



Art Curriculum Progression Map

Intent:

In the Art and Design curriculum our ultimate aim is to ensure that we develop confident, independent learners who can use their knowledge and skills to inspire them to represent their own thoughts and ideas creatively and in a medium of their choice, whilst explaining in an informed way the choices they have made.

The Art Curriculum at Strike Lane has been re-designed to develop 3 core concepts: children's knowledge about artistic styles and periods, artists and artisans; mastering techniques; creativity through taking inspiration from the greats.

In this way we are not only ensuring that children are exposed to a wide range of artists/their work and how this reflects cultural and social history (developing their cultural capital or powerful knowledge) but that this is linked in to helping them to learn and master a range of different techniques, colour theory and effects which will then inspire their own creativity when producing their own well thought out, re-mastered and appraised independent or collaborative pieces.

Children are limited in creativity unless they have a broad range of experiences to draw on and this curriculum provides a huge insight into the world of art including drawing, painting, collage, sculpture, digital media, print and textiles. It is important for our children to learn factual knowledge about famous artists and their works and styles as well as learning key vocabulary associated with specific periods, styles, processes, techniques and effects in order to explain their knowledge and understanding and to compare and contrast similarities and differences. This will then encourage them to be able to plan and explain the type of effects they wish to create themselves and have the knowledge and skills to know which techniques to use and apply. In being taught progressively how to discuss and evaluate a wide range of pieces of art, children will also gain the technical know-how to appraise their own and other's pieces of work in an informed and effective manner as they progress through the school.

The Art and Design is supported by the Chris Quigley Curriculum Companion Materials for Art and Design.

Topic		Knowledge	Skills	Vocabulary	Artists
	Autumn Portraits Module 1 P.58 - 61	<ul style="list-style-type: none"> Know what portrait means. Know who would be in a family portrait. Know who would be in a class portrait. 	<ul style="list-style-type: none"> Sketching- using a pencil to sketch basic shapes, oval, circle to practice for the face shapes. Observational- drawing yourself while looking in a mirror, drawing a classmate. Sitting skills- learn to sit for a portrait. 	Portrait Mirror Observational	Arcimboldo
	Autumn Rangoli and Diwali	<ul style="list-style-type: none"> Know what Rangoli is. Know what Diwali is. Know where they come from and why. 	<ul style="list-style-type: none"> Mark making- using paints and cotton buds to make marks in relation to the patterns. Colours- experimenting with colours to change the impact of the patterns. Tones- look at different tones of the same colour in the pattern. 	Mark making Rangoli Diwali Tones	Andy Goldsworthy
	Spring In the jungle Module 1 P.42 - 45	<ul style="list-style-type: none"> Know how to use scissors to cut around an object. Know how to use various techniques for joining materials Know what a collage is. Know how the artist shows emotion using animals in paintings. How does an animal resting make someone feel and is this different to a stance. Give examples of how the weather can change someone's emotions. 	<ul style="list-style-type: none"> Collage- using natural materials to create a background. Materials- explore how materials can be used in the foreground for the animal. Cutting- using cutting skills to cut around an image of an animal. Collecting- collect materials that you can use in a collage. Weaving- using materials to weave between sticks , looking at the contrast in materials 	Emotion Cutting Colours Weather Materials Natural Weaving	Arcimboldo
	Spring Dreams and nightmares Module 1 P.54 - 57	<ul style="list-style-type: none"> Know what a dream is and when you have a dream. How do they make you feel? Can you remember any dreams? Can you close your eyes and think of a dream you would like to have? 	<ul style="list-style-type: none"> Colours- experiment with different colours and how they would make you feel. Sketching- can you sketch a dream if you remember one. Weaving- can you weave a dream catching to help catch your dreams. Clay- make a simple clay pot for a candle (can relate to low lighting for sleep time) 	Weaves Dreams Dream catcher Emotions Memory	Andy Goldsworthy

	<p>Spring In the dark of night</p> <p>Module 1 P.62 - 65</p>	<ul style="list-style-type: none"> • Know what the difference between light and dark is. • Know what makes a shadow. • How does the light make you feel. • Know how to make your own shadow. 	<ul style="list-style-type: none"> • Mark making- making marks in different colours to make a nights sky/day sky. • Sketching- use different objects in direct sunlight to sketch around to make shadow drawings. • Cutting- using dark coloured paper to cut out shadows and build up an image. 	<p>Mark making Sun light Shadows Night sky</p>	<p>Van Gogh's – The Starry Night</p>
	<p>Summer The beauty of flowers</p> <p>Module 1 P.70 - 73</p>	<ul style="list-style-type: none"> • Know what a flower is and how they can be different. • Know how you can make flowers in different mediums. • How do they feel to touch. • How do they make you feel. • Know the different parts. 	<ul style="list-style-type: none"> • Cutting- cut out different coloured parts to make up a flowers. • Collage- use different materials to make a 3D flower, either in a piece of paper or free holding. • Watercolours- using watercolours experiment with different colours to make flower images. • Building- using blocks to build flowers. • Colour mixing- using acrylic paints to mix together different colours for petals. 	<p>Petals Stem Leaves Emotion</p>	<p>Monet Marc Quinn</p>
	<p>Summer Gruffalo caves</p>	<ul style="list-style-type: none"> • Know who the Gruffalo is. • Know what they look like. • Know where they live and the surrounding environment. 	<ul style="list-style-type: none"> • Collage- Rip, tear and cut different kinds of paper to create different textures for the cave. • Building- look at different materials that could build the cave, Lego, paper, cardboard etc. • Colour mixing- using different mediums mix colours to see the impact, paints, papers, foils with layering. • Drawing maps- using a drawing map to plan your Gruffalo cave. 	<p>Textures Fabrics Materials Mediums Colours Gruffalo</p>	<p>Axel Scheffler</p>
<p>Reception</p>	<p style="text-align: center;">EYFS Framework 2021</p> <ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources and skills. <ul style="list-style-type: none"> • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function • Share their creations, explaining the process they have used 				

Strike Lane Primary School – Art & Design - Curriculum

Topic Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
Year 1	Food CQ M1 p46-49 Drawing Painting Sculpture	<ul style="list-style-type: none"> Understand what still life painting and contemporary art is. Know about food artists and their different styles and representations Understand Baroque style represented wealth Effects of use of sunlight in paintings How do paintings make people feel? Know about Paul Cezanne, his style of art and who he influenced Understand the work of Cezanne and the techniques he used Know what abstract art is Suggest ways in which Cezanne changed as an artist 	<ul style="list-style-type: none"> Mark making - using a variety of media's, focusing on pencil and painting. Observational drawing - concentrating on one object to create a series of drawings. Form and shape - using pencil/paint to create an object through the use of line making. Tone – using pencils to create tone and shading. Colour mixing – using paints to create secondary colours using primary colours. Explore light and dark – using objects and torches to show how shadows fall. Brush marking – using a paint brush experiment with how brush marks can create texture. 	Still life Rich colours Portrait Baroque Post-Impressionist Contemporary Lavish Represent Canvas Layers Broad Imitate Dynamic abstract	Jason Mecier – Contemporary Carl Warner - photography Giuseppe Arcimboldo – real fruit portraits Johannes Vermeer - paintings Baroque Paul Cezanne Monet Pissarro Van Gogh Local artists : Angela Wakefield www.angelawakefield.com
	The Beauty of Flowers CQ M1 P70 – 73 Drawing Painting Sculpture	<ul style="list-style-type: none"> Know how Mark Quinn created his sculpture Rush of Nature Know some famous artists who have been inspired by flowers, Jacob Vosmaer Know how William Morris created his art Know why Ancient Egyptians created art showing flowers Know how Van Gogh wanted people to feel when looking at Sunflowers How are flowers used to make people feel Suggest why are certain types of flowers used in art eg red roses, carnations, lotus flower Why might an artist paint a wilting flower Explain what your own flower artwork represents and the emotion you want to 	<ul style="list-style-type: none"> Observational drawing – using pencil to create a real life image. Exploring depth through mark making and using lines to create the paint features of the drawing. Coloured pencil- using coloured pencils to create tone, experimenting with overlapping the colours to create new depths in tone. Painting- using paint to create a texture, building up layers, experimenting on dry and damp paper. Colour mixing – using the primary colours to experiment with making the colours and tones of the imagery. Mark marking – using paints to create a real life image, focusing on detail. 	Significance Context Symmetrical Base Sorrow Themes Wilting Pioneer Unique Simplifying Charcoal Abstract Encouraged Striking Vived Tactile	Jacob Vosmaer Claude Monet William Morris Vincent Van Gogh Georgia O'Keefe Marc Quinn Modern day artist : Lucy Wray (using unwanted materials to create artworks) www.whitehousegallery.co.uk



		<p>make people feel. Explain why you chose your flower</p> <ul style="list-style-type: none"> • Know about the work of Georgia O'Keefe and why she was considered to be a pioneer • Know about the brushstrokes, application of paint to canvas and how she mixed colours • Know about the use of light in the Jimson Weed painting and why O'Keefe painted flowers close up and what effect this creates • Understand what abstract art is 	<ul style="list-style-type: none"> • Clay – using clay to sculpture a focused area of the image. • Clay mark making – using a variety of tools (pencil, paint brush, fingers etc) to create texture in the clay that represents the textures in the imagery. 		
	<p>Portraits CQ M1 P70 – 73</p> <p>Drawing Painting Digital Media</p>	<ul style="list-style-type: none"> • Know about the Renaissance period and Da Vinci and Michelangelo • Know about Pop Art and Andy Warhol • Know the 3 main features of a portrait are likeness, personality and mood • Know the 2 main styles of portrait painting are Renaissance and Realist. • Know that cameras and It are likely to be used in digital media • Understand why most artists show the person smiling • Know that Thomas Gainsborough used warm background colours in The Blue Boy painting • Know about the development of Thomas Gainsborough as an artist • Know what a miniature self-portrait is • Understand what a background wash is • Know what facial contours are • Understand why Gainsborough would make adjustments to his paintings 	<ul style="list-style-type: none"> • Observational drawing – using pencil and mirrors to create a self portrait. • Mark making- using pencils to add the depth to their self portrait, shading. • Exploring crayons- using crayons to add colour to their images (Gainsborough) • Depth of colour – using paints to create washes, exploring mixing paints with water to create tones/washes. • Brush strokes- looking at how the thickness of the paint defines the depth of the brush strokes (can the brush stroke be seen or are they lost in the wash) • Digital – using the iPads, experiment with how they can change the tones of an image, colouring and the light/dark shades. 	<p>Feature Renaissance Realist Pop artist Idealised Mastered Perfect</p> <p>Merchant Opposite Harmonious Miniature Self-portrait Adjustment Washes Fluid Contours</p>	<p>Leonardo Da Vinci Michelangelo Rembrandt Thomas Gainsborough Andy Warhol</p> <p>Local artist: John Rotherham</p> <p>www.Johnrotherham.co.uk</p>

Topic/ Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
Year 2	<p>Dreams & Nightmares</p> <p>CQ M1 P54-57</p> <p>Drawing Painting Sculpture</p>	<ul style="list-style-type: none"> Know which artists have been inspired to create art by Dreams Know what Surreal art is and why dreams are important for this Know about the work of the artists highlighted Understand what a sculpture is and the materials / medium that can be used Know what materials were used to create The Dream by Jaume Plensa Compare and Contrast with other sculptures Understand why a range of sculptors use a different shapes and textures in their work Make connections between how texture is used in a range of art work and medium Explain why The Dream was such a big sculpture Summarise why creating art about dreams may help us to understand about the mind Know about William Blake and his work – and how he improved his drawing and painting of the human body The inspiration behind The Ancient Days painting How Blake created his pictures in pen and ink, painting in watercolour afterwards Know what a silhouette is and how to make them appear more solid Explain the effective use of Blake’s contrasting colours 	<ul style="list-style-type: none"> Mark making – using pen to create imagery, looking at line marking and depth in building up areas. Painting – using watercolours to relate the emotion in the imagery. Colours/Tones- using paints to understand how a colour can create a mood. Depth – using the paints to create the depth an image, experiment with basic shapes before moving this onto the final image. Sculpture – look at the surrounding environment (weather) how does the tones of the weather create a mood. Look at the depth of the sky and how it can create a feeling. 	<p>Surrealism Spontaneity Meditation Automatic Medium Combination Recognise</p> <p>Visions Experimenting Engraving Adventurous Outline Silhouette solid</p>	<p>Hieronymous Bosch Henry Fuseli William Blake Salvador Dali Jaume Plensa</p> <p>Local artist: Ava Jolliffe</p> <p>www.Lancashiretimes.co.uk/article/Artistry-of-Lancashire-Ava-Jolliffe</p> <p>Ava Jolliffe is a young artist who is registered blind and deaf and therefore needs to work at a high resolution.</p>

		<ul style="list-style-type: none"> • Compare and Contrast Blake’s painting with other artists – which ones drew outlines first. • Evaluate the effectiveness of own work and others 			
	<p>In the Jungle</p> <p>CQ M1 P42-45</p> <p>Collage</p>	<ul style="list-style-type: none"> • Know how an artist can represent emotions such as fear • Know and describe how emotions can change based on the action of the animal in the piece of art • Know which materials could represent different features of a jungle collage • Understand contrasting colours and how to use them • Understand pattern effects and how to use them • Explain why this is effective for jungles • Suggest materials that can be used to represent animal textures • Recognise similarities and differences between how weather is represented in jungle and seaside pictures • Compare the use of complementary colours by other artists / artwork studied • Name and understand some of the work of Rousseau • Explain why the animals are not realistic • Summarise the processes Rousseau used • Explore the work of Picasso and make comparisons between how Rousseau inspired him • Explore connections between Rousseau’s jungle paintings and the Food paintings of Cezanne (Y1 study) 	<ul style="list-style-type: none"> • Colour- using colours explore how some colour compliment each other and others clash. Using different mediums, fabrics, a paper, iPads, foils. • 3D – using materials in nature i.e twinge, leaves, petals can you create a background image. • iPads- using the iPads to take a picture of the background image, print out and use this in your collage. • Layering- using the background image create a layered effect of an image using different mediums, coloured paper, material, foils etc. • Depth- explore how depth and shadows can be created using paper. 	<p>Surrounded Lush Exotic Foreground Background Contrast</p> <p>Naïve Botanical Illustrations Specimens Enlarging Unique Exaggerating</p>	<p>Henri Rousseau Pablo Picasso</p> <p>Local artist: Chas Jacobs</p> <p>www.chasjacobs.co.uk</p>

	<p>At the Seaside</p> <p>CQ M1 P38-41</p> <p>Painting Sculpture</p>	<ul style="list-style-type: none"> • Know artists who used the seaside as inspiration • Know that Anthony Gormley is famous for sculptures • Know what Impressionism is and the country that this came from and when it started • Know what Romantic artists showed in their art • Compare and contrast Impressionist and Romantic styles of painting • Understand warm/cool colours and which colours would be used to paint the sun and sea • Understand the type of brushstrokes needed to paint the sea and medium which may be added for texture • Explain how an artist has tried to paint movement of the sea • Compare and Contrast colours used in seaside paintings with those in Rousseau’s jungle paintings • Recommend a seaside picture by an artist and explain why you have chosen it • Know about what inspired Monet to paint and how did he learn • Know why impressionists painted the same view over and over again • Why Monet used thick dabs of paint • Understand the use of vibrant colours • Describe the details in Monet’s painting An Impression Sunrise • Describe how sunlight has been captured in this painting • Describe the similarities and differences between Monet and William Blake (Y1) and how they 	<ul style="list-style-type: none"> • Brushstroke- using paint brushes to explore how marks can create the texture on an image. • Colouring- looking at the tone of a colour, vibrant colours compared to dull colours create a mood. • Structures- looking at beach objects and the structure of them, sketching using pencil/pens. 	<p>Inspiration Impressionist Romantic Shimmering</p> <p>Founder Exhibited Critic Mentor Deliberately Vibrant</p>	<p>Joseph Turner Edgar Degas Claude Monet Anthony Gormley</p> <p>Local artist: Mythic Coast Artwork Trail</p> <p>www.visitlancashire.com/things-to-do/mythiccoastartworktrail</p>
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		<p>experimented when learning to be artists</p> <ul style="list-style-type: none"> • Know why artists carried sketchbooks • Experiment with ways in which surface detail can be added to drawings. • Compare brushstrokes of Monet with Georgia O’Keefe (Y1) • Justify the style of landscape painting you prefer eg Monet or Rousseau 			
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Topic/Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
	<p>The Renaissance CQ M2 P88 – 91</p>	<ul style="list-style-type: none"> • Build on knowledge from Y1 Renaissance • Name 4 Italian Renaissance artists • Know when the Renaissance period was and why it was called this • Explain the link between wealth in Italy and the Renaissance period • What was typical about the paintings of this period • Explain what ‘depth’ and ‘perspective’ mean • Describe the term ‘Humanism’ • Describe what ‘Realism’ is • Know that Duhrer was a painter and printmaker • Explain how to create a fresco painting • Evaluate your own attempts at painting on a wet surface • Explain the process Da Vinci went through to make sketches of the human body • Know why this was this effective • How did Da Vinci make his own paints and what technique did he use for the Mona Lisa? • What is ‘Tempera’? 	<ul style="list-style-type: none"> • Mark making – using pencils/pens to make marks to create shapes and forms relating to real life images. • Light and dark – using torches to create silhouettes and take pictures on the ipad and sketch the silhouettes made. • Drawing – explore drawing the human silhouette, using pencils to sketch the form. • Shading – using a pencil or charcoal to add shading to a silhouette. • Painting – using paint on different mediums to see how they react i.e paper, cardboard, material (canvas) 	<p>Renaissance Humanism Knowledgeable Classical Realism Depth Perspective Frescos Permanent</p> <p>Anatomy Trunk Silhouette Potential Expand Ground Pigment Tempera Sfumato sombreness</p>	<p>Donatelloe Hieronymous Bosch Leonardo Da Vinci Albrecht Duhrer Michelangelo Raphael</p> <p>Local artist: Cara Campbell (Painted Harrock Hall)</p> <p>www.countryfile.co.uk/luxury/art-and-artists</p>

		<ul style="list-style-type: none"> What are the famous works of Da Vinci and what media was he talented in using? 			
Year 3	<p>Myths and Legends</p> <p>QC</p> <p>M2</p> <p>P124-127</p>	<ul style="list-style-type: none"> Know some artists who have been inspired by myths and legends Know about the work of Joan Jonas and the Juniper Tree art work Discuss connections between media and materials used in the visual portrayal Know what the Pre-Raphaelite artists style was Know when and where Pre-Raphaelite artists became well known Know about Botticelli and the myths or legends he painted Compare and contrast Renaissance artists with Pre-Raphaelite. Summarise key differences Investigate similarities between fairy tale paintings of Burne-Jones and Greek myths by Rossetti The influences behind the work of Rubens The materials, techniques and colours used by Rubens Understand how Rubens created light tones and how he directed the eye to the main feature of the picture Explain why Rubens used so many sketches Explain the use of light and dark in the backgrounds of pictures 	<p>Burne-Jones inspired</p> <ul style="list-style-type: none"> Painting- using paints to create thumbprints. (These will be the bodies for characters) Inks – using ink pads thumbprint as per painting. Pen – using pens to sketch the details on the inked/painted thumbprints. <ul style="list-style-type: none"> Paints- use bright colours to create symbols to tell a story. Colouring mixing – using the primary/secondary colours to mix new intense colours to create a bold statement in imagery. Chalks- using chalks to create a statement on a coloured background, abstract markings. Mixing – experiment mixing ground down charcoal with paint, what tones/colours are produced. Impressions- mark making into clay or styrofoam to create an impression. 	<p>Myths</p> <p>Legends</p> <p>Moral</p> <p>Pre-Raphaelite</p> <p>Frustrated</p> <p>Props</p> <p>Relics</p> <p>Baroque</p> <p>Prolific</p> <p>Aristocratic</p> <p>Dynamic</p> <p>Flushed</p> <p>Mineral</p> <p>Dramatise</p> <p>Prominent</p>	<p>Alessandro Botticelli</p> <p>Peter Paul Rubens</p> <p>George Frederick Watts</p> <p>Dante Gabriel Rossetti</p> <p>Edward Burne Jones</p> <p>Joan Jonas</p> <p>Local artist – smiling wolf</p> <p>Burscough conical commission</p> <p>www.ipsurfaces.co.uk/case-studies/the-fairytale-of-burscough-bridge-burscough/</p>

	<p>Impressionism/ City Scapes</p> <p>CQ M2 P128-131 P108-109</p>	<ul style="list-style-type: none"> • What is Impressionism – describe the style • Why is Albert Sisley’s The Bridge at Sevres typical of this style? • Know how impressionists coped with changes in weather and light? • Know the difference between broken colour and colour mixing on a palette • Describe ‘hatching’, ‘cross hatching’ and stippling • Know what impasto painting technique is and how using short, thick brushstrokes helped Impressionist painters to capture movement and life • Describe Renoir’s painting technique and how the effect of light is shown in Dance at Le Moulin de la Galette • Know how and to what effect did Renoir use colour • Know how Renoir showed emotions on his characters • Know why Renoir’s techniques were unusual for an Impressionist. Compare and contrast with other Impressionist painters. • Know artists for creating cityscapes • Know why they became less popular in 20th century • Know the style of photorealism • Know the difference between hyperrealist and photorealist painting • Know about Yvonne Jacquette and how flying helped her with her art • Know about similarities in her pieces of art of night-time New York • Know about Richard Estes and why he creates inanimate pictures • Explain why there are fewer examples of cityscapes further back in time 	<ul style="list-style-type: none"> • Bold colours- using primary colours sketch imagery of a city scape (plan for painting) • Shading – use colours to create shaded areas to bring depth to an image. • Mark making – practice layering up mark making to create a texture (cross hatching, directional, interlocking, scribbling etc) • Painting – using bold strokes to create an impression of the planned imagery, small pieces of artwork in short time frame. • Digital – using the iPad to experiment with impressionist tools of an image. 	<p>Impressionism</p> <p>Optically</p> <p>Hatching</p> <p>Linear</p> <p>Cross-hatching</p> <p>Stippling</p> <p>Impasto</p> <p>Essence</p> <p>Porcelain</p> <p>Meticulous</p> <p>Graphite</p> <p>Canopy</p> <p>Foreground</p> <p>Subtle</p> <p>Charm</p> <p>Urban skylines</p> <p>Photorealism</p> <p>Hyperrealism</p> <p>Aerial</p> <p>Formations</p> <p>Inanimate</p> <p>distort</p>	<p>Alfred Sisley</p> <p>Pierre - Auguste Renoir</p> <p>Johannes Vermeer</p> <p>Giovanni Antonio Canal(Canaletto)</p> <p>Gustave Caillebote</p> <p>Camille Pissarro</p> <p>Richard Estes</p> <p>Yvonne Jacquette</p> <p>Local artist</p> <p>www.greatbritishlife.co.uk/things-to-do/Lancashire-artists-following-in-the-footsteps-of-french-impressionists</p>
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		<ul style="list-style-type: none"> Describe how Estes has created clean and realistic effects 			
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Topic/Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
Year 4	<p>All Work and No Play</p> <p>CQ M2 P92-95</p>	<ul style="list-style-type: none"> Understand 'genre painting' and the periods of history that this reflects, and what features you would see Know why the term can be confusing Analyse and describe Ford Madox Brown's painting 'Work' and the style of his painting Know artists that have produced art showing people at work and why Know how this helps us to discover more about social history Know how a range of artists display body language and emotion Observe and discuss connections between typical scenes in genre paintings for London and Paris. Compare the work of Hans Holbein the Younger's royal portraits and whether this would be effective to show people at work Know Lowry's background and style of art, give examples of typical features 	<ul style="list-style-type: none"> Mark making- using pencil and charcoal to mark bold marks into a white background, showing outlines of shapes. Charcoal- using this medium to create tone and depth, mark making and using up shading. Adding texture using this medium, experimenting. Sketching- practicing with pencil sketch matchstick people in relation to LS Lowry, then using a different medium add depth, texture and tones. Palette- using tones/colours relating to the artist, experiment with laying up to create depth in relation to each colour. 	<p>Social Peasant Genre Classes Navvies Flourish Precise Gesture</p> <p>Industrial Initial Rough Restricted Opaque Earthy Tinting Charcoal Smear</p>	<p>Pieter Brueghel Gabriel Metsu Joseph Wright Ford Madox Brown LS Lowry</p> <p>Local artist</p> <p>www.angelawakefield.co.uk/urban-landscapes/paintings-of-Lancashire/</p>

		<ul style="list-style-type: none"> • Understand why Lowrie’s colour palette was restricted and the effect Lowry was trying to create with so many matchstick people • How did Lowrie create tones and depth of tones • Understand the connections between Lowrie and Da Vinci in the way they began the process of creating art • What similarities/differences can be found in techniques to create tones with other artists 			
	<p>Art Deco</p> <p>CQ</p> <p>M2</p> <p>P116-119</p>	<ul style="list-style-type: none"> • Know the designers famous for Art Deco style • Know the time period for Art Deco • Understand how Lalique created his art • Know and explain what the Cubism style is and how it influenced Art Deco • Know how Art Deco is represented in modern society and which materials were used, and what effect they were to create • Explain how the work of Tamara de Lempicka reflects the Art Deco style • Know what the features of the self-portrait Tamara in a Green Bugatti are and what Tamara wanted to capture in this picture/how she wanted women to feel. • Know why Art Deco became less popular in the 1940’s and 1950’s • Know how Lempicka’s style changed and describe the similarities with Picasso (Y2 In the Jungle) • Know why the style was described as distinctive • Discuss on what medium Art Deco styles are most effective. 	<ul style="list-style-type: none"> • Shape and sketching- using shapes to build up self portraits – geometric. • Form– looking at how the form fits together to create an image. • Colours- looking at bold colours to create a statement in the self portrait. • Palette colours- what palette can you use to create a mood, brightness, hue, depth, contrast. • Medium- using paints, pens, crayons to add colouring, texture and depth. 	<p>Geometric Aluminium Jade Chrome Sleek Streamlined Traditional Sophistication</p> <p>Distinctive Biography Exposed Luminous Independence Empowered Expressionism Simplifying</p>	<p>Rene Lalique Charles Catteau Herman Sachs Sonia Delaunay Rene Paul Chambellan Tamara de Lempicka</p> <p>Local artist</p> <p>www.cloud9artdeco.co.uk/</p>

	<p>Family Life</p> <p>CQ M2 P132-135</p>	<ul style="list-style-type: none"> • Know how Victorian families were depicted by artists and how this has changed in modern times • Know about Henry Walton and his piece Sir Robert and Lady Buxton and their Daughter Anne – compare similarities to other family paintings by Walton • Know how and why low key effects have been used in the painting • Know the differences between how paintings of families differ between now and Victorian times • Compare this style of art to others you have learned about • Know about Willow Tree sculptures by Susan Lordi, how they are created • Explain how faceless sculptures can depict love and family connection • Know about Rembrandt’s life and inspiration • Know how have experts used clues in the painting Family Group to date the picture • Explain what chiaroscuro is and how it is used in the picture • Explain the technique used by Rembrandt to show texture • Compare Rembrandt’s techniques with other artists eg Renoir to emphasis features in the foreground (Y3 Impressionism) 	<ul style="list-style-type: none"> • Sketching- using pencils to sketch a figure representing your family, basic shapes that would interlock to create a sculpture, • Clay- using clay, build up the shapes from the sketch, using shapes created in the clay to build up the interlocking pieces. • Texture- using paint brushes/ tools create texture in the sculpture, for depth. How can the paintbrush be used to create different textures. • Digital media- taking a photo on the iPad, adding changes to the image, paint effect, layering up colours to create a mood. 	<p>Convenient Motionless Low key Uninspiringly Superior Rustic Resin Cast</p> <p>Etchings Complications Apprentice Commissioned Chiaroscuro Restrained</p>	<p>Henry Walton Susan Lordi Thomas Gainsborough Edgar Dega Rembrandt</p> <p>British artist</p> <p>www.royalacademy.org.uk/art-artists/name/Antony-gormley-ra</p>
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Topic/Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
Year 5	<p>Amazed by Architecture</p> <p>CQ</p> <p>P146-149</p>	<ul style="list-style-type: none"> • Know some famous architects and artists inspired by architecture • Know 3 types of visual art that Dan Rice talks about – painting, sculpture and architecture • Know how architecture can make people feel and emotions that can be triggered • Know why materials are selected for a building project • Know about Canaletto – his link with London and how he worked. • Compare and contrast Canaletto's paintings of London and Venice • Explain how materials used for building in the past can be significant for people studying the past • How has Hadid's style influenced later architects 	<ul style="list-style-type: none"> • Sketching- using a pencil to sketch the idea, adding in the detail of the materials used in the architecture. • Sharp points – making precise marks and lines so that there is no overlapping. Planning the shape and form. • Paint- using crisp colours, laying up with the last layer creating the texture. • Brushes- using thick brushes to create a texture on the surface of the final paint layer, representing the material. • No pencil marks on painted piece – reduces risk of smudging. • Form- studying the shape of the building and using sharp points to clearly show the intent. 	<p>Skyscrapers Specialise Memorials Structural Aesthetic Crisp Underdrawing</p> <p>Posthumously Futuristic Compromised Angular Enhanced Generation Persistent Undulating Venture</p>	<p>Dan Rice Michelangelo Canaletto Daniel Burnham Piet Mondrian Buckminster Fuller Zaha Hadid</p> <p>Local artist www.glynnward.co.uk</p>

		<ul style="list-style-type: none"> • Know why Hadid's designs led to buildings being considered as dynamic and dramatic • Describe the designs of Hadid and what some engineers thought of them • Know how Hadid links architecture and emotion • Know how Hadid's buildings make some people feel • Explain why the designs may be considered as futuristic • Summarise why the design of the London Aquatics Centre is particularly suitable for purpose 			
	<p>Study of Surrealism</p> <p>CQ M3 P138-141</p>	<ul style="list-style-type: none"> • Know some Surrealist artists, and when and how Surrealism began • Know how Around the Fish by Paul Klee is a typical example of Surrealism and know what the arrow represents • Know about the effects of dull colours for backgrounds and bright colours for main objects • Understand how Max Ernst used colour to represent the weather • Know about the use of gesso by Andre Masson and why he used this substance • Know what automatism is and the effect this has in art • Explain the differences between Masson's automatist technique and the paintings of Surrealists Klee and Dali • Know about Alberto Giacometti as a Surrealist sculptor 	<ul style="list-style-type: none"> • Sketching- using pencil to sketch the ideas, planning the positions of the objects. Composition. • Form- focusing on the form/shape of the objects to add depth. • Colour- experimenting with dull and bright colours to create the depth in the overall image. • Brushstrokes- using small brushstrokes to create the clean edges and clear imagery. • Paints- experiment with different types of paints : acrylic, watercolours, oil pastels (as an alternative to oil paints) • Imagery- making the object realistic, even if the form is distorted the object still shows what it is....Dali - clocks 	<p>Subconscious Logically Crescent Abyss Stylised Enigmatic Emphasis Automatism Gesso</p> <p>Persistence Civil War Irrelevant Unconscious Distorted Horizon</p>	<p>Paul Klee Max Ernst Joan Miro Rene Magritte Alberto Giacometti Salvador Dali</p> <p>Local artist www.bbc.co.uk/news/uk-england-Lancashire-31667885</p>

		<ul style="list-style-type: none"> • Explain why surrealist artists produced work that is difficult to understand • Compare and Contrast the use of colour by Surrealist artists with those famous for Pop Art eg Andy Warhol (Y1 Portraits) • Know about Salvador Dali who and what inspired the painting Autumnal Cannibalism • Know about the techniques Dali used and the materials he painted on • Explain why Dali's The Persistence of Memory is typical of Surrealist style • Explain what you and other believe the painting is trying to show • Explain the significance of melting clocks, and painting eggs • Know about the animals Dali painted and what these represented • Compare Surrealist artists and how they represent emotions 			
	<p>The Explosion of Pop Art</p> <p>CQ M3 P142 - 145</p>	<ul style="list-style-type: none"> • Know some Pop artists and where and when Pop artists became popular • Summarise why Pop artists were not fans of traditional art and created their own style of art • Know the difference between the influences for UK and USA Pop artists • Know how Roy Lichtenstein created a comic strip In The Car, and how he created the effect of tension through facial expressions • Know why printing techniques were popular with Pop artists 	<ul style="list-style-type: none"> • Colour- colouring mixing to create the bold colours, colour matching (skin tone) • Printing- block printing colours, experimenting with best application method. Using different mediums to print. • Materials- using a variety of materials and medium to print onto, different amounts of inks and pressure. • Pen- overlaying pen marks to make clear bold lines, outlines. 	<p>Commercial Icons Elite Masses Dadaism Ridiculed Silkscreen</p> <p>Distinguished Banal Mundane Portfolio Vivacious Tertiary colours Multiple</p>	<p>Roy Lichtenstein Eduardo Paolozzi Andy Warhol Jasper John David Hockney</p> <p>British artist www.royalscottishacademy.org/members/Sam-ainsley/</p>

		<ul style="list-style-type: none"> Understand the process of silk screen printing Know what was different about Roy Lichtenstein's preferred printing technique Know and understand the work and techniques of Andy Warhol including what inspired his use of repeated products Argue with examples whether Andy Warhol's repeated images took away emotion in art Know why Warhol used vibrant colours for Marilyn Monroe Know why Warhol used silver and black for one of the prints Know what tertiary colours are and why Warhol used multiple tertiary colours 	<ul style="list-style-type: none"> Overlapping- making clear decisions on what colours can overlap to show new depth in colour. Mark making- clear mark making to show the shape/form of each area. Thinking about bold lines and sections of colour. 	Intrigued	
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Topic/Medium		Knowledge	Skills	Vocabulary	Artists / Styles to Explore Focus Artist
Year 6	The Power of Love CQ M3 P	<ul style="list-style-type: none"> Know some famous artists who have used love as inspiration for their work – explain why this is considered to be a powerful theme for art Know about Gustav Klimt and The Kiss. Explain how Klimt created emotions of warmth, delight and 	<ul style="list-style-type: none"> Colours – experimenting with different hues to emit an emotion, reds as passion, yellows as playful, pinks as unconditional, blues as loyal and greens as thoughtful/nature. White as purity. Emotive- look at how adding the colours can evoke a reaction, 	Insight Perspective Captivate Immortality Enduring Irresistible Unconditional Purity	Peter Paul Rubens Rembrandt Auguste Rodin Gustav Klimt Rene Magritte Local artist www.sjmsculpture.co.uk/

		<p>passion and the significance of the Golden Cloak</p> <ul style="list-style-type: none"> • Know of and explain why some symbols are used to represent love • Know colours which artists associate with love and also unconditional love • Know how love has been depicted by surrealist artist Rene Magritte • Compare and contrast choices of colours for art inspired by love with other types of art studies eg Pop Art; Impressionism; Renaissance etc • Know about Rodin's training and inspiration • Know how Rodin created his art and why his style was not immediately accepted by critics • Explain the differences between Rodin's style and those of traditional sculptors • Explain why The Kiss is seen as such an important piece of art and what the sculpture depicts • Compare and contrast the pieces of work named The Kiss by Klimt and Rodin. • Compare and contrast Rodin's 2 pieces The Kiss and The Thinker 	<p>love/passion. Experiment with changing the colours of the same image to see how the emotion changes.</p> <ul style="list-style-type: none"> • Sketching- using pencil then charcoal to sketch one of <i>Augusta Robin</i> sculptures to understand the angles and interlocking pieces and how they create the emotion. • Texture – using clay/plaster of Paris/ plasticine experiment with textural differences in the surface. How does the outside temperature effect the emotion when touching the surface. • Clay- using clay sketch an image that would embody The Power of Love, quick sketch that could then be refired once dry or cast in plaster. • Digital media- using a photo of your sculpture add the colour to emphasise the emotion felt. 	<p>Renowned Individuality Interplay Fine-tuned Compositions Craftsperson</p>	
	<p>Capturing Conflict</p> <p>CQ M3 P</p>	<ul style="list-style-type: none"> • Know why Copley's painting the Death of Major Peirson is typical of war artwork at the time • Understand the use of colour and the symbolism of the Union Jack in Copley's painting • Explain how the features make the painting feel like a celebration of Britain's defence against an invasion • Know how Charles Bell represented emotions and physical suffering in his artwork 	<ul style="list-style-type: none"> • Sketching- using observational drawing to make quick sketches of a scene in front of them. • Emotive- using focused areas of sketching to focus on the emotions felt, either facial or body positioning. • Colours- look at how dark colours can add a feeling of despair with highlighted elements in bold colours to focus the eye to an area. • Digital- look at the contrast between paintings and photos of conflict and 	<p>Glorified Documenting Union Jack Harsh Deeds Official Home front</p> <p>Macabre Iconic Brooding Disillusionment</p>	<p>John Singleton Copley Wyndham Lewis Paul Nash Stanley Spencer Henry Moore John Piper</p> <p>Local artist www.Davidrowlands.co.uk <i>Focused in war in Afghanistan</i></p>

		<ul style="list-style-type: none"> • Know why artists felt it important to portray the war • Know what was typical of artwork before the 20th Century and how war artwork changed during and after the 20th century • Know what an official war artist is and why the government commission them. • Name some notable ones and explain how they captured Britain at War • Explain how the work of a specific war artists can document the impact of World Wars 	<p>how the composition effects the viewers outlook on the piece.</p> <ul style="list-style-type: none"> • Observational sketching- sketching in monotone and then colour of the same image, focus on scale and positions of the elements within the image. 	<p>Enchanting Remnants Atrocities</p>	<p>www.thevintagenews.com <i>Roger Fenton focused on war on the Crimean war.</i></p>
	<p>Cultural Traditions in Art</p> <p>CQ</p> <p>M3</p> <p>P 182-185</p>	<p>Knowing how art is used to tell stories in different cultures Know how art can depict pride and strength in cultures Know how Ancient Mayans expressed emotions through art and understand how images were used for writing Know what folk art is and where and how inspiration and talent is developed Know and explain what is meant by self-expression Know the techniques of producing ancient Indian folk art including Phad; Warli; Kalamaki; Gond Discuss examples of a common feature of cultural art that has been used across different cultures across the world Know the types of repeated patterns used Compare and contrast repeating patterns in folk art across cultures Compare and contrast religious art with cultural traditional art Know the materials used and process of developing Batik art – compare these</p>	<ul style="list-style-type: none"> • Observational- focus on areas of <i>Richard akimbo – Batik</i> and sketch in colour the area, take into account the details and forms of the shapes used. • Colours- using the colours shown in <i>Batik</i> experiment with layering up the colours to princess the vivid hues shown. • Dying- using muslin colour dye to see how intense the colour can become, timed. • Wax- using wax to see how this effects the dying process when applied to the cloth before. • Sketching – sketch a scene/symbol that would depicts a tradition, sketching the form and depth or pattern show. • Dying technics- using wax, mud or a clay slip mix apply the pattern/ form to muslin and then dye, remove the alloyed substance after drying to see which result would work best. 	<p>Customs Insight Heritage Formal Epic Flora Fauna Tribal</p> <p>Batiks Originated Canting Swahili Calling Occupation Clan</p>	<p>Richard Kimbo - Batik</p> <p>Mayan Art Indian Folk Art – Phad; Warli; Kalamaki; Gond Islamic art</p> <p>British folk artist</p> <p>https://britishfolkartcollection.org.uk/folk-art-reimagined/</p>

		<p>across different countries across Africa ie Nigeria – where skills are considered to be the most developed</p> <p>Explain the importance of using a wax like substance to create Batik</p> <p>Know about the inspiration for Richard Kimbo to develop Batik</p> <p>Know about the Paa Ya Paa Gallery and its role in keeping cultural traditions alive</p> <p>Know the features of Batik that represent African culture</p> <p>Know about the colours used in and the popularity of the Madiba shirts – compare and contrast the different designs worn by Nelson Mandela.</p>	<ul style="list-style-type: none"> • Experimentation – Negative printing. 		
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