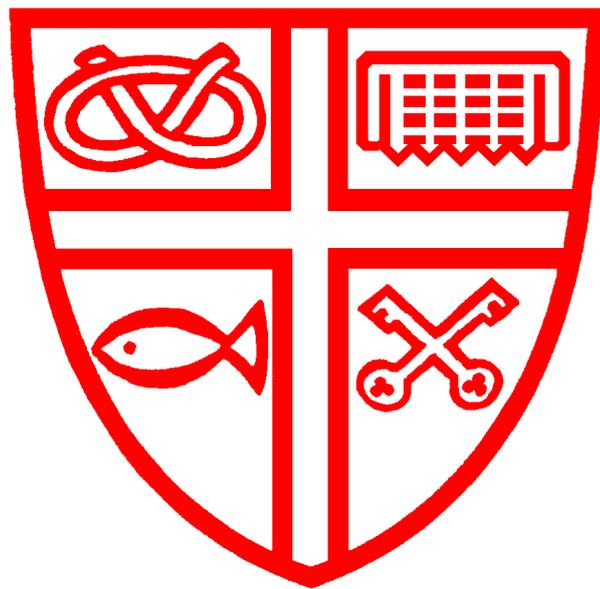


St Peter's CE(VA) Primary School

Love Christ
Love Learning
Love One Another



Art

April 2020-2023

Vision Statement St Peter's (VA) CE Primary

"You shall love the Lord your God with all your heart, and with all your soul, and with all your strength, and with all your mind; and your neighbour as yourself." Luke 10:

At St Peter's the life and teachings of Jesus Christ are at the heart of our school. Here pupils are valued, cared for and developed to their fullest potential; spiritually, intellectually and physically. The nurturing environment encourages and challenges the pupils to be creative, responsible, tolerant and have a love of learning to become citizens of the World who contribute to society.

This policy goes hand in hand with teaching and learning policy.

Art Vision

St Peter's prides itself on providing a rich and full curriculum, which will inspire the future generation of artists and designers. To open up learning opportunities that engage and encourage a thirst for knowledge is essential to promote progress and understanding. By the completion of year six we want the children to have the desire to expand their knowledge in these subjects as they continue their learning journey. In art and DT, we would like them to have experienced a wide range of materials, tools and techniques and be able to apply these in a variety of ways incorporating a wide range of skills learnt throughout previous years.

The core skills of art are: drawing, painting, printing, collage, digital media, sculpture, perspective, composition, proportions, knowledge of art materials and applying them using different techniques. The core skills of DT are: following a design brief, research, developing designs linked to research, market research, using a range of materials and tools and evaluating products.

At St Peter's our foundation subjects are covered through topic. In KS1 the topic units run on a two year rolling programme, which allows all children to cover all the units before progressing into KS2. In KS2 each class has two history units, one geography unit and either an art, or a DT unit. For art and DT each KS2 class has a unit that they repeat annually, allowing all subject skills to be utilised across the whole of KS2. These subjects are taught throughout the school, with each year group working on the same key objectives, which are derived from the NC. These objectives are differentiated through the year groups through key questions, to show progression and to ensure that all areas of learning are covered throughout the children's school careers. Having the same objectives allows for them to be revisited year on year and them become embedded learning.

Where appropriate topic subjects start with a themed hook, such as an experience day, to engage the children and produce enthusiasm for their learning. The children take

part in shared learning with other year groups, which can include event days and shared key stage trips, relevant to the topic being covered. Every topic has a topic learning pathway which details the subjects that the children will be learning, introduces the vocabulary and the key questions covering the topic. This allows children to interact with their learning, see progression with the topic and access key vocabulary, which is the first building block of each topic.

By the end of year 6 we would like our pupils to have developed a range of creative skills and be able to apply these skills using a range of equipment and tools. We would like our pupils to become critics of their own creative work and the work of other artists. We would like our pupils to leave St. Peter's school with a rich knowledge of artists and designers to inspire them creatively in the future.

Our ambition at St. Peter's is that by the end of year 6 pupils will have been exposed to a broad range of creative experience in drawing, 2D and 3D work, and will have progressed in their skills as artists, and in their knowledge of artists and artistic language.

Intent

- Development of resources and approaches to challenge, engage and motivate pupils in art.
- Improving verbal and written explanations in art lessons and in sketch books.
- Improving creative skills and pupils' understanding of art.
- Raising attainment over all key stages.
- To build upon the best primary practice of learning where possible through a progression of skills outlined on the art progression map.
- To develop knowledge and understanding of important artists.
- To explore a range of artistic materials and techniques that build on prior learning.
- To experience a range of skills in drawing, 2D and 3D work.

Our teaching of art ensures that the National Curriculum art objectives are taught on a rolling programme of study for KS1 and KS2 where skills and objectives are progressive across the school through the use of an art progression map.

Assessment for Learning is used throughout the teaching of art, informing planning and directing pupil progression creatively. (Appendix 3)

We have KS1 and KS2 rolling programme of study. The F1 and F2 planning is closely linked to the Foundation Stage Early Learning Goals and is mainly cross-curricular.

KS1 art work is planned to link with other curriculum topics and taught within topic blocks. **KS2 art** work is planned as 3 shorter units: drawing, 2D and sculpture on a 4-

year rolling programme of landscape, humans, pattern and animals. The art progression map is carefully referred to and utilised to ensure continuity and progression of art across key stages.

At St Peter's we recognise that developed, thorough, focused art planning leads to effective teaching and learning of the art curriculum.

- Staff have a clear understanding of the art curriculum, long term planning and topic overviews, and how the art curriculum is built at St Peter's. They make pertinent links to previous art skills as well as devising activities to practise new skills and learning.
- Staff fully understand the expectations of the art curriculum coverage and standards of the year group they teach.
- Subject knowledge of art is strong and common misconceptions are understood and planning takes this into account.
- Planned art work by the use of paddling, swimming and diving, meets all the needs of the class from challenge for the able children, those who need scaffolds to develop.
- Ensuring that the children will be pushed to meet their own potential.
- Planned art lessons where pupils are encouraged to discuss the work of artists with use of art vocabulary.
- Planning art lessons that allow pupils to apply skills and techniques inspired by studying an artist to their own work.
- Planned art work will always be purposeful ensuring learning is progressing.
- Careful planning and organisation will ensure that staff are always prepared to give a high quality art lessons.
- Teachers effectively deploy a wide variety and range of suitable materials and appropriate resources.
- Teachers set clear learning objectives which are appropriate for the particular age and stage, and these are well understood by the learners themselves.

Related Policies / Documents

- Rolling art programme 2020-2024/long term planning
- Art topic overviews
- Teaching and learning policy
- Behaviour policy

Implementation

At St Peter's we recognise that each staff member brings different styles and skills to art. However, to ensure that there is a consistent approach across year groups teachers need to follow the following ethos as the foundation for their practise.

- Staff follow expectations for teaching and learning of art set out by the subject leader and school policies.
- Teachers use artistic vocabulary during art lessons
- Teachers use the correct lesson objectives for art (same as English) and ensure that ample opportunity is given to meet all art skills each year.
- Teachers use the art medium term planning of objectives to plan and develop suitable lessons.
- Effective use of time is essential with pupils getting off to a flying start at the beginning of each art lesson.
- All staff must model the highest standard of English and maths through their teaching of art.
- Understand how children learn and incorporate into lessons the teaching style most appropriate for the year group.
- Staff must create a positive atmosphere for learning during art lessons, including following the behaviour policy, providing a stimulating learning environment, promoting independence and responsibility, pushing the children out of their comfort zones and celebrating effort and success.
- Through daily art lesson plans, Staff share high expectations at the beginning of the lesson and provide a clear picture of what work is expected, what the standard of work looks like and model what pupils should be doing.
- Encourage pupils to challenge themselves and aim high in art lessons when choosing paddling, swimming or diving activities.
- Staff share information in a clear manner that has been planned to reduce cognitive overload.
- Staff use a range of styles / pedagogies which fit children's needs - scaffolding, modelling, questioning etc.
- Staff provide guidance throughout the art lesson to push progress.
- Staff adapt lessons / suite of lessons to ensure that children are meeting the standards for their year group and to make lessons inclusive for all.
- Staff support children to reflect on learning each lesson against focused objectives.
- Staff ensure that previous learning is constantly reinforced and maintained during art lessons
- Children are involved in their own learning:-
- Children understand how learning links together through the use of learning pathways.
- Children know what they are learning that session through learning objectives and why it is important / links with outcomes being explicit.
- Children have a clear understanding of what they are learning during art lessons and can verbalise this rather than just saying what they are doing.
- Children will know what they need to include for their work to be successful by using the success criteria displayed during art lessons.
- Children will self-check and self-assess independently and through set tasks.

- Children will work with one another to share positives and spot areas for development through peer assessment.
- Children are encouraged to drive the learning and ask questions so they are active participators in their own learning.

Related Policies / Documents

- Teaching and Learning policy
- Learning environment / resources policy (appendix 2)
- Assessment for Learning Expectations (appendix 3)

Teaching Methods and Resources

We believe that the best way to learn art is through first - hand experience, through a range of contexts and in light of different artists.

A range of teaching resources are used which include:

Computer-bases packages and concept

Espresso Programme

BBC Bitesize

Artist PowerPoints

An art Resource Centre has been established and is organised by the art Coordinator. All equipment is labelled and stored in its own place. It is the responsibility of the staff to return all equipment to the art Resource Centre. The Co-ordinator maintains oversight and purchases new material sources at regular intervals.

We aim to use a range of secondary sources: video and DVD, IT software, intranet and internet and continue to investigate new ways of recording through ICT.

Digital cameras and ipads are often used to take pictures and assist with art work.

Impact

- Staff constantly review art lessons and practise ensuring effective teaching and learning is happening or understanding what changes need to be made to future teaching.
- In art lessons and throughout art units, children are given timely oral feedback to ensure that misconceptions are addressed and to push learning on.
- Children know how well they have done through positive marking and feedback in art sketchbooks.
- Children will be encouraged to make their work better through feedback.
- Teaching points in the form of verbal feedback during art lessons move children forward in their learning and are acted on in art lessons.
- Art skills assessments are filled in after art units.
- Staff analyse data regularly using the data to adapt planning, regroup children, provide children with personalised targets, celebrate successes.

Related Policies / Documents

- Assessment Policy
- Feedback and marking strategies (appendix 5)

Professional Responsibilities:

- Staff model positive attitudes to learning.
- Parental support is encouraged to help support children at home and give parents a clear idea of what is expected of the children this is done through half termly data sharing, termly parents evening, open door policy and yearly written reports.
- Staff hold accountability for pupil outcomes and complete data analysis termly.
- Staff attend and provide continuing professional development, support and keep up to date with developments in education.

Monitoring of Art

The role of the art co-ordinator is:

- To co-ordinate the teaching of art throughout the school
- To be involved in the induction of new staff
- To keep up to date with training
- To monitor the use of the policy and scheme of work
- To ensure continuity and progression of the teaching and learning of art across the key stages and the school
- To make changes to the policy and scheme of work if necessary.
- To order and maintain resources
- To make staff aware of changes/thinking in art
- To support staff who are less confident with art
- To make staff aware of art courses on offer and encourage them to attend
- To provide where necessary, staff training and development
- To show by example good art practice.



Assessment for Learning Expectations Art

- Art skills ladders completed and up to date.
- To ensure all art skills are covered by the end of the year.
- Clear learning objective and skill to be focused on in art lessons.
- Success criteria and key art vocab displayed for lessons.
- High expectations of presentation and content in sketchbooks.
- GD pupils should be using more complex art skills and art vocabulary.
- Art lessons well differentiated, i.e opportunity for GD pupils to be more independent in their creativity.
- Use Bloom terminology, explain, prove, justify, the use of 'why?' to help pupils think more deeply about their art work.
- Art lessons challenge pupils' thinking about their choices and implementation of art skills.
- Verbal feedback in Art lessons brings more children forward in their learning and into deeper thinking creatively.
- Progression in punctuation display is referred to in art lessons.
- Include peer assessment
- Ensure children are on task
- Higher expectations for presentation
- Topic learning pathways for art with a clear progression of skills leading to a final piece.
- Parent leaflets to include art.
- Griffin learning referred to in lessons
- Art vocabulary used in art lessons.



St Peter's CE (VA) Primary School

KS2 Art Medium Term Plans

Art Projects

Landscape Year A						
Year	Autumn	Drawing	Spring	2D	Summer	3D
Key Questions	What do you think about this painting? Pupils write down their thoughts in sketchbooks. What do you notice about this painting? Why does the artist paint/draw in this way? How could you make this more like the work of William Turner? How could you improve this? Pupils record thoughts in a sketchbook. N.B Answers become more in depth, thoughtful and using more artistic language as pupils progress through KS2. Thoughts to be written in sketchbooks.		What do you think about this painting? Pupils write down their thoughts in sketchbooks. What are the similarities and differences between these paintings? What do you notice about this painting? How could you make this more like the work of Natalie Stopka? How could you improve this? Pupils record thoughts in a sketchbook.		What do you notice about this painting? How could you make this more like the work of....? How could you improve this? Pupils record thoughts in a sketchbook. What works well? Why?	
3/4	Landscape Drawing <ul style="list-style-type: none"> - Children take landscape photos - Each art book page with short date underlined - Discuss work of Claude Monet using art vocabulary- use of shadows, light, tone, texture, style and material using this artistic terminology. - etc. Stick in picture of his work into sketchbook and pupils write a description of it based on the discussion using art terms. - Mark making lesson to explore marks with pencils (HB-2B) and fine liners to add tone to work. - Apply mark making techniques to full landscape pencil drawing- focus on tone (light/shadows) and detail. - Discuss landscape drawing and look at scale, shape and proportion. Is everything in the correct place? Is it the correct size? 		Marbling <ul style="list-style-type: none"> - Look at the work of Natalie Stopka - Discuss using art terminology (see drawing unit) - Begin to draw simple landscapes in pencil lightly and add texture. - Make a colour wheel and explore mixing colour. - Use water colour paints to begin to add washes of colour, mixing colours together using colour wheel for guidance, using different tones of the same colour and different size brushes for a purpose. - Apply water colour paint to landscapes in the style of Natalie Stopka- washes of abstract bright colours matching colours she uses and her style. Final Piece- Use marbling to create different		Folding Landscape <ul style="list-style-type: none"> - Use landscape pictures found online and find simple landscape drawings to copy. - Begin to design simple landscape outline drawings in sketchbooks. - Fold the A2 strip of card 3times like a fan. - Pupils paint their landscape onto the fan like the picture below starting with a fence, then fields with trees, followed by brown hills and hen the sky. - Cut out like the picture below to make your folding landscape. Final Piece- Folding Landscape	



	<ul style="list-style-type: none"> - Redo landscape drawing improving scale shape and proportion <p>Final Piece- Copy William Turner landscape by drawing lightly then using chalk pastels to copy his style as a final piece.</p> <div style="display: flex; justify-content: space-around;">   </div>	<p>coloured marbled paper on different kinds of paper. Use this paper in a landscape collage.</p>	
<p>4/5</p>	<p>Landscape Drawing</p> <ul style="list-style-type: none"> - Children take landscape photos - <i>Each art book page with short date underlined</i> - Discuss work of William Turner using art vocabulary- use of shadows, light, tone, texture, style and material using this artistic terminology- focus particular attention on the use of light and shadows in the paintings and how important this is. - Stick in picture of his work into sketchbook and pupils write a description of it based on the discussion using art terms. - Use of mark making lesson to interpret textures in landscape and rubbers to create highlights. - Apply these texture and tone techniques and highlights with rubbers to full landscape pencil drawing. - Discuss landscape drawing and look at scale, shape and proportion. Is everything in the correct place? Is it the correct size? <p>Final Piece- Copy landscape from one of the landscape photographs by drawing a detailed preparatory sketch with correct shape, scale and proportion.</p>	<p>Chinese landscape art- Ink and Pen</p> <ul style="list-style-type: none"> - Look at Chinese ink landscapes - Discuss using art terminology (see drawing unit) and make comparisons. - Begin to draw simple Chinese landscapes in pencil lightly and add texture, tone, shadow etc building on autumn term. Capture correct shape and scale. - Use poster paints to begin to add black and grey tones of colour in the style of Chinese ink landscapes. - Begin to explore ink by adding some to landscapes by scraping, dripping and allowing it to run. Explore creating texture and tone with ink. <p>Final Piece- Use ink to create a Chinese style landscape picture.</p> 	<p>Hand Forest</p> <ul style="list-style-type: none"> - Look at the work of Mario Irarrázabal - Discuss his work- what size are they? Why are they this scale? Discuss using artistic language. - Use a sketchbook to inform, plan and develop ideas based on his work. Do a series of practise hand sketches to develop sculpture designs. - Sketch forest hand ideas in different backgrounds and settings. - Explore using different colours for the hand sculptures by researching the colours of forests. - Plan where the hand forest should be placed for impact on the spectator. <p>Final Piece- Make a class hand forest (each pupil makes their own hand)</p> 

	<p>Add colour in the style of Claude Monet using oil pastels. Make choices how to apply them to capture the tone, texture, light and shadow,</p> 		
<p>5/6</p>	<p>Landscape Drawing</p> <p>Children take landscape photos</p> <ul style="list-style-type: none"> - <u>Each art book page with short date</u> - Discuss work of Peter Prendergast using art vocabulary- use of shadows, light, tone, texture, style and material using this artistic terminology- focus particular attention on the perspective. Mention one-point perspective. Look at what happens to colour as objects get further away. - Stick in picture of his work into sketchbook and pupils write a description of it based on the discussion using art terms, perspective and change of colour as is nears the horizon line. - Once point perspective lesson- pupils draw a simple landscape with one-point perspective in it. Add light, shadow and texture (based on skills from year 3/4/5)- change tone correctly as objects near the horizon by lightening with a rubber to merge into the horizon. - Copy landscape from one of the landscape photographs by drawing a detailed preparatory sketch with correct shape, scale, proportion, and perspective. <p>Final Piece- Add colour in the style of Peter Prendergast using thick paint (poster/acrylic) using brushes and glue spatulas to create the painterly affect- using different shades of the same colour, mixing colours and changing colours</p>	<p>Silk Painting</p> <p>https://www.stephaniegay.co.uk/</p> <ul style="list-style-type: none"> - Look at the work of Stephanie Gay - Discuss (see autumn term) Perspective, colour, add terminology- quality of tone, mood and hue. - Begin to explore landscape by drawing simple landscapes using drawing skills from autumn term. - Apply paint to the landscape drawings using water colour washes in the style of Stephanie Gay- bright, bold and some unrealistic colours. Begin to experiment with qualities of tone, shades, hue and mood using colour. - Be selective with the colour used for a specific purpose- pupils justify their choices. - Use colour to express the mood of the landscapes - Use different brushes for a specific purpose. <p>Final piece- Silk Painting landscape in the style of Stephanie Gay</p> 	<p>Clay Relief Landscapes</p> <ul style="list-style-type: none"> - Desmond McLean- Surrealist landscape artists painting on concrete to add texture- Discuss work  <ul style="list-style-type: none"> - Begin to design simple landscapes focusing on skills learnt in autumn and spring- perspective. - Do a final landscape design to translate onto a clay tile. - Demonstrate using clay tools to cut clay out, create texture, stick clay together using slip and scoring, tools to cut into clay to create a multi-layered landscape. <p>Final Piece- Clay Landscape painted using acrylic/poster paint- gloss with PVA glue once dry.</p> 

accurately as they get nearer to the horizon to create depth.



Humans Year B

Humans Year B						
Year	Autumn	Drawing	Spring	2D	Summer	3D
Key Questions	<p>How can you change the facial expressions? How can you improve this? Pupil makes notes in sketch book. How has the artists done this? What do you think about this painting? Explain in sketchbook What are the similarities and differences between the two paintings/drawings?</p> <p>N.B Answers become more in depth, thoughtful and using more artistic language as pupils progress through KS2. Thoughts to be written in sketchbooks.</p>		<p>What is the mood of this drawing? Why has the artist chosen to use this style? What are the similarities and differences between.....and? What is your opinion about.....? How could this be improved? What would you do differently if you drew this again? How could you make your work look more like the style the artists has used? (Pupils record thoughts and opinions in sketchbooks)</p>		<p>What do you think of this sculpture? What can you tell me about it? What do you like about it? Explain Would you choose to do sculpture in this style? Why? How could this be improved? What could you add that would make it better? Is there a way of improving this?</p>	
3/4	<p>Drawing- Self-portraits Picasso</p> <p>Discuss Picasso Discuss use of shadows, light, tone, texture, style and material using this artistic terminology. Stick in a Picasso portrait picture and use art terms to write about it following the discussion.</p> <ul style="list-style-type: none"> - Practise drawing facial features adding tone, detail, shadow, different marks and highlights using a range of pencils 2B to HB. - Learn about the proportions of the human head- Where do the eyes, nose, mouth and ears go? - Teach- Proportions of the human head - Explore colour wheel to mix colours - Pupils use mirrors to draw self-portraits and pay particular details adding colour using paint or oil pastels and mixing colours together <p>Final Piece- Pupils then use the work of Picasso to produce a final cubist self-portrait.</p>		<p>Develop charcoal portraits</p> <ul style="list-style-type: none"> - Discuss the work of Alison Lambert - What do pupils notice? Tone, texture, style, light, shadows, materials, colour and mood. - Stick in a picture of her work and write a description using artistic terminology - Make comparisons between Alison Lambert and Pablo Picasso portrait. - Practise drawing facial features building on last term but using charcoal- Focus on eyes, nose and mouth. Pupils capture detail, tone, shadow, and highlights in the eyes by using charcoal and removing with a putty rubber. - Recap proportions of the human head and begin the final piece. <p>Final Piece- draw a self-portrait but in the style of Alison Lambert in charcoal.</p>		<p>3D Clay figure sculptures</p> <ul style="list-style-type: none"> - Look at the work of Jess Miller (some nude clay figures so use discretion and choose appropriately) - Pupils practise drawing one of the Jess Miler portraits and attempt to capture the texture, light and shadow using pencil. - Pupils explore this using oil pastels as well. - Pupils develop ideas by drawing different figures and postures in their sketch books. <p>Final Piece- Make a clay figure- roll sausages for arms, legs, ball for head etc (simple shapes) Can be sitting, kneeling, lying, etc. Attach clay pieces using slip and scoring.</p> <ul style="list-style-type: none"> - Shape, form, mould, model and construct from observation and imagination. 	



			<ul style="list-style-type: none"> - Capture the texture like the work of Jess Miller using tools and techniques. 
4/5	<p>Drawing- Self Portraits</p> <ul style="list-style-type: none"> ▪ Roy Lichtenstein - Discuss his work ▪ What is a pop art portrait like? Discuss use of shadows, light, tone, texture, style and material using this artistic terminology. Stick one of his pictures into sketchbooks and write about it using artistic terminology. ▪ - Build on Y3/4- Practise drawing facial features adding tone, texture, detail and highlights with rubbers. Focus on eyes, nose and mouth ▪ - Learn about the proportions of the human head- Where do the eyes, nose, mouth, ears and eyebrows go? Do a self portrait drawing ▪ - Pupils take portrait pictures of each other to practise photography ▪ - Use portrait photos to do a self-portrait and manipulate then turning them on a computer into pop art style. <p>Final Piece- Use pop art portrait picture to inspire a self portrait final piece in the style of Roy Lichtenstein.</p> 	<p>2D- Pop Art printing Andy Warhol</p> <ul style="list-style-type: none"> - Discuss the work of Andy Warhol- focus on Marilyn Monroe and Michael Jackson portraits. What do pupils notice about colour, tone, shadow, highlights and detail. Pupils make comparisons between the two portraits and identify similarities and differences in their sketchbooks. - Explore the work of Andy Warhol and learn about printing techniques. - Build up a series of portrait drawings in a pop art style using colouring pencils, oil pastels and paints. - Discuss and evaluate work <p>Final Piece- Recreate a self-portrait in the style of Andy Warhol, build experience in combining prints taken from different objects to produce an end piece.</p> 	<p>Foil sculptures (modelling)</p> <ul style="list-style-type: none"> - Look at the work of Giacometti and discuss form, posture, style, proportion and material. - Use a sketchbook to inform, plan and develop ideas in the style of Giacometti. <p>Final Piece- Make sculptures using tin foil to form and shape figures confidently in the style of Giacometti.</p> <ul style="list-style-type: none"> - N.B- Pupils need to consider the properties of the material, evaluate and compare their own work to the work of other artists. 
5/6	<p>Tudor Portraits</p> <p>Self-portraits- realistic style</p> <p>Discuss Tudor portraits of Henry VIII and Anne Boleyn Discuss, style, use of colour, form, texture, colour, material, shadow, light, mood,</p>	<p>2D- Portrait cubist collage</p> <p>George Braque</p> <p>Make comparisons between George Braque and Pablo Picasso portraits- pupils identify similarities and differences and use a range of different art</p>	<p>3D Wire figure sculptures</p> <p>Rachel Ducker British artist</p> <ul style="list-style-type: none"> - Pupils discuss the work of Rachel Ducker

shades, tone and hue. Stick a picture into sketchbooks and write about it using artistic terminology.

-

What is a self-portrait?

- Practise drawing facial features (eye, nose, mouth) adding tone, texture and detail using 4B to 2H pencils. Explore adding highlights using rubbers and adding tone and shadows in different ways.
- Learn about the proportions of the human head- Where do the eyes, nose, mouth and ears go by copying a pencil portrait adding shadows through tone.
- Pupils take portrait pictures of each other to practise digital photography
- Practise facial expressions, happy, sad, angry.

Final piece- Use portrait photos to do a Tudor self portrait



terms- tone, texture, light, shadow, hue, proportion, style, scale, material etc.- Pupils record this in their sketch books in a similarities and differences table.

Explore cubist portraits by the use of texture in colour by adding sawdust, glue, shavings and sand on different surfaces.

Teach how colour creates mood in paintings- Pupils start to be selective with colour for a specific purpose in mind- to add a mood to create a cubist portrait.

Explore the different textures of paint.

- Encourage the independent selection of specific equipment for a particular purpose e.g. size of paintbrush or paper needed.
- Consider artists use of colour and application of it. Use the work of artists to impact their own work.

Final Piece- make a cubist portrait by using collage



and talk about the shape and form.

- Pupils compare with the work of Giacometti in sketchbooks and discuss. Pupils justify which they prefer giving reasons.
- Pupils explore figure drawing looking at the proportions of the human body.

Final Piece- Make a wire figure sculpture



Pattern Year C

Year	Autumn	Spring	2D	Summer	3D
Key Questions	What is your opinion about this? What is different about this painting compared to the other painting? What can you say about this? How could this be improved? What is successful about this?	What do you think about the work of Meghan Shimek? How do you think she made these? What materials did she use? What is your opinion about the work of Meghan Shimek? How could you improve your work?		What do you notice about the work of Clarice Cliff? What is your opinion about.....? What material do you think these are made from?	
3/4	<p>Drawing- Patterns from nature (realistic) William Morris</p> <ul style="list-style-type: none"> - Each art book page with short date underlined - Discuss work of William Morris using art vocabulary- pattern, use of shadows, light, tone, texture, style and material using this artistic terminology. - Stick in picture of his work into sketchbook and pupils write a description of it based on the discussion using art terms. - Mark making lesson to explore marks with pencils (HB-2B) and fine liners to add tone to work on a range of surfaces. - Apply mark making techniques to explore shading flowers and leaves from observation inspired by William Morris. Add shading and tone. <p>Final Piece- William Morris style pattern prints on polythene tiles</p> 	<p>2D Weaving patterns (focus on repeating colours)</p> <p>Meghan Shimek Californian artist</p>  <ul style="list-style-type: none"> -Discuss the work of Meghan Shimek using artistic terminology and write about her work in sketchbooks. -Stick a picture of one of Meghan Shimek's weaving pieces into sketchbook and copy it in pencil, add colour. <p>Re-create it on paper using pieces of chopped up wool to make a collage in the style of Shimek. (this could also be used as the final piece if needed)</p> <p>Final Piece- Weaving that creates a pattern using colours inspired by the work of Meghan Shimek</p>		<p>3D Paper Mache Vase</p>  <p>Make a Paper mache vase decorate it with patterns in the style of Clarice Cliff</p> <p>Look at the work of Clarice Cliff and discuss using artistic terminology.</p> <ul style="list-style-type: none"> - Pupils make comparisons between the Work of Clarice Cliff and Pippin Drysdale in sketchbooks. - Pupils compare similarities and differences in colour, shape, style etc - Pupils begin to copy Clarice Cliff vase designs into sketchbooks using bright colours- paints and oil pastels. - Pupils begin to design their own clay pattern vase inspired by Clarice Cliff <p>Final Piece - Make a paper mache case and paint it based on the Clarice Cliff style pattern they have created in their sketchbooks.</p> 	
4/5	<p>Drawing- Arabic Pattern Tessellation Anni Albers</p> <ul style="list-style-type: none"> - Pupils discuss the work of artist- key art vocabulary <p>Pupils discuss shape, line, colour, material, style and give their opinion. Pupils write this in their sketch</p>	<p>2D- Pattern engraving onto metal (tin)</p> <ul style="list-style-type: none"> - Research engraved art- Pupils give their opinions about it and justify their thoughts. - Pupils identify common themes that have been engraved between different pieces and discuss what they are. - Pupils research the work of Owen Jones 		<p>3D Quilling pattern art</p> <p>Explore the theme of patterns in nature (e.g peacock feathers) and look at examples of art by quilling.</p> <p>Pupils begin to draw different examples of</p>	



	<p>books with a picture of the art discussed.</p> <ul style="list-style-type: none"> Use a Arabic pattern template (colouring picture) to explore a range of pencils from 3B to 2H and mark making techniques to show the effect of light and dark tones in pattern. Use rubbers to lighten, use pencil to draw tone, use tones of the same colour. Explore art materials, such as oil pastel, chalk, charcoal on Arabic pattern template. Explore different kinds of paint and their texture using Arabic pattern templates. <p>Final Piece- Large scale whole class Arabic pattern painting both positive and negative shapes.</p> <p>Style of Anni Albers</p> 	<p>patterns and discuss.</p> <ul style="list-style-type: none"> Pupils begin to design their own pattern based on his pattern work Pupils start to design a simple pattern to engraved onto tin. <p>Final piece- Engrave a pattern onto tin</p> 	<p>patterns in nature.</p> <p>Draw a pattern picture to quill</p> <p>Final piece- Quilled pattern based on natural forms</p>
<p>5/6</p>	<p>Drawing- Gustav Klimt Art Patterns in clothing</p> <p>Look at the work of Gustav Klimt 'The Kiss' and discuss using art terminology- light, texture, tone, colour, light, shadow, style etc.</p> <p>Stick in a picture of Klimt's work and then write about it following the discussion using artistic terms and giving reasons for their opinion.</p> <ul style="list-style-type: none"> Pupils begin to explore patterns in their sketchbook using a range of drawing materials 4B to 2B pencils and different mark making techniques to add tone and texture through exploring pattern- Use a variety of techniques to vey the tones within patterns. Use rubbers to lighten, use pencil to draw tone, use tones of the same colour. Pupils focus on a section of the piece 'The Kiss' 	<p>2D- Textiles pattern using tie dying techniques</p> <ul style="list-style-type: none"> Look at the work of Michael Phelan the Saatchi Gallery https://www.saatchigallery.com/artists/michael_phelan.htm Look at different tie dying patterns- discuss the work and comment using artistic terminology such as, tone, texture, shade, colour, style, materials etc Explore some patterns in sketchbooks by using white wax crayons, wetting paper and applying water colour paints to see different patterns. Pupils explore the colours they like, experimenting with different combination of colours. 	<p>3D pattern- Make a mobile- decorate using a repeated pattern (thread buttons)</p> <ul style="list-style-type: none"> Research different wire mobile designs Pupils begin to plan the mobile design and thinking about how they will form it using wire. <p>Final Piece- Pupils need to make a mobile that thread can be attached to and repeated pattern using buttons.</p> 

and recreate the pattern and colour using a range of drawing materials such as oil pastels, chalk pastels, charcoal and paint.

Final Piece- Make improvements to Their pattern section of 'The Kiss'.



Final Piece- Pupils bring in white T-shirt and tie dye it based on the patterns in their sketch books

- Photos of finished T-shirts stuck into sketchbooks

<https://www.youtube.com/watch?v=I7rLQJxczL0>



Animals Year D

Year	Autumn	Drawing	Spring	2D	Summer	3D
Key Questions	Where do you think these paintings come from? What do you think about them? What are the common themes?					
3/4	<p>Drawing- Animal Cave Art</p> <ul style="list-style-type: none"> Pupils look at animal cave art. Discuss using artistic language- discuss the use of shadows, light, tone, texture and style using artistic terminology, share opinions. Write this in sketchbooks under a picture of cave art. Practise the style of cave drawings in sketchbooks using a range of pencils 2B to HB, oil pastel, chalk and charcoal. Begin to explore washes of colour on different surfaces papers to create a stone effect background. Explore using tea bags to create aged effect on paper. <p>Final Piece- A3 Cave art piece aged by tea bags and town edges, water colour washes for stone effect background could also be added and pastel animals drawn over the surface.</p> 		<p>2D George Seurat pointillism Aboriginal animal art</p> <p>Study George Seurat pointillism - discuss using a range of artistic language and record thoughts in sketchbooks.</p> <ul style="list-style-type: none"> Discuss the use of dots by George Seurat and link it to Aboriginal style art. Study Aboriginal pictures of lizards and make comparisons. Begin a study of drawing lizards and adding paint in an Aboriginal style Begin to apply colour using dotting, scratching, splashing to imitate the work of artists. Explore pointillism to control the use of the brush and application of coloured dots to explore tone and shading. <p>Final Piece- Aboriginal lizard painting on black A3 card.</p> 	<p>3D African style animal Masks- Modroc</p> <ul style="list-style-type: none"> Pupils study different African style animal masks. Discuss using artistic terminology. Pupils begin practising drawing African animal masks. Practise drawing several different masks. Pupils draw/design their own African style animal mask- add colour <p>Final Piece- Pupils make their African animal mask using Modroc</p> 		

4/5

Drawing- Albert Durer
Realistic animal drawing

- Pupils study the work of Albert Durer's animal drawings and paintings.
- Discuss style, detail, tone, shading, light, texture, shadows, scale, shape, proportions- record this in sketchbooks under a stone age art picture.
- Pupils begin to study how to draw an owl based on the work of the artist
- Pupils study the shape, form of features first, and use a range of pencils from 2H to 3B to add tone and texture.
- Use colouring pencils to add
 - subtle shades of the same
 - colour.
- Look at shadows and create highlight finishing touches to add detail- look at the effect of light.
- Pupils draw their own pet in the
- same style.



Final Piece- Detailed drawing of their pet or animal of their choice.

2D Embossed animal art

- Pupils explore images of embossed art and discuss. Can pupils identify any common themes between them?
- Pupils use the skills they have learnt about drawing owls and begin to transfer those skills to design simple animal picture that can be embossed.
- Focus on a range of designs using simple animal figures that can be embossed.

Final Piece- Pupils transfer an animal drawing onto a metal tile and add paint.



3D- James Doran Webb Animal art-
Make a large animal sculpture using chicken wire and paper marche

- Study the work of James Doran Webb animal art- animal sculptures made of drift wood.
- Pupils develop drawings of the sculptures by James Doran

Final Piece- Whole class paper marche animal sculpture painted



5/6

Drawing- Henri Rousseau

Animal art

- Study the work of Henri Rousseau- Tiger in Tropical storm
- Discuss using artistic terminology
- Stick a picture of the painting into their sketch book and write about the painting using artistic language. shadows, light, tone, texture and style using artistic terminology.
- Give reasons for opinions justifying thoughts.
- Make comparisons between different paintings and give reasons for their views
- Pupils start a study of tiger drawings
- Tiger features, parts of the body, different positions- sitting, lying, running standing etc.

Final Piece- Tiger in tropical storm paintings- pupils can change colours etc.



2D Henri Rousseau collage

Pupils discuss the work of Henri Rousseau again and now make comparisons between two of his paintings commenting on similarities and differences. Giving their opinions about which one they prefer and why. Justifying their views.

- Pupils continue their study of Henri Rousseau by copying one of his tiger paintings in his style and explore paint.
- Pupils build on their knowledge of colour mixing to make different shades and tones by studying the colour wheel and primary and secondary colours.
- **Final Piece-** Pupils create a Henri Rousseau collage



3D Animal sculptures using recycled materials

Michelle Reader- sculptures of animals out of recycled materials

<http://www.michelle-reader.co.uk/>



- Pupils study the work of contemporary artists Michelle Reader and how she uses recycled materials to make sculptures.
- Pupils begin to draw a number of sculpture designs based on an animal of their choice.
- Pupils begin to plan what recycled materials they will need to make it.

Final Piece- Make a sculpture out of recycled materials (can be done in groups)