your piece and that of Matisse? ✓ Is there any elements that you would like to go back on and improve?	Create their own collage, inspired by Matisse and Calder's contour lines. Using their painted card. To critique and evaluate their own work comparing it to Henri Matisse	Explain the reason behind your choice of colours?

Y2 Art: Spring 2: Sculpture

National Curriculum Expectations

- ✓ To use recycled and manufactured materials for sculpting e.g. cardboard
- ✓ Use a variety of techniques, e.g. cutting, gluing, slotting, interlocking
- ✓ Use a variety of shapes, including lines and texture.
- ✓ Use key vocabulary to demonstrate knowledge and understanding in this strand: sculpture, statue, model, work, work of art, 3D, land art, sculptor, carving, sculpture, installation, shapes, materials, pyramid, abstract, geometric.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To make simple interlocking cardboard structures	✓ A sculpture is a 3D art form. ✓ Sculptures can be made from a range of different materials. They can be modelled out of materials; carved out of materials, constructed (built-up from different materials, or cast from different materials). ✓ 3D sculptures can be made from 2D materials. ✓ A slit is a small cut that doesn't go all the way to the other side of the material. By putting slits into card, we can slot cardboard pieces into the slits to make interlocking cardboard structures. ✓ Form is one of the visual elements. It is when you make a 3 dimensional piece of art - you can pick it up, see it from all sides.	Make a free-standing sculpture from card. Experiment with slits in the card to make joins.	What must you not do when cutting a slit into the card?
2	To create line drawings in the style of Joan Miro	✓ Joan Miro (1893-1983) was a Spanish Artist - a painter, sculpt and ceramicist. Miro was inspired by Picasso and contributed to the surrealist movement which aimed to portray a combination of dreams and reality. Miro's use of vivid primary colour was an effective way of adding additional interest. ✓ Surrealism is an art form from the 1920s that uses a combination of dreams and reality. Some things in the images/art is real and some is not. It is designed to show the artist's feelings. ✓ Line drawings can replicate the work of Joan Miro. ✓ Automatism is when the artist draws unconsciously – he/she needs to relax (like the doodles you make when talking on the phone) and tap into unconscious self.	Look at the different pieces by Joan Miro. What are the visual elements. Recreate them using pencil. Create a sculpture by cutting out shapes and creating slits to slot parts together.	How could you make your sculpture more interesting from all sides?
3	To create line drawings in the style of Joan Miro	✓ Joan Miro used everyday things he saw and recreated them using informal lines and primary colours. He applied an element of surrealism with some of his line drawing - the unconscious mind creating an image. ✓ Miro often uses block, primary and secondary colours in his work - he preferred to work with only a small number of colours. ✓ A line drawing is done using only narrow lines, without blocks of shading. Simple lines drawings can be combined to create shapes. ✓ Block colour is the use of bold and bright blocks of colour; sometimes as the background in artwork.	Draw 5 designs in the style of Miro on card - pick a person or everyday objects. Use geometric shapes to add small details. Use 3 colours to paint the background.	How does your drawing reflect the work of Joan Miro?
4	To create sculpture from line drawings	✓ Form is when you make a 3 dimensional piece of art. Form needs a material that can hold its shape. It means a sculpture must be able to be freestanding, or at least secured to a base so that it holds its shape. ✓ Sculptures are often free-standing. ✓ Miro never thought of his paintings as being abstract. He once said "Form for me is never something abstract. It is always a token of something. For me, form is never an end itself."	Use designs from last lesson to make a sculpture inspired by Joan Miro.	How did you ensure your sculpture was free-standing?
5	To explore the life of a significant sculpture and the materials they used	✓ An object/group of objects can be rearranged creating a new form. ✓ Taking organic shapes - sticks, pebbles, slate - and arranging them in geometric designs can show the relationship between man and the environment. ✓ Natural objects take on different texture when they are inverted or moved to a different location - the jagged edges of slate can be arranged into smooth, clear lines of a circle. ✓ Andy Goldsworthy and Richard Long are both British sculptors who work with natural materials. Many of their installations are in the landscape where they found the objects. ✓ Land art or earth art is art that is made directly in the landscape. It can involve sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs. ✓ The sphinx is a monolith that was carved out of a single piece of rock. It is found in Egypt but we can't be sure who actually built it. It is estimated that it took 100 people over 3 years to carve.	Describe the materials Long works with. Go into the environment and create own land sculpture in the style of Goldsworthy or Long.	Explain what land art is.

Y2 Art: Summer I: Printing

National Curriculum Expectations

- ✓ Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- ✓ Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To understand the process of mono-printing	✓ Mono-printing is a type of printing which involves marking lines and shapes into ink that is then transferred onto paper. ✓ Acetate is taped to the table so that it does not move when being rolled. ✓ To ensure an even distribution of ink, ink is rolled onto our acetate using a roller. ✓ Varying the pressure affects both the shape and detail of the printed image. ✓ Amount of ink - varying the amount of ink affects the detail of the printed image: too much ink the image is sploidy and lacks detail, too little ink and the image is not defined. The best prints are when they feel tacky when you press down. ✓ Lines can be used to create drawings. The drawings do not always need to be carried out with a pencil. We can create line drawings in ink using a range of tools. ✓ A proof-print is the first print we complete to help us decide how much ink and pressure we need to apply.	Create 3 mono-prints using 3 different types of tools. Analyse and learn from proof-print by adapting pressure and amount of ink.	What is mono-printing?
2	To make different printing effects using materials	✓ <u>Complementary colours</u> are pairs of colours, which when combined or mixed cancel each other out. We can see complementary colours on the colour wheel. They are often opposite each other. ✓ Mono-printing can be carried out using different materials/tools to make different marks in the ink. ✓ A fan made from paper can become a tool that can be used in mono-printing. https://www.youtube.com/watch?v=8hVAzLbsFSw	Make three prints using different materials, including a fan. Use a complementary colour with a new material to create a second mono-print. Press this over the top to create a two colour print pattern.	How do you create different effects in printing?
3	To create a background using different mono-printing techniques	✓ In mono-printing, the background colour is lighter so the ink on top can be seen. The lines we make reveal the background colour. ✓ Light and dark colours to add contrast and make the print stand out. ✓ The design criteria helps to make decisions - what colours and materials to use.	Plan mono-print using design criteria. Create a background for final print using light complementary colour inks and chosen material.	Why did you use light colours for the background?
4	To create a mono-print in the style of Henri Matisse	✓ Henri Matisse was a French artist who is famous for his use of bright colours. He was a draughtsman (draws plans for buildings) printmaker, and sculptor, but is known primarily as a painter. ✓ Matisse was an artist in the Fauvism movement - Fauvism focuses on the use of colour over a realistic representation of an image. He created portraits (representations of people) through simple line drawings. ✓ Rosalyn Bodycomb is also a mono-printmaker but uses different techniques and has a different style compared to Matisse - her prints can use up to 25 layers of ink and no two prints are the same. ✓ Simple drawings can be created using line. While the drawings are simple, it is clear what they represent. ✓ Different materials can be used to create different lines - thinner tools can improve accuracy and thicker tools make bold lines like Matisse.	Compare two great artists to understand Matisse's style. Draw a simple line drawing of a portrait with ink in the style of Matisse.	How are Matisse and Bodycomb different in their styles of mono-printing?
5	To make a self-portrait mono-print in the style of Henri Matisse	✓ Portraits can be created in many different ways. Matisse drew simple portraits using bold lines. ✓ Self-portraits are drawings of ourselves - every face is unique (different). ✓ The proportion of our features is how big they are compared to each other. The features of the face need to be the correct size. ✓ Matisse's line drawings are simple. A drawing is often only made up of 12 lines. ✓ A continuous line is when the pencil/ tool does not come off the paper/ink. It helps create movement in the piece.	Make a print of portrait onto background from L3. 1. Roll ink 2. Draw portrait 3. Place background on top 4. Reveal print	Why did Matisse use a continuous line?
6	To evaluate final artwork	✓ Artists often evaluate their work to identify elements they are pleased with and elements they would like to change.. ✓ When commenting and evaluating artwork, we think about technique, difficulty, the visual elements and our opinion on the artist studied - e.g. what we like about their work.	Complete evaluation grid with scores. Write a description and draw a picture of each stage of the process in a flowchart.	What visual elements (lines and colours) did you use and why?

Y2 Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ Produce creative work, exploring their ideas and recording their experiences
- ✓ Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- ✓ Evaluate and analyse creative works using the language of art, craft and design
- ✓ Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms
- ✓ Use a range of materials creatively to design and make products
- ✓ Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify the features of Kente woven cloth	✓ Asante/Ashanti people of Ghana create woven patterns called Kente. The Kente weaves are important as they represent status, stories, and origin of the wearer. The fabrics were originally used exclusively to dress kings and nobles, though now they are commonly used among all people in society. ✓ The word 'Kente' means basket and it is used to describe how the fabric is in strips and woven together. ✓ Around the world, people have long used fabrics to show their identity or give other meanings. Often, the way a fabric is made or the patterns it has shows a deeper meaning, or sometimes the place it originates from. ✓ Each block and colour in the Kente woven fabrics have a distinct name and different meanings.	Design two patterns on the traditional clothing task sheet. Describe how they've selected patterns, colours and symbols to represent that person.	Why are Kente weaves important?
2	To use paper to create a Kente-style weaving	✓ Weaving is made with warp and weft threads. The threads that are vertical from top to bottom are called warp threads - they are strong and sturdy. The thread that go horizontally from left to right, in and out are called weft threads. ✓ A tool called a loom is used to help weave the threads. ✓ Asante/Ashanti people of Ghana create woven patterns called Kente. Each pattern, colour and symbol on the Kente have a distinct name and meaning. ✓ Kente is woven on a horizontal loom, which produces a narrow band of cloth about 10cm. Several of these strips are carefully arranged and hand-sewn together to create a cloth of the desired size.	Make a paper Kente cloth from strips of plain or coloured papers about 2-3cm wide. The cuts in the paper will act as warp threads. Decorate strips with Adinkra symbols or patterns.	How is Kente cloth made?
3	To weave stripes in a Kente style using different coloured thread	✓ The loom is a tool used for weaving. The warp threads are wrapped vertically around the ends, the weft thread go over and under the warp threads. ✓ A shed stick is the part of the loom that keeps the warp threads apart in order to make weaving the weft thread easier. ✓ A pick is a row of weaving is from one end warp thread to another. ✓ To create stripes, different colours of weaving are stacked on top of each other - they can be as thick or thin as you like.	Begin to weave the coloured warp threads on a cardboard loom (that will be used for the rest of this unit).	Why should we not pull the thread tightly?
4	To weave geometric shapes using a cardboard loom	✓ The shed stick is the part of the loom that keeps the warp threads apart in order to make weaving the weft thread easier. ✓ A fork, pencil or fingers can be used to push the threads down onto one line. ✓ A pick is a row of weaving is from one end warp thread to another. ✓ To create stripes, different colours of weaving are stacked on top of each other. ✓ Different shapes and symbols meant different things on Kente woven fabrics. These can be recreated on looms by following steps.	Add detail to the loom from last week by weaving shapes. Keep creating lines of picks until the whole gap is filled to the top of the shape.	What does the shed stick do on the loom?
5	To weave final design using wool and a cardboard loom	✓ Kente cloth is made in new long strip of fabric that is traditionally wrapped around the body in different ways for women and men. Sometimes a shirt is worn underneath. ✓ The shed stick is the part of the loom that keeps the warp threads apart in order to make weaving the weft thread easier. ✓ A pick is a row of weaving, from one end warp thread to another. ✓ To create stripes, different colours of weaving are stacked on top of each other. ✓ A design is a plan of what will be made, but this must be achievable. ✓ In Ashanti culture, the patterns, symbols and colours in Kente cloth have meaning and represent something about the wearer.	Create final design of Kente cloth and begin to weave designs onto the loom.	How have you made sure your design is achievable?
6	To create a class composition of a Kente cloth	✓ A composition is the artistic arrangement of the parts of a picture. ✓ Individual Kente cloths can be arranged to make one big piece of woven material.	Finish the weaving and remove from looms. Start to put them together with other weaves from the class	How has creating a class composition changed the overall appearance?

Curriculum: Art and Design Year 3



Y3 Art: Autumn 1: Drawing through Albrecht Durer

National Curriculum Expectations

- ✓ Create sketch books to record their observations and use them to review and revisit ideas
- ✓ Improve their mastery of art and design techniques, including observational drawing, mark-making techniques and tonal applications.
- ✓ Learn about great artists, architects and designers in history, including artists from the Renaissance period.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate drawing techniques from an artist's work	✓ Albrecht Durer was a German printmaker and painter, who became a key figure in the Renaissance period. ✓ Dürer revolutionised printmaking, he expanded its tonal and dramatic range. By the age of thirty, Dürer had completed or begun three of his most famous series of woodcuts on religious subjects: The Apocalypse (1498; 19.73.209, 18.65.8), the Large Woodcut Passion cycle (ca. 1497–1500), and the Life of the Virgin (begun 1500). ✓ Durer is best known for his Christian imagery, particularly paintings of divine, biblical figures. https://www.artchive.com/artwork/study-of-praying-hands-albrecht-durer-1508/ Consider the notion of devotion in an artist's work. ✓ Different hand gestures can signify different meanings and status in iconography. https://www.metmuseum.org/articles/caravaggio-gesture ✓ Line is one of the visual elements. Lines are used to make art and can be made using different media.	Introduce key vocabulary through KOMP, using this, introduce Durer's 'Study of Praying Hands' (1508) and compare it to the hands in Michelangelo's 'The Creation of Adam' (1512) Annotate and label the artworks with focus on the Christian and religious aspects.	What can hand gestures signify in religious iconography? https://aleteia.org/2016/06/12/what-do-hand-gestures-in-icons-mean https://michaelcoughlin.ca/theory-of-hands/
2	To understand the basic proportions of hands and how to draw them	✓ Line and pattern are two visual elements, lines can be used to make patterns, such as finger prints and skin details. ✓ Proportions of the hand: the thumb reaches above the finger base, 'U' shapes should be used between fingers, the height of the fingers is equal to the height and width of the palm (square). ✓ Cross-hatching can be used to suggest tone and 3D qualities, see: Durer's 'Self-portrait, Study of a Hand and a Pillow (recto); Six Studies of Pillows (verso)'. ✓ Learn the various steps to drawing a hand to scale: https://www.youtube.com/watch?v=rV368ZjjreE	Pupils learn the proportions and steps to practise drawing a hand to scale, use cross-hatching inspired by Durer to add tone.	How can you draw a hand to scale?
3	To explore hand proportions using a range of techniques	✓ Patterns can be created through repeated lines and shapes. ✓ A symbolist artist includes images in paintings that had a meaning beyond what could be seen. ✓ Revisit key artist's hand gestures in painting and drawings. ✓ Different drawing techniques can be completed quickly or slowly and create different effects like suggesting movement. ✓ Understanding the difference between a contour drawing (continuous line drawing), a scribbling drawing and a free-hatching drawing.	Using a 3x3 grid, pupils create 9 different quick/longer drawings of hands, using their non-dominant hand as their model. https://discountartncraftwarehouse.com.au/blog-2138/drawing-techniques-every-artist-should-know?srsltid=AfmBOorlActKtIzyicEC9HEp_fx_tAqIerK6on5J4Vl3a32zpC-AOugU	What is a contour drawing?
4	To explore the use of colour and multi-media	✓ Patterns can be created through repeated lines and shapes, patterns can be enhanced using colour. ✓ Texture can be visual or physical through the use of collage or scrunching. ✓ Colour can enhance tonal qualities and highlight contrast in an image. ✓ A viewfinder is a simple square or rectangle cut out of card that you can look through. Using a viewfinder helps you to focus on something and not get distracted by what's around it. It will help you pay close attention to the image that you are trying to create.	Pupils will explore texture in artworks using a viewfinder to zoom into the details of the hands. Create small studies using varying techniques: colour wash with white chalk, tissue paper with felt tips, coloured chalk and graphite etc.	How can we use a viewfinder?
5	To design a symbolic and gestural image of hands	✓ The Renaissance period was the time where many famous religious artworks were created, many of which, have hidden or symbolic meanings. Renaissance artists used imagery to convey a message. ✓ Renaissance art is marked by a gradual shift from the abstract forms of the medieval period to the representational forms of the 15th century. Subjects grew from mostly biblical scenes to include portraits, episodes from Classical religion, and events from contemporary life. ✓ Tone, line, colour, pattern and shape are key elements in creating a well-composed drawing.	Pupils draft two designs of their final drawing, using symbolic religious meanings in their work. They can select different drawing techniques and they must consider colour and texture (collage/surface quality).	What is the Renaissance?
6	To evaluate creative works of self and others	✓ Evaluating artwork is the judgement and analysis of the way the elements of art and the principal of design have been used. ✓ Questions such as - 'What do you think is successful about the artwork?'. 'What parts of the proportions were less successful?', 'What stage did you find difficult to do?', 'If some religious artwork was produced again, what should be	Pupils complete their final drawing in response to Durer and Michelangelo, they share self and peer assessments and evaluations of final artwork.	What elements of art create your drawing?

Y3 Art: Autumn 2: Painting through Kandinsky

National Curriculum Expectations

- ✓ Create sketch books to record their observations and use them to review and revisit ideas
- ✓ Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, paint]
- ✓ Learn about great artists, architects and designers in history. Focusing on Wassily Kandinsky and Hilma af Klint.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and compare painting techniques from an artist's work	✓ Wassily Wassilyevich Kandinsky (16 December 1866 – 13 December 1944) was a Russian painter and art theorist. ✓ Kandinsky is generally credited as one of the pioneers of abstraction in western art, his artwork uses lots of geometric shapes and is thought to replicate music and emotions. ✓ Some of his artworks have a precise and accurate nature to them, while others are more fluid and undefined. Compare: 'Yellow-Red-Blue' to 'Color Study. Squares with concentric circles', consider colour, shape, space and line. https://murellos.com/en-gb/blogs/news/10-most-famous-paintings-by-wassily-kandinsky	Introduce key vocabulary through KOMP. Compare the two artworks and annotate the similarities and differences.	What is abstract art?
2	To explore the quality of shape	✓ The Visual Element of Shape can be natural or man-made, regular or irregular; representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic. ✓ Kandinsky was most interested in circles, triangles, and squares. He thought the triangle showed aggressive feelings, the square, calm feelings, and the circle, spiritual feelings. https://sites.google.com/education.nsw.gov.au/tau-cc-world-of-kandinsky/lesson-2-kandinsky-abstract-shapes# ✓ Kandinsky developed his own pictorial vocabulary to symbolise feelings and emotions. He used this in combination with overlapping flat planes and clearly delineated shapes—his belief in the expressive content of abstract forms alienated him from the majority of his Russian colleagues/artists.	Create two shapes with paint (and other mediums). One needs to evoke anger and aggression (triangle) and the other needs to represent calmness (square).	Should artwork always be accurate?
3	To explore warm and cool colours	✓ Colour can evoke (bring) emotion (feeling) in the viewer; making them feel a certain mood. ✓ Warm colours are associated with heat, such as red, orange, and yellow. These colours tend to be associated with fire, the sun and blood. They can create a feeling of excitement, movement or passion. ✓ Cool colours are those that are associated with cold and night, such as blue, green, and purple. These colours tend to be calming and evoke feelings of peace or serenity but are also associated with stillness, despair and sadness. ✓ Warm colours and cool colours contrast one another; there are direct colours that contrast one another: purple and yellow; blue and orange; red and green.	Create two circles: one with warm colours, another one with cool colours. Use Kandinsky's concentric circles to create layers around the centre.	What are contrasting colours?
4	To understand how line can affect a painting	✓ In 1906, Hilma af Klint started creating oil paintings showing swirling colourful forms. Although other artists, like Wassily Kandinsky and Piet Mondrian, became famous for pioneering this abstract style, it's likely Hilma was actually doing this a few years before them. ✓ Hilma's artwork was inspired by the technological advancements of the time - it was an exciting period when scientists and mathematicians were discovering things like x-rays, atoms and soundwaves. https://www.tate.org.uk/kids/explore/who-is/who-is-hilma-af-klint ✓ She uses a mixture of broken line and thin lines to complement her compositions.	Experiment with different lines to portray x-rays, atoms and sound waves around and through shapes.	How can we describe different lines?
5	To paint an abstract composition in the style of Kandinsky	✓ Geometric shapes, varying lines and contrasting colours exemplify Kandinsky's abstract style. ✓ A paint palette is created to take into consideration the mood or emotions we want to evoke. ✓ Shapes can be accurate and precise or irregular and abstract. ✓ Kandinsky used music to inspire his artwork. Listening to 'The Firebird' by Stravinsky can inspire a range of emotions, shapes and colours for our artwork. https://www.youtube.com/watch?v=kd1xYKGnOEw	Create your own abstract artwork inspired by Kandinsky.	Why are unrealistic colours sometimes used in paintings?
6		✓ Evaluation is to judge the value or condition of (someone or something) in a careful and thoughtful way.		

Y3 Art: Spring 1: Collage through Paul Klee

National Curriculum Expectations

- ✓ Use a range of materials and paper creatively to design and make a collage
- ✓ Use collage techniques to develop and share their ideas, experiences and imagination
- ✓ Develop a wide range of art and design techniques in using shape, texture and pattern
- ✓ Learn about the work of the artist Paul Klee; describing the differences and similarities between different collage practices and make links to their own collage work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify visual elements in an artist's work	✓ Shape: Geometrical shapes: Made of regular lines, shapes such as squares, triangles or rectangles. ✓ Organic shapes: Often flowing and unpredictable in contrast to geometric shapes ✓ Paul Klee (1879 – 1940) was a Swiss-born German artist. His highly individual style was influenced by movements in art that included expressionism, cubism, and surrealism. ✓ His works, known for abstract forms and vibrant colours, inspired by music and poetry. With a playful spirit, Klee explored imagination and symbolism, transcending the material world in his art. Masterpieces like "Senecio" continue to inspire, showcasing Klee's lasting impact on modern art. https://theartprintcompany.co.uk/collections/paul-klee?srltid=AfmBOopyLtIgn8Q-7-mIIQqRHJHBvD_cBEQR2IdHpsUpq4hM4IdbGJv7	Introduce key vocabulary through KOMP. Look at 'Separation in the evening', 'Senecio' and 'Fish Magic'. Compare the motifs, colours and shapes.	What inspired Paul Klee?
2	To experiment with collage techniques.	✓ Abstract art is not obvious to the viewer of what it is and can be interrupted in different ways by different people ✓ Abstract art uses a visual language of shape, form, colour and line (visual elements) to create a composition ✓ Composition in art is the way the visual elements have been put together or arranged on a page. ✓ Pattern: A pattern is a design in which lines, shapes, forms or colours are repeated. The part that is repeated is called a motif. Patterns can be regular or irregular. ✓ Texture: Texture is something you can feel or see. Visual texture is 2D, but it can give an illusion of 3D.	Arrange and assemble horizontal and vertical, thick and thin paper strips to create layers of interest. Cover with a single layer of tissue paper. When glue is dry, use oil crayon to rub over surface to highlight details or shapes.	What is Abstract art?
3	To understand the effects of mixed media	✓ In Fish Magic, Paul Klee creates a magical realm where the aquatic, the celestial, and the earthly intermingle. A delicate black surface covers an underlayer of colors, which the artist revealed by scratching and scrawling designs in the black paint. ✓ Klee often used mixed media. Media or medium is the thing they are applying to their work eg. Paint is a medium, pen is a medium ✓ Klee scraped and sanded the black paint to reveal mysterious specks and passages of glowing color underneath, a sophisticated version of the games children play with wax crayons.	Pupils to create their Fish Magic background, using black watercolour, ink, crayons, pencils etc.	What is mixed media?
4	To understand how to create contrast	✓ Colour - Colour relationship, Colour temperature, strength of colour and emotional response are choices that need to be thought about when using colour in art ✓ Contrasting colours are colours that are opposite on the colour wheel: orange and blue, purple and yellow, green and red. These colours stand out visually next to one another.	Cut out fish shapes using contrasting colours and paste them to your fish background.	What are contrasting colours?
5 6	To plan a composition in the style of the artist and critique and evaluate their own work.	✓ Paul Klee was inspired by poetry and music. ✓ How have you managed to use the visual elements to bring your image to life? ✓ Can you explain the choices that you have made for: Layout of shapes, choice of colours, position of colours and any texture or pattern you have included in your design ✓ Can you find any similarities between your piece and that of Matisse? ✓ Is there any elements that you would like to go back on and improve?	Using a poem or a piece of music, (eg. Arrival of the Birds) children will create their own collage, using the learnt techniques of mixed media.	Explain the reason behind your choice of colours.

Y3 Art: Spring 2: Sculpture

National Curriculum Expectations

- ✓ Improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ Learn about great artists, architects and designers in history

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To use the slip and score technique to join two clay spirals	✓ A sculpture has form - it is a 3D object (contains volume, has height, width and depth - you can pick it up and see it from all sides). ✓ Sculpture can be formed in four key ways: modelling, carving, casting and constructing/assembling. ✓ Modelling - is an additive technique where a product (plasticine or clay) is manipulated to produce the form. ✓ There are key shapes that support sculpture in pottery: coil/cylinder, slab, ball/sphere, and pinch pot/ball with hole. ✓ Before working with clay we need to 'wedge' it to remove the air and ensure the water is spread evenly - making it malleable. ✓ Slip and score technique helps us to make joins (score the surface of both pieces you are joining then add the slip (moist clay to use like glue) and press together before blending the clay to hide the join. ✓ <u>Louise Goodman</u>- Pottery Artist who lives in the Navajo Nation (Native American territory in USA) She creates both pots and clay sculptures of animals such as bears (to reflect the importance role the bear plays in indigenous communities).	Make two clay spirals by wedging, rolling, and shaping clay before using the slip and score technique to join them together.	How do you join clay?
2	To understand how pottery was developed in Native American communities	✓ Native American pottery was functional - its uses included: cooking, storing grains, and holding water. ✓ Many of the Native American tribes were nomadic (they kept moving around and used baskets to carry their belongings) ✓ When the Pueblo Indians became sedentary (stayed in one place) they tried to use clay pots instead of baskets as they were durable and could be heated. The cumbersome and breakable properties of clay were unsuited to a nomadic lifestyle. ✓ Pueblo refers to Native American communities, both in the present and in ancient times. ✓ <u>Louise Goodman</u> has taken inspiration from classic pueblo pottery however her pots tend to be decorated using coils and additive clay decoration rather than painted geometric designs. ✓ To store the clay pots they must be wrapped in wet paper towels and sealed in an air tight bag to keep the clay moist and malleable for next lesson.	Build up the base of the pot with coils after creating a spiral base.	Why did Native Americans start using clay pots?
3	To decorate pot using spirals, s-shapes and spheres	✓ Coil pots can be decorated with additional 3D Shapes such as spirals, s-shapes and spheres. ✓ Coils should not be too big otherwise they can break.They are easier to handle when shaping into spirals, s-shapes and spheres. ✓ Clay spheres can be used to the close gaps between spirals. ✓ Slip and score technique used to join clay shapes together smoothly and without gaps so that clay pot can be used functionally. ✓ Clay pots can be both functional (useful ie - drinking vessel) and decorative (attractive ie - ornament).	Create the sides of the pot by using decorative spirals, s-shapes and spheres joining them together by using the the slip and score technique.	How have you made your pot both functional and decorative?
4	To paint pot considering the meaning of colour choices and evaluate final piece	✓ Polychromatic refers to where two or more colours have been used. ✓ Colours chosen can have a meaning – or just be decorative. ✓ Pueblo pottery often use colours to convey meaning. ✓ Native Americans use colours to represent different aspects of life and believe they have different meanings - for example the Cherokee used colour to represent the directions of a compass: north was blue, south was white, east was red, and west was black. ✓ The Navaho thought black represented men and blue, women and The Hopi use blue to honour their gods as they believe its most sacred. ✓ By using three selected colours, using Native American meanings to guide our choices, we can convey a hidden message/feeling.	Paint pot using two to three carefully selected colours (acrylic paint) to convey meaning. Evaluate final piece using a scale: I Strongly Agree - 4 Improvement needed.	What meaning have you conveyed through colour choice?
5	To explore world famous sculptures and why they were made.	✓ <u>The Terracotta Army</u> was constructed to accompany the tomb of China's First Emperor, Qin Shihuang, as an afterlife guard. There are thousands of detailed life-size terracotta soldier models as well as horses, and chariots in battle array ✓ Constructed in 246–206 BC it took 720,000 builders as they were all hand-moulded in parts, fired, then assembled and painted. ✓ Discovered in 1974, they also found other artefacts and ornaments in the underground tunnels surrounding the tomb - archeologists were able to determine important information about the community and civilisation from both the artefacts and terracotta army. ✓ <u>Brian Mock</u> - recycled metal sculptor - he enjoys the challenge of giving old, used objects a new purpose, and is often referred to as a "metal evolutionist." His work is designed to emphasise resourcefulness and encourage viewer engagement. ✓ Mock's art is designed to have both meaning (encourage sustainability) and purpose (use recycled scrap metal so it doesn't go to waste)	Discuss and answer questions surrounding the meaning and purpose of both the terracotta army and Brian Mock's recycled sculptures. Complete a multiple choice quiz.	How can sculptures be important?

Y3 Art: Summer 1: Printing

National Curriculum Expectations

- ✓ Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ Learn about great artists, architects and designers in history.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To create a printing plate using collagraphy	✓ Relief print is a sculptural technique where the sculptured elements remain attached to a solid background. The term is from the Latin verb 'relevo' which means to raise. A relief is the most prominent part of the surface, it does not include recessed (sunken) areas. ✓ A relief is always the most prominent (raised) part of the surface that you are using to print with (creating positive space). ✓ The sunken part of the design creates the negative space. ✓ Collagraph is a printing technique where a collage of materials are glued onto a rigid base to create a printing plate. The word collagraph comes from Greek 'Koll' or 'kolla' meaning 'glue' and 'graph' meaning 'picture'. ✓ Different materials chosen for the printing plate affects the texture of the final design. ✓ The printing plate will create both positive (foreground) and negative (background) spaces. ✓ Work can be assessed by thinking about: which materials (textures) used and preferred, which techniques used and how they could improve the quality of your print next time.	Cut out and glue textured items onto collagraph plate. Roll ink over printing plate before pressing paper over the top to create prints. Assess work.	How do you collagraph?
2	To create different printing effects inspired by the artist Paul Klee	✓ Expressionism is an artistic movement using symbolic images and indirect suggestion to express ideas, emotions and states of mind. It originated in late 19th century France and Belgium. ✓ Expressionist art uses symbolic images, simple shapes and colour choice to express the subject and emotion of the piece ✓ Kandinsky was an expressionist painter. He distorted images of reality to make it expressive of the artist's inner feelings or ideas. His painting 'cossacks' (Russian soldiers) linked musical tones to particular colours considered to have a powerful spiritual impact. ✓ Ankara fabrics also known as: "African Wax fabric", are from Nigeria. These are cotton fabrics with vibrant patterns and are made through an Indonesian wax-resist dyeing technique called batik. In this technique, methods are used to "resist" the dye from reaching all the cloth, thereby creating a pattern. ✓ Paul Klee is a German expressionist artist who loved to experiment with colour and wrote books about colour theory. His art reflects his childlike view of the world, his love of music, his moods and his beliefs. ✓ Paul Klee's 'Fish Magic' in 1925 used collagraph to create the scales in his fish. Different textures can be created by using different media and objects, such as bubblewrap for the sea.	Adapt printing plate using a range of media and experiment with different printing effects/textures. Look at different materials to create textures that emulate Klee's 'Fish Magic'.	What is expressionist art?
3	To create a collaborative seascape inspired by the artist Paul Klee	✓ Texture can be both the way an object feels to the touch and the way an object looks as it may feel. ✓ The media used on printing plate can achieve various textures on a printing plate. Combining different media (materials) can create a range of interesting printing effects. ✓ Materials that are strong/durable like card/bottle tops/bubblewrap would withstand pressure and be hard-wearing. Both sides of bottle tops can be used to create a seascape background to represent waves and bubbles.	Design the seascape background and foreground animals using the collagraph technique.	What media did you use and why?
4	To create different print patterns inspired by the book <i>Tiddler</i>	✓ <i>Tiddler</i> by Julia Donaldson and Axel Scheffler is a story with vibrant pictures of the sea. ✓ The colour chosen for an image can affect the emotion that it conveys. ✓ Relief print is a sculptural technique where the sculptured elements remain attached to a solid background. The term is from the Latin verb 'relevo' which means to raise. A relief is the most prominent part of the surface, it does not include recessed (sunken) areas. ✓ A symbol is something represented in the work of art—an object, an action, or a pattern of objects and actions or colour used to symbolise a mood/feeling.	Design and create a collagraph print of a sea object inspired by the story book 'Tiddler'.	Who has inspired your prints so far?
5	To create a collaborative piece of art in the style of Paul Klee	✓ Composition is the arrangement or placement of visual elements in a piece of artwork. ✓ Putting composition together creates different effects. ✓ Collaboration means working with others - in art this helps us to share ideas/techniques and also allows us to create a large piece of art in a shorter amount of time. ✓ We can create movement in our artwork by contemplating and selecting the direction our sea objects are facing.	Create a collaborative class seascape by arranging their prints together to create different compositions.	How are large pieces of art created?
6	To analyse and critique a piece of work.	✓ Collaboration means working with others - in art this helps us to share ideas/techniques and also allows us to create a large piece of art in a shorter amount of time. ✓ Evaluation is an opportunity to discuss development and final work, help others understand what you're trying to achieve, explain successes and weaknesses and demonstrate knowledge and understanding of art.	Write an evaluation on how the final design turned out.	Explain the collagraph printing process.

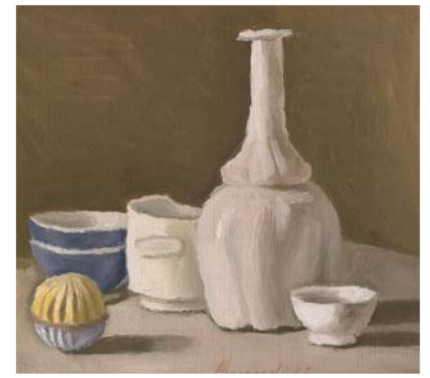
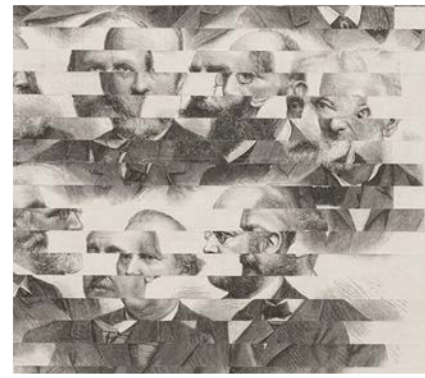
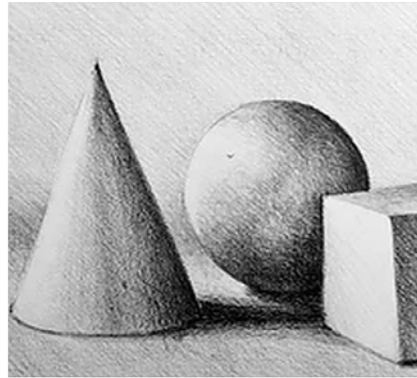
Y3 Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ Create sketchbooks to record observations and use them to review and revisit ideas
- ✓ Improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [e.g. pencil, charcoal, paint, clay]
- ✓ Learn about artists, designers and architects in history

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To use the tie dye technique for dyeing fabric	✓ Tie dye is the process of applying dye to tied or twisted fabric to create a pattern in the fabric. ✓ The art of dyeing fabric for decoration has been used for thousands of years, and in many different places around the world. ✓ There are also other ways to dye fabric. Fabric printing or stamping involves applying colour in definite patterns or designs, sometimes by printing it on, and sometimes by using a stencil to make a repeating pattern. ✓ Batik involves using wax to make a resist where the dye won't attach to the fabric. This can also be used to create borders so that the dye doesn't get to certain parts of the fabric. ✓ Lisa Walton is an American textile artist who uses a combination of tie dye, stencilling and embroidery in her artwork. Often, Lisa uses dye to create her image then adds detail to the image with embroidery. Many of her works are created on or are turned into quilts.	Select the tie dye technique - stripes, polka dots, spirals and carry out the tie dye. Make sure the fabric is secured tightly.	How can you dye with different colours?
2	To use a running stitch in the style of Lisa Walton	✓ Lisa Walton tie dyes the background of her artwork but layers of other colours are added over the top and outlined by sewing using running or backstitches. ✓ A running stitch is created using an in-and-out method with a needle and thread. The stitches are usually equally spaced. ✓ A backstitch is similar to a running stitch, though it doesn't have any spaces.	Rehearse running stitch using fabric from previous lesson. Follow one line using contrasting colours.	What makes Lisa's art pieces unique?
3	To use a backstitch in the style of Lisa Walton	✓ Lisa uses textiles in her art to create images. Usually the background fabric is decorated by batik or tie dye, then the detail is created using stitching. ✓ A running stitch is created using an in-and-out method with a needle and thread. The stitches are usually equally spaced. ✓ A backstitch is similar to a running stitch, though it doesn't have any spaces. ✓ Fabric can be twisted into shape before tie dyed to create patterns.	Rehearse backstitch using fabric from previous lesson. Follow one line using contrasting colours.	Name different methods of dyeing fabric.
4	To create a textile design that incorporates tie dye and embroidery	✓ Contemporary means belonging to or occurring in the present; modern. ✓ A kimono is a Japanese piece of clothing. Kimonos as we know today came into being during the Heian period (794-1192). Straight-line-cut kimonos were easy to fold, suitable for all weather; worn in layers to provide warmth in winter and are made of breathable fabric such as linen. The colours of the kimonos represented either seasonal colours or the political class to which one belonged. ✓ Shirbori is a Japanese manual tie-dyeing technique, which produces a number of different patterns on fabric as it involves folding, twisting or bunching cloth and binding it, then dyeing in indigo. ✓ Judith Content is an American artist who is inspired by natural surroundings. She first engaged with Shibori when she was given a kimono as a gift. Now most of her pieces are created in the shape of a kimono. ✓ Judith creates her artwork on strips of silk, then sews them together to create larger pieces.	Take inspiration from both artists to create a piece with the theme of the ocean. Design using tie-dye/shibori and embroidered detail.	What are the similarities in both artists' work?
5	To use the tie dye method to create the background	✓ Tie dye is the process of applying dye to tied or twisted fabric to create a pattern in the fabric. ✓ Both Lisa Walton and Judith Content use tie dye or Shibori to create art on textiles. They both create scenes based on the world around them or parts of it that inspires them. They use a range of colours to create images. ✓ Before fabric is dyed, the fabric is laid on the table and scrunched, pinched and manipulated into place. String, rubber bands, tie loops are then used to keep fabric in place.	Tie dye fabric using technique chosen in design.	What are the stages in the process of tie dyeing fabric?
6	To add detail to fabric using embroidery	✓ Embroidery is the art of decorating material, primarily textile fabric by means of a needle and thread. ✓ Embroidered detail can be added to fabric using the running or backstitch. ✓ A running stitch is created using an in-and-out method with a needle and thread. The stitches are usually equally spaced. ✓ A backstitch is similar to a running stitch, though it doesn't have any spaces.	Carry out embroidery on fabric to complete artwork. Group each piece of artwork together to create one large class sea scene.	What different ways could individual artwork be grouped?

Curriculum: Art and Design Year 4



Y4 Art: Autumn 1: Drawing through Giorgio Morandi

National Curriculum Expectations

- ✓ To create sketch books to record their observations and use them to review and revisit ideas
- ✓ To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ To learn about great artists, architects and designers in history, including Giorgio Morandi, Caravaggio and Paul Cezanne.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate drawing techniques from an artist's work	✓ Giorgio Morandi's graphic sketches are so subtle he is able to convey the finest variations of atmosphere, tone and light just through infinitely small variations in the direction of the crosshatchings. ✓ Giorgio Morandi was an Italian painter and printmaker who specialised in still lifes. His paintings and drawings are noted for their tonal subtlety in depicting simple subjects, mainly vases, bottles, bowls and flowers. ✓ Hatching is a shading technique where curved or straight lines going in the same direction are drawn close together or far apart to create tone. ✓ Cross-hatching is where sets of parallel lines intersect with one another. ✓ Smooth shading is a shading technique whereby straight or curved lines, are drawn close together and blended to create tone. Tone is a measure of the lightness or darkness in an area.	Introduce key vocabulary through KOMP, using this, introduce Morandi's Still Life drawings. Pupils create a transcription of Natura morta a grandi segni (Still Life with Large Signs), 1931. Annotate and label the artworks with focus on techniques.	What is Still Life? https://www.tate.org.uk/art/art-terms/s/still-life
2	To add tone to a drawing of a geometrical object to make it appear 3D	✓ To draw 3D objects, perspective is required for the outline, which involves curved lines, following this, light and dark is represented. https://www.youtube.com/watch?v=9hz_GX0eD5w ✓ Tone is a measure of the lightness or darkness in an area. It can be used to make an object look 3D. ✓ When we add tone, we need to consider the direction of the light-source to determine the areas of light and dark. ✓ Shadows form because light cannot travel through or around objects. ✓ When we draw a 3D objects, we draw a cast shadow (behind the object). ✓ To create the 3D effect, we add tone to three faces - The Core Shadow (CS): darkest area next to the shadow; The Semi-Shadow (SS): (mid-tone area) is on the neighbouring face, opposite the light-source; The highlight (L): lightest area, nearest to the light-source.	Make a tonal strip. Add tone to a drawing of a cube/ cuboid/cylinder using hatching or shading to make it appear 3D.	What can we use to make a 2D object appear 3D?
3	To add tone to a drawing of a curved object to make it appear 3D	✓ Leonardo Da Vinci was a polymath of the Renaissance period - he was knowledgeable about art, engineering and science. ✓ A polymath is an individual whose knowledge spans many subjects. ✓ Leonardo Da Vinci was gifted at drawing, painting and sculpting as well as mathematics, science and engineer. ✓ In his drawings, Leonardo Da Vinci used the technique of hatching. ✓ Tone can be used to make an object look 3D. Lines need to follow the contours of a curved or rounded shape. ✓ Outline lines need to follow the contours of the curved/round object. ✓ Shading lines need to follow the contours of the curved or rounded shape.	Set up a still life for children to draw from. Children use 4 coloured felt tips to complete gestural drawings of the composition. 1. Outline. 2. Core shadow. 3. Semi-shadow. 4. Details. https://www.instagram.com/p/Ckg7ZWOj11a/?img_index=8	Why are shadows created?
4	To use colour to create contrast and highlights in a still life	✓ Paul Cezanne and Caravaggio created famous still life paintings, they both utilise colour to create contrast and juxtaposition. https://www.bbc.co.uk/bitesize/articles/zkbkmbk ✓ Cezanne and Caravaggio painted in a naturalistic way, Patrick Caulfield works in a more abstracted, pop-art style. ✓ Colour can be used to create a mood and atmosphere as well as highlight objects in a composition. ✓ Flat colour generally means solid ink coverage with no gradations, screens or halftones. ✓ 'Value' or 'Tonal Value' is the lightness or darkness of tones or colours.	Complete two drawings of a piece of fruit, one in a naturalistic way with tonal colour (oil pastels - Paul Cezanne) and another one using flat colour and pen/ink (watercolour wash or acrylic - Caulfield). Compare	What is the difference between flat colour and tonal colour?
5	To design a still life composition with a range of elements	✓ Cezanne was a French, post-impressionist painter. Post-impressionism is the art movement that focusses on portraying objects in such a way as to evoke emotion, as opposed to portraying it realistically. Cezanne was famous for his still-life paintings and drawings. ✓ The tones artists and designers use and the contrast between them can create very different moods and visual effects. ✓ Tones could refer to black, white and the grey tones between. It could refer to how light or dark a colour appears. ✓ Tone can be used for a range of effects: create the illusion of form, focus attention and suggest depth and distance.	Design a final still life drawing, collaborate in groups to create a balanced composition, then consider the elements and different drawing techniques to create a design.	How do we balance a composition?
6	To create a compositional drawing of 3D shapes	✓ Shading can be achieved through different techniques such as hatching and smooth-shading. ✓ Hatching is a shading technique where curved or straight lines going in the same direction are drawn close together or far apart to create tone. ✓ Smooth shading is a shading technique whereby straight or curved lines, are drawn close together and blended to create tone.	Create a still life drawing and evaluate and compare the works of others to the work of the artists studied.	What elements and techniques have you used in your drawing?

Y4 Art: Autumn 2: Painting through Van Gogh

National Curriculum Expectations

- ✓ Create sketch books to record their observations and use them to review and revisit ideas
- ✓ Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, paint]
- ✓ Learn about great artists, architects and designers in history.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify painting techniques from an artist's work	✓ Van Gogh was a Dutch painter in the 19th century who contributed to the post-impressionist movement. He is considered one of the most famous and influential painters in the history of art. ✓ Impressionism is the art form that was named after painting spontaneously. It creates an impression of every day objects and light - it's not meant to look like the accurate version. ✓ Post-impressionism is a personal response of something and not 'natural' - wanted to link art more to feelings. ✓ Some colours are warm and these colours make us feel happy (Van Gogh's Sunflowers) and some are cool. These colours make us feel sad (Van Gogh's Sorrowing Old Man). Van Gogh used vibrant, contrasting colours in his artwork.	Introduce key vocabulary through KOMP, using this, introduce Van Gogh's Sunflowers and Starry Night, annotate various techniques and use of colour.	How does colour evoke emotion?
2	To paint using deliberate brush strokes in the style of Van Gogh	✓ Vincent Van Gogh painted with a particular style of brush-stroke. He was known for his thick application of paint called impasto, so the paint stands up from the canvas. ✓ Impasto is the Italian word for 'paste' or 'mixture'. Impasto is used to describe a painting technique where paint (usually oil paint) is laid on so thickly. ✓ He also used deliberate, quick brush strokes that are visible in his paintings and different coloured brush strokes next to each other for effect. ✓ His brush strokes were formed in particular direction, which led to his paintings having a sense of movement. ✓ Some brush strokes can be long and smooth whereas others can be short, thick and quick.	Create a colour palette using the impasto technique and short and deliberate brush strokes to fill in a colour grid with a particular artwork palette in mind.	How did Van Gogh achieve the effect of movement in his paintings?
3	To understand the use of colour to create depth	✓ Van Gogh was obsessed with colour. In his early career, he used dark and dim colours but when he moved to Paris, he was inspired by the colours used by the impressionist painters at the time. ✓ Van Gogh became famous for the use of contrasting and vibrant colours in his work. This had a dramatic effect on how the use of colour is used in modern art today. Cool colours create a sense of depth - a fantastic trick to add more depth to your artwork is using cool and warm colours next to each other. This will create a visual effect in which the warm colours advance - or appear closer to the viewer; and the cool colours recede into the background. https://www.serenaarchetti.com/blog/how-to-effectively-use-warm-and-cool-colors-in-art ✓ Starry Night is one of Van Gogh's most famous paintings - painted in 1889. In this painting, Van Gogh used a fairly dark palette; the brush strokes created movement throughout the sky. When creating a painting in the style of Van Gogh, we always start by creating a cream/yellow background	Paint backdrop for Van Gogh's Starry Night, consider movement and brush stroke, while blending yellow and blue.	Why do artists plan which colours to use before painting?
4	To use brush strokes to create movement	✓ A shade is where an artist adds black to a colour to darken it down. ✓ Deliberate, quick brush strokes and different coloured brush strokes next to each other create effect. When adding different coloured brush-strokes we add the darkest colour first. ✓ When brush strokes are formed in particular direction, it gives paintings a sense of movement. ✓ Some brush strokes can be long and smooth whereas others can be short, thick and quick.	Paint backdrop (for the final piece) in the style of Van Gogh's Almond Blossom and show movement within the piece.	What does impasto mean?
5	To paint a composition in the style of Van Gogh	✓ Drawing into wet paint can pull and manipulate paint to create actual texture. Different tools can be used to scrape and move thick, wet paint, such as a fork. ✓ A paint palette is created to take into consideration the mood or emotions we want to evoke. ✓ Van Gogh used colours that were not necessarily realistic (life-like) to the object he was painting. He used colours that expressed his own mood/feelings and used colours to create a response in the viewer. ✓ Evaluation is to judge the value or condition of (someone or something) in a careful and thoughtful way.	Create own painting in the style of Van Gogh, inspired by Almond Blossom and evaluate the artwork. Children can use their own colour palette.	Why are unrealistic colours sometimes used in paintings?
6				

Y4 Art: Spring 1: Collage through Antoni Gaudi

National Curriculum Expectations

- ✓ Pupils will develop their techniques and use of materials when creating the geometrically rearranged images
- ✓ Pupils will experiment with composition when designing and completing their surreal image with personal photographs
- ✓ Pupils will record their plans for their design in their sketchbooks and use that to reflect on and evaluate both their own work and that of great artists
- ✓ Pupils will learn about great artists by looking in detail at the work of Antoni Gaudí, making links to their own pieces

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify visual elements in an artwork	✓ Antoni Gaudí is one of the world's best-known architects. He is regarded by some as a great master of modernism. Millions of tourists visit his major works in Barcelona each year, including Güell Park, Sagrada Familia and Casa Milà. ✓ His work had an organic style inspired by nature. Gaudí rarely drew detailed plans of his works, instead preferring to create them as three-dimensional scale models and molding the details as he was conceiving them. ✓ A mosaic is a pattern or image made of small regular or irregular pieces of colored stone, glass or ceramic, held in place by plaster/mortar, and covering a surface. Mosaics are often used as floor and wall decoration, and were particularly popular in the Ancient Roman world. ✓ To create the mosaics, Gaudí would collect discarded or unused glazed ceramic forms, often tiles, break them into pieces and apply the shards to the surface of his structures, immediately enlivening them with color and texture.	Introduce key vocabulary through KOMP, using this, introduce Gaudí's great works: Park Güell and Sagrada Familia. Identify elements like colour, shape, form, pattern, texture etc.	What is a mosaic?
2	To understand the importance of observation and transcription	✓ Gaudí's Roman Catholic faith intensified during his life and religious images permeate his work. This earned him the nickname "God's Architect", and eventually led to his beatification in 2011. ✓ In the Sagrada Familia, the various architectural elements are imbued with hierarchically organised Christian symbolism. Thus, each of its 18 towers has a special significance. In the middle is the tower dedicated to Jesus Christ and around it are four towers representing the Gospels; the books containing the life and teachings of Jesus. The tower above the apse, crowned by a star, represents his mother the Virgin Mary, while the remaining 12 towers represent the 12 Apostles, witnesses to his words and deeds. ✓ In art, to transcribe is to copy or record information in a different form than the original. To transcribe a painting or drawing is not to copy the artwork exactly, but instead to record observations in a different form. A transcription also doesn't need to copy everything in an original.	Draw a transcription of a close-up of one of the towers from the Sagrada Familia. Use observational skills to identify and replicate shape, form and colour. Use colouring pencils to describe the tonal shades.	What is a transcription?
3	To explore positive and negative space	✓ Positive space refers to the subject or areas of interest in an artwork, such as a person's face or figure in a portrait, the objects in a still life painting, or the trees in a landscape painting. Negative space is the background or the area that surrounds the subject of the work. ✓ Gaudí said, "Sunshine is the best painter." https://www.window-clings.uk/LNCECShowCategories.cfm?Cat=113 ✓ Gaudí's design combined Gothic architecture and Art Nouveau to create something very special. The stained glass windows in Sagrada Familia are beautiful and inspiring, designed by Joan Vila Grau.	Using the circular motifs and a craft knife, construct black circles (negative space) with positive spaces cut out ready for collaged stained glass windows next lesson.	What is negative space?
4	To explore the use of colour in an artist's work.	✓ Gaudí sought out maximum contrast. The most transparent stained-glass windows are those highest up, so that the light can stream in and illuminate the mosaics and golden vaults that characterise the nave. However, the illustrations and texts are in the lower windows, where visitors can see and read them better. ✓ The cathedral in Palma de Mallorca acted as a test bench for a truly innovative system: trichromy. This is a composition with four superimposed pieces of glass, one in each of the three primary colours (yellow, cyan and magenta) and a fourth, transparent piece as a seal. By breaking down the colour and transposing the drawing into its component colour layers, he aimed to give the sensation of depth in the drawings, as if they were in three dimensions. The goal, therefore, was for the flat surface of colour to be put together progressively, as colour does as it changes the impact of light on a relief. ✓ By grouping the colours through tonal shade, it creates a more impactful effect inside the architecture. https://blog.sagradafamilia.org/en/divulgation/the-sagrada-familias-stained-glass-windows-captivating-light/	Select one of the primary colours and use different shades of it to fill their stained glass circular motif.	Why did Gaudí group his colours?
5 6	To create a collaborative collage inspired by religious mosaics	✓ Collaboration is the action of working with someone to produce something. ✓ Lots of constructors and designers worked together on Gaudí's large projects and everyone had their own role. ✓ Collage is a piece of art made by <u>sticking</u> various different materials such as photographs and pieces of paper or fabric on to a backing.	Create 3 large scale collages inspired by features of Gaudí's artwork. Assign roles and consider colour, shape and texture. Evaluate artworks.	What is collaboration?

Y4 Art: Spring 2: Sculpture

National Curriculum Expectations

- ✓ Use a range of construction and assembling materials to create a sculpture: *Spider & Nanas sculptures*
- ✓ Use sculpture to share their ideas, imagination and experiences
- ✓ Begin to develop an understanding of art and design techniques including: form and colour
- ✓ Know about the work of great artists ([Louise Bourgeois](#), [David Mach](#) & [Nikki de Saint Phalle](#)) and make links to their own work.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To construct a frame for assembly and improve design techniques including wire frame manipulation	✓ Form – is when you make a 3D piece of art that can be picked up and seen from all sides. ✓ Form needs a material that can hold its shape – the larger the sculpture the more critical this is. ✓ Recognise that the form can represent someone's feelings and thoughts – it is not just a physical structure. ✓ Sculpture: Remind pupils of the four types of sculpture: casting, modelling, construction/assembly and carving. ✓ Construction/assembly is a technique where different pieces are combined to produce the final form - can be simple objects (pieces of cardboard) or larger/heavier – steel beams for large scale structures (Angel of the North). ✓ Sculptors choose steel as a material for several reasons: Easy to join pieces together; very strong, incredibly durable (won't rust and isn't affected by weather) and the finish can be adapted easily through: polishing, brushing, coating, and sandblasting. ✓ With some larger sculptures, the pieces first need to be constructed then these are transported to where it will be installed, where a team will then assemble the final form. ✓ Louise Bourgeois was a French-American artist best known for her large-scale sculpture and installation art. ✓ She had a traumatic childhood and difficult relationship with her father, which she said gave her a lot of anger. Through her work, she let out that anger and tried to transform her 'hate into love'. ✓ Maman sculpture: Although many people fear spiders, Bourgeois spider sculpture is an ode to her mother - the spider represents her mother - like spiders, her mother was very clever, a weaver and helpful and protective.	Create a spider frame including: 8 aluminium wire legs covered in layers of tissue paper and the 2 parts of the body (cephalothorax and abdomen) made out of newspaper and rubber band covered in tissue paper.	What is construction and assembly?
2	To assemble and decorate a sculpture inspired by Bourgeois	✓ Louise Bourgeois was a French-American artist best known for her large-scale sculpture and installation art. ✓ Form is created by manipulating different materials and getting them to hold their form: aluminium wire, paper (reinforced with tissue paper and glue), rubber bands to add definition ✓ The final form may be achieved by putting different pieces together: <i>body, legs</i> ✓ The abdomen (belly), a cephalothorax is the head of a spider. ✓ The properties of aluminium sculpture wire is so lightweight, strong, flexible, rust proof - it is common because of those features.	Assemble the legs to the body using rubber bands and add detail to the body to decorate (eyes/fangs/pulps/egg sac etc).	How has your sculpture been inspired by Louise Bourgeois?
3	To understand the historical and cultural development of Nikki de Saint Phalle's art forms	✓ Nikki de Saint Phalle was a French/American artist (like Bourgeois) who also had an unhappy childhood. She had a particularly destructive relationship with her father. Art was an outlet for her (like Bourgeois). ✓ You can manipulate the conventions around form to grab the viewers attention - her shapes/forms were intended to: challenge convention around female form; Empower women; Link to Civil Rights struggle in USA. ✓ Black Venus 1965 is deliberately named as it challenges classic representation of women – like Botticelli's Venus. ✓ Important to show meaning of form – desire to empower women/ Maman - strong mother (pupils to consider their meaning) ✓ She began creating a series of female figures that became known as "Nanas." - first Nana was inspired by her pregnant friend. ✓ Originally using cloth and wire, Saint Phalle experimented with many media: ceramics, mosaics, polyester; and even inflatable.	Design and make a Nana (Nikki de Saint Phalle) inspired animal sculpture considering materials used so it holds its form (wire, bottles, muslin) and the meaning of the form.	What is the significance of Saint Phalle's Nanas?
4	To use colour to convey meaning	✓ Saint Phalle was a collaborative artists at a time where the individual was often celebrated. ✓ She created interest because of her performance art (the Shooting pictures which incorporated the public) and the huge sculptures she created (large enough to form sculpture parks and decorate huge outdoor areas.) ✓ Vibrancy of colour showed all forms (women) as goddesses regardless of race or colour (created in reaction to the Black Rights movement) ✓ Colour – to recognise that explosive colour can be used to make a statement about vibrancy, confidence and empowerment.	Paint sculpture considering the choice of colour to convey meaning and make a statement.	What colours did you choose and why?
5	To learn about works of cultural and historical significance	✓ David Mach - Scottish sculptor and artist known for his large-scale installations uses diverse range of media: coat hangers, old tyres etc. ✓ Know that form can be created through a variety of materials - Bourgeois – steel and bronze, Phalle – poly resin, inflatables, fabric, Mach – hangars, tyres, magazines & matchsticks, Pupil's creations – wire, paper, tape and cloth. Form can also vary greatly in scale. ✓ Some form has meaning to the creator but some have little meaning beyond the challenge (Mach's matchstick busts contrast Phalle's Nanas). ✓ The viewer of the form can infer different meanings.	Discuss, respond and write about the meaning and impact of David Mach's work and historically significant sculptures.	What meaning do you infer from the sculpture: 'Love' Inner Child?

Y4 Art: Summer 1: Printing

National Curriculum Expectations

- ✓ To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ Learn about great artists, architects and designers in history.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To create a relief tile for printing using different engraving tools	✓ Printing allows us to create repeated images on different surfaces ✓ Relief printing is a process involving engraving a surface to leave a raised design that will be printed. ✓ When we engrave into our poly-tile, we apply enough pressure to create deep, thick lines. However, we must be careful not to break through the material. ✓ The ideal printing technique is not applying too little or too much paint or pressure to our poly-tile.	Explore using different tools to engrave patterns into poly-tiles before using ink and a roller to print.	How do we create a relief print?
2	To understand how a relief tile can be printed and rotated to create a pattern with radial symmetry	✓ Azulejos are Portuguese tiles used to decorate architecture. ✓ Diogo Machado is a Portuguese artist who creates street art on walls (murals) inspired by traditional Portuguese Azulejo tiles combined with fictional characters, decorative elements and humour. ✓ John Muafangejo was a Namibian artist who created linocuts depicting everyday life and people around him. ✓ Both artists use tiles to create their artwork, but Muafangejo uses a singular tile to create an image via cutting, whereas Machado creates several of the same image on his tiles using stencils, that build up a pattern of radial symmetry. ✓ Radial symmetry is a form of symmetry in which equal parts are arranged around a central axis (point). ✓ A radial symmetrical pattern is created by repeating and rotating an image four times around a central point using the same relief tile.	Trace and engrave design onto poly-tile to create a relief printing tile. Practice repeating and rotating the print around a central point to create radial symmetry.	How can a relief tile be used to create a new symmetrical pattern?
3	To take influence from Portuguese Azulejos to design own radial design pattern	✓ Radial pattern design involves arranging a pattern symmetrically around a central point. ✓ When creating a radial pattern design, consider the unit that will need to be repeated to create the final image. ✓ By folding our square in half, a symmetrical pattern can be created by repeating the pattern on the two halves. ✓ Concentric circles share the same mid-point or axis - they can be used as a background to help us create our radial pattern.	Design a unit of radial pattern using lines and shapes that can be symmetrically repeated by folding tracing paper.	How do we create a radial pattern?
4	To trial the printing process of relief tile created from own design	✓ To create a relief tile, first trace design onto the poly-tile, then engrave the detail and finally cut around the outline. ✓ Line up the tile with circle background to ensure that it repeats to create a symmetrical design. ✓ Mark the corner that will align with the centre of circle design on the back of the tile to help when it is placed on the concentric circle background. ✓ Printing technique: roll more ink onto the tile before repeating the printing process to ensure an even print.	Create a tile from design and then trial the print process of creating a radial pattern by rotating tile around the central point of background.	How can you improve your printing process for your final design?
5	To create a final print inspired by Portuguese Azulejos and evaluate the outcome	✓ If the process of printing is repeated, the outcome will improve. ✓ Evaluation is an opportunity to discuss development and final work, help others understand what you're trying to achieve, explain successes and weaknesses and demonstrate knowledge and understanding of art. ✓ The design can be evaluated by assessing to what extent it meets the desired criteria by scoring the print 1-4 against each set aim.	Print final design. Evaluate to what extent it meets the desired criteria.	Why do we evaluate our work?
6	To design a geometric print inspired by Islamic tiles.	✓ Tiles are used for decoration in many colours. ✓ Islamic tiles are used to decorate buildings such as mosques. ✓ Islamic tiles use tessellation (arranging geometric shapes together in a repeated pattern without any gaps or overlapping). ✓ Creating a geometrical tile involves the application of mathematics and precision. ✓ Symmetry can be created within design by folding tracing paper into quarters and then make sure to draw identical geometric patterns into each quarter. ✓ Geometric pattern can be created with seven overlapping circles by placing our compass point at the intersection points where the previous circle crosses the centre line (see powerpoint). ✓ In Islam, the tradition is to not depict living creatures. Instead, geometric designs create the impression of unending repetition which help to symbolise the infinite nature of Allah.	Design a geometric pattern inspired by Islamic tiles (using folded tracing paper background grids and compasses) then trace onto a tile to create a print.	What are Islamic patterns made up of?

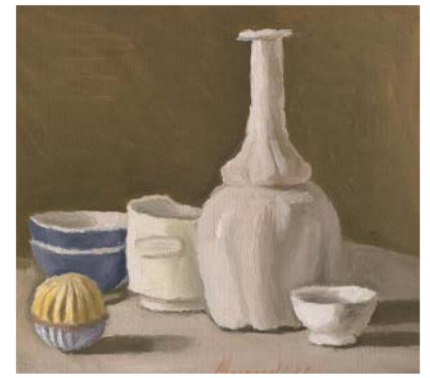
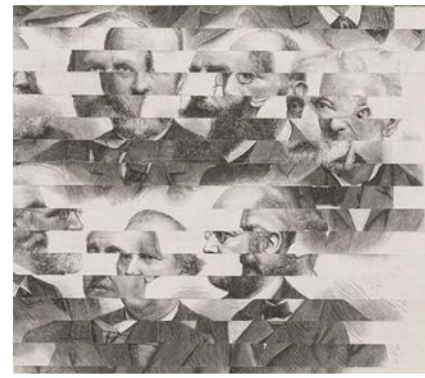
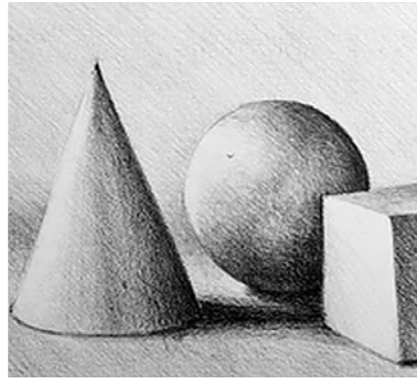
Y4 Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ Create sketch books to record their observations and use them to review and revisit ideas
- ✓ Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ Know about great artists, architects and designers in history.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To know about Chuah Thean Teng and understand how his Batik artwork is created.	✓ Batik a technique of applying wax to fabric in patterns to create a resist to paint/dye which is applied over the top. When the wax is removed (with heat) the lines of the wax reveal a pattern on the fabric. ✓ Traditionally, to help apply the hot wax more precisely, artists use a tool called a canting to spread the wax across the cloth. ✓ Cantings have a long handle and a little copper or brass pot with a spout from which melted wax is let out and are numbered: the smaller the number the smaller sized spout (more precise/accurate). ✓ <i>Chuah Thean Teng</i> was a Malaysian artist, famed for his batik artworks. Known as "the father of batik" and "Malaysia's most famous artist" his batik paintings capture pastoral (everyday farming - fishing, harvesting rice, etc) scenes of the multi-racial Malaysian lifestyle and culture. ✓ Crayon batik - use crayons to colour in image, use black crayon to outline, screw paper to make batik-like cracks, paint over image with black paint and wipe off excess with damp sponge, then iron in-between two paper towels to flatten and dry.	Make a crayon batik of Chuah Thean Teng's "Mother and Daughter."	How did Chuah Thean Teng create his artwork?
2	To create traditional patterns using batik using a modern batik technique	✓ Batik is the art form of applying wax to fabric to create a resist, then applying paint and then removing the wax with heat. ✓ Kampung (a village in Thailand) batik patterns traditionally decorate silk sarongs in bright, vibrant colours. These designs inspired Chuah Thean Teng to take up batik as an artist; of which he is now known as the 'father of batik'. ✓ The Kampung patterns feature natural elements such as plants or animals, surrounded by dots of differing sizes or symmetrical patterns - the Muslim community create batik designs as a means of symbolising something about the wearer. ✓ Modern batik technique uses PVA glue applied with a pointed instrument (old pencil etc) rather than hot wax and a canting. ✓ You need to have enough glue to create a resist, but little enough so that the glue can dry before the next stage. ✓ Paint two layers of dye over PVA design and then use warm water to wash out the glue and excess dye in the sink - a small amount of hand soap could help to get any excess out.	Create a traditional pattern (animal and dot design) on fabric using modern batik technique (PVA, dye and warm water).	What are the differences between the modern batik technique and the traditional?
3	To use a cardboard loom to create a woven design.	✓ A loom is a tool in which warp threads are held vertically - the shape of the loom indicates the shape of the final piece of weaving. ✓ Weft threads weave in and out of the warp threads, creating a woven pattern. ✓ A line of weaving is called a pick. ✓ A shed stick can be used separate the warp threads, creating a wider gap to feed the weft threads through. ✓ To create a cardboard loom first cut the outline of chosen shape, then mark and cut notches in 1cm intervals at the top and bottom (ruler facing the same way so identical positioning) finally warp loom with thread and secure with tape. ✓ Always tie your thread to the last warp thread so your weave doesn't unravel at the end of a pick/colour.	Make a cardboard loom and create a design weaving different colour weft threads in 5 pick (lines).	How do you use a loom when weaving?
4	To design my own t-shirt that incorporates batik and woven elements.	✓ Our t-shirt design must show that we have taken inspiration from our learning and include: ✓ 1. Batik elements (using modern batik technique: PVA glue applied with old pencil, paint 2x layers of dye, warm water to wash off glue). ✓ 2. Woven elements (weaving allows us to create different textures in our artwork. Can use different shaped looms to create different shaped woven pieces and create patterns by using different coloured wool). ✓ 3. Inspiration from Kampung batik designs (natural elements surrounded by dots in symmetrical patterns in vibrant colours) ✓ 4. Inspiration from Chuah Thean Teng's artwork (Malaysian lifestyle in natural colours).	Design and annotate two t-shirt designs incorporating the four elements: batik and woven techniques, Kampung and Chuah Thean Teng's design.	How has your learning inspired your t-shirt design?
5	To create my chosen design using batik	✓ Batik is the art form of applying wax to fabric to create a resist, then applying paint and then removing the wax with heat. ✓ Modern batik technique: PVA glue applied with old pencil, paint 2x layers of dye, warm water to wash off glue. ✓ Kampung (a village in Thailand) batik patterns traditionally decorate silk sarongs - the batik patterns feature natural elements surrounded by dots in symmetrical patterns in vibrant colours. ✓ Chuah Thean Teng was a Malaysian artist, famed for his batik artworks depicting Malaysian lifestyle in natural colours.	Create chosen design onto t-shirt using modern batik technique.	How has Chuah Thean Teng inspired your design?
6	To create my chosen woven element of my design to add texture	✓ A loom is a tool in which warp threads are held vertically. ✓ Weft threads weave in and out of the warp threads, creating a woven pattern. ✓ A line of weaving is called a pick. ✓ A shed stick can be used separate the warp threads, creating a wider gap to feed the weft threads through.	Create and attach woven element to t-shirt to add texture.	How does weaving enhance our design?

Curriculum: Art and Design Year 5



Y5 Art: Autumn 1: Drawing through Filippo Brunelleschi

National Curriculum Expectations

- ✓ Record their drawings in their sketch books, review and revisit ideas from the drawing units in Y1, Y2, Y3 & Y4
- ✓ Explore how line can be used to impact on visual element of space in their drawings and improve their mastery of drawing a range of grades of pencil, and lines of perspective
- ✓ Explore the works of Brunelleschi and Stephen Wiltshire and how they used perspective in their drawing (great artists in history).

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate elements of an artist's work	✓ Stephen Wiltshire is a prodigious cityscape (contemporary) artist, known for capturing intricate details of global skylines. ✓ Filippo Brunelleschi was an architect and engineer who was one of the pioneers of early Renaissance architecture in Italy. His major work is the dome of the Cathedral of Santa Maria del Fiore (the Duomo) in Florence (1420–36), constructed with the aid of machines that Brunelleschi invented expressly for the project. ✓ The main characteristics of Gothic architecture include pointed arches, stained-glass windows, flying buttresses, ribbed vaults, and spires. ✓ Renaissance architecture used many classical elements, including domes, columns, pilasters (rectangular columns), lintels (a type of beam), arches, and pediments (triangular gables) in an orderly and repetitive fashion.	Introduce key vocabulary through KOMP, using this, introduce the two artists and identify key features (architecturally and drawing) and annotate and label the artworks with focus on techniques. Children can attempt a small sketch of Santa Maria dome (lantern).	What are the key features of Renaissance architecture?
2	To use a vanishing point and shading to create an illusion of depth	✓ Line and space (perspective) are two of the visual elements of art. ✓ Linear perspective can create an optical illusion using converging lines and vanishing points that makes objects appear smaller the farther away from the viewer they go. ✓ A horizon line is the point where the earth meets the sky in a drawing or painting. ✓ A vanishing point is the spot on the horizon line where all the receding parallel lines meet. ✓ Orthogonal lines are diagonal lines that can be drawn along the receding parallel lines.	Annotate a photo to identify the vanishing point, horizon line and converging lines. Create shaded squares with a vanishing point to create illusion of depth.	What do you need to create an illusion of depth in an image?
3	To apply understanding of perspective to a cityscape	✓ Filippo Brunelleschi used linear perspective in his drawing of Santo Spirito. ✓ A vanishing point can be off centre; it can be used anywhere along the horizon line. ✓ An image can have multiple perspectives (1/2 points) which increase the number of vanishing points within an image. ✓ Landscape - page is longer from left to right than it is from top to bottom (usually art from outdoors). ✓ Portrait - page is longer from top to bottom than it is from left to right (single person portraits, tall objects). ✓ Cityscape - an artwork of a city. Stephen Wiltshire's work is always of cities. He has a condition called Autism and also has a photographic memory. Someone with a photographic memory is someone who can recall images from memory after only seeing it once.	Observe and describe Stephen Wiltshire's artworks. Create own drawing of a part of a city using a 1-point perspective and annotate with key terms. https://www.youtube.com/watch?v=c1teaJwIQW8	What is a vanishing point?
4	To understand observation and working from reference to improve outcome	✓ Lines divide the paper or canvas into recognisable shapes and form. ✓ Objects can be represented using line, tone, shape and colour. ✓ A continuous line drawing is produced when we don't take our pen off the paper. ✓ A blind drawing is only looking at the object you are drawing, not the paper you are drawing on. ✓ Reference - having something to refer to (photograph, model, drawings etc) when drawing. ✓ Objects above the horizon line are drawn as if you are looking up at them.	Produce three experimental drawings (continuous, blind and detailed reference) from a photograph and present in sketchbooks along with reference. Use key features of Brunelleschi's architecture.	What are the benefits from creating a blind or continuous line drawing?
5	To understand the technical terms primary and secondary source	✓ Linear perspective - parallel lines move together as they recede away, the use of space between buildings add to the illusion of depth. Guide lines can be used to make sure our buildings lead towards the vanishing point. ✓ Working from objects in front of you has a technical term, the objects are called primary source. ✓ Working from a photograph has a technical term, the photograph is called secondary source.	Produce two drawings (of their choice - blind, continuous, tonal, cross hatching, pen, pencil, charcoal) one of a view from the classroom/roof and one from Brunelleschi architecture. Annotate and compare architectural styles.	What is a primary and secondary source within art?
6	To create a vanishing point drawing and extend understanding of tone and colour	✓ Tone: The lightness or darkness of something – this could be a shade, or how dark or light a colour appears. ✓ Colour is the visual element that has the strongest effect on our emotions. We use colour to create the mood or atmosphere of an artwork. ✓ Colouring towards the vanishing point (in one direction) adds to the illusion of perspective.	Complete A3 perspective drawing of a piece of Brunelleschi's famous architecture in the style of Stephen Wiltshire.	How could we use colour and tone to improve our piece?
6		✓ Critiquing artwork is to give your opinions and observations about a piece of art. ✓ How did you create your piece? What do you like best about your finished piece?	Complete final piece. Critique and discuss their work and others.	What do you like best about your

Y5 Art: Autumn 2: Painting through Georgia O'Keefe

National Curriculum Expectations

- ✓ Develop their confidence with brush control so that they are able to make long continuous smooth strokes when creating a painting
- ✓ Develop their ideas about how they can view the world around them and experience creating a wider range of colours using mixing techniques
- ✓ Begin to develop their understanding of art and design techniques including: composition, colour and shape
- ✓ Know about the work of a great artist (Georgia O'Keefe) and make links between her work and their own.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate elements of an artist's work	✓ Georgia O'Keefe (1887) was an American artist who painted nature in a way that showed how it made her feel. She is best known for painting landscapes and flowers. ✓ She played an important part in the development of modern art in America, becoming the first female painter to gain respect in New York's art world in the 1920s. ✓ Her unique and new way of painting nature, simplifying its shapes and forms meant that she was called a pioneer. https://www.tate.org.uk/kids/explore/who-is/who-georgia-okeeffe ✓ Artists make choices about colour relationships; using primary colours and related or contrasting secondary colours to create a feeling. ✓ Enlargement is something that is bigger than the original object. Something that is increase in size or scale.	Introduce key vocabulary through KOMP, using this, introduce O'Keefe's famous flower paintings. Identify hue, shade, tint, value and focus. Children can replicate an area with colouring pencils using a viewfinder:	What would happen if you don't use an equal amount of each colour?
2	To create tertiary colours to expand knowledge of colour theory	✓ A colour wheel is a circular arrangements of colours organised in a particular way. Artists often use a colour wheel to help them see which colours relate to each other. ✓ Tertiary colours are created when an equal amount of a primary and a secondary colour are mixed. ✓ There are 6 tertiary colours that go around the 12 part colour wheel. Sometimes the same colour can have different names. ✓ The value colour wheel looks at the depth of colours that can be produced using tints, tones and shade ✓ A hue is a pure colour: A tint is created when you add white to a hue, a shade is created when you add black and tone is created when you add grey. ✓ A complementary colour is one that sits nexts to another on the colour wheel - or very close to it, it creates harmony.	Create tertiary colours within a colour wheel. Identify different tints and shades within a painting using a colour value wheel.	How do we make tertiary colours?
3	To understand how value can be used in art to create tone, tint and shade	✓ Artists are able to create the illusion of light using different colour and tonal values. ✓ Value is responsible for the appearance of texture and light in art. Although paintings and photographs do not often physically light up, the appearance of light and dark can be achieved through the manipulation of value. It also creates interest and 3D effects to paintings. ✓ Saturation is the intensity and vividness of colour: Desaturation is colour that is less saturated, colour that has been dulled down. ✓ A hue is a pure colour: A tint is created when you add white to a hue, a shade is created when you add black and tone is created when you add grey.	Create tonal strips of the primary or secondary colours showing their value (tint and shade).	What is the value of a colour/hue?
4	To use observational drawing to refine shapes	✓ Contrasting dark and light colours in your painting can create a dramatic effect to engage the viewer and draw them in. ✓ In the Oriental Poppies painting, O'Keefe used dazzling red and orange as the main colour of the petals. The hollowed centre and the inner contours of the flowers are painted in deep purple. The skilful shading and velvety finish of the petals accentuates the vibrancy of the flowers. ✓ Georgia O'Keefe did not give any background to the painting – this maintains focus on the flowers. ✓ Absence of context in the painting presents them in a new light as pure abstracts. ✓ A line drawing is a simplified version of an object/piece of art. Simplified lines can allow you to see a shape/object more clearly. Simple line sketches can be used to plan for a painting.	Using a viewfinder, zoom in on a large flower and draw the outline of the petals and detailing, this will be the base of your final piece.	How do we draw focus to an area of an artwork?
5	To use tint and shade to create a 3D effect.	✓ Using black or white can change the tonal value of a colour (hue). This will enable artists to create a three dimensional effect on their subject. ✓ Enlargement is something that is bigger than the original object. Something that is increase in size or scale. ✓ Magnification and larger scale of subject changes it beyond normal recognition and makes you look at it in a different way.	Blend shades and tints on the final piece to create a smooth finish.	Why did Georgia O'Keefe magnify her paintings?
6	To evaluate a final painting in response to an artist	✓ Contrasting dark and light colours in paintings can create a dramatic effect to engage the viewer and draw them in. ✓ Absence of detail (context) in the painting makes us look at the painting in a different way. It presents them in a new light as pure abstracts. ✓ When colour matching, it is important to start with darker combinations first so that you can gradually lighten them if needed.	Finish final painting and evaluate their own and peers' work.	What do we mean by tint?

Y5 Art: Spring 1: Collage through Pablo Picasso

National Curriculum Expectations

- ✓ To record observations in their sketch books and use them to review and revisit ideas
- ✓ To improve their mastery of collage and mixed media, exploring composition as a tool.
- ✓ To explore the works of great artists and improve Art History contextual knowledge.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore the work of an artist and art period	✓ Pablo Picasso is one of the most influential painters of the 20th century, Picasso (1881–1973) is most famous for the painting he made in response to the Spanish civil war; 'Guernica' (1937), and left an indelible mark on the history of modern art. One of the ways he revolutionised the art world through his bold use of collage, challenging the boundaries of traditional artistic mediums. https://artdevivre.com/articles/pablo-picasso-revolutionising-art-through-collage/ ✓ The word "collage" comes from the French verb "coller," which means "to paste". Through this artistic medium, what we really see isn't that important, in the way it was before, since the Renaissance. At the time, this was quite controversial, in that it defied the established notion of high art. Picasso created work in a cubist style (cubism). ✓ Picasso incorporated an array of materials in his groundbreaking works, ranging from found objects like newspaper clippings, sheet music, and fabric to everyday items such as cigarette wrappers and playing cards. These collaged elements added texture, depth, and conceptual richness to his creations.	Introduce key vocabulary through KOMP, using this, introduce Picasso's famous collages and annotate key elements.	What art era did Picasso work in?
2	To understand juxtaposition and how it can be used in composition	✓ In 2D work the illusion of space is created by composition. ✓ Overlapping an object appears to be behind another, so we know it's further away. ✓ Placement suggests the higher object is in the distance the smaller the object appears, we consider it further away. ✓ Before images could be digitally manipulated, craft knives were used to cut and paste images. ✓ Juxtaposing is when two contrasting objects are placed side by side or on top of one another. For example, Artist's often show objects in an artwork to show if they are alike or different. Example; René Magritte, "Son of Man" shows a face with apple in the middle of it. The green apple placed onto the face to think about similarities or differences between the apple and the face.	Create a mood board with annotation of an image/landscape background and additional images to show juxtaposition/contrast in size between the two within sketchbooks.	What is juxtaposition?
3	To explore motif and pattern and the impact of that on an artwork	✓ Gustav Klimt (July 14, 1862 - February 6, 1918) was an Austrian Symbolist painter and one of the most prominent members of the Vienna Art Nouveau (Vienna Secession) movement. ✓ Gustav Klimt's <i>Portrait of Adele Bloch-Bauer I</i> (1907), popularly referred to as the "Woman in Gold." This painting is revolutionary for both its timeless beauty and a provenance story that represents perseverance and justice. In 1938, the portrait was one of five Klimt paintings seized by the Nazis from the Bloch-Bauer's home. For decades, the masterpiece was displayed in Vienna where it was renamed "Woman in Gold" to conceal the sitter's identity. Over the course of decades, surviving heir Maria Altmann fought for the return of her family's property.	Use a viewfinder to select an area of the 'Woman in Gold' and replicate the pattern, texture and shimmering gold qualities.	What was Gustav Klimt famous for?
4	To understand the use of space in a composition	✓ Arranging, cutting and gluing are the main collage techniques. ✓ In 2D work the illusion of space is created by composition. ✓ Overlapping - an object appears to be behind another so we know it's further away. ✓ Placement suggests the higher object is in the distance the smaller the object appears, we consider it further away. ✓ Positive and negative space can be used to achieve contrast and illusion of perception.	Choose everyday objects to create a positive and negative space collage. Using scissors to 'draw'.	What is positive and negative space?
5	To plan, create and evaluate a balanced composition	✓ Artists consider space, focus points and colour to enhance their composition. ✓ Evaluating work can be challenging. Instead of evaluating their work, many pupils will provide a commentary that describes what they did. ✓ Commentary: Commentary can be useful if you think an important aspect of what you did is unclear. For example you might include it to explain an unusual expressive technique or to explain how a concept model was created. ✓ Evaluation: Evaluation may include some of the information as commentary but it will also include critical comment. To evaluate it must reflect on pupils work and make judgements about its effectiveness or success.	Create a collage based on everyday objects (like Picasso) use inspiration from Klimt to add a focus point. Evaluate and analyse your artwork.	What are the techniques we can use in collage?
6				

Y5 Art: Spring 1: Sculpture

National Curriculum Expectations

- ✓ To begin to understand more about clay modelling and using different tools with clay. They will be more reliant on their own ideas and knowledge of sculpture during the planning and designing process.
- ✓ To become proficient in sculpting techniques.
- ✓ To improve their mastery of art and design techniques, including sculpting.
- ✓ To know about the work of great artists Henri Moore

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore the properties of clay through making hollow spheres	✓ Formalism is the study of art based entirely on its form (see link at the top of the page). ✓ The 4 main elements of sculpture are: <i>casting, constructing, carving and modelling</i>. ✓ Hollow structures protect clay from exploding in the kiln as air expands. ✓ The two main methods to build spheres are coils and pinch pots (links to Y1). ✓ Clay is kneaded and wedged first to remove the air and ensure the water is spread evenly to make it malleable. ✓ The slip and score technique is to make joins (score the surface of both pieces add the slip and press together before blending). ✓ <i>Anish Kapoor</i> uses clay as a way of rehearsing his larger sculptures – see Powerpoint for view of his workshop. ✓ <i>Henri Moore</i> was inspired by the landscape, Kapoor wanted some of his structures to become part of the landscape – reflecting the clouds and sky. Also encourages the viewer to tumble into the sculpture – similar to Henri Moore's spaces in his work.	Make two hollow pinch pots through modelling the clay and then join together using the slip and score technique to create a hollow clay sphere.	When modelling clay, why is it necessary to hollow it?
2	To prepare and remove air bubbles from leather-hard clay	✓ There are 3 main types of clay - <i>Oil-based modelling clay</i> (plasticine), <i>Polymer based modelling clay</i> and <i>Pottery</i> or 'firing' clay. ✓ Sgraffito is a simple technique that originates from Italy. Leather-hard clay is coated in coloured slip and selected areas are then carved into revealing the clay body beneath, creating a contrast of texture and colour. Works well with terracotta clay as colours stand out against rich red. ✓ Leather-hard clay refers to a specific stage during the drying of a pot or other clay object. At this stage, the clay is still visibly damp (usually a darkish grey) but has dried enough to be able to be handled without deformation. The clay can be gouged or incised without breaking, but will not receive impressions. The engraving into the clay slab adds texture to the material. ✓ Biomorphic refers to shapes you create that look like they could be living things (portrait).	Wedge, flatten and roll a slab of clay to create a tile. Transfer portrait onto clay tile and use sgraffito technique to add texture.	How do you prepare clay?
3	To evaluate and comment on the work and artistic processes of Henry Moore	✓ Abstract art stresses the <i>form</i>, rather than the subject. The subject is simplified down to the visual elements. It starts with a complex thing, and then takes away the details to make it simple. Semi Abstract: The subject remains recognisable although the forms are stylised. ✓ Henry Moore mainly uses abstract organic <i>shapes</i> inspired by natural forms (especially landscape from birthplace - Yorkshire). He uses simplified lines of the original inspiration. He mixes several shapes together: skulls, shells, driftwood, pebbles and rocks to design his organic forms. ✓ He creates hollows and holes (negative space) encouraging the viewer to feel enveloped by the sculpture (like being surrounded by nature). ✓ <i>Texture</i> – Although his sculptures look smooth, Moore often chose materials that were rough to the touch - Optical texture (how it looks/ appears) vs physical texture (how it actually feels). ✓ Make sure you look at the notes on the slides for the images of Henry Moore's sculptures as it gives background info on each one. ✓ Henry Moore used sketches to plan his sculptures before making a maquette (rough draft of an unfinished sculpture).	Compare and contrast Moore's sculptures. Draw sketches of mannequins, driftwood and shells and simplify outlines to create abstract organic shapes. Combine sketches to design one organic shape and then make as a maquette (rough draft in clay).	Which artistic processes did Henry Moore use before creating his final sculpture?
4	To make a 3D sculpture inspired by Henry Moore	✓ Consolidating understanding of wedging, clay slab, hollowing shapes. Remember to score and slip. ✓ Pupils must take time to consider how they will balance their sculpture and how the weight will be distributed evenly to support more fragile, other features of the sculpture, such as the head. ✓ How to store – need to make sure that clay goes into a sealed bag with the excess air expelled. Then place in a cool dark area as air/light can cause the clay to dry out.	Evaluate maquette against visual elements specification and amend design accordingly. Make sculpture using knowledge of clay properties and techniques for modelling.	How have you ensured your sculpture is well balanced?
5	To understand how painting can affect the quality and aesthetics of work	✓ All art makes use of shape and colour in some way. ✓ Sculptors like Moore can use the material with which they are sculpting to create the colour & texture. ✓ Eyes can be drawn to certain parts of an artwork when shape and colour are used affectively. ✓ Artists use colour to express themselves and aim to make you feel something when you look at it. ✓ Henry Moore chose the medium he wanted to work with by considering: the form he wanted to create, the colour of the medium, and how the weather and location (where the piece would be placed) would effect the medium and the texture of the piece over time.	Paint clay sculpture considering how their colour choice and combination will affect both the aesthetic and meaning behind the piece.	What do your colours represent?

Y5 Art: Spring 2: Printing

National Curriculum Expectations

- ✓ To record observations in their sketch books and use them to review and revisit ideas
- ✓ To improve their mastery of of art and design techniques, including drawing, painting with a range of materials [for example, pencil, charcoal, paint.]
- ✓ To explore the works of the great artist (Alex Katz) and make links to their own work

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To create a relief print	✓ Block printing (also called relief printing) is the process of carving patterns, shapes and designs into a 'block' (making positive and negative images and patterns) which are then transferred from one surface to another when printed. ✓ Positive space is the area in a piece of art that are the subjects, or areas of interest (foreground). ✓ Negative space is the area around the subjects, or areas of interest (background). ✓ The relief/block printing technique blacks out the areas in ink to show which areas are to be kept raised (protruding) on the printing block (to create a relief/positive space). ✓ The blank areas are then carved/etched (creating a sunken recessed background/negative space). ✓ The etching process needs to leave lines that are thick enough to be picked up by the printing process. ✓ To ensure there is an even print/coating of ink, a brayer or ink roller is to be used.	Create a relief print design for background by etching the negative space around a geometric shape into a polystyrene block.	How can we create positive space?
2	To use the over layering technique to create an overprint	✓ Over layering is a printing technique which creates an overprint: (second print) using the same printing block as the first print but additional detail that has been etched in - which will show when using different colour ink. ✓ Etching (carving) patterns/shapes/designs into the surface of a printing block adds interest/detail and variety to work. ✓ It is important to line up the block accurately to your first print when printing the overprint - the top of the printing block can be marked to help keep it straight. ✓ Print must happen in the same direction as last week (look at the pattern, make sure it is the same orientation (the same arrangement). ✓ Be aware that the first print is a mirror image (direct reversed image) of the printing block so it will need to be positioned as a mirror image.	Etch additional detail into print block from last lesson, then in a second colour ink, create an overprint by over layering first print.	What printing processes must you use when over layering?
3	To create an animal first print in an expressionist style	✓ Erich Heckel is a German painter; printmaker and sculptor whose work was central to German Expressionism. ✓ Expressionist style example - animal shapes do not have to exactly match the real life animal - they can be distorted radically for emotional effect and colours chosen can be used to communicate the mood of the piece. ✓ Light colours should be printed first so that they show through the darker overprint ✓ For first print the focus is on the negative space. Once you have carved the silhouette of chosen animal onto print block then etch patterns and design on the background only (negative space).	Design an animal print block in an expressionist style, focusing on the animal's silhouette and background design only. Create a collection of four first prints in first chosen colour.	How has your design been influenced by expressionism?
4	To experiment with negative and positive space when designing an overprint	✓ Barbara Hepworth explored ideas of positive and negative space in her sculpture by piercing solid masses of stone, wood and plaster with holes to create abstract, empty spaces. ✓ In Edvard Munch's 'the woodcut Women on the Shore' he uses a large area of negative space that his subject (woman) is staring into to suggest emptiness and create a sense of melancholy or sadness. ✓ Negative space in a composition helps identify the focal point (neutral or contrasting, to main subject/positive shape). ✓ Without enough negative space, a composition can look busy, with too many distracting elements.	Etch further patterns into negative space before etching detail into the animal. Create four test prints to check etching quality. Once happy, then over lay first prints to create an overprint.	Why is negative space important?
5	To create a multilayer print in the style of Elizabeth Catlett	✓ Elizabeth Catlett was an American and Mexican artist and sculptor who experimented with overlaying block printing to detail the background and subject of the painting. Her work is a mixture of abstract art and her Mexican/African heritage. ✓ Elizabeth Catlett created multilayer prints where she used over-layering but with multiple blocks using a paper mask to cover sections that she didn't want to print over. ✓ To ensure your two parts of your print stay separate, cover your first print (once dry) with the saved tracing paper (with subject cut out) so that no paint covers the printed background when you print your subject using second block..	Design two separate printing blocks (one focusing on positive space and the other negative) to create a multilayer print inspired by Elizabeth Catlett.	How has your print been inspired by Elizabeth Catlett?
6	To evaluate the different printing effects and techniques used	✓ Evaluation is an opportunity to discuss development, analyse different techniques and effects by compare and contrast, explain personal successes and weaknesses and demonstrate knowledge and understanding of art. ✓ Experimenting with different techniques and surfaces change the composition of a piece.	Evaluate and analyse the different techniques used and compare and contrast printing effects.	Which printing technique did you prefer? Why?

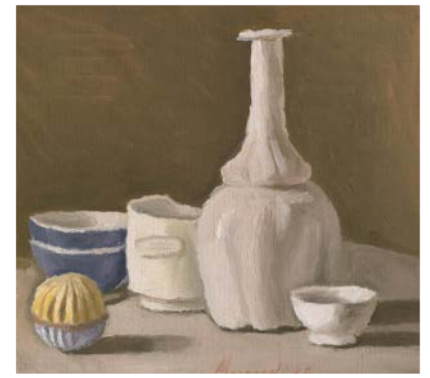
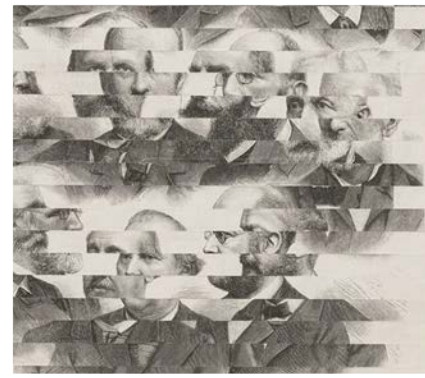
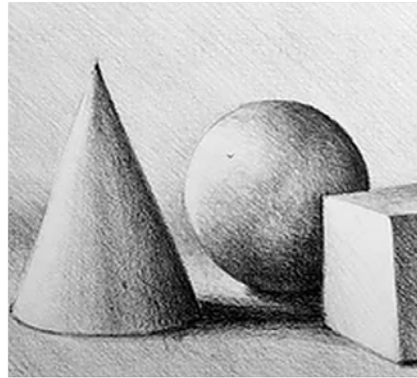
Y5 Art: Summer 2: Textiles

National Curriculum Expectations

- ✓ To create sketch books to record observations and use them to review and revisit ideas
- ✓ To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials
- ✓ To learn about great artists, architects and designers in history

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To know the origins of mola art and their significance to the Kuna people	✓ Mola, which originally meant <i>bird plumage</i>, is the Kuna Indian word for clothing, specifically <i>blouse</i>. The word 'mola' has come to mean the elaborate embroidered panels that make up the front and back of a Kuna woman's traditional blouse. ✓ The Kuna-Indian people are indigenous (from) San Blas islands off the coast of Panama and have inhabited the island for at least 500 years. They have their own language. ✓ Kuna women in the 16th century decorated their body with elaborate painting, wore skirts of pounded bark, multiple necklaces, and a ring in their nose. When cloth was introduced by European settlers in 18th century, women started wearing a cloth blouse which they painted in the same way they had painted their bodies. ✓ Mola is made through reverse appliqué - different coloured cloth on top of each other; cutting design into the top layer (bottom layer remains intact to be the background colour) then hem the cut edges with fine stitches. ✓ Traditional designs are geometric patterns (repeating geometric shapes) and are inspired by nature: animals, flowers, and daily life. ✓ In modern times, they sell the mola art to tourists as a means of surviving and generating an income. They do not have a say in the tourist liners arriving at their islands.	Make a paper mola: cutting out animal stencil on four contrasting coloured paper (getting larger each time to create a border and glueing in-between). Use left over scraps to add geometric patterns to complete design.	How has the significance of Mola art changed for Kuna women?
2	To describe the artwork of Rita Smith and recreate one of her pieces	✓ <u>Rita Smith</u> is a Panamanian artist who works with mola art and uses a variety of bright colours to create images of animals and plants native to Panama. ✓ Rita Smith has lived and worked with other Kuna Indian women. She sells the pieces of other Kuna women in order to keep their traditions alive and help them make a living from their craft. ✓ Rita sometimes creates other pieces based on things that inspired her when she lived and worked in the USA. ✓ "Molita" is used to describe a smaller piece, usually intended to be sewn onto a garment or a quilt.	Recreate Smith's 'Fish molita' focusing on the lines and sections using pastels and pencils.	How would you describe Rita Smith's artwork?
3	To use a running stitch, backstitch and blanket stitch in embroidery	✓ A running stitch is created by using the 'in and out' method with a needle and thread. The stitches are equally spaced. ✓ A backstitch is similar to a running stitch, but instead of going ahead with another stitch, comes back and fills the spaces. ✓ A blanket stitch sews the edges of two pieces of fabric together securely so that they do not come apart.	Rehearse stitches attaching a cut out piece of fabric to the main piece.	What's the difference between a running and backstitch?
4	To design a mola that incorporates traditional elements	✓ Mola art originated in the San Blas islands, off the coast of Panama. It uses geometric shapes and bright colours to create images of animals and plants that are indigenous to Panama. ✓ Rita Smith is a native Panamanian woman, who sells her own and the Mola art of other Kuna women in order to keep traditions of their culture alive. Rita Smith uses templates to create a shape that is repeated in different colours. ✓ Mola art is created using appliqué and a variety of stitches. ✓ A template is used to get the right shape and can be re-used in other areas of the piece.	Design two Mola pieces and add description to the designs. Create pattern template to use for the background geometric shape.	Why should we use a template to get the right shape?
5	To piece together a Mola design	✓ Mola, which originally meant bird plumage, is the Kuna Indian word for clothing, specifically blouse, and the word mola has come to mean the elaborate embroidered panels that make up the front and back of a Kuna woman's traditional blouse. ✓ A running stitch is created by using 'over and under' movements. ✓ A backstitch starts off the same as a running stitch, but instead of going ahead with another stitch, comes back and fills the spaces. ✓ A blanket stitch sews the edges of two pieces of fabric together securely so that they do not come apart.	Draw around pattern pieces from template onto fabric. Cut out animal shape and use stitching to sew around edges.	Why does Rita Smith use bright colours?
5	To add detail to design with a running stitch	✓ Mola is made through reverse appliqué - different coloured cloth on top of each other; cutting design into the top layer (bottom layer remains intact to be the background colour) then hem the cut edges with fine stitches. ✓ A running stitch is created by using 'over and under' movements. This will add detail to the animal. ✓ Spare fabric can be used to add detail to design.	Use a running stitch to add detail to animal and use spare fabric to create shapes both on animal and in background.	Which parts of your mola are traditional?

Curriculum: Art and Design Year 6



Y6 Art: Autumn 1: Drawing through Frank Auerbach

National Curriculum Expectations

- ✓ To record drawings in sketch books
- ✓ To explore how line can be used to create visual elements of SHAPE, TEXTURE and TONE
- ✓ To improve their mastery of drawing
- ✓ To explore the works of Frank Auerbach and Rebecca Horn with links to the reading and computing curriculum through the story Skellig by David Almond.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To identify and replicate elements of an artist's work	✓ Auerbach's work is often mistaken as expressionism, but it would be more proper to categorize his art as figurative, he seeks to "resolve the being" of his subjects out of a "disordered environment." Thus, what we see in Auerbach's work are portraits which are vaguely human, but never definitely outlined. ✓ Figurative art describes any form of modern art that retains strong references to the real world and particularly to the human figure. https://www.tate.org.uk/art/art-terms/f/figurative-art ✓ Auerbach is known for painting and drawing 365 days a year in his Camden-based studio, he aims to replicate and represent the world around him. https://www.youtube.com/watch?v=OlxdKYNXQf0	Introduce key vocabulary through KOMP; using this, introduce Frank Auerbach and his artwork and identify key features. Annotate and label the artworks with focus on techniques. Children can attempt a small sketch of one of his portraits.	What do we mean by the term 'figurative'?
2	To understand and apply facial proportions	✓ Key points: the eyes are half way down the head, the edge of the nostrils line up with the tear ducts, the space between the eyes is the width of the eye, the head is 5 eye's width, the corners of the mouth line up with the pupils. ✓ https://www.thedrawingsource.com/proportions-of-the-face.html ✓ Proportion refers to the relationship in size and placement between one object and another. Classic facial proportions are the "ideal" proportions, that were developed in antiquity. In real life these measurements vary from face to face - that's what makes us all different. ✓ A self portrait is a work of art, like a picture or a sculpture, that an artist has made of themselves	Produce a detailed, proportionate self portrait using accurate facial proportions. Analyse and evaluate own and other's work.	What does proportionate mean?
3	To understand the concept of positive and negative space	✓ Negative drawing is a drawing technique in which the artist uses the white of the drawing paper (negative space) and surrounds it with positive marks (positive space) to build up the darkest values with layers of graphite. ✓ Positive space refers to the part of the picture that represents the subject, or main focus of attention. Negative space, in contrast, represents the empty space that functions to support and otherwise construct the meaning of the foreground image. https://www.bbc.co.uk/bitesize/guides/z23hp39/revision/4	Divide sketchbook page into 4, create 4 different negative space portraits: drawing with scissors, scribbling to form the negative, charcoal shading and use of rubber to create positive.	What is negative space?
4	To understand the technical term for scale within a drawing	✓ A scale drawing is an enlarged or reduced drawing that is proportional to the original object. This means that all of the ratios between the corresponding sides of the original figure and the drawing are equal. Scale drawings are used by architects, clothing designers, and map makers among others. ✓ Figurative proportions: the figure is divided into eight equal sections, measuring the length of the head.	Produce a proportionate drawing of the whole figure, using measurements and accuracy. Analyse and evaluate own and other's work.	What are the proportions of the figure?
5	To apply proportions to a design of a self portrait	✓ Rebecca Horn (24 March 1944 – 6 September 2024) was a German visual artist best known for her installation art, film directing, body modifications and extensions Weisser Körperfächer, 1972. ✓ Accuracy within drawing is a core skill. It's drawing what we see, not what we think we see. ✓ To be accurate within observational drawing you are looking for the shapes, patterns, colour, shadows, texture and the finer details to what you are observing. ✓ Auerbach uses lots of layering techniques in his large-scale drawings, they are built up with charcoal, chalk, rubbings, graphite and pencil and ink. ✓ Monochrome means one colour; so in relation to art, a monochrome artwork is one that includes only one colour.	Produce an outcome of your self portrait, using layering and negative space to suggest shadow. Use a range of drawing techniques: non-dominant hand, blind drawing, continuous line and erase and repeat. Use the influence of Rebecca Horn to add extensions to the body in the style of the Skellig character.	What is the effect of extensions to the body?
6	To understand and apply drawing techniques to create shadow and mood.	✓ Mood in art is defined by the emotions that are elicited in the viewer of a piece of artwork, intentionally or unintentionally. ✓ Shadow is the dark side on an object not facing the light that reveals the form and mass of the shape. The very darkest point within the Form Shadow is called the Form Shadow Core. ✓ To be accurate within observational drawing you are looking for the shapes, patterns, colour, shadows, texture and the finer details to what you are observing.	Finalise your self portrait in response to Auerbach and Horn's style. Evaluate and analyse artwork and that of others. Consider the development into digital art in their computing unit.	What visual elements did you incorporate into your design?

Y6 Art: Autumn 2: Painting through Iconography

National Curriculum Expectations

- ✓ Develop their confidence with brush control so that they are able to make long continuous smooth strokes when creating a painting
- ✓ Develop their ideas about how they can view the world around them and experience creating a wider range of colours using mixing techniques
- ✓ Begin to develop their understanding of art and design techniques including: composition, colour and shape

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore iconography and the depictions of Christ	✓ The iconography of an artwork is the imagery within it. The term comes from the Greek word ikon meaning image. An icon was originally a picture of Christ on a panel used as an object of devotion in the orthodox Greek Church from at least the seventh century on. https://www.tate.org.uk/art/art-terms/i/iconography. ✓ The earliest chronicles of Jesus' life were found in Roman sarcophagi and the Catacombs of Rome from the 2nd century. During the Middle Ages and later the Renaissance, Christian art was produced prolifically for churches and wealthy patrons. https://www.barnabys.com/blog/christian-iconography-in-art-explained ✓ However, the crucifixion is the most prevalent image of Jesus, often found in churches as a symbol of his sacrifice. ✓ Another popular scene of Jesus is his resurrection, when Jesus rose from the dead on Easter Sunday, the third day after he was crucified. In these works, Jesus is often portrayed in white, a symbol of his purity, and with a gesture of guidance.	Introduce key vocabulary through KOMP, look at key iconography images and identify stages of life in Jesus Christ. (Birth, disciples and followers, crucifixion and resurrection). Children can draw these as a cartoon strip to aid research next lesson.	What stages of Jesus' life are often depicted in iconography images?
2	To explore the politics around iconography	✓ Cima da Conegliano's painting 'The Incredulity of Saint Thomas shows the resurrected Christ with his disciples, the wounds and aftermath of the crucifixion is evident. Cima uses the story from the Bible to illustrate the divinity of Christ. ✓ Antonello da Messina's painting of 'Christ Crucified' maintains a triangular composition with Christ in the centre and high up creating one focal point. ✓ Carlo Crivelli's painting 'The dead Christ supported by two angels' utilises the colour gold to symbolise the divinity and superiority of the figure. https://www.youtube.com/watch?v=XKgZYILYBkc	Stick in the three paintings and annotate the images with notable findings. Use the video to help children/ research and iPads could be used.	How do you paint a figure who is fully human, and fully divine?
3	To explore the choices artists have used when depicting Christ	✓ 'The Virgin and Child with Two Angels' by Andrea del Verrocchio and Lorenzo di Credi was made in the 1470s and shows the Virgin and Child with Two Angels. They're set in a landscape and framed by a pair of rich damask curtains, edged with fur. Curtains are often used to cover sacred paintings or areas in churches. ✓ In many portraits, Jesus is paired with a radiant heart, either on his chest or held in his left hand. This heart is a symbol of Jesus's eternal love. ✓ Sometimes Christ has a halo. There are many variants, including rayed haloes (like that on the Statue of Liberty) and flaming haloes (which feature in some Islamic Ottoman, Mughal and Persian art), but the most distinctive and ubiquitous is the circular disc halo. https://www.bbc.com/culture/article/20210623-the-halo-a-symbol-that-spread-around-the-world ✓ Some paintings of the divine figure use steps or walls to make it feel like the viewer is far away from the divine figure, creating a separation from the viewer and Jesus Christ. ✓ Christ can often be depicted in gold and as a floating figure from heaven, this shows two worlds: a heavenly and earthly world, two places that Christ can float between. https://www.youtube.com/watch?v=LTOWDhA_I9U	Create a mind map or research page about the various ways Christ can be depicted. Draw or stick in photos of examples.	What devices have artists used to highlight Christ as a divine figure?
4	To understand the importance of composition	✓ A composition is the way in which all the elements of a piece of art work go together to produce an overall effect. ✓ Triangulation is the formation of or division into triangles - the composition only has one focal point. ✓ In the <u>classical</u> tradition, triangular or pyramidal compositions were used because they created a sense of balance and harmony by arranging the <u>figures</u> into a stable overall geometric structure.	Sketch your own version of Christ, consider all the devices other artists have used to create your image.	Why is triangulation useful?
5	To apply art theory to a divine painting	✓ Watercolour is paint thinned with water, giving a translucent colour. ✓ Poster paint is opaque which means no light is able to pass through it. ✓ Watercolour can be mixed on the page using water; this is called a wash. A wash is the most used technique and the one that defines watercolour for many artists. ✓ A flat wash is a consistent and even area of diluted colour while a graded wash incorporates a gradual change in the value or intensity of the colour as the wash progresses. ✓ A palette is a range of complementary colours which a designer or artist might use.	Paint (using water colour) your iconography image.	What is a graded wash?
6	To reflect on a process and evaluate your outcome	✓ Evaluation is the process of reflecting on an artwork and considering positive areas and areas of improvement. ✓ Depicting Christ is a controversial and challenging task for many artists and is rooted into Christian history.	Evaluate their artwork and their peers' artworks.	What is a flat wash?

Y6 Art: Spring 1: Collage through Deborah Roberts

National Curriculum Expectations

- ✓ To record their collages and exploration in their sketch books
- ✓ To explore the visual elements of shape, texture, tone, form, colour, line and space.
- ✓ To improve their mastery of Art History and contemporary artists, including conceptual artists.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To explore mixed media through the lens of a conceptual artist	✓ Deborah Roberts was born in Austin, Texas USA in 1962 and is a mixed media collage artist, whose art reflects the challenges encountered by young black children as they strive to build their identity. http://www.deborahrobertsart.com/ ✓ Mixed media is a combination of different media (painting, collage, drawing etc.) or materials (pens, paints, photographs, fabric etc.) used within a piece of art. ✓ Some images reflect artist's concern around treatment of African Americans by society. Other images challenge social beliefs: hair, appearance, visibility in magazines, colours they can wear. ✓ Colour/motifs can be used to highlight social issues. Deborah uses bright colours in her pieces as she felt growing up, as a young black girl, she was discouraged from wearing bright colours - particularly yellow.	Introduce key vocabulary through KOMP, look at examples of Deborah Robert's artwork. Children annotate and explain components of her work.	What is mixed media?
2	To understand the notion of a motif and use it in practice	✓ Photomontage is a collage that has been constructed from photographs. ✓ A motif is the dominant or recurring idea in an artist's work. It can be a shape that is used to represent something important to the artist. ✓ Deborah Roberts uses shapes to create motifs in her work. Some of the motifs are linked with other significant images (Black Power 1968). ✓ Symbolism is the use of symbols to represent ideas or qualities. ✓ Roberts challenges the rules on human form by having some faces look both at and away from the viewer. This can create the subject's power, but also reveal that some have to avoid confrontation in order to survive.	Create a photomontage of a face of a significant person from the Civil Rights Movement (US) eg. Rosa Parks, Martin Luther King etc.	What is a motif?
3	To explore pattern, contrast and texture within collage	✓ Cross-hatching is creating tone and shade by using intersecting sets of parallel lines. Roberts adds tone and value to her images with cross-hatching. Sometimes this is done as a distinct technique to build up areas of skin tone. In other parts of the image it is added to what has been painted to give the illusion of depth and shade. ✓ Deborah Roberts rule is that 65% of her image must be collage, she is inspired and motivated by issues around social justice. ✓ Detail can be added to a collage to connect different elements. This can be done with painting, drawing and the use of textiles. ✓ Pattern can be used from collage elements to create contrast with flat colour.	Create a photomontage of a figure using a range of textures, surfaces, patterns and media.	How can you connect different elements within a collage?
4	To understand how an artist creates a sense of identity in an image	✓ Romare Bearden was born in North Carolina but he travelled a lot as a child. Many African Americans moved from the South to the North to escape the 'Jim Crow Laws' which made segregation legal. That is why trains appear as a motif. His family was prominent in the African American community in New York and notable figures like Duke Ellington would often be at his house – so music was a common feature of his work (the guitar motif). ✓ Romare Bearden used to create his collages in colour - using quotidian materials (everyday items) to represent everyday occurrences. These would be enlarged on a photostat (a machine that allows you to photograph onto special paper). This allows the viewer to see details. ✓ Bearden uses physical and visual texture. By using contrasting textures – for skin tone, scenery – a focal point is created for the viewer. ✓ Cultural identity - Artists often explore the characteristics that determine our personal and social identity. They construct a sense of who we are as individuals, as a society, or as a nation. They question stereotypes and conventions while exploring attributes such as gender, sexuality, race, nationality and heritage.	Compare and contrast images of Bearden and Roberts work in sketchbooks.	What are the similarities and difference between Bearden and Roberts work?
5 6	To plan, create and evaluate a balanced composition	✓ Composition in art is the placement or arrangement of different elements within a work of art. ✓ Bearden thought of his shapes as musical notes – a bit like creating a piano keyboard. By repeating the key shapes, you are forming a pattern. ✓ Bearden would look at the subject for his collage and create a simple 2D line drawing to help him plan the composition. ✓ Evaluation is to critically examine artwork; reflect on what parts of the process worked well and how the piece could be improved. ✓ Elements such as texture, tone and line can be combined to create a high level of art. ✓ What materials have you used? What artists have you learned about? What was important about the artist? How did the artist use the material you have explored? What went well over the half term? What would you of done differently?	Create a photomontage, mixed media collage of a significant black figure (historic or contemporary). Evaluate completed piece of art.	Why do artists plan their art compositions?

Y6 Art: Spring2: Sculpture

National Curriculum Expectations

- ✓ To create sketch books to record their observations and use them to review and revisit ideas
- ✓ To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ To learn about great artists, architects and designers in history

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To use the dry-brush technique when stencilling	✓ Banksy is an anonymous street artist who creates artwork on outside walls all over the world. He uses stencils to create his art work. ✓ Graffiti is a decorative imagery applied by paint or other means to buildings, public transport or other property. Although graffiti is illegal, some places around the world have dedicated their buildings to street art (artwork that is created in a public space, typically without official permission). ✓ Mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent surface. ✓ A stencil is a thin sheet of material e.g. paper, with an image cut out of it. When we create a stencil, we cut out the positive image, leaving the negative space behind. A stencil can be reused repeatedly and rapidly to produce the same design. ✓ When we use stencils, we use the dry-brush technique (using very little paint on our brush/sponge, to gradually build up the required depth of colour by repeating the stippling through the stencil - adding layers of paint). ✓ We use a stipple technique to apply the paint - up and down movement of the vertically held brush.	Create a section of brick-type background for class mural using brick stencils and the dry-brush and stippling techniques.	Why might Banksy wish to remain anonymous?
2	To design own stencil taking influence from silhouettes	✓ A silhouette is the dark shape and outline of someone or something visible in restricted light against a brighter background. ✓ The idea of silhouettes can help design a stencil. The positive image needs to be represented by a solid shape and must be made up of block images rather than be too detailed. People who make and apply stencils have many motivations. For some, it is any easy method to produce a political image. ✓ Lettering is the art of drawing letters instead of simply writing them. ✓ A tag is writing the artist's signature (or their pseudonym name or logo) on a public surface. ✓ Banksy is an anonymous, English based street artist. His art work often has a deeper message for people to interpret.	Design and make own stencil taking inspiration from silhouettes to create a reasonable image. Design stencil lettering not making it too complex so it can be cut out.	Why should we not create a complex outline for our stencil image?
3	To design a stencil which reflects something important	✓ Graffiti is writing or drawings that are scribbled, scratched or painted without permission on a wall or other surface in public. ✓ Vandalism is the deliberate destruction of or damage to public or private property. ✓ Being passionate is having, showing or caused by strong feelings or beliefs. ✓ Street artists often choose their designs and images not only for aesthetic reasons, but to portray a thought-provoking message that can be social, political or environmental. ✓ Often a combination of simple shapes can be use to create a more complex image.	Taking inspiration from the things we care about, design class mural decorated with own thought-provoking stencils.	Why do street artists often choose thought-provoking images?
4	To create and use own stencil from design	✓ When creating a stencil, the positive image to be transferred onto paper is cut out. The remaining stencil makes up the negative space around the positive image. ✓ The final design is traced onto card that can be used for the stencil. ✓ Multiple colours in stencils create an effect.	Make stencil from design previous week and test with the dry brush technique.	Why did you choose the matter or issue you portrayed in stencil?
5	To collate stencil images to create a collaborative piece	✓ Artists evaluate their work to recognise what they think was successful about it, and what they would like to further improve. ✓ Pop Art is an art movement that emerged in the 1950s and flourished in the 1960s in America and Britain. It is based on simple, bold images of figures or items representing modern popular culture. ✓ Andy Warhol was an American Artist and a leading figure in the art movement of Pop Art. He created some of his art work E.g. Campbell soup can using a process called screen printing. ✓ Silk-screen printing is the process of transferring a design on to a plain piece of silk with the use of manmade screens and ink. It can transfer ink to a medium, except in areas made impermeable to the ink. ✓ Impermeable means now allowing fluid to pass through.	Evaluate final piece and collaborative work. Prepare for the skin screening by creating a stencil BUT cut around the shape to cut out the positive image.	Of the three artists, whose work did you find the most thought-provoking, why?
6	To carry out the process of silk screen printing	✓ Silk-screen printing is a technique in which a mesh such as silk, is used to transfer ink to a medium, except in areas made impermeable to the ink ✓ In silk screen printing, the positive image is transferred onto a mesh. The negative space surrounds the positive image impermeable to ink. This means the ink goes through the mesh to create a print of the positive image. ✓ Mod podge is an all in one decoupage glue, sealer and finish.	Carry out the silk screen printing process following the step-by-step instructions.	What was the most challenging step of silk screen printing?

Y6 Art: Spring 2 I: Sculpture

National Curriculum Expectations

- ✓ To create sketch books to record their observations and use them to review and revisit ideas
- ✓ To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- ✓ To learn about great artists, architects and designers in history.

Wk	Learning Objective	Key Knowledge	Outcomes	Learning Question
1	To design an abstract soap sculpture inspired by Barbara Hepworth which reflects the theme of 'Humans and the Environment'	✓ Sculpture is a type of 3D art. ✓ There are different ways to create sculptures: casting, carving, modelling and construction/assembly. ✓ Carving involves using tools to shape a material by scraping parts of it away. ✓ Creating holes or hollows (negative space) in a sculpture can create form from the absence of material: form out of nothing - focusing on the emptiness can create powerful meaning. ✓ <i>Barbra Hepworth</i> was a British carving sculptor who made abstract sculptures (art that does not try to realistically portray people or objects - simplified detail and shapes). ✓ Her work was a way of 'holding beautiful thought' inspired by childhood memories of the shapes made by the roads, hills and fields when driving through the countryside with her family.	Draw three possible abstract designs inspired by Barbara Hepworth and the theme of 'Humans and the Environment'.	How does your chosen design reflect the theme of 'Humans and the Environment'?
2	To carve an abstract soap sculpture inspired by Barbara Hepworth	✓ Carving is a sculpting technique which is subtractive - it involves scraping material away using a tool to shape. ✓ As soap is a soft material. We can use simple tools to carve away such as: pencil (detail and outline), paper clip (smaller sections), plastic knife (scrape around outline). ✓ The outline of soap is drawn onto card to make sure the design is the correct size (to scale). ✓ To make a stencil, the outline of chosen design is drawn into the outline of soap on card and cut out. ✓ A pencil can be used to carve the first indentation around the stencil before using the knife to carve away.	Create a stencil of chosen design and transfer onto soap. Use tools to carve around outline and add detail.	Is carving an additive or subtractive technique? Explain how you know.
3	To construct and assemble a simple 3D sculpture out of 2D cardboard pieces	✓ Construction & assembly is a sculpting technique which is additive - it involves different pieces being combined to produce the final form. ✓ <i>Naum Gabo</i> was a Russian Sculptor who used materials including wood, iron and cardboard. ✓ Gabo was part of the constructivist art movement; a group of artists who believed that art should be constructed in the same way as technology and engineering - that the forms and materials used should help the modern society. ✓ We can make 3D sculptures from 2D cardboard shapes by interlocking them (creating slits and slotting together). ✓ It is important to not make slits too wide so pieces slot tightly together for strength and stability - 3D model is free-standing. If slits become too wide, it can be rectified using a glue gun.	Make a 3D animal sculpture out of 2D cardboard pieces (body, legs etc) interlocking them with slits and slotting together.	How do you make a 3D sculpture out of 2D pieces?
4	To compare and contrast different great artists for design inspiration	✓ <i>Patrick Cabral</i> is a Filipino artist who makes intricate paper sculptures depicting endangered animals. ✓ Cabral uses cuts to the paper to create negative space – absence of material – creates a pattern similar to the natural animal. Cabral's natural (detailed) aesthetic contrasts with Hepworth and Gabo's abstract (simple) designs. ✓ Cabral creates space with the negative cuts to the paper – similar to Hepworth piercing her sculptures. ✓ Hepworth and Gabo's sculptures are both with simple outlines - a contrast to the detailed contours of Cabral. ✓ Cabral shares work on social media to increase public awareness of conservation issues: "My art can help educate the younger generation about the plight of these species." ✓ 3D cardboard sculptures can be constructed from 2D shapes using interlocking pieces. ✓ Body and width can be created by identifying and creating the contours that make up an animal. ✓ Different animals will have different shaped contours to represent their body (fish-circles, rhino-rectangles/ovals etc).	Draw (construct) 2D cardboard outline, features and contours for chosen animal design. Create contours by marking where they will be placed on animal outline and then measuring each mark/line accurately to create a contour of the same size plus 0.5cm for top of slit.	Which artist has inspired your design today? Explain your answer.
5	To apply my sculpture skills to construct form from cardboard	✓ Form can be created from cardboard by constructing 2D pieces and then assembling them using the interlocking technique (cutting a triangle shaped slit no larger than the width of the cardboard and then slot onto outline). ✓ Contours can be identified and constructed to make up an animal and assembled in the correct place of outline to create form that resembles design. ✓ Assess whether any contours needs to be adjusted or re-made before glueing. ✓ Additional cardboard shapes may need to be created to ensure sculpture is free-standing - help it stand upright.	Make a 3D animal sculpture from interlocking, 2D cardboard pieces (body, contours and features). Cut the pieces out, then make a slit in each piece (leaving 0.5cm at the top). Slot cardboard contours onto animal outline at the correct mark and glue.	Which sculpture technique do you prefer? Why?