

Art Curriculum Intent

At Meynell, we value Art and Design as an important part of the children’s entitlement to a broad and balanced curriculum. Art and Design provides the children with the opportunities to develop and extend skills and an opportunity to express their individual interests, thought and ideas:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should inspire, raise **aspirations** and challenge pupils: equipping them with the knowledge and skills across a variety of artistic genres. At Meynell art sequences provide children with opportunities to gain in-depth skills and knowledge in **drawing, painting, 3D form, printing, pattern and digital art**. As pupils progress, they should be able to explore and develop their ideas and be able to evaluate a finished product. At Meynell, children will experience a wide breadth of study, which includes featured artists and architects in each year. Children will learn that artists and architects come from diverse backgrounds and create their work from locations all over the world. They should also know how art contributes to wider society, particularly understanding how this diversity is present *through* art and the role it plays in **equality and fairness**. Children should be able to explain how art contributes to culture, **conservation**, world issues and **health**. We also ensure that children’s learning opportunities engage with our **community**.

Curriculum Drivers



KS1

Long term Art plan						
	A1 HISTORY	A2 SCIENCE	S1 GEOGRAPHY	S2 SCIENCE	SU1 HISTORY	SU2 GEOGRAPHY
Y1	DT	Observational Drawing - Nature Sculptures Andy Goldsworthy Leaves	3D form Nature Sculptures Wind Chimes	DT	Painting Van Gogh – Starry Night	DT
Y2	DT	Painting Joan Miro – Magic Animals	3D Form Toshihiko Mitsuya Tin Foil	DT	Observational Drawing - Plastic Bottles	DT

KS2

	A1 HISTORY	A2 SCIENCE	S1 GEOGRAPHY	S2 SCIENCE	SU1 HISTORY	SU2
Y3	3D Form Tan Zi Xi Recycled Materials	DT	Painting Focus Artists - Ashley Jackson and Geoff Kersey Watercolours Landscapes (Peak District)	DT	Observational Drawing - Plants	DT
Y4	3D Form Jo Pearl Clay - Expression	Printing and Pattern	Observational Drawing Fruit	DT	Painting Focus Artist - Pete McKee Colour and Cubism	DT
		DT				
Y5	3D form Augusta Savage Papier Mache	DT	Painting Henry Rousseau	Observational Drawing Flowers	DT	DT
Y6	Observational Drawing Shoes	3D form Diane Komater Wire Human Body	DT	DT	Painting The Wave - Hokusai	DT

Art Progression									
	2 year old	3 year old	FS2	Y1	Y2	Y3	Y4	Y5	Y6
Exploring and developing ideas (ongoing knowledge throughout each type)	Express their own ideas through painting, drawing and mark making and sometimes give meanings to those marks.	Use their own ideas to make things using different materials carefully choosing which items to use. These could be on a larger scale using large boxes, wallpaper etc. Explore and refine different artistic effects to express their ideas – develop their colour mixing techniques to try to match colours they see with support.	Explore, use and refine a variety of artistic effects to express their ideas and feelings.	Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work, and develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures.	Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work and the processes they have used. Develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures.	Select and record from first hand observation, experience and imagination. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures.	Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures.	Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures.	Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures.
Evaluating and developing work (ongoing knowledge throughout each type)	Notice patterns, colours, textures and tones and explore these.	Return to and build on all previous learning to allow them to refine their ideas and develop their skills and ability.	Return to and build on their previous learning, refining ideas and developing their ability to represent them.	Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work.	Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. Annotate work in sketchbook.	Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook.	Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further.	Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further.	Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further.
Drawing	Start to make intentional marks.	Begin to use continuous lines in their drawing, closing in shapes to represent objects. Begins to add more detail in their drawing and paintings such as the features of a face in a circular shape. Show different emotions in their drawings and paintings such as happy, sad and scared.	Explore, use and refine a variety of artistic effects to express their ideas and feelings.	Draw using differently textured and sized media (chalk, wax crayons, pastels and pencil crayons). To explore different pencil types (art, writing, coloured) and discuss their properties. To develop control of a pencil for detail in their pictures. To use pencils to create lines of different thickness - thick and thin To explore line and colour (e.g. appropriate colour for leaves) Use a floorbook to gather and collect art.	To extend the use of drawing materials (charcoal, pencil, pastel) to create drawings. Discuss use of shadows , use of light and dark. To use the side of a pencil to add shading to detail. Show pattern and texture by adding dots and lines . To experiment with different tools. To sketch to make quick records. To use a viewfinder to focus on a specific part before drawing. To continue to add detail to a picture.	To use knowledge of scale to draw To use knowledge of proportion to draw. Plan, refine and alter their drawings as necessary/for preparation for a final piece. Draw for a sustained period of time at their own level. Use their sketchbook to collect and record visual information from different sources.	Explore relationships between line and tone to represent form. Use hatching and cross hatching to show tone and texture. Annotate sketches to explain and elaborate ideas. Alter and refine drawings and describe changes using art vocabulary. Collect images and information independently in a sketchbook. Use research to inspire drawings from memory and imagination.	Develop my control of shading (using contour hatching) to show tone. To use shading to create mood and feeling – using saturation To create the concept of perspective. To explore perspective. Use and evaluate a variety of source material for their work. Work in a sustained and independent way from observation, experience and imagination. Use a sketchbook to develop ideas. Explore the potential properties of the visual elements of colour	To create gradients using a variety of blending techniques scribbling, stippling, circling and finger blend Continue to develop hatching, cross hatching and contour hatching to show tone. To draw the effect of light on objects from different directions. Created tonal contrast. To show shape, proportion, and perspective in drawings. To produce increasingly accurate drawings. To explain personal choices of specific art techniques used.

<p>Painting and Colour.</p>	<p>Explore paint using their fingers/bodies in addition to brushes and other tools.</p> <p>Begins to learn colour names.</p>	<p>Begin to explore mixing colours to create a new colour using powder paints and block paints.</p> <p>Begins to add more detail in their drawing and paintings such as the features of a face in a circular shape.</p> <p>Show different emotions in their drawings and paintings such as happy, sad and scared.</p>	<p>Explore, use and refine a variety of artistic effects to express their ideas and feelings.</p>	<p>To know and name primary and secondary colours.</p> <p>To develop ability to control paint and paintbrush.</p> <p>Experiment painting with thick and thin brushes.</p> <p>Mix and match colours to artefacts and objects.</p> <p>To create moods in artwork through exploring colour.</p> <p>Know what watercolours are</p>	<p>Mix a range of secondary colours</p> <p>Develop my control when using thick or thin brushes.</p> <p>To create tints with paint by adding white.</p> <p>To create shade with paint by adding black</p> <p>Name a growing range of paint types and their properties.</p> <p>Mix and match colours using artefacts and objects.</p> <p>To comment on artwork using visual language.</p> <p>To create a piece of art in response to the work on an artist.</p>	<p>To know that tone is adding grey to reduce saturation in hues (colour)</p> <p>Experiment with different effects and textures including wet on wet, wet on dry, dotting, splatter and salt.</p> <p>To apply shades of tints to a painting.</p> <p>To compare the work of different artists and form opinions.</p> <p>Mix a variety of colours and know which primary colours make secondary colours.</p> <p>To explore the use of water colours.</p> <p>Use a developed colour vocabulary.</p>	<p>Mixing tertiary colours with formal methods to make a colour wheel.</p> <p>Use more specific colour language e.g. hue</p> <p>To explore different techniques used by artists.</p> <p>To know how different colours, affect moods/feelings of a paintings.</p> <p>Choose paints and implements appropriately to explore mood.</p> <p>Show increasing independence and creativity with the painting process.</p> <p>Make and match colours with increasing accuracy.</p>	<p>To explore different techniques used by artists.</p> <p>Demonstrate a secure knowledge about primary, secondary and tertiary colours</p> <p>Know how warm and cold colours are used in paintings.</p> <p>Know how artists use complementary colours.</p> <p>Sketch lightly before painting to combine line and colour.</p> <p>Create imaginative work from a variety of sources.</p> <p>To explore powder paint.</p>	<p>To identify great artists and how their work has affected art today.</p> <p>Show an awareness of how paintings are created (composition).</p> <p>Mix colours with accuracy and skill.</p> <p>To refine using hue, tint, tone, shades to affect the mood of a painting.</p> <p>To work from a variety of sources.</p> <p>Make individual choice for paint, paper and implements to adapt and extend and create visually interesting work.</p> <p>Evaluate to refine their own work of art.</p>
<p>3D Form</p>	<p>Explore different materials (e.g. playdough), using all their senses to investigate them.</p>	<p>Are able to join different material and explore different textures using glue, masking tape, sticky tape with scraps of materials, cardboard boxes etc.</p>	<p>Explore, use and refine a variety of artistic effects to express their ideas and feelings.</p>	<p>Manipulate clay in a variety of ways, e.g. rolling, kneading and shaping.</p> <p>Explore sculpture with a range of malleable media, especially clay.</p> <p>Experiment with, natural and man-made materials.</p> <p>Explore shape and pattern.</p>	<p>Manipulate media for a variety of purposes.</p> <p>Understand the safety and basic care of materials and tools.</p> <p>Experiment with, construct and join recycled, natural and man-made materials more confidently.</p>	<p>Join recycled materials adequately and work reasonably independently.</p> <p>Cut and join recycled materials safely and effectively.</p> <p>Plan, design and make models.</p>	<p>Make informed choices about the 3D technique chosen.</p> <p>Develop techniques in clay work.</p> <p>Plan, design, make and adapt models.</p> <p>Talk about their work understanding that it has been sculpted, modelled or constructed.</p> <p>Use a variety of materials.</p>	<p>Describe the different qualities involved in modelling, sculpture and construction.</p> <p>Experiment with Modroc to create a mask.</p> <p>Plan a mask through drawing and other preparatory work.</p> <p>Take inspiration from art in other cultures.</p>	<p>Develop skills in using wire, snipping, bending, moulding.</p> <p>Consider the use of health and safety in more complex art forms e.g. glasses</p> <p>Experiment with wire, e.g. exploring the elements of the human body with this medium</p> <p>Create constructions with increasing independence.</p>
<p>Printing, Pattern</p>							<p>To modify and adapt a print.</p> <p>To print using 4 different colours.</p> <p>To integrate their own digital images into their artwork</p> <p>To explore printing techniques used by an artist (Piet Mondrian).</p> <p>To create their own abstract pattern to reflect a personal experience and expression.</p> <p>To print using relief/etching to create different patterns.</p> <p>To mix colours by overlapping prints.</p> <p>To record different textures and patterns.</p>		

							<p>To experiment with patterns using different techniques.</p> <p>To identify the different forms of printing.</p> <p>Create a layered image.</p> <p>To create a printed piece of art.</p> <p>To show an awareness and discuss patterns.</p> <p>To create patterns.</p> <p>To develop impressed images.</p> <p>To re-create a repeating pattern in print.</p>		
Vocabulary		<p>Drawing: Draw, see, colour, shade, grip, artwork, picture, 2d shape names, tell me.</p> <p>Colour and Painting: Paint, light, dark, mix, shade, watercolour, powder, poster, primary colours.</p> <p>3D Form: Fold, cut, join, glue,</p> <p>Printing, Pattern: Cut, print, spray, roll, squeeze</p>	<p>Drawing: All previous vocab. New vocab: pattern, straight, gentle, curved, who, where, what, which.</p> <p>Colour and Painting: All previous vocab. New vocab: colour, change, describe, find, artist, choose, create, what, feel.</p> <p>3D Form: All previous vocab. New vocab: roll, smooth, pinch, join, twist, turn, pull, push, use</p> <p>Printing, Pattern: Pattern, repeating, printing, lines, experiment, try, change, look, imagination, think</p>	<p>Drawing: All previous vocab. New vocab: observe, detail, thick, thin</p> <p>Colour and Painting: All previous vocab. New vocab: primary, secondary, mixing, artist.</p> <p>3D Form: All previous vocab. New vocab: rolling, joining</p> <p>Printing, Pattern: Pattern, repeating, printing, lines, monoprinting</p>	<p>Drawing: All previous vocab. New vocab: charcoal, pastel, viewfinder, shadows, light, dark</p> <p>Colour and Painting: All previous vocab. New vocab: tint, shade</p> <p>3D Form: All previous vocab. New vocab: Twisting, bending, pinching, construct, smoothing</p> <p>Printing, Pattern: Arranging, folding, repeating, overlapping,</p>	<p>Drawing: All previous vocab. New vocab: Observational, sketch, texture, scale, proportion</p> <p>Colour and Painting: All previous vocab. New vocab: techniques, water colour, tone</p> <p>3D Form: All previous vocab. New vocab: model, rigid, recycled</p> <p>Printing, Pattern:</p>	<p>Drawing: All previous vocab. New vocab: line, tone.</p> <p>Colour and Painting: All previous vocab. New vocab: hue, tertiary</p> <p>3D Form: All previous vocab. New vocab: malleable, aesthetic</p> <p>Printing, Pattern: Modify, adapt, interpret, integrate</p>	<p>Drawing: All previous vocab. New vocab: perspective, composition</p> <p>Colour and Painting: All previous vocab. New vocab: compare, contrast, layering complementary</p> <p>3D Form: All previous vocab. New vocab: natural, manmade, sculpture</p> <p>Printing, Pattern and Digital Art: interpret, integrate</p>	<p>Drawing: All previous vocab. New vocab: blend, tonal contrast, mood, analyse</p> <p>Colour and Painting: All previous vocab. New vocab: balanced, mood, purpose</p> <p>3D Form: All previous vocab. New vocab: tactile, visual craft,</p> <p>Printing, Pattern and Digital Art: Evaluate, reflect, abstract, expression, refine</p>

Medium Term Art Plan Year 1			
	Autumn 2	Spring 1	Summer 1
Whole school drivers	Aspiration	Conservation	Fairness
Lead topic	Science	Geography	History
Progression coverage	<p><u>Observational Drawing – Leaves</u> <u>Andy Goldsworthy</u></p> <p><u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work, and develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. <p><u>Drawing/Sketching</u></p> <ul style="list-style-type: none"> Draw using differently textured and sized media (chalk, wax crayons, pastels and pencil crayons). To explore different pencil types (art, writing, coloured) and discuss their properties. To develop control of a pencil for detail in their pictures. To use pencils to create lines of different thickness -thick and thin To explore line and colour (e.g. appropriate colour for leaves) Use a floorbook to gather and collect art. <div style="border: 1px solid black; padding: 2px;"> <p>Learning Objective 1: To ask and answer questions about existing leaf art and discuss starting points</p> <ul style="list-style-type: none"> Children will find leaves (or photographs of leaves) to stick in books. Observe that leaves are different in many ways Know that in order to draw the leaf, artists have to choose a starting point. The outline of the leaf is a better starting point than the stalk for example. Begin by drawing a range (max 3) of leaf outlines concentrating on shape. </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Objective 2: To draw using different media.</p> <ul style="list-style-type: none"> Know what the media of chalk, wax crayons, pastels and pencil crayons look like. Children will draw a range of lines (straight, wiggly, diagonal, curved) using different media. Children will choose a media use this to add lines to their leaf outline. Know that artists build up their art (pictures) over time </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Objective 3: To use pencils to develop my control of thickness of lines.</p> <ul style="list-style-type: none"> Children will use a pencil to create lines of different thickness and lines. </div>	<p><u>Nature Sculptures – wind chimes</u></p> <p><u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work, and develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. <p><u>3D Form</u></p> <ul style="list-style-type: none"> Manipulate clay in a variety of ways, e.g. rolling, kneading and shaping. Explore sculpture with a range of malleable media, especially clay. Experiment with, natural and man-made materials. Explore shape and pattern. <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 1: What patterns are found in nature?</p> <ul style="list-style-type: none"> Children will explore pattern in nature by going outside on the field. They can complete tree rubbings looking for patterns and shapes. Sort natural and man-made materials Know that wind chimes are decorative and make a noise when the wind blows. </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 2: How do use artists use clay?</p> <ul style="list-style-type: none"> Children will roll, squeeze, twist, pull and shape clay. Children will make balls, flat discs and twists. Children will use a rolling pin and clay cutting knives to manipulate. </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 3: Can I make a clay wind chime?</p> <ul style="list-style-type: none"> Children will make a clay wind chime Children include patterns found from nature walk. </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 4: Does my wind chime work?</p> <ul style="list-style-type: none"> Children will self-evaluate against the Year 1 Rubric developing craft. Know that some materials are not useful for the art work that is being produced. </div>	<p><u>Painting – Van Gogh Starry night</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work, and develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. <p><u>Painting</u></p> <ul style="list-style-type: none"> To know and name primary and secondary colours. To develop ability to control paint and paintbrush. Experiment painting with thick and thin brushes. Mix and match colours to artefacts and objects. To create moods in artwork through exploring colour. Know what watercolours are <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 1: What are the names of primary and secondary colours?</p> <ul style="list-style-type: none"> Know the names of the primary colours (red, yellow and blue) Know the names of the secondary colours (green, purple, orange) Know what watercolours are. </div> <div style="border: 1px solid black; padding: 2px;"> <p>Learning Question 2: Who was Vincent Van Gogh?</p> <ul style="list-style-type: none"> Know children will look at Van Gogh examples. Children know that his work features colour, paint and brushstroke marks. Children annotate and label these features including names of colours. Know Van Gogh was an artist who was known for his work more after he died. He was born in Netherlands in 1853 and died in France in 1890 https://www.tate.org.uk/kids/explore/who-is/who-vincent-van-gogh Know Vincent van Gogh produced nearly 150 watercolour paintings during his life. Although his watercolours are not as well-known as his paintings, Van Gogh knew that he would get better by practising his skills. Vincent Van Gogh worked sensing urgency. Constantly experiencing stress, he was in a hurry to create as much as possible in a time frame allotted to him. The artist is well known for his thick dramatic </div>

Learning Objective 4: To create an observational drawing of a leaf

- Children will choose the appropriate media from a range (scissors, paintbrush, chalk, pencil etc ensuring that they choose the correct one)

- Know a technique he used on the canvas clear brushstrokes forming dots or small squares while using only pure colours, which created glowing effect. Self-Portrait with Grey Felt Hat is executed in this technique.



Learning Question 3: Which colour should I choose?

- Sort warm (reds, yellows, oranges) and cold (blues, greens, purples) colours
- Explore how to mix black and white to make lighter and darker shades
- Look at Van Gogh 'starry night' and identify and label warm and cold colours used and for what purpose – e.g. stars are warm colours
- Children identify on a painting where the artists has used use lighter and darker colours

Learning Question 4: Do different brushes change my art?

- Know that there are a number of different brushes that artists use.



- Know that thicker brushes help the artists to produce a flat wash (full colour across the page)



- Know that thicker brushes can be used to show direction in paints.



- Know that thinner brushes are used to add detail to a painting e.g. pointillism

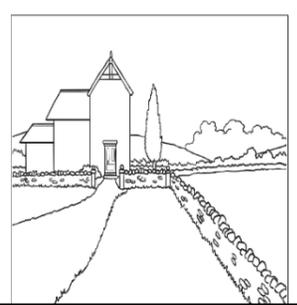


Learning Question 5: Does my starry night painting look like Van Gogh?

			<p>Children create their own version of Van Gogh's Starry Night painting using appropriate colours. Children will use different types of brushes for different parts of their painting.</p> 
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Medium Term Art Plan Year 2			
	Autumn 2	Spring 1	Summer 1
Whole school drivers	Aspiration	Conservation	Fairness
Lead topic	Science	Geography	History
Progression coverage	<p>Painting – Joan Miro <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work and the processes they have used. Develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. Annotate work in sketchbook. <p><u>Painting:</u></p> <ul style="list-style-type: none"> Mix a range of secondary colours Develop my control when using thick or thin brushes. To create tints with paint by adding white. To create shade with paint by adding black Name a growing range of paint types and their properties. Mix and match colours using artefacts and objects. To comment on artwork using visual language. To create a piece of art in response to the work on an artist. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Learning Question 1: How does Joan Miro use shape and form in his art work?</p> <ul style="list-style-type: none"> Know Joan Miró was born in Barcelona, Spain in 1893. He died in 1983 at the age of 90. He was a painter and sculptor. He was known for his use of simple shapes, bright colours, and the symbolic meaning of his artworks. He art is often described as being child-like, dream-like, and playful. He wanted to show our dreams in art, creating unexpected images. Show children the painting <i>The Farmer's Wife</i> 1922-23. Ask children to identify the seemingly magical elements within the image. Children identify the use of circles and triangles within the art work. <div style="display: flex; align-items: flex-start; margin-top: 10px;"> <div style="width: 30%; font-size: 0.8em;"> <p>The woman's feet are far bigger than you would expect them to be in real life. The woman and the animals are painted in a less realistic style than the animals in 'The Table'.</p> <p>The cat and the rabbit seem a little too big, compared to the woman.</p> <p>Miró has used some shapes instead of real objects, such as the circle in the foreground of the picture.</p> </div> <div style="width: 65%;">  <p>The Farm, 1922</p> <ul style="list-style-type: none"> Show children the image, <i>The Farm</i>, 1922. Children identify more magical elements within this painting. The size of the animals compared to the objects for example. </div> </div>  </div>		

- Children will use The Farm Activity Sheet to make painting which reflects add objects, people, are important to them, what they like to do, coloured pencils, or felt that they can include

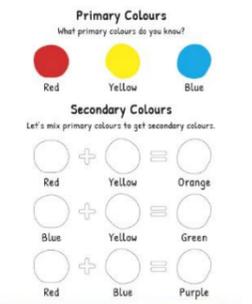
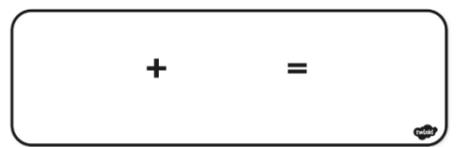


use The Farm a version of Miró's their own life. They and animals that or that tell us about They should use pens to colour, so details.

Learning Question 2: How do artists mix secondary colours?

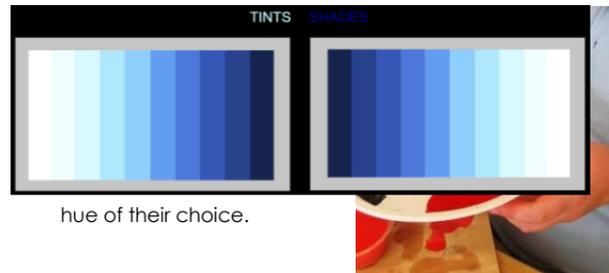
- Know that artists can use a colour mixing guide to help them find secondary colours.
- Know secondary colours are made by mixing equal amounts of primary colours together: Blue and red mixed together make purple
- Yellow and red mixed together make orange
- Blue and yellow mixed together make green
- Purple, orange and green are secondary colours. On the colour wheel, each secondary colour sits halfway between the two primary colours it is mixed from.
- Show Oak Academy video about mixing colours
- <https://teachers.thenational.academy/lessons/mixing-colours-workshop-68r62c>
- Know some different types of paint (e.g. poster paint or watercolours)

- Children will mix equal measures of primary colours to create secondary colours



Learning Question 3: How do artists create tint and shade?

- Know that holding the pencil at the bottom for firmer pressure = darker shade. Middle pencil for lighter pressure = lighter shade. Top of pencil for very light no pressure = lighter shade
- Know Tints describe the "Presence of Light" within a hue. Tints are created by slowly adding white to a hue when mixing your colours to create a lighter hue of that colour.
- Shades describe the "Absence of Light" within a hue. Similar to tints, shades are created by slowly adding black to a hue, instead of white when mixing your colours. Shades create a darker hue of colour.
- Show the tint value scale



Children choose one hue to work with. On their plastic plate they should place a spoonful of white, black and 2 amounts of the hue of their choice.

Learning Question 3: How do artists construct using tin foil?

- Know how to roll to create a structure
- Know how to squeeze to make a structure
- Know how to bend to make a structure
- Know how to fold to make a structure
- Experiment with construction styles

Children will practically practice the styles of construction using tin foil. Children will stick in photographs of this activity and annotate with: Which they found most effective and why. Which they found difficult and how they overcame this. Whilst they think might be most appropriate for making their gardens.

Learning Question 4: How do artists join using tin foil?

- Know how to pinch to join
- Know how to twist to join
- Know how to smooth to join
- Know how to fold and layer to join.
- Experiment with joining techniques.

Children will practically practice the styles of joining using tin foil. Children will stick in photographs of this activity and annotate with: Which they found most effective and why. Which they found difficult and how they overcame this. Whilst they think might be most appropriate for making their gardens.

Learning Question 5: Can I design a 3D structure in the style of Toshiko Mistuya?

- Apply knowledge of construction techniques
- Apply knowledge of joining techniques
- Know how to annotate ideas in their sketch book.
- Explain their design decisions

Children will create an annotated design of their planned flower sculpture.

Annotations to include:
Join types
Construction methods
Design choices – eg leaf style, height, petal style

Learning Question 6: Can I make a 3D structure in the style of Toshiko Mistuya

- Apply knowledge of construction techniques
- Apply knowledge of joining techniques
- Follow a plan
- Apply knowledge of safety measures.

Children will create their flower sculptures which are to be planted in pots to create a Y2 illumium garden.



Learning Question 7: How do I evaluate my final 3D structure?

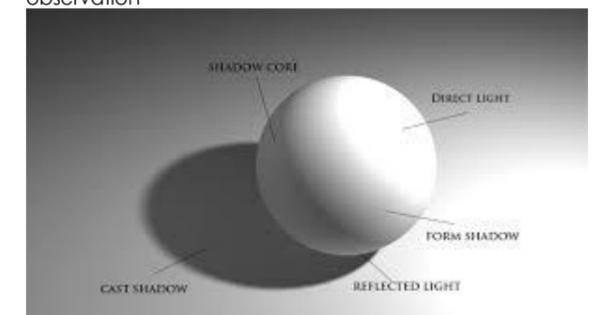
- Review what they have done
- Be able to say what they think and feel about their work
- Identify what they might change in their current work or develop in their future work.

Children will self-assess against Y2 rubric

- Children will look at different examples of sketching – looking at sketches completed with different media (charcoal, pastel and pencil). Children annotate each image with positive and negative attributes.

Learning Question 3: How do artists use shading?

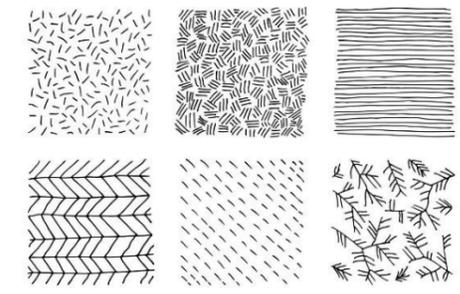
- Know that the side of the pencil can be used to create a shading effect
- Know that shaded areas show darkness
- Know how the position of the light source effects the shadow.
- Know how to record and explore ideas from first hand observation



Children will sketch bottles practicing on creating shadow behind the bottle, children will consider the light source position in this. This is to be modelled by teacher first and children use sketching pencil to practice skills.

Learning Question 4: How do artists use pattern and texture?

- Know that's dots can be used to create pattern and texture
- Know that lines can be used to create pattern and texture



- Children will sketch bottles, this time focusing on creating pattern and texture. This is to be modelled by teacher first and children use sketching pencil to practice skills.

Learning Question 5: Can I use a viewfinder to be focus on detail?

- Know that a viewfinder allows an artist to look closely at one part of an object or drawing carefully.
- Know how to add detail to a picture
- Know how to record and explore ideas from first hand observation
- Children will use a viewfinder on plastic bottle labels to draw in detail.

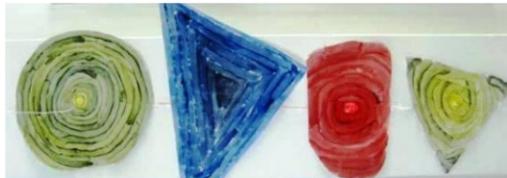
Learning Question 6: Which drawing material is most effective?

- Know the names of the drawing tools.
- Know that artists select the correct tool for the right purpose
- Know how to record and explore ideas from first hand observation
- Know how to annotate ideas in their sketch book
- Children will draw plastic bottles using pastel, charcoal and pencil. Children will annotate each image with benefits and difficulties of each media.
- Children will draw conclusions at the end as to the best media for their sketch.

- Children are given a white piece of paper and they cut out two big shapes. They show their pure hue gradually get lighter (tint) on one shape and gradually get darker (shade) on the other shape. They could either start in the middle and work out or start on the outer edge of their shape and work in.



Examples of Tint (darker to light)



Examples of shade (lighter to dark)

- Know that tint is mixing white to make the value of the colour lighter. For example, pink is a tint of red (red + white), and grey is a tint of black (black + white). This work is revisited again in Year 6
- Know that shade is mixing black to a colour to make the value of the colour darker. E.g. Maroon is a shade of red, and navy is a shade of blue.

Learning Question 4: What is the effect of using a thick or thin brush?

- Know how to make a controlled brushstroke sweeping motion, not dragging or scrubbing. Demonstrate this motion a couple of times without paint on the paintbrush. Also demonstrate an incorrect brushstroke without paint. Pretend to make the motions on paper before getting started.
- Introduce the word loading. Loading a paintbrush is the action of filling the bristles with paint. The paintbrush is loaded and ready to make a brushstroke.
- Know sweeping brushstrokes can be made with the tip of the paintbrush by trying not to press too hard. Only use the tip by applying one-third pressure onto the surface. brushstrokes should appear thinner.



- Use the video at <https://vimeo.com/260246142> to show children the different way brushes can be handled and used against the paper.
- Children create a range of thick and thin brush strokes in their art sketch books.

Learning Question 5: Can I create a piece of art inspired by Joan Miro?

- Children create a piece of work inspired by the work of Joan Miro (using bright colours and using interesting shapes)



Learning Question 7: Can I create a final observational drawing?

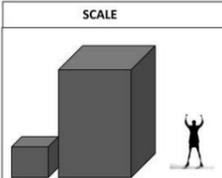
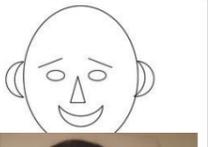
- Know how to create shadows using light and dark
- Know how to use the side of a pencil to add shade
- Know how to show pattern and texture by adding dots and lines.
- Know how to draw as a way of recording experiences
- Children use the skills and knowledge learned across the unit to create a final drawing.



Year 2 work produced in Autumn 2 2022

Learning Question 6: How would I improve my work?

- Children use the Year 2 Rubric to self assess the studio habits of **develop craft** and **using techniques**. Children have the opportunity to revisit **developing craft** from Year 1.
- Ensure the rubric is child friendly enough that children are able to decide how successfully they have completed the task.
- Children will find examples of bright colours and different shapes in each other's work- encouraging children to use positive comments to support each other.

Medium Term Art Plan Year 3			
	Autumn 1	Spring 1	Summer 1
Whole school drivers	Equality	Conservation	Fairness
Lead topic	History	Geography	History
<p>Progression coverage</p> <p><u>3D Form – Tan Zi Xi</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. <p><u>3D form</u></p> <ul style="list-style-type: none"> Join recycled materials adequately and work reasonably independently. Cut and join recycled materials safely and effectively. Plan, design and make models. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Learning Objective 1: To collect images and information in a sketch book</p> <ul style="list-style-type: none"> Know that sketch books are ongoing art books. Although sketchbooks record the thinking process which often leads to art outcomes, the sketchbook itself becomes an art form. Sketchbooks can be used for many other things aside from sketching, including drawing, making notes, key words, pieces of fabric, colours, photos, texts, rubbings or annotations See  example → <ul style="list-style-type: none"> Know that Singapore Know she used 26,000 pieces of discarded plastics for her art installation called 'Plastic Ocean'. Children look at images of Tan Zi Xi's sculptures Know glass bottles, plastic bags and other waste that would end up filling landfills or floating in the sea have, in the hands of some artists, become a form of sustainable art that highlights the degradation of the planet and surprises with its originality. The possibilities stretch as far as the imagination. Children to sort the recycled materials into usable and non-usable materials for my art. Children understand that they will use collected recycled materials to upcycle to create an art piece in the style of Tan Zi Xi. </div>	<p><u>Watercolour Landscapes – Ashley Jackson – Geoff Kersey</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. <p><u>Painting</u></p> <ul style="list-style-type: none"> To know that tone is adding grey to reduce saturation in hues (colour) Experiment with different effects and textures including wet on wet, wet-on-dry, dotting, splatter and salt. To apply shades of tints to a painting. To compare the work of different artists and form opinions. Mix a variety of colours and know which primary colours make secondary colours. To explore the use of water colours. Use a developed colour vocabulary. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Learning Question 1: Why is tone important in landscape art?</p> <ul style="list-style-type: none"> Look at examples of work from the local artists Ashley Jackson and Geoff Kersey. https://www.ashley-jackson.co.uk/ https://watercolourlandscapes.co.uk/pages/about-geoff-kersey Explain that tone is adding grey to a colour. Generally speaking, almost every colour we see in our day-to-day world has been toned to some degree. In the photo below, look at the colours themselves without thinking of them as wool. Almost every bundle is a slightly toned version of the original pure colours. Notice how nearly every variation appears to contain a little grey, that is either a light or dark value. <div style="text-align: center; margin-top: 10px;">  </div> <ul style="list-style-type: none"> The colour colour intensity of a colour: a vivid is of high intensity, a dull of low intensity. Intensity is reduced by adding grey to a hue (colour) which is then referred to as a "tone." </div>	<p><u>Observational Drawing – Plants</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. <p><u>Drawing</u></p> <ul style="list-style-type: none"> To use knowledge of scale to draw To use knowledge of proportion to draw. Plan, refine and alter their drawings as necessary/for preparation for a final piece. Draw for a sustained period of time at their own level. Use their sketchbook to collect and record visual information from different sources. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>Learning Question 1: How do artists use scale to draw?</p> <ul style="list-style-type: none"> Know that scale refers to the size of an object (a whole) in relationship to another object (another whole). Artists often use the size relationship between an object and the human body to help them. <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>SCALE</p>  <p>SCALE=RELATIVE SIZE OF ONE OBJECT TO ANOTHER</p> </div> <div style="text-align: center;"> <p>PROPORTION</p>  </div> </div> <div style="text-align: center; margin-top: 10px;">  <p>human body.</p> <ul style="list-style-type: none"> In this image, the scale is large compared to a </div> </div>	



Learning Objective 2: To explore effective ways to join materials

- Know how to cut and join plastic bottles and other plastic materials. How can we connect the materials together with string? Can we tie it to the roof?
- Show children that artists **experiment** before they decide on a finished piece.
- Explain that having this freedom and choice is an example of **modern art**. Modern art rejects traditional rules and values originality and self-expression.
- **Children will experiment with joining and connecting recycled materials experimentally.**

Learning Objective 3: To make a model using recycled materials

- **Children will make a model using recycled materials**
- Give children the opportunity to see a WAGOLL
- 'Art Think' through the process from start to finish (like modelled writing) so children know what choices the teacher made.

Learning Objective 4: To evaluate my model and suggest improvements that could be made.

- Know that evaluating both artistic habits and the sculpture can be done using a rubric
- **Children self-assess against the Year 3 Rubric.**

- Tone refers to the lightness or darkness of colours used, which can help to create a sense of depth or distance in art. Artists use light and dark colours to convey a mood or an emotion. Children look at a range of paintings – can they identify where tone has been used to dull the intensity (saturation). It will be common in most paintings as bright pure colours are not often used by artists.
- **Children create a tone scale in sketch books →**

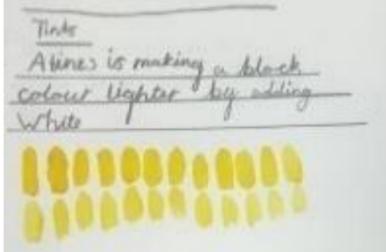


Learning Question 2: What effect can I create using watercolour paints?

- Know a watercolour wash refers to a layer of colour that is somewhat transparent applied with diluted paint. Typically, washes are applied over a large area of a painting to help create backgrounds or build layers of colour. Since watercolour relies heavily on the ability to build layers of paint, washes are vitally important to learn.
- Tutorial for wash technique: <https://littlecoffeefox.com/watercolor-washes-4-basic-techniques/>
- Know that wet on dry and wet on wet produce different effects on the watercolour paper. Use sketch books to mark make.
- Know that wet drips on wet paper produce an effect. Use sketch books to mark make.
- Know that dotting uses small brush strokes to build up a picture – children to mark make this with a WAGOLL in sketch books.
- Know that splatter technique needs control and maturity as the paint needs to stay within the watercolour paper. Children can use an art square (see video) to ensure they are successful. Use sketch books to mark make.
- <https://www.youtube.com/watch?v=V81Mba9YH3M>
- **Show the youtube video to children at the beginning of the lesson. Pupils will need 6 boxes pre-prepared. Teachers need salt and tray of water with watercolours. They will need a square frame for the splatter technique.**

Learning Question 3: How do I apply tints to a painting?

- Know that tint is mixing white to make the value of the colour lighter. For example, pink is a tint of red (red + white) This is work building on year 2. This work develops in Year 4
- Children create their own tint scale in sketch books →



- Show children the tint has of a picture e.g. make the blues top of the page



examples of how changed the parts white added to and red near the lighter.

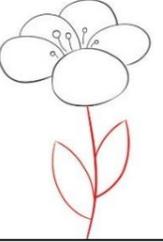
- Artist will Ryman flower as art. (Note the proportions are correct)
- Know that scale the viewer artwork. If then it can be disturbing because it's unfamiliar. Yet, artists can use this to their advantage as well.
- Know that looking carefully at the image being drawn compared to another image in the picture will help to make sure the scale is correct (it looks realistic)
- **Children will try to draw a range of simple flowers or plants next to other objects to ensure the scale is correct.**



uses a large-scale (Note the proportions are correct) and proportion help make sense of the something seems off, then it can be disturbing because it's unfamiliar. Yet, artists can use this to their advantage as well.

Learning Question 2: How do artists use proportion to draw?

- Know that proportion refers to the size of the parts of an object in relationship to other parts of the same object.
- Know that the petals of a flower should be smaller than the stem.
- Know that having parts of the proportion makes the image same object in more realistic (life-like)
- **Children draw the parts of a (relative to each other) flower in proportion**



Learning Question 3: what changes can I make to refine and alter my sketches?

- Introduce grades of pencils and plan to adapt sketches using these.
- Know that if a pencil is marked with a letter H it has a hard lead. The higher the number on a H pencil the harder the lead. A Hard lead pencil will draw a light mark. H pencils are ideal for precision drawing and architectural style design. This is what children will be using for their observational drawings.
- Children will be introduced to B pencil grades in Year 4 as they begin to use hatchings.
- Know that artists make regular changes to their work.
- **Children will explore and mark make in art books with different H pencils.**
- **Revisit sketches from previous two lessons and adapt**

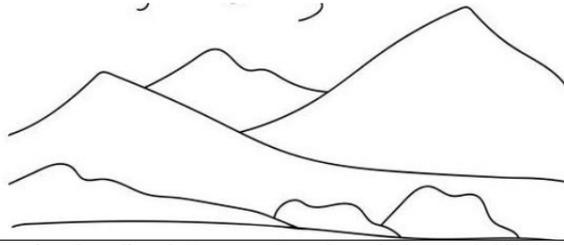
Learning Question 4: What inspiration can I gather from the natural world?

- Children collect ideas in sketchbooks as part of research
- Children use iPads to identify patterns and shapes from the natural world (plants, foliage, flowers)
- Know that artists might find inspiration for adapting their work at any time so they must be prepared to edit or redo.

Learning Question 5: Do my drawings of plants have the correct scale and proportion?

- **Children attempt to draw a plant/flower of their choice using scale and proportion to ensure they are as realistic as possible.**

- Children use red or blue hue (pure colour) on a blank template of the landscape and begin to add white to make the furthest away mountains seem lighter. Children have been learning about the Peak District in Geography.



Learning Question 4: How can I use knowledge and skills to create a watercolour landscape?

- Know that landscapes are a type of art form.
- Show children <https://www.youtube.com/watch?v=Y0acqkhbvS0> Which shows how to build up each layer of the mountain range.
- Children to draw their own landscape using 4 lines for each layer. Examples below.
- Children should have the chance to use to use tints to make the top of the landscape lighter.
- Children should use tone (adding grey) to reduce the saturation of their chosen colour.
- know that drawings simple lines across the page to break up the sections is a good place to start.
- Children can introduce some watercolour effects within each layer if they wish to.
- Children could use the techniques used in the last lesson within different layers e.g. salt, splatter, wet on wet.



Medium Term Art Plan Year 4				
	Autumn 1	Autumn 2	Spring 1	Summer 1
Whole school drivers	Equality	Aspiration	Conservation	Fairness
Lead topic	History	Science	Geography	History
Progression coverage	<p><u>3D Form – Jo Pearl</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>3D Form</u></p> <ul style="list-style-type: none"> Make informed choices about the 3D technique chosen. Develop techniques in clay work. Plan, design, make and adapt models. Talk about their work understanding that it has been sculpted, modelled or constructed. Use a variety of materials. <p>Learning Objective 1: To analyse the work of Sokari Douglas Camp and Jo Pearl</p> <ul style="list-style-type: none"> Know Sokari was born in Nigeria. She studied art at university in the UK. Sokari likes to use metal. Sokari references oil in her work as her home village made oil as its main industry. Sokari campaigns for equal rights – especially for women and slavery. Know that she works primarily with steel and often makes very large structures as art pieces. Show children examples of this. Know that Solakri models often have emotive faces. Explain that emotion is a large part of her work and that children will need to think carefully about emotion when creating their own clay models. Children to record artists emotions from examples of her work. Know Jo Pearl is an artist who has made clay faces often making the viewer think about the slave trade. <p>Learning Objective 2: To practice techniques in clay work</p> <ul style="list-style-type: none"> Know that we can manipulate clay easier than steels. Know some skills of clay work including rolling, pulling, pinching and carving. 	<p><u>Printing and Pattern</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Record and explore ideas from first hand observation, experience and imagination. Ask and answer questions about the starting points for their work and the processes they have used. Develop their ideas. Explore the differences and similarities within the work of artists, craftspeople and designers in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Review what they and others have done and say what they think and feel about it. E.g. Annotate sketchbook Identify what they might change in their current work or develop in their future work. Annotate work in sketchbook. <p><u>Printing and Pattern</u></p> <div style="border: 1px solid black; padding: 5px;"> <p>Learning Question 1: What is a monoprint?</p> <ul style="list-style-type: none"> Know that a monoprint is a print that is made just once (mono means one- e.g. mono rail) Know that artists can use one print (mono) and repeat the pattern to create more complex art. Show children Oak Academy video at https://classroom.thenational.academy/lessons/exploring-printing-with-found-objects-6wv32r?activity=video&step=1 Children will find (be given) examples of mono prints in and they can stick them in their sketch books with annotations about what they like for each object. Children will explore and experiment with monoprinting; patterns, overlaps. </div> <p>Learning Question 2: How can I create a monoprint?</p> <p>Create a simple, clear line drawing of the framed section onto a sheet of paper, filling the page.</p> <p>2. Roll a light layer of ink over a print block (see Have ready).</p>	<p><u>Observation Drawing - Fruit</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Drawing</u></p> <ul style="list-style-type: none"> Explore relationships between line and tone to represent form. Use hatching and cross hatching to show tone and texture. Annotate sketches to explain and elaborate ideas. Alter and refine drawings and describe changes using art vocabulary. Collect images and information independently in a sketchbook. Use research to inspire drawings from memory and imagination. <div style="border: 1px solid black; padding: 5px;"> <p>Learning Objective 1: To create an initial drawing</p> <ul style="list-style-type: none"> Model how to use hatching and cross hatching to create an effect in a drawing. More skills are introduced in Year 5 and 6. Children sketch hatching and cross hatching in books drawings of fruits from the table. Know that light and shadow make things brighter and darker. Model where to find the shadow (often this is below or on the surface of the table) Show how artist Vincent Bal uses shadow to create new pieces of art. https://www.thiscolossal.com/2016/11/vincent-bal-shadow-doodles/ </div> 	<p><u>Painting – Pete McKee (local artist study)</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Painting</u></p> <ul style="list-style-type: none"> Mixing tertiary colours with formal methods to make a colour wheel. Use more specific colour language e.g. hue To explore different techniques used by artists. To know how different colours, affect moods/feelings of a paintings. Choose paints and implements appropriately to explore mood. Show increasing independence and creativity with the painting process. Make and match colours with increasing accuracy. <div style="border: 1px solid black; padding: 5px;"> <p>Learning Question 1: How do I mix tertiary colours to make a colour wheel?</p> <ul style="list-style-type: none"> Know that in painting, a hue is a pure pigment—one without tint or shade (hue is another name for colour that has not been altered) Know the primary colours are red, blue, and yellow. Primary colours cannot be made from other colours. This is a reminder of learning from year 1. Know that secondary colours are orange, green, and purple. Secondary colours are made from mixing the primary colours. This is a reminder of learning from year 1. Know that most colours of a painting are not colours right out of the tube. They have to be modified. As the artist, we can use tertiary colours to lower or "grey down" a colour's intensity. Greyed or colours of lower intensity are important way of controlling colour. The more intense colours catch more attention when they are surrounded by colours with lower intensity. On average, 80% percent of colours in paintings will contain colours of lower intensity. </div>

- Know that each skill affects the clay in different ways.
- This works builds on work in Year 1.
- Children's photos of different skills in sketch books

Learning Objective 3: To design a clay figure

- Remind children of work studied in History (Pompeii disaster)
- Reflect on the emotions captured in both real-life archaeology and also from artwork of figurines.
- Look at the artist Jo Pearl
<https://iopearl.com/2017/09/08/emotions-in-paper-clay/>



• Chn use a scaffold to plan a design thinking about the different elements of art studied. (emotions)

Learning Objective 4: To make a clay figure

- Chn need to use the style of Jo Pearl (emotion and clay techniques) to make a 3D-face
- Children to make clay faces (focusing on Pompeii emotion)

Learning Objective 5: To evaluate my work and the work of others.

- Know that evaluating both artistic habits and the sculpture can be done using a rubric
- Children to peer assess emotions within other children's clay models.
- Children self-assess against the Year 4 Rubric.

3. Carefully lay the line drawing (face up) on the print block – making sure not to press it down with your hands.

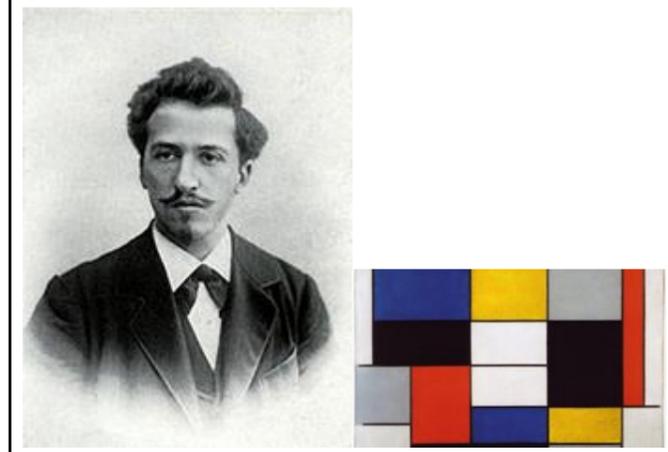
4. With a blunt pencil, draw over the line drawing pressing firmly, again not resting your hands on the paper. It does not have to look exactly like the line drawing, so tell pupils not to worry if they don't quite follow their drawn lines.

5. Peel the paper away from the ink to reveal the monoprint.

The process can be repeated several times to create multiple prints, perhaps in different colours.

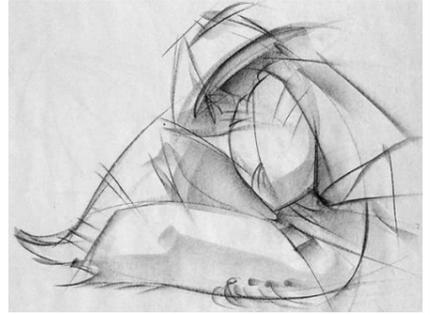
Learning Question 3: Who is Piet Mondrian?

- Know that Piet Mondrian was a Dutch artist and art theoretician born in 1872.
- He is known for being one of the pioneers for abstract art, moving from figurative painting to geometric shapes.
- Modrian primarily works with horizontal and vertical lines alongside the colours black, white, grey and then primary colours red, yellow and blue.
- After WW1, Mondrian returned to Paris and he began to produce the grid-based abstract paintings for which he is best known.
- Mondrian left Paris in 1938 to escape the inevitable advance of the Nazis. He moved to London and then to Manhattan.
- In Manhattan, Mondrian started to develop anew technique using pieces of paper tape to create small rectangles of colour.



Learning Objective 2: To collect research in my sketch book

- Know that that sketch books are not the place for a finished piece of artwork. They are used as part of the process of making art and learning about aspects of the subject. They are the place to practice and help develop skills.
- Use 'judgemental question prompts' to frame children's understanding of examples of observational drawings. "What do you think of this piece of art? Why do you think that? Would you like this picture in your own home? Do you think other people would like this piece of artwork? Why? If you could meet the artist what would you say to them? Why?"
- Children should identify the hatching and cross hatching
- Children should note that some drawings use heavier and lighter line weight. See Artist, Chelsea Stebar's image.



- Show children examples of hatching and cross hatching (explain that these line skills can help an artist to create depth or shadow as seen in lesson 1) Use the apple by Artist Bettina Dodson to exemplify this.



• Children to practise own line weights (heavier and lighter) within sketchbooks.

Learning Objective 3: To explore the relationship between line and tone

- Know that observational drawings in pencil need the correct equipment.
- Explain to children that different pencils have numbers and letters. H stands for 'Hard'. The number in front of 'H' is the level of hardness. H pencils leave a light mark on the paper. If a pencil is marked with a letter H it has a hard lead. The higher the number on a H pencil the harder the lead. A Hard lead pencil will draw a light mark. H pencils are ideal for precision drawing and architectural style design.
- B stands for 'blackness'. The number in front of 'B' is the level of blackness. Pencils marked with 'B' create heavy, black lines. If a pencil is marked with a b this shows a softer lead. The higher the number with the b mark the softer and darker the pencil. The softer pencils are easy to smudge and blend and are ideal for a wide range of shading techniques.
- This work builds on understanding of H pencils in Year 3.
- See teacher knowledge box below:
- Know that artists use tone to create observational drawings.

- Children make a colour wheel using paint.



<https://www.youtube.com/watch?v=v3da4-lsLwA>

Learning Question 2: How does Pete McKee use techniques to affect the observer?

- Show children information about Pete McKee
- Know Pete McKee is an artist from Sheffield who has developed his own cartoon style.
- <https://www.youtube.com/channel/UCjpNMijkGJ-vxuOhsN2xxTA>
- Know that a hue is another word to describe a colour.
- Know that Pete McKee uses bright, bold hues to wash the page with paint before moving onto the next layer.



- Know that the images have a cartoon style. They are real objects, but some proportions are exaggerated.
- Know there is humour in some of Pete McKee's work. The artist captures life's simple pleasures. McKee's images make you stop and think. The artist's most paintings project a bittersweet contrast: they can make you laugh out loud, or break your heart.
- Children look at a range of Pete McKee images and describe whether they try to elicit funny, sad or both feelings in the observer.

Learning Question 3: How can I create a painting in the style of Pete McKee?

- Show children a range of spray paint art from Sheffield streets by Pete McKee.
- Children will create their own street art using poster paint.
- Children should identify the colours they want to use (naming them from work on the colour wheel)
- Children might benefit from the use of a template before painting their chosen street art.
- Children should think carefully about their choices of colour and write this faintly on each section of the painting before starting.

Learning Question 4: How can I evaluate and improve my art?

- Know that evaluating both artistic habits and the sculpture can be done using a rubric
- Children self-assess against the Year 4 Rubric.
- Children should give clear focus to the 'engaging and persisting' element of the rubric.

Learning Question 4: Can I create a final piece in the style of Piet Mondrian?

- Children will recap the monoprinting process.
- Children will look at a range of Piet Mondrian's monoprint's.
- Children will design and then create their own monoprint.

	What does the letter mean?	Types of marks	What are they best used for?	Advantages & disadvantages of using pencils of this grade
● 9H	H stands for 'hard'. The number in front of 'H' is the level of hardness.	These pencils leave a light mark on the paper.	Because of the light lines, these are ideal for precise drawings with lots of details. They can also be used as the base tone (the main layer of tone which the highlights and dark areas are later added to).	<ul style="list-style-type: none"> • Pencils stay sharp for longer. • They are limited in tone but allow precision. • If pressed too hard, the pencil can create grooves in the paper.
● 4H				
● 2H	B stands for 'blackness'. The number in front of 'B' is the level of blackness.	Pencils marked with 'B' create heavy, black lines.	These are great for blending and graduated shading. They allow us to build up darker layers of tone.	<ul style="list-style-type: none"> • They tend to become dull quickly. • They allow a much broader range of tone. • They are easy to smudge in order to blend. • They are easy to smudge which can make drawing messy.
● H				
● HB				
● B				
● 2B				
● 4B				
● 6B				
● 8B				

- Know that tone means how light or dark something appears. Children need to know that artists can achieve a light tone with a light pressure on the pencil. Artists can achieve a darker tone with heavier pressure.
- Children to record different lines by practising pressure application

Learning Objective 4: To create a final drawing

- Children will use a range of HB pencils independently to draw a choice of fruit using line and weight to create tone.
- Know that starting the drawing on the outside of the fruit first will provide children with a solid structure and then work in.

Medium Term Art Plan Year 5			
	Autumn 1	Spring 1	Spring 2
Whole school drivers	Equality	Conservation	Health
Lead topic	History	Geography	Science
Progression coverage	<p><u>3D Form – Augusta Savage</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>3D Form</u></p> <ul style="list-style-type: none"> Describe the different qualities involved in modelling, sculpture and construction. Experiment with Modroc to create a mask. Plan a mask through drawing and other preparatory work. Take inspiration from art in other cultures. 	<p><u>Painting – Henry Rousseau</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Painting</u></p> <ul style="list-style-type: none"> To explore different techniques used by artists. Demonstrate a secure knowledge about primary, secondary and tertiary colours Know how warm and cold colours are used in paintings. Know how artists use complementary colours. Sketch lightly before painting to combine line and colour. Create imaginative work from a variety of sources. To explore powder paint. 	<p><u>Drawing – Flowers</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Drawing</u></p> <ul style="list-style-type: none"> Develop my control of shading (using contour hatching) to show tone. To use shading to create mood and feeling – using saturation To create the concept of perspective. To explore perspective. Use and evaluate a variety of source material for their work. Work in a sustained and independent way from observation, experience and imagination. Use a sketchbook to develop ideas. Explore the potential properties of the visual elements of colour

Learning Objective 1: To explore the work of Augusta Savage

- Know key events and dates linked to Augusta Savage and her designs (Born 1892 and died 1962)
- Know she was an American sculptor and educator who battled racism to secure a place for African American women in the art world.
- Know Augusta used red clay and plaster instead of bronze for her sculptures because it was cheaper for her.
- Know some similarities between some pieces of Augusta's designs <https://www.wikiart.org/en/augusta-savage>
- Children record the similarities and differences including own views in their sketchbook.

Learning Objective 2: To observe ideas from different styles of Benin mask

- Know that Benin masks have some similarities that can be used as inspiration for children's designs.
- Know that some masks were worn by the Oba and were ceremonial (used for important events in the year)
- Know that some masks were worn to show a high social status
- Know some masks were worn as part of dance rituals

Learning Objective 3: To plan a drawing based on my chosen Benin mask design.

- Know that a 2D drawing will help children see the elements of the mask.
- Know what examples of good masks look like including the different parts of the mask that children might like to magpie (e.g. features around the eyes, ears and on the top of the head)
- Consider ways in which the plan can change – know that a good artist alters their plans regularly.

Learning Objective 4: To construct a Benin mask using Modroc

- **Children use Modroc to construct a mask**
- Know that layering is a technique used by artists to create depth
- Know that layers need to be repeatedly applied to provide strength to the structure
- Once dry, use ideas gained from research to decorate appropriately.
- Know that colours can be muddy and muted.

Learning Objective 5: To evaluate my Benin mask and suggest improvements that could be made.

- Know that evaluating both artistic habits and the sculpture can be done using a rubric
- Children self-assess against the **Year 5 Rubric**.
- ***Understanding the art world**
- **Develop craft**

Learning Question 1: Why do artists gather and collect ideas from first-hand observation?

- Know that Henry Rousseau (1844-1910) is the studied artist for this unit.
- Know he was a French post-impressionist painter. *Post-Impressionist* means that he used colours and light carefully when painting. He did not try to paint things exactly as they looked in real life.
- Rousseau was well known for his jungle themes, despite never leaving France or seeing a jungle in real life. Instead, he took his inspiration from illustrated books, visits to zoos, the botanical gardens of Paris and recollections from French soldiers who had been on foreign visits. Mainly working on large canvases, Rousseau's style featured: imaginary or dream-like scenes, rich colour schemes and detailed and vivid pictures.
- Know Rousseau's paintings became very popular following his death in 1910. There have been major exhibitions showcasing his work around the world, including in Paris, New York, London and Washington. His work is said to have influenced many other artists.
- **Children will use powder paints to colour in a rainforest image**

Learning Question 2: How do artists use warm and cold colours for effect?

- Know that warm colours are all of the colours and tones on one side of the colour wheel. These colours are described as 'warm' because they evoke the colours of fire and the sun.
- Know why we use warm colours: Warm colours are used in art pieces to give a sense of warmth, happiness and energy. Warm colours can seem closer to the viewer and some artists and designers use them for this reason. While warm colours are a popular choice, they can sometimes be difficult to use and can be overpowering when used together.
- See J.M.W. Turner's *Rain, Steam, and Great Western Railway* as an example of warm colours.  Steam and Western Railway colours are all of the one side of the colour wheel. These colours are described as 'cool' because they evoke the colours of water, sky, ice and snow.
- Know why we use cool colours: Cool colours are used in art because they evoke a feeling of calm and a soothing quality. Cool colours are perceived as further away from the viewer and are used by artists to show distance. Because they appear to recede, they can also make things seem bigger. Cool colours can be difficult to use, because while some tones are peaceful and comforting, others can be cold, impersonal and clinical.
- See Vincent Van Gogh's *Starry, Starry Night* as an example of cool colours.  Gogh's *Starry, Starry Night* as an example of their feelings from warm and cold painting.
- **Children to explain an example of warm painting.**

Learning Question 3: How do artists use complimentary colours for effect?

- Know that complimentary colours are sometimes known as contrasting colours.
- Know that colours can look different depending on which colours they are placed next to. For example, red can look different if it's used with orange, or if it's used with green. This is very useful to know if you are an artist. Children can create artworks with very different effects and feelings depending on the colours you use and which ones to place near each other.
- Start with red and imagine a straight line across the colour wheel – which colour would it touch?
- Which colour is it opposite? It's green – so red and green are complementary colours.
- Have a look at yellow.
- What's its opposite pair? It's purple – so yellow and purple are complementary colours.
- Finally, what colour is opposite blue? It's orange – making blue and orange a complementary pair.

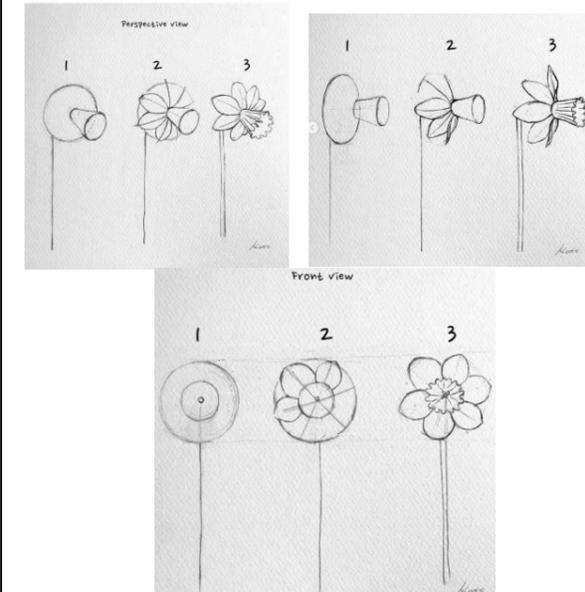
Learning Question 1: How can I use lines and tonal shading to create an effect?

- Know that observational drawing is the process of drawing what you see from life. It comes from the word 'observe' which is 'to see'.
- It's drawing what you see in front of you as realistically and as true to life as possible.
- **Children must know that this type of art is considered traditional art as the artists needs to follow rules and techniques to create a drawing.**
- Show children examples of work from British artist Dianne Sutherland
- <https://www.diannesutherland.com/>
- Know key vocabulary including: perspective, composition
- Know how other artists have used lines, tones and texture to create drawings of flowers.
- Know that line drawing is one of the most important skills in art. Lines are used to define shapes and figures, which makes it easy for the viewer to understand the object. This is especially important when completing an observational drawing which centres around precision. This is work that builds on Year 4.
- Know that tone means how light or dark something appears. Know we can see things more clearly when a direct strong light falls on an object or image. This is work that builds on Year 4.
- Know that shading means to introduce degrees of darkness into the tone in order to render light and shadow or give the effect of colour. This is work that builds on Year 4.
- **Children explore shading at different tones.**
- **Children have the opportunity to experiment**
- Use hatching, contour hatching (new) and cross hatching to create tone in drawings. This builds on the work in Year 4 of hatching and cross hatching. Further skills will be introduced in year 6 Autumn 1.

Learning Question 2: How do artists draw accurate representations?

- Explain to children that we can follow some simple steps to draw a realistic picture.
- Explain that we can focus our attention on just one part of a flower (the leaf) to begin with.
- **Children will:**
 1. Measure your leaf. Measure the widest part of the width of the leaf and the length. You will draw your leaf 'life-size' – the size it is in real life, so can use these measurements to check and plan your drawing.
 2. Draw the midrib. Look at the biggest, middle vein the 'midrib'. How does it go through the leaf? Does it go right to the tip or does it disappear? Is it raised or sunken? Draw this midrib first. This might seem strange but can help you draw your leaf right!
 3. Draw the tip. Notice the tip of the leaf. Is it rounded or pointy and if so, how much? Draw in the tip of the leaf.
 4. Draw the base. Look carefully at the bottom of the leaf where the stem joins it. What is the shape of the leaf here? Draw it in.
 5. Draw the margins. What do the edges – the 'margins' – of the leaf look like? Are they smooth or do they have 'teeth'? Are the margins flat or wavy? Draw in the shape of your leaf, paying special attention to the margins.
 6. Draw the smaller veins. Now look at the veins. Are they coming out of the midrib? Are there lots or only a few? Are they big or small? Straight or wavy? Draw in the smaller veins carefully.
 7. Add texture. Notice how your leaf feels. Is it flat and shiny, or does it have bumps and lumps? Is it spiky or hairy? Draw these in if your leaf has them.
 8. Add any patterns. Lots of leaves have patterns on them: spots, stripes or splodges! These can be important to a plant, so add them in if your leaf has them.
 9. Check the back of the leaf. The back of a leaf can be very different to the front. Sometimes this can tell us a lot about the plant. If you have time you can draw the back of the leaf too. Notice how it's different to the front of the leaf and use the steps above to draw the back, just as you did for the front.

		<ul style="list-style-type: none"> • Children notice that a pair of complementary colours is made up of one cool colour and one warm colour. Orange, reds, and yellows are the warm colours, while blues, greens, and purples are the cool colours. Children identify and explain the effect within examples of paintings. This helps create what is known as simultaneous contrast, the highest contrasts available on the colour wheel. • Simultaneous contrast occurs due to a natural illusion when you place two complementary colours next to one another. Both colours will appear brighter and grab a viewer's attention. • Artists use this to their advantage all the time. For example, sunsets with gradients from deep blues to bright oranges are more eye-catching because they rely on simultaneous contrast. Similarly, if your tube of red paint isn't bright enough, paint something green next to it. <p>Learning Question 4: Can I create a rainforest painting?</p> <ul style="list-style-type: none"> • Children will paint a rainforest scene using inspiration from Rousseau. • Children will use the skills of warm and cold colours • Children will use complimentary colours in their painting (to brighten up one colour or to highlight an interesting part of the picture) <p>Learning Question 5: How do I develop and evaluate my art?</p> <ul style="list-style-type: none"> • Children paint their own version of Rousseau's Rainforest painting with a focus on the skills of complimentary and contrasting colours. • Know that evaluating both artistic habits and the sculpture can be done using a rubric • Children self-assess against the Year 5 Rubric. 	<ul style="list-style-type: none"> • Collect up all the leaves, and all the leaf drawings. Lay the leaves in a long line on a long table or on the floor, and place the drawings in a pile. Now ask the children to come and select one drawing, in a 'lucky dip' fashion. • Explain that they need to use the drawing in their hand to be able to identify the leaf from those laid out • Get them to actually go and stand next to the leaf they think they have the correctly matched leaf. Urge the children to make very careful observations and identifications.
			<p>Learning Question 3: How do artists use perspective and shape to create accurate drawings?</p> <ul style="list-style-type: none"> • Know that artists must observe the flower carefully before trying to draw. Show https://www.youtube.com/watch?v=p8oTvT6LN5w The artists looks at the hibiscus flower 60 times while drawing the matching outline • Know that perspective is the ability to make something look 3d (or have depth) on the page. Children need to know that things look bigger if they are close to you and smaller if they are further away. Show artist Angele Kamp – watch how she draws the flower from different perspectives and gives it a 3d look. Children practise using simple shapes in sketch books to create 3D drawings. • https://www.youtube.com/watch?v=aaVfbwlyraU • Know that the shape of the flowers, petals, bud etc need to be accurate. They should represent the same shape as the original flower. Encourage children to look for triangles, squares, rectangles and circles within the real flower. • Know that perspective can mean looking at an object from different angles e.g. • Children draw a flower from 3 different perspectives (display the pictures below as a scaffold for support)

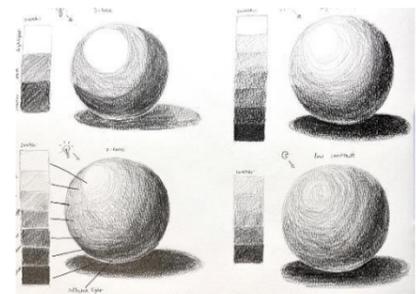


Learning Question 4: Why is it important to work in a sustained and independent way from observation?

- Know that artists spend a long time observing an object before they draw it.
- Children will practise their skills in pattern, shape, lines and shading to accurately draw a different flower of their choice into sketchbooks. (Teachers to bring in a selection of flowers)
- Ensure children are given plenty of pause points to reflect, re adjust.
- Common misconception is that children think they need to keep their pencil on the paper at all times. This is not the case. Spending more time looking at the real object without drawing is beneficial.
- Know how colour can add depth to an image.

Medium Term Art Plan Year 6			
	Autumn 1	Autumn 2	Summer 1
Whole school drivers	Equality	Aspiration	Fairness
Lead topic	History	Science	History
Progression coverage	<p><u>Drawing - Shoes</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Drawing</u></p> <ul style="list-style-type: none"> To create gradients using a variety of blending techniques scribbling, stippling, circling and finger blend Continue to develop hatching, cross hatching and contour hatching to show tone. To draw the effect of light on objects from different directions. Create tonal contrast. To show shape, proportion, and perspective in drawings. To produce increasingly accurate drawings. To explain personal choices of specific art techniques used. 	<p><u>3D Form – Diane Komater</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>3D Form</u></p> <ul style="list-style-type: none"> Develop skills in using wire, snipping, bending, moulding. Consider the use of health and safety in more complex art forms e.g. glasses Experiment with wire, e.g. exploring the elements of the human body with this medium Create constructions with increasing independence. 	<p><u>Painting - Hokusai</u> <u>Exploring and developing ideas</u></p> <ul style="list-style-type: none"> Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas and processes to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. <p><u>Evaluating and developing work</u></p> <ul style="list-style-type: none"> Compare ideas, methods and approaches in their own and others' work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. <p><u>Painting</u></p> <ul style="list-style-type: none"> To identify great artists and how their work has affected art today. Show an awareness of how paintings are created (composition). Mix colours with accuracy and skill. To refine using hue, tint, tone, shades to affect the mood of a painting. To work from a variety of sources. Make individual choice for paint, paper and implements to adapt and extend and create visually interesting work. Evaluate to refine their own work of art.
	<p><u>Learning Objective 1: To question and observe starting points for drawing</u></p> <ul style="list-style-type: none"> Straight away, give children the task unaided of drawing their shoe. (They will be able to compare this drawing to their final piece at the end of the unit) Consider together how a range of sketches have been composed What do children notice initially? Some suggestions might be around shading, shadow, colour, tone, surface, texture, accuracy of lines, the orientation of the shoes (are both facing the observer?). Begin to gather children's initial ideas. Model how to think of questions about a drawing. Model how to make observations about a drawing. Model how to give impressions of a drawing. Use sentence starters such as How has the artist...? I noticed the artist... I like the way the artist... Allow children to practise holding the pencil correctly using a comfortable grip. Use warm up exercises to connect the mind to hand. Discuss the use of the shoulder as the main mover when attempting to draw circles and ovals (children should have better control) Children will look at the importance of using sighting before looking at line quality when drawing. <p><u>Learning Objective 2: To explore a range of techniques to improve the drawing.</u></p> <ul style="list-style-type: none"> Show children images of pictures that look like photos from various artists – discuss whether they think the images are photos or drawings? Discuss that high quality work can appear life like (like a photo) and that by practising skills, children can improve accuracy. 	<p><u>Learning Objective 1: To select and record from first-hand experience and explore ideas.</u></p> <ul style="list-style-type: none"> Review some of the key vocabulary that should have been understood in Year 5 (analyse, interpret, natural, manmade). Use images for context. Put vocabulary into sentences. Show children new vocabulary to be understood in this unit (tactile, visual craft, design). Explain that tactile and visual craft are appropriate for wire art which is the unit being studied this half term. Show examples of wire artists (Kendra Haste, Celia Smith, David Oliveira) and wire art. Take general thoughts and feelings about it. Know that Diane Komater is a wire artist who calls herself a wireist. Children answer two questions in their sketchbook for two chosen wire sculptures. (photographs to be provided in sketchbooks) Questions include, "What does the image represent?" "What do you like or not like about it?" "What was Diane's inspiration?" Provide SEND children the scaffolded questions to allow them to respond appropriately to the wire sculptures. <p><u>Learning Objective 2: To develop skills when using wire</u></p> <ul style="list-style-type: none"> Know that the wire is aluminium wire. It is flexible, malleable but retains strength. This makes it a good medium for sculptures (we need them to keep in a specific shape). Know that wire artists often start from 2D drawings. Children draw around their hand. Show children how to use their thumbs pressing against each other and their thumbs pressing against the paper to bend the wire. What do children notice? Is it easy or hard? Explain we can use our hands (tactile) to make bigger changes to wire easily. 	<p><u>Learning Question 1: How do artists mix colour appropriately?</u></p> <ul style="list-style-type: none"> Children know that Katsushika Hokusai was a Japanese artist and print maker, whose works have become well known outside Japan. His best-known work is The Great Wave off Kanagawa. Know he was born in Tokyo, around October 1760 and began painting at the age of 6. Between the ages of 14 and 18, he worked as an apprentice wood carver. As was the custom of the time, Hokusai changed his name many times during his life. It is estimated that his name changed over 30 times, more than any other artist of that time. Know in 1811 he created the Hokusai Manga, a series of thousands of cartoons carved on woodblocks. The art form helped to influence the modern Japanese manga comics. Most of Hokusai's most important and best work was produced after he reached 60. Katsushika Hokusai reached the height of his career around 1820. He created woodblocks of many different subjects at this time, including waterfalls, bridges, birds and flowers. Despite his success, he lived simply and was poor. Like many other famous artists, he was only truly recognised and appreciated after his death. Know the cover art of the UK edition of Kensuke's Kingdom by Michael Morpurgo is inspired by the work of Hokusai. Know what a colour wheel is and name primary and secondary colours Know yellow orange and red are warm colours Know green and blue are cool colours. Know when we might want to use cool colours and warm colours – show examples of where good artists have done this. Know how to mix different coloured paints to create new colours.

- Know that there are a range of drawing techniques (hatching, cross-hatching, stippling, scribbling, circling, finger blend).
- Know how each technique creates a different outcome on the page.
- Know that tonal contrast is the difference between white and black using grey across the spectrum. Show children an obvious tonal contrast and a subtle tonal contrast going from low contrast to high contrast e.g.
- Children to use the sphere models below to draw their own tonal spheres showing contrast and blending tone on shapes to show contour
- Children use line quality and apply the appropriate tone



- Learning Objective 3: To explain techniques used to draw their shoe**
- Children will draw on observational study of a shoe using the techniques learnt in the previous lesson.
 - Know that evaluation is about exploring our own work and that of others.
 - Use suitable reflection prompts to help children think reflectively about their work:
 - "I create original art." How did you use your own unique ideas in your work? Did you use a source for inspiration, then combine it with your own ideas to make it original?
 - "I developed my art making skills." Did you learn new techniques or processes as part of the work for this project? Did you gain skill with familiar materials?
 - "I communicate through my work." What is this artwork intended to say? What issues are you examining through your artwork? How is this artwork about who you are or what you like?
 - Take suggestions around what children might do better next time.
 - Know that evaluating both artistic habits and the sculpture can be done using a rubric
 - Children to assess against the year 6 rubric for **observe** and **reflect**.

- Know that to make more precise changes to the wire, children will need to use a piece of equipment called pliers.
- Know three ways to manipulate the wire (see below) coil (can turn into a join), U Channel (join), Two-wire twist (join)
- Know how to use pliers to make a tight 'coil'
- Model for children either in person or on video how to use specific joins including the **U Channel** and **Two-wire twist**.
- <https://www.youtube.com/watch?v=ej407m4T-u8>
- Children to use the wire to join pieces together using the three techniques.

- Learning Objective 3: To create a simple wire sculpture**
- Know that the human body is the inspiration for our art. Remind children of the work done in science around the circulatory system this half term.
 - Know that the human body has body parts with specific shapes. Show good art example from Diane Komater of the human body parts wire image. Ask children to identify the parts they can see (eyes, nose, hair, mouth etc)
 - Children know how to use the skills they have learned previously to change wire pieces into body parts. Children to join pieces creatively using different joins.
 - Children make wire body parts before joining them together.
 - Teacher and children to take photos ready for the next lesson.

- Learning Objective 4: To compare methods and approaches in my work and the work of others**
- Use photos of work from the previous lesson or even the physical wire pieces displayed to evaluate using key questions.
 - Know that we can evaluate and compare the methods we used with the methods used by other people.
 - Support children to answer a range of questions in sketch books with sentences.
 1. What do you see in your classmate's artwork?
 2. What makes you notice that right away?
 3. Do you notice any interesting techniques or processes in the artwork?
 4. How do you think your classmate came up with that idea or concept?
 5. What does this artwork remind you of?
 6. How is this artwork different to real life?
 7. What suggestions do you have for your classmate to do next time in their artwork?
 - Know that evaluating both artistic habits and the sculpture can be done using a rubric
 - Children self-assess against the **Year 6 Rubric**.
 - Children recognise positive aspects in peer work.

- Children create their own colour wheel in sketch books using watercolours.



- Learning Question 2: How do artists apply tints, shades and tones for effect?**
- Know the key previous vocabulary of shades, tint and hue
 - Know shade is making a block colour darker by adding black. Know tint is making a block colour lighter by adding white.
 - Know that hue is the pure colour (no white, black or grey mixed into it). Hues are the primary colours and secondary colours.
 - Know tone is where an artist adds grey to a colour. As a general warning, be careful with mix in. Too Toned colours more pleasing complex, subtle that tone is very
 - This work has 4. Children understanding tones from
 - Children to look where children can match parts of paintings. Children use a grid to focus on part of the painting which they will then try and recreate in their sketch books.
- When discussing the dominant colour in a colour we say the hue is ...

The hue of these colours is yellow -

yellow	canary	gold	daffodil
lemon	butter	linen	straw
cream	ivory	beige	tan
honey	honey	honey	honey
honey	honey	honey	honey

The hue of these colours is green -

green	chartreuse	lime	emerald
seafoam	mint	celadon	seafoam
mint	mint	mint	mint
mint	mint	mint	mint
mint	mint	mint	mint

how much grey children are generally considered to the eye. They are and sophisticated. Know common in art. built on work in Year 3 and should apply their to match tints, shades and example pieces of art. at a selection of paintings

- Learning Question 3: Why is it important to work from a variety of sources and carry out research?**
- Know that 'The Great Wave Off Kanagawa' has evolved (changed) over time.
 - Know Katsushika Hokusai didn't create The Great Wave off Kanagawa in the form we know it on the first try.
 - Know that different versions were painted over time. The first from 1792, when he was 33; the second from 1803, when he was 44; the third from 1805, when he was 46; and the famous fourth from 1831, when he was 72.
 - <https://www.openculture.com/2018/12/the-evolution-of-the-great-wave-off-kanagawa.html>
 - Know that scientists are still finding new versions of the painting even now. Show https://www.youtube.com/watch?v=U_025NB8alw
 - <https://mymodernmet.com/hokusai-great-wave-evolution/>
 - Children should research three different versions of the Wave painting and identify what is different about each version.
 - Niall to find 3 appropriate versions of the wave and children to paint one version.

- Learning Question 4: How are paintings created? (Composition)**
- Know that a composition is how each element of the painting is put together e.g. the shapes, the colours, the lines.
 - Know that a good composition is one that each element has been thought carefully about. This should be with the viewer in mind
 - Look at a range of paintings with bad compositions <https://drawpaintacademy.com/break-composition-rules/>
 - Abram Arkhipov, Smiling Girl
 - Edgar Alwin Payne, Adriatic Cargo Boats
 - Discuss the reasons why they might not be considered good compositions – but make children aware that this is art and is subjective (one person might disagree and another might argue that the composition is excellent)
 - Children to paint their own coastal scene thinking carefully about the composition of an object or person (teacher to brainstorm what features may be found on the coast for children to place in their painting).

Appendix: Component Knowledge

Practical – Domains of Knowledge			Formal Elements of Art & Design		
Specialisms	Media & Materials	Methods and Techniques	'Visual tools that the artist uses to create a composition'		
Drawing	Graphite Pen (2b, 4b, 6b, 2h) Eraser Coloured pencils Brush & Ink Charcoal Chalk Oil Pastel Soft Pastel Crayon	Line quality, Mark Making, hatching, cross hatching, scribble, stippling, blending, shading, sketching, enlarging, reducing, collage, primary and secondary observational drawing, layering, gridding, view finder, primary and secondary observation, blind drawing	Line	A Line is the path left by a moving point	
			Shape	A shape is an area enclosed by a line	
Painting	Watercolour (pan & tube) Acrylic Gouache Tempera Oils	Papers Brushes Palette knife Rollers Sponges	Under painting, blocking in, wet on wet, building up, dry brushing, s'graffito, washes, underpainting, glazing, stippling, dabbing, palette, wax resist	Form	Form is a three-dimensional shape such as a sphere, cube or cone
			Tone	Tone means the lightness or darkness of something s	
			Colour	Three primary colours: Red, Blue and Yellow. By mixing two primary colours you get a secondary colour: Orange, green and purple	
Sculpture	Clay Card & cardboard Plaster Wax Wood Textiles	Modelling, carving, fixing or joining materials such as card, metals and plastics, using processes such as soldering, brazing, welding, gluing,	Texture	Texture is the surface quality of something, the way something feels or looks like it feels	
			Pattern	A pattern is a design that is created by repeating other formal elements e.g line, shape, colours	

Studio Habit Evaluation Rubric

Year 1				
Studio Habit	1	2	3	4
Develop Craft	I put little or no thought (even with teacher help) into the choosing of the materials/tools.	I put some thought (with teacher help) into the choosing of the materials/tools.	The materials and tools I used were chosen carefully .	The materials and tools I used were chosen intentionally and applied with care.

Year 2				
Studio Habit	1	2	3	4
Develop Craft	I put little or no thought (even with teacher help) into the choosing of the materials/tools.	I put some thought (with teacher help) into the choosing of the materials/tools.	The materials and tools I used were chosen carefully .	The materials and tools I used were chosen intentionally and applied with care.
Using Techniques	I did not try new techniques and there are no connections to other artwork or experiences.	I attempted new techniques and tried to make connections to other artwork or experiences.	I applied new techniques as well as made connections to other artwork or experiences.	I skillfully used new techniques as well as made connections to other artwork or experiences.

Year 3				
Studio Habit	1	2	3	4
Using Techniques	I did not try new techniques and there are no connections to other artwork or experiences.	I attempted new techniques and tried to make connections to other artwork or experiences.	I applied new techniques as well as made connections to other artwork or experiences.	I skillfully used new techniques as well as made connections to other artwork or experiences.
Stretch and Explore	I stayed with what I am familiar with. I copied someone else's work or ideas.	I experimented with a new idea, but my finished work reflects what I always do.	I challenged (pushed) myself to explore a new idea or try new media.	I took risks in my art making and learned from mistakes. I was able to teach a peer something.

Year 4				
Studio Habit	1	2	3	4
Stretch and Explore	I stayed with what I am familiar with. I copied someone else's work or ideas.	I experimented with a new idea, but my finished work reflects what I always do.	I challenged (pushed) myself to explore a new idea or try new media.	I took risks in my art making and learned from mistakes. I was able to teach a peer something.
Envision	I started and continued my work with no consideration of how it might turn out.	I started and continued my work with some consideration of how it might turn out.	I considered and tried out a few ideas before and during my art making.	I imagined and practised many ideas before and during my art making

Year 5				
Studio Habit	1	2	3	4
Envision	I started and continued my work with no consideration of how it might turn out.	I started and continued my work with some consideration of how it might turn out.	I considered and tried out a few ideas before and during my art making.	I imagined and practised many ideas before and during my art making
Observe	I spent no time observing my subject matter, art making or the environment around me.	I spent some time observing my subject matter, art making or the environment around me	I spent time observing my subject matter, art making or the environment around me that I may have missed.	I spent a lot of time observing my subject matter, art making or the environment around me that I may have missed.

Year 6				
Studio Habit	1	2	3	4
Observe	I spent no time observing my subject matter, art making or the environment around me.	I spent some time observing my subject matter, art making or the environment around me	I spent time observing my subject matter, art making or the environment around me that I may have missed.	I spent a lot of time observing my subject matter, art making or the environment around me that I may have missed.
Express	It is not clear what my work is communicating or how it reflects me. There is no awareness of other viewers.	My work somewhat communicates an idea. There is little awareness of the viewer.	My work communicates an idea, mood or place. My work somewhat shows an awareness of other viewers.	My work clearly conveys an idea, mood or place that expresses some part of me. My work shows an awareness of other viewers.