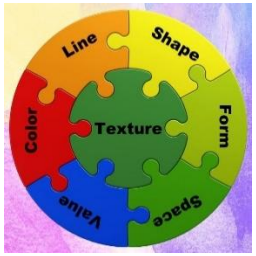
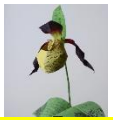
Hamworthy Primary Schools - Art Medium Term Plan

Rationale: Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation. (Department for Education, 2013)

Intent: Our aim is to provide a stimulating environment for our students to explore, develop, and express their creative ideas through painting, drawing, sculpture, and printing. We will help children become confident in a variety of techniques and build their knowledge of famous artists, designers, and craft makers.

Our curriculum will focus on skill and knowledge progression, providing opportunities for children to ask questions, experiment with different mediums, and demonstrate their skills in various ways. We aim to instil in our students a lifelong appreciation for art and design, and to empower them to express themselves in imaginative and creative ways.

Art and Artists	Generating Ideas	Making	7 Elements	Evaluating and Presenting
				

	Assessment	Drawing		Painting		Sculpture	
Year team	**Start of year unit**	**Autumn 1**	**Autumn 2**	**Spring 1**	**Spring 2**	**Summer 1**	**Summer 2**
EYFS	Portrait	**Colour mixing red & yellow- pumpkins** **Colour mixing blue & yellow- Green** **Andy Warhol-Colour** **Self portraits**	Fireworks-Line Rangoli- pattern Henna designs-Line Observational drawing/watercolour flowers	**Hat designs- DT** **Bear printing-Printing** **Clay exploration** **Gingerbread man collage**	Shape witches collage, Clay insects	**Fossil drawing using charcoal-Line** **Salt and water pictures,** **Dinosaur painting- colour**	Looking at artist Henri-Edmund Cross
Year 1	Still life First page of new year.	DT	**Drawing** -Line (Pencil) **Christa Rjineveld**  Line, texture, shape, pattern	DT	**Painting –** Abstract (Watercolour) **Hilma AF Kilint**  Colour, tone, form, shape	DT	**Sculpture** - Pots (Clay) **Guy Sydenham**  Pattern, texture, shape, form
Year 2	Still life First page of new year.	**Drawing** – Portrait (Pencil) **Pablo Picasso**  Line, colour, pattern	DT	**Painting** - Seascapes (Adding texture to media) **Alfred Wallis**  Colour, form. texture, tone	DT	**Sculpture** -Insects (Paper) **Raku Inoue & Kate Kato**  Form, shape	DT
Year 3	Still life First page of new year.	DT	**Drawing -**Iconic London (Pencil ,ink,) **Zaha Hadid**  Line, shape, form **Curriculum link** History – towns and cities	DT	**Painting** – Ancient Egyptians and its influences (watercolour/acrylic) Artist –Gustav Klimt  shape, pattern, colour **Curriculum link** History – Ancient Egyptians	DT	**Sculpture -** Dragon Eyes (Clay) **Suren Manvalyan/Cressida Cowell**  Texture, form, colour, **Curriculum link** English– Dragon mountain text

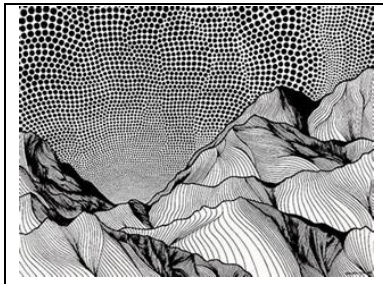
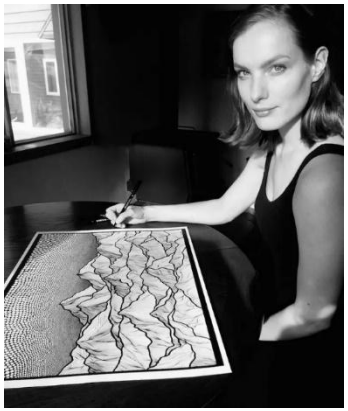
Year 4	Still life First page of new year.	**Drawing** – Portraits (Pencil) **Leonardo Da Vinci inspired**  Line, Tone, shape, form, **Curriculum link** Geography - Italy	DT	**Painting** – Still life (Paint) **Roman Frescos**  Colour, form. texture, tone **Curriculum link** History – Romans	DT	**Printing** - Patterns Ancient Greek  Colour, pattern, shape **Curriculum link** History – Ancient Greeks	DT
Year 5	Still life First page of new year.	**Drawing-** Botanical art (plants, butterflies) (Pencil/pastels/oil) **Maria Sibylla Merian**  Colour, form, line, tone **Curriculum link** Geography - Cuba	DT	DT	**Painting-** Local Landscapes  (Paint and mixed media) Saoirse Morgan / Kittie Jones) Colour,. texture, **Curriculum Link** – Local study/area	DT	**Sculpture** – Abstract shape (Clay) **Barabara Hepworth inspired**  Shape, form,. texture, **Curriculum Link** – History – Corfe Castle
Year 6	Still life First page of new year.	**Drawing -** War Drawings (Pencil, charcoal, wax, watercolour) **Henry Moore/Frank Auerbach**  Line, tone, form, **Curriculum Link** –History World War 2	DT	**Painting** Landscapes **Hokusai/Van Gogh/Kusama/Kataoka**  Colour, tone , pattern **Curriculum Link** Geography - Japan	DT	**Sculpture -** Human Form (Wire sculptures) **Giacometti /Erwin Wurm**  Shape, form, texture, **Curriculum Link** – PSHE – Self / secondary school transition	DT

Year 1:

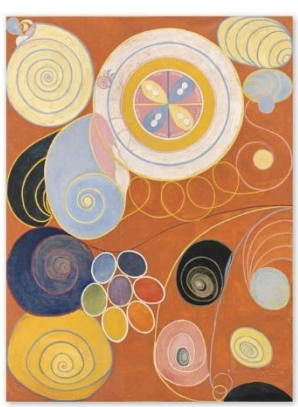
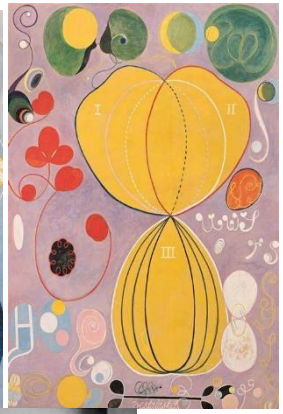
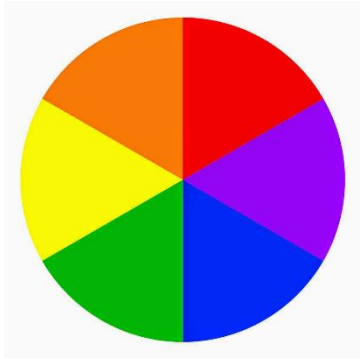
Autumn: Line Drawings - Christa Rijneveld

Prior knowledge: Shapes are made of continuous lines and these shapes can represent objects

Components	Learning Journey	Key vocabulary
-I know different types of line including- straight, curved, zig zag, horizontal, vertical and wavy. -I know how to create effects using different techniques eg: smudging, stippling, scumbling, hatching and cross hatching. -I know how to use pattern to create texture. -I know how to use line to create shape and that the line that forms the shape is called a boundary. -I know how the tools I select create different effects. -I know how to use varying pencil pressure to create light and dark. -I can draw in the style of an artist. -I know how to evaluate my work. Christa Rijneveld	Explore the artist **Christa Rijneveld** explaining to the children that our end piece will be to create a landscape based on her style and techniques. **Lesson 1** - Use sketchbooks to experiment and explore with sketching pencils (one grade) creating different examples of line including; straight, curved, zig zag, dotted and wavy annotating accordingly. (T to allow chn to copy vocab words). **Lesson 2** - Use sketchbooks to experiment with different techniques including; smudging, stippling, scumbling, hatching and cross hatching annotating accordingly. (T to allow chn to copy vocab words). **Lesson 3** - Use sketchbooks to experiment with different pressure exploring a variety of pencil grade. (Use of grading chart).	• Line • Straight • Curved • Zig-Zag • Wavy • Dotted • Outline • Technique • Smudging • Scumbling • Smudging • Hatching • Cross-hatching • Pressure • Light and Dark • Landscape • Negative space • Artist -Christa Rijneveld

  	**Lesson 4** – Children to fill the negative space of a landscape template with different techniques and lines discussing the effects they create. E.g: wavy for sea, stippling for the sky. **Lesson 5/6** Children to draw an outline of their own landscape – based on local area (sea, beach, sky beach huts) and begin to fill the negative space using a variety of lines and techniques learnt over the half term. Children to complete using fine black pen in the style of Christa Rijneveld. **Lesson 6** – Children to finish landscape and complete 1:1 end of term quiz and evaluation.	

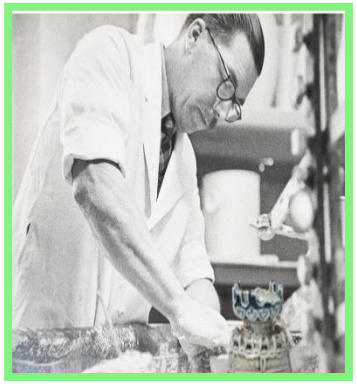
Year 1:		
Spring : Painting- Hilma AF Klint		
Prior knowledge: I know primary colours and I am beginning to explore by mixing them together		
Components	Learning Journey	Key vocabulary
-I know what watercolours are and how they can change by adding water. -I know the primary and secondary colours. -I know how to create tone by adding black or white. -I know how to make secondary colours by mixing primary. -I know key facts about great artists. -I can draw in the style of an artist. -I know how to create small shapes in a range of colours. -I know how to compare my work to Hilma AF Klint and explain similarities and differences.	Explore the artist Hilma AF Klint (tate kids) explaining to the children that our end piece will be to create an abstract piece based on her style and techniques. Before Art series of lessons - Enrichment Workshop Children to experience an introductory water colour workshop run by Poole and East Dorset Art Society. **Lesson 1** - Introduce artist 'Hilma AF Klint' and show children the final outcome for the end of the half term. Children to complete biography work sheet. **Lesson 2** - Introduce colour wheel - Go through power point (prior knowledge) - Children to take a view finder to go on a colour walk around the playground – what primary and secondary colours can they see?	• Watercolour • Abstract • Shape • Primary • Secondary • Artist – Hilma AF Klint

Hilma AF Klint Colour Wheel     	- Children to stick correct colour segment to colour wheel then experiment around the wheel to make colours. **<u>Lesson 3</u>** - Experiment mixing primary colours – Power point recap. Children to take their pencil for a walk around their page and fill negative space by experimenting with watercolour – mixing primary **<u>Lesson 4</u>** – Colour matching - Picture of Hilma's work in centre page of sketchbook and children to colour match around by identifying primary and secondary used. **<u>Lesson 5</u>** – Children to create their own artwork in the style of Hilma AF Klint using coloured pencil and begin to paint. **<u>Lesson 6</u>** – Children to finish their painting and evaluate their work – End of knowledge quiz.	

Year 1:

Summer: Sculpture – Guy Sydenham

Prior knowledge: I can explore clay with tools

Components	Learning Journey	Key vocabulary
Guy Sydenham  	Children to explore the artist Guy Sydenham **<u>Lesson 1</u>** Introduce the artist Guy Sydenham. I know and can talk about a variety of their works commenting on what I like/don't like and giving reasons why. I know about their life, including key facts such as where they lived, when they were born etc. I can record key information in my sketchbook. **<u>Lesson 2</u>** Use clay to experiment with different techniques – rolling, kneading and coiling. **<u>Lesson 3</u>** Manipulate clay and add texture using different tools.	• Sculpture • Texture • Technique • Joining • Evaluation • Knead • Roll • Coil • Manipulate • Tools • Material • Artist- Guy Sydenham

	<u>Lesson 4</u> Introduce techniques to join clay – score, slip, blend. **<u>Lesson 5</u>** Chn to create their own pot using the techniques we have learnt so far. **<u>Lesson 6</u>** – Quiz and evaluation	

Year 2:

Autumn: Portraits- Pablo Picasso

Prior knowledge: I know how to name and use different types of line– zig zag, straight, curved, dotted and techniques– stippling, scumbling, smudging, hatching and cross hatching.

Components	Learning Journey	Key vocabulary
-I know about the artist Pablo Picasso and can talk about his works of art using vocabulary learnt to describe the lines used. -I know key biographical facts about the artist Pablo Picasso. -I know how to name and refine a variety of lines including thick, thin, zig zag, straight, curved, dotted. -I know how to develop my use of line to create different shapes. -I know how to select from a variety of tools based on their properties, e.g pencils hard and soft. -I know how to compare my work to our focus artist and explain similarities and differences.	**Lesson 1**- Introduce the artist Pablo Picasso. Talk about a variety of his works look at tate kids Who is Pablo Picasso? | Tate Kids . Watch video 'What is cubism?' I know about Picasso's life, including key facts such as where he lived, when he was born etc. I can talk about the art movement 'cubism' and Picasso's influence and inspiration. I can record key information in my sketchbook. **Lesson 2**- Look again at the works of Pablo Picasso and focus on shape, line and colours used. Talk about how the shapes are different sizes and orientations. Talk about how a block of colour means a shape filled with one colour.	• Line • Straight • Curved • Zig-Zag • Wavy • Dotted • Negative space • Evaluate

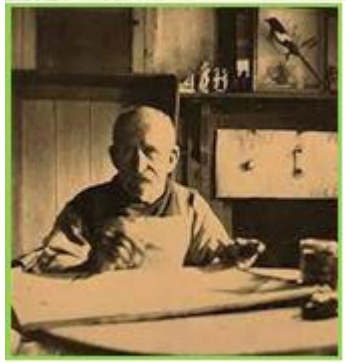
  	I can look at the portraits of Pablo Picasso and label them describing the lines and shapes used for different areas of the portrait ie: curved for hair, straight for the nose. I can describe the use of colour in picasso's portraits. I can recreate the lines and shapes I can see in the pictures creating a 'bank of ideas' **<u>Lesson 3</u>**- Using their photo and tracing paper children draw the basic shape of their face. Play 'Roll a Picasso' (saved in learning journeys, Y2) This gives children ideas for their facial features. Children use felt tips, a different colour for each facial feature. Children can add to their 'bank' from the previous session. (ignore first column 'face shape' I can experiment with picasso style shapes. I can select colours using different colours for each facial feature. I can choose areas to fill in block colour.	

	<u>Lesson 4</u>- Using the bank of ideas from the previous sessions children select appropriate facial features and comparing to their own picture. (I have a long nose so I'm going to use a long triangle shape) Children can draw their ideas around a photo of themselves. I can select facial features from a bank of ideas. I can refer to my own picture and talk about my own facial features. I can choose the colours I will use. **<u>Lesson 5</u>**- Using their photograph and ideas from the previous session children draw their final portrait on a separate sheet. (These could then be displayed in a gallery style) Children could use fine line felt tips and choose sections to fill in block colour. I can use my ideas to draw a portrait in the style of Picasso. I can fill areas in block colour. **<u>Lesson 6</u>**- Set up a gallery of children's work, children can walk around and leave comments on others work. Talk about constructive criticism	

	and explain that we all have different preferences. Children can then use these ideas to help fill out their own evaluation sheet. I can evaluate my own and others work.	

Year 2:		
Spring: Alfred Wallis- Painting		
Prior knowledge: I can show my understanding of primary and secondary colour in the style of a chosen artist.		
Components	Learning Journey	Key vocabulary

-I know about Alfred Wallis and his work. -I know key biographical facts about the artist Alfred Wallis -I know how to describe feelings and emotions conveyed by Alfred Wallis' work. -I know how to use Wallis' work as inspiration for my own. -I know how to mix colours to match colours I can see in a work of art using black or white to make colours lighter or darker. -I know how to use a variety of brush types and how these create different textures. -I know how to paint a variety of surfaces including fabric, card etc. -I know how to select the appropriate tools understanding their properties and purpose eg: a thin brush to include finer detail. -I know how to add texture to paint and can describe the effect it creates.	Who is Alfred Wallis? | Tate Kids Enrichment- Possible walk to local area to take pictures for inspiration. **Lesson 1-** Introduce the artist Alfred Wallis. I know and can talk about a variety of Wallis' works commenting on what I like/don't like and giving reasons why. I know about his life, including key facts such as where he lived, when he was born etc. I can record key information in my sketchbook. **Lesson 2-** I know the techniques Alfred Wallis used in his paintings and describe what effects they created. I can use different sized paintbrushes to recreate the effects I can see, mixing colours to match the colours within a painting. **Lesson 3-** I can trial painting on different surfaces eg textured card, fabric, wood. **Lesson 4-** I can experiment with adding texture to paint using sand, oats, cous cous etc.	• Texture (bumpy, smooth, gritty) • Shade (eg: dark blue, light blue) • Landscape • Brush stroke (Fat, thin, long, short) • Surface (bumpy, smooth, textured) • Tone (light, dark) • Evaluate

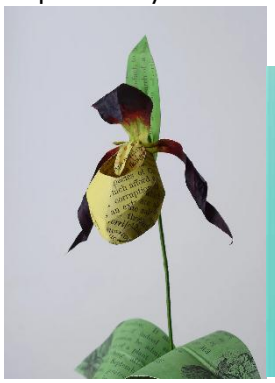
  	**<u>Lesson 5-</u>** I can draw a picture of my local area on a chosen surface. Eg: Textured card. I can use the pictures we took of our local as inspiration. **<u>Lesson 6-</u>** I can paint my picture selecting the size/type of brush. I can vary the texture in my paint by using sand. I can evaluate my own and others work.	

Year 2:

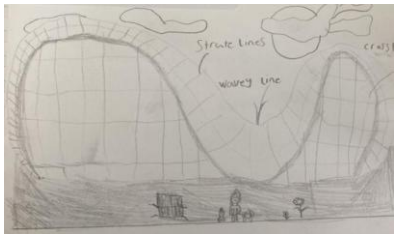
Summer: Nature sculptures- **Kate Kato & Raku Inoue**

Prior knowledge: I know how to manipulate clay using the correct techniques (kneading, rolling and coiling) and joining techniques (slip, score and blend)to create a sculpture.

Components	Learning Journey	Key vocabulary
I know about Kate Kato and Raku Inoue and their works. I know how to describe feelings and emotions conveyed by Kate Kato and Raku Inoue's work. I know how to use the artists work as inspiration for my own. I know how to use a range of materials, such as natural materials and paper, to create forms based on my own designs. I know how to cut 2D shapes to create 3D form. I know how to select appropriate techniques to join using a range of materials such as tape, glue, clips and staplers.	**Lesson 1:** Introduce the artists Kate Kato and Raku Inoue. I know and can talk about a variety of their works commenting on what I like/don't like and giving reasons why. I know about their life, including key facts such as where they lived, when they were born etc. I can record key information in my sketchbook. **Lesson 2:** I can collect natural objects appropriate for bug sculptures. I can experiment with leaves, flowers, twigs etc to create a bug sculpture. (Photo to record)	• Join • Cut • Form (3D shapes) • Tear • Evaluate • Fold • Shape (3D, 2D) • Assemble • Build • Experiment • Model • Scale (Size)

I know how to explain how I created my sculpture using appropriate language such as cut, form, tear and join. I know how to develop skills to orally describe thoughts ideas and intentions. I know how to explain what went well and how I might improve my work offering advice to others.    	**Lesson 3:** I can experiment with different paper folding techniques. I can evaluate the folding techniques I have tried making notes about which would work well for a bug sculpture and why. **Lesson 4:** I can experiment with different paper joining techniques such as tape, glue, clips and staplers. I can evaluate which joining techniques worked best and explain why. **Lesson 5:** I can design a paper sculpture of an insect. I can annotate my design explaining which folding and joining techniques I will use. **Lesson 6:** I can make a paper sculpture using my design for reference. I can use appropriate joining and folding techniques to create my paper sculpture. (This may be better as a 7th session if possible) I can evaluate my work and explain what went well and how I might have improved it. I can offer advice to others and describe what I like about their work and why.	

Year 3:		
Autumn: Iconic London Buildings Zaha Hadid - Drawing		
Prior knowledge: I know how to name and refine a variety of lines and techniques from Year 1 &2: thick, thin, zig zag, curved, dotted. I can choose my tool in order to represent the type of line that I am trying to create.		
Components	Learning Journey	Key vocabulary
I know who Zaha Hadid is and her work. I know how to use tone and varying line weights. I can draw 2d and 3d shapes and create light and dark tones showing increasing control, with few gaps and neat edges. I can blend shading. I know how draw sections of London buildings using pencil/ink and tone. I can confidently use marks & lines to describe a wide range of surfaces, textures & forms. I know how to design and create my own building inspired by Zaha Hadid's drawings.	**Lesson 1 - WALT create a research artist page on Zaha Hadid.** I can use my sketchbook to record information about Zaha Hadid Who was Zaha Hadid? | KS2 | Primary - BBC Bitesize. I know that line is the beginning of all drawings/object creation. I know what the job of an architect is. **Lesson 2 - WALT experiment with creating tone.** I know that pencils have different gradients. Lightest/hardest is H. Softest/darkest 6B. Surfaces nearest light sources have a light tone, surfaces further away from light sources have darker tones. Tone helps to give depth to an object.	Architect Architecture Tone (light and dark) Organic shapes Geometric shapes (circles, squares, rectangles, triangles) Render Line technique vocabulary (thick, thin, straight, curved, broken, zig zag, implied, horizontal, vertical) Form (3d shapes) Modern / Traditional Pencil gradients.

I can render a drawing. I know how to evaluate my own work and that of others. I know how I could adapt my work based on feedback.  	**Lesson 3– WALT know how to build up tone/value using ink.** I know that Zaha Hadid created loose sketches to help inspire her for building designs and some of her ideas came from natural objects. I know that ink can also be used to build up tone in pictures by varying the mark making (hatching, cross hatching, stippling, scumbling) and by varying line thickness/direction and creating blocks of colour. **Lesson 4 - WALT generate building ideas using the techniques of Zaha Hadid.** I know that Zaha Hadid used various mark making as starting points for her contemporary building shapes. The marks were then joined together to make organic and geometric shapes (2d) and then she used tone to make the form (3d) of the building design. I can use her techniques to create my own unique building. **Lesson 5 and 6- WALT draw and render a building design.** I can choose the medium that I wish to work in, I can draw a range of organic and geometric shapes. I can effectively control the drawing medium to create light and dark tones. Lesson 7 – I can evaluate my own and others work.	

Year 3:

Spring : Ancient Egyptians inspiration (Painting)
Artist – Gustav Klimt

Prior knowledge: I can paint my picture choosing patterns. I know lines build up patterns and shapes. I identify and use warm and cool colours.

Components	Learning Journey	
I know how to create an artist research page I know that Klimt was influenced by Ancient Egyptian art. I know how to experiment with different patterns. I know how to experiment with different shapes. I know how to create a colour palette. I know how to create a piece of artwork inspired by the Ancient Egyptians and Klimt. I know how to evaluate my work.	**Lesson 1 - WALT create an artist research page on Gustav Klimt.** I know that Gustav Klimt created abstract art that included pattern, embellishment and overlays. I know that he was a painter. I know that I can express my likes and dislikes of artist's work. **Lesson 2 – WALT explore a range of colour pallets and the technique of overlays.** I know how to create a warm, cool, vibrant and Egyptian themed colour pallet. I know that I can express my likes and dislikes of my colour pallets I have created and can discuss how they make me feel. I know what an overlay is and can paint the base. **Lesson 3 - WALT experiment with different patterns and shapes.** I can experiment with making different patterns using paint to create an overlay. I know that a pattern is arranging shapes, lines and forms in a repeating order. **Lesson 4 - WALT create a piece of Artwork inspired by Gustav Klimt and Egyptian patterns.**	Egyptians Overlay Pattern Embellishment Abstract art Evaluate Hieroglyphics Shapes 2d Watercolour Acrylics Poster paint Paint pens

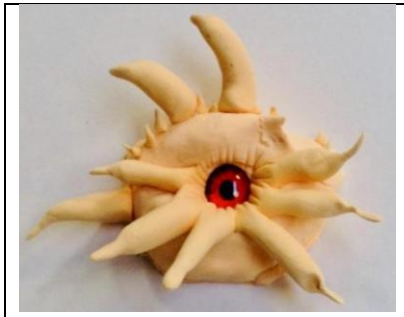
  	I know how to use my chosen colour pallet to create a base layer for my painting. I can add a photo to my base layer to create an overlay. **Lesson 5 – WALT create a piece of Artwork inspired by Gustav Klimt and Egyptian patterns.** I can design and paint my own composition, inspired by the Gustav Klimt and Egyptian patterns. I can use a variety of brush strokes. I can add pattern and embellishments to enhance my final painting. I can choose which materials I wish to use for paint. **Lesson 6 - WALT evaluate my own and others' work.** I can evaluate my own and other's work. I can verbalise which techniques I have used. I can suggest improvements to my work.	

Year 3:

Summer: Dragon Eyes (Sculpture – clay)
Suren Manvalyan/Cressida Cowell

Prior knowledge: I know how to shape a range of materials. I know how to cut 2D shapes with scissors.

Components	Learning Journey	Key vocabulary
I know how to record information about artists (such as Suren Manvalyan/Cressida Cowell as examples). I know how to experiment with different art media to create texture in my sketchbook. I know how to name, experiment with and create different textures in clay using a variety of techniques. I know how to design a dragon eye sculpture out of clay and choose which techniques/materials I will use. I know how to assemble my own dragon eye sculpture out of clay. WALT combine and assemble clay. I can reflect in order to make improvements. I know how to evaluate my work and that of others.	**Lesson 1 - WALT create an artist research page.** I can record background information about artists (such as Suren Manvalyan/Cressida Cowell)and text mark which elements of art that they have used in their work. **Lesson 2 – WALT to experiment with different ways to create texture in my sketchbook and explore shapes.** - I can experiment in my sketchbook with different ways to create texture and shape. Ie. Using bubble wrap for dots etc, use of stencils, cutting/dotting into clay, printing onto clay. I can label the techniques used on my sketchbook. **Lesson 3 - WALT experiment with clay and use clay tools** I can practise the techniques for joining clay to create form (3d) and texture. I can use slip, pinching and scoring in the clay.	Air dry clay Form (3d) Texture Harmonious colours, Complimentary colours Assembly Clay vocab (slip, reduction/subtraction/ addition Pinch/score/) Experimentation, arranging) Sculptural techniques (refining, modelling, assembling, manipulating materials) Scale/size

		**Lesson 4 - WALT design a dragon eye sculpture and choose which techniques/materials I will use to create different textures.** I can design my own dragon eye based on the work of the artists that I have studied taking inspiration on from my experimentations. **Lesson 5/6 –WALT know how to assemble my own dragon eye sculpture out of clay.** – I can create a dragon's eye using clay and creating interesting form and texture. I can use the colour wheel and my knowledge of colours mixing to inform my choices of how to paint and finish the dragon eye. **Lesson 6/7 – WALT evaluate my work and that of others.** - I can reflect upon my work in order to make improvements.	

Year 4:

Autumn**: Leonardo Da Vinci** – Portraits (Drawing)

Prior knowledge: I know different graphite pencils of different pencil grades. I know that surfaces nearer a light source have a lighter tone, surfaces away from a light source have a darker tone. Tones help to give depth to an object. I can draw a range of organic and geometric shapes.

Components	Learning Journey	Key vocabulary
I know who Leonardo Da Vinci was and the work he produced. I know how experiment with tone/value. I know how to create tone / value in my artwork. I can use a range of shading techniques to create darker and lighter areas (contour hatching, stippling, scumbling). I know how map out a face using proportions. I know how to create a portrait of myself or others using correct proportions incorporating elements of the line and tone. I know how to evaluation my own and others work.	**Lesson 1 – WALT create an artist research page on Leonardo da Vinci.** I can use my sketchbook to record information about Leonardo Da Vinci, his life, artworks, style and techniques. I can include my thoughts about his work. **Lesson 2 – WALT experiment with building up tone.** I can look closely at Leonardo da Vinci's work and explain how he built up tone. I can build up tone using a variety of mark marking (such cross hatching, blending, scumbling). I know that the closer together they are the darker the tone. I can select the appropriate pencil grades. **Lesson 3 -WALT draw whole or parts of Leonardo Da Vinci's work using shading techniques to build up tone.**	Leonardo da Vinci Realism Sfumato effect Proportion Contour Tone Blending/Smudging Stippling Scumbling Cross hatch Sketch Form Shape Detail

	I can use a range of drawing techniques to create tone (contouring, hatching, cross hatching, stippling) using accuracy and control. **Lesson 4 – WALT map the proportions of the face.** I know the head is an oval. The eyes are half way down the face. The distance between the eyes is one eye width. The nose if halfway down the eyes and chin. The lips are half way between the nose and chin. The nostrils end in line with the inside of the eyes. The lips end in line with the middle of the pupils. **Lesson 5 and Lesson 6 - WALT create our own portraits using correct proportions.** I can draw light quick sketches and more deliberate lines. I can draw a realistic portrait using correct proportions and tone. I can accurately draw and render (finish) when drawing from observation. **Lesson 7 - WALT my own work and that of others.**	

	I know how I could adapt my work based on feedback. I can critically analyse my work. I can answer questions to a low stakes quiz.	

Year 4:

Spring: Roman Britain (Painting)
Morandi

Prior knowledge: I can use a variety of materials to create different paint effects. I can add texture to my painting. I can use a variety of brush strokes.

Components	Learning Journey	Key vocabulary
I know why Romans decorated their villas and shops with still life images of food. I know the works of contemporary still life artists (such as Morandi – Italian) and can identify elements that make up their work. I know how to mix tertiary colours. I know how to create still life compositions, using underpainting, colourwash, shadow and highlights I know how to lightly sketch the form of my foreground image and then add details through layering painting to create my own modern composition. I know how to make tints. I know how to use a view finder. I know how to evaluate my own and others' work.	**Lesson 1 - WALT create an artist research page.** – I Many rich Romans decorated their dining rooms with frescos. Romans created frescos. They painted from observation = still life. Morandi is a famous artist from Italy known for his muted still life paintings. He was influenced by the famous French painter Cezanne. **Lesson 2 – WALT mix tertiary colours.** I know what the primary colours are. I know how to mix secondary colours. I know how to mix a tertiary colour using a primary colour mixed with a secondary colour. **Lesson 3 – WALT paint an object using tints.** I can paint in the style of Morandi using tints (a colour mixed with grey). I can use muted monochromatic colours inspired by Morandi. **Lesson 4 – WALT paint a 3d object in colour and show tone.**	Still life Underpainting Form Observe/ Still life Fresco Tone/Value Composition Viewfinder Light, dark, shadow, light source Underpainting, shadow, highlights Background, foreground Form (3d) Shape (2d) Proportion (size relationships, scale)

  Morandi		I can use a view finder. I can use a limited colour palette and paint a simple 3d object such as an apple in the style of Cezanne. I can show highlights, mid-tone, cast shadow and reflected light. I know that the line at the back of a painting is called the horizon line. I can paint from observing an object. **Lesson 4 – WALT paint a 3d object in colour and show tone.** I can use a view finder. I can use a limited colour palette and paint a simple 3d object such as an apple in the style of Cezanne. I can show highlights, mid-tone, cast shadow and reflected light. I know that the line at the back of a painting is called the horizon line. I can paint from observing an object. **Lesson 5 – WALT draw from still life.** I can create a simple composition for a still life. I can sketch the outlines of the shapes. I can apply a complementary colour for the underpainting. I can control the paint thickness to allow the pencil sketch to show though, ready for painting. **Lesson 6 – WALT paint a still life**. I can paint a still life, showing tone. I can place my objects in the foreground and include a horizon line and background. **Lesson 7 – I can evaluate my work and that of others.** Low stakes quiz.	

Year 4:		
Summer: Ancient Greek Patterns (Printing)		
Prior knowledge: I can explore printing using sponges, rollers, Lego and bubble wrap.		
Components	Learning Journey	Key vocabulary

I know that Greek vases were created in terms of historical and cultural contexts for specific uses. In know how to recreate patterns and experiment with some of my own. I know the names of patterns such as repeating, geometric and symmetrical) I know how to create a unique relief using Styrofoam or foam paper and incorporate elements of pattern, colour, line, shape. I know how to use other materials (such as tissue paper) to enhance my designs. I know how to evaluate my own artwork and that of others. 	**Lesson 1 - WALT research about the uses/purpose of Greek vases.** - I can use my sketchbook to record why Greek vases were so important in terms of art history and that they have influenced artists throughout history in tiles, fashion etc. **Lesson 2 –WALT experiment and recreate different Greek patterns.** – I can identify the pattern elements used on the vases (repeating patterns, symmetrical, tessellating, curved, geometric, organic) and experiment with them. **Lesson 3 – WALT experiment with printing** I can experiment with creating different patterns in foam paper, colour inks and backgrounds. I know how to print using two colours. I can use a range of tools to create different marks (thick and thin lines, dots). **Lesson 4 – WALT to design my own unique monoprint inspired by Greek patterns.** I can design a monoprint for a Styrofoam or foam paper print and decide upon a colour scheme (i.e. using primary colours, analogues, harmonious, complementary, warm, cool etc) **Lesson 5 and 6 – WALT produce a relief.** – I can make prepare the background for my print. I can draw my pattern into the Styrofoam/foam paper. I can use printing ink and a brayer successfully and carefully.	Relief print Repeat patterns Brayer Printing ink Relief plate Pattern words eg: geometric, repeating, checker, triangle, herringbone, arc, circles, repeating, symmetrical

	Lesson 7 – WALT evaluate my own work and that of others. – I know how to evaluate my own work and that of others using the 7 elements of art vocabulary.	

Year 5:

Autumn: Cuban Botanical (Drawing)

Maria Sibylla Merian

Prior knowledge : I can draw accurately from observation. I can draw using correct proportions. I know how to build up tone using marks and pencil grades.

Components	Learning Journey	Key vocabulary
I know how to research and explore the works of prominent botanical artists such as Maria Sibylla Merian. I know what a botanical artist does and why botanical art is important. I know how to use different blending techniques. I know how to draw carefully and accurately from still life I know how to create original botanical drawings inspired by the styles and techniques of the artists that I studied. I know how to evaluate my own work and reflect upon how to improve it.  	**Lesson 1 WALT research and explore the works of botanical artists.** Botanical art uses accurate observation to recreate realistic drawing of plants and insects. It dates back to the 15th century. Maria Sibylla Merian, Nancy Wollstonecraft Margaret Mee were female botanical / entomologist artists. Maria Sibylla Merian was the first to document metamorphosis. Nancy Wollstonecraft documented the plants of Cuba. Kew Gardens is UKs national **Lesson 2 WALT experiment with blending** Graphite, Colour pencils, oil and chalk pastels can be blended using techniques such as rubbing (graphite) layering, burnishing or adding a drop of baby oil (for colour pencils). I can express my preferences for certain materials and decide which materials would be	Observe Layering Burnishing Blending Botanical art Analogous Form (3d) Shape Texture Pattern Colour Tone

	more suitable when creating botanical art. I can create various tones using blending of colours. I know that analogous colours are next to each other on the colour wheel. **Lesson 3 -WALT experiment with colour blending techniques to produce part of a botanical drawing.** I can select the right materials to draw with for close up detailed work. I can blend the materials to create the correct colours. I can add in fine details such as patterns or texture from close observation. **Lesson 4 and 5 – WALT draw accurately from real life flowers.** I can sketch out the subject matter lightly, with correct proportions and filling up the page. I can lightly add in details such as pattern and texture. I can use a view finder to focus in on the subject. I can draw what I see not what I think I see. **Lesson 4 and 5 - WALT draw accurately from still life flowers.**	

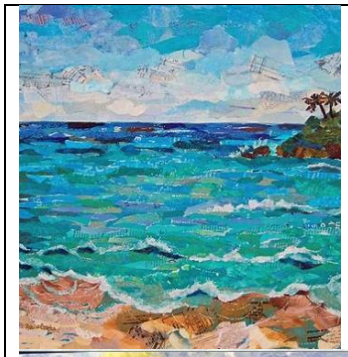
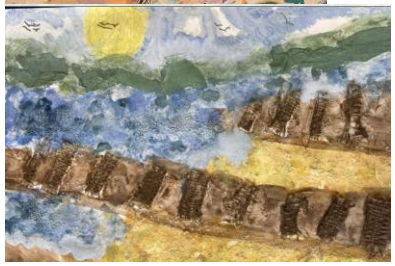
	I can draw with an increasing confident awareness of the 2d and 3d forms. I can draw lines, shapes and forms neatly and evenly with confidence, blending tones from light to dark and creating smooth blends. I can control the amount of pressure used on the drawing medium. I can render my final piece of artwork (give my drawing a finished look). I can choose an appropriate drawing medium to work in for close up detailed work. **Lesson 6 - To evaluate my own and other's work and record the feedback in my sketchbook.** I can name the techniques that I have used and can suggest improvements to my work and others. I can complete a low stakes quiz.	

Year 5:

Spring: Local Landscapes -Saoirse Morgan/Kittie Jones
Painting and Mixed Media

Prior knowledge: I know how to underpaint my painting. I know how to create a colour wash. I know how to add highlights to show a light source. I can use a variety of painting techniques.

Components	Learning Journey	Key vocabulary
I know some mixed media artists. I know how to experiment with different painting techniques to create texture I know how to use a range of different tools and materials. I know how to develop a colour palette specifically tailored to my chosen landscape. I know how to use primary, secondary and tertiary colours. I know how to plan a coastal scene using different colour palettes and textures to create my own unique local landscape scene.	**Lesson 1 - WALT create an artist research page.** I can create an artist research page on a mixed media landscape artist (Saoirse Morgan (pronounced sea-sha) or Kittie Jones) I know that artists use mixed media to show the energy or spirit of a place. I know that Mixed media artists use a range of materials and techniques to draw and paint with. i.e. they might use black pen, oil pastels and paint. **Lesson 2 – WALT experiment with different painting techniques to create texture.** I can use primary, secondary and tertiary and then experiment with different methods. i.e scraping, drip and drag, using a palette knife, sgraffitio, layering, dabbing, over painting, peeling, wet-on-wet, dry brush strokes. I can also add different mediums to the paint i.e. I can paint over with black pen or oil pastels.	Primary, secondary, and tertiary colours, warm colours, cool colours, complementary colours, contrasting, Harmonious, analogous, Landscape (foreground, background, mid ground) Bleeding (diffusion/seeping) Brush strokes/techniques (sgraffitio, scraping, dripping, dabbing, palette knife,

 	**Lesson 3 - WALT experiment with creating texture using various tools and materials.** I can use a range of different materials to create textural effects (, painting or using ink or oil pastels on newspaper, hessian, collage, dabbing paint with cling film, bubble wrap, spraying with water, sponging, rubbings). I can label my experimentations in my sketchbooks and record my thoughts about them **Lesson 4 - WALT plan our artwork and include a colour palette.** I can plan out my artwork and label the techniques and all of the materials that I will use. I can create my own colour palette and state how I would like the audience to feel when observing my artwork. Visit to Hamworthy Park? **Lesson 5 and 6 – WALT design and paint a local landscape scene using a variety of textures.** I can sketch lightly first. I can prepare my background underpainting/colour wash/using different papers or materials. I can create texture using a range of painting techniques and mixed media techniques.	splattering, stencilling) Abstract art Texture Mixed media

	I can use primary, secondary and tertiary colours. I can use tints, tones and shades where appropriate. **Lesson 7 - To evaluate my own and other's work and record the feedback in my sketchbook.** I can express the mood/emotion of my painting and that of others based on the colour palette. I can verbalise what techniques I/other have used. I can suggest improvements to my work and that of others. .	

Year 5:

Summer: Barbara Hepworth
Sculpture

Prior knowledge : I can create texture on the clay. I can create 3D form. I can use a variety of clay techniques such as pinching, coiling, rolling, addition and reduction. I know how to use the slip and score method to join two pieces together. I can choose appropriate colour pallets.

Components	Learning Journey	Key vocabulary
I know how to create an artist research page about Barbara Hepworth I know how to create/sketch abstract forms from human shapes or natural objects. I know how to refine our designs, drawing inspiration from Barbara Hepworth and our initial sketches. I know how to design a clay sculpture, drawing inspiration from Barbara Hepworth. I know how to construct an abstract sculpture. I know how to use finishing techniques such as smoothing, painting and/or varnishing to create a high quality finished product.	**Lesson 1 - WALT to create an artist research page on the sculptor Barbara Hepworth.** I can use my sketchbook to document my research about British sculptor Barbara Hepworth and my reflections about her work. I can respond to photos of sculptures and text mark the art elements in terms of texture, shape, form and line. **Lesson 2 - WALT experiment with clay** I can experiment with the techniques that Barbara Hepworth uses to create her sculptures (using abstraction of shapes). I can draw/sketch the human form and then turn it into an abstract sculpture. **Lesson 3 - WALT how to create/sketch abstract forms from natural objects.** I can use my work from lesson 2 as a basis for designing my own	Clay Form Shape Smooth Texture Medium/media Assembly Clay vocab – slip, reduction/subtraction /addition/ Pinch/score/slip/smooth Scoring Scratching Abstract Composition (spatial awareness, 3d compositions)

I know how to effectively evaluate my own artwork as well as the work of others.  	sculpture. I can refine my initial sketches. I can decide where my sculpture would be placed within the local community and how the audience would interact with it. **Lesson 4 /5 - WALT construct an abstract sculpture in clay.** – I can make my sculpture out of clay using joining techniques, reduction techniques. I can create a smooth finish on my sculpture. Once dried, I can refine the finish off my sculpture through sanding. **Lesson 6 – WALT use finishing techniques on our sculpture.** – I can evaluate my work and that of others. I can express how I would like the audience to feel when viewing my sculpture. **Lesson 7 - WALT evaluate my own and others' work.**	Sculptural techniques (assemble, build, manipulate, experiment, mould) Scale/size Finishing (smooth, polish, sandpaper, paint, varnish, matte, shine/gloss).

Year 6:

Autumn: WW2 **Henry Moore/Frank Auerbach** – WW2 drawings

Drawing

Prior knowledge : I know how to blend colours using a variety of techniques. I can add pattern and texture. I can draw confidently with control and render a final piece of artwork.

Components	Learning Journey	Key vocabulary
I know how to use my sketchbook to describe, interpret, explain and analyse the work, ideas, and techniques of artists such as Henry Moor and Frank Auerbach (with reference to historical, cultural, and social context, WW2 and The Blitz). I know how to respond to Henry Moore's/Frank Auerbach's drawings and experiment with wax resist and charcoal.. I know how to use quick sketches to draw on location and then use these as a base for my final composition. I know how to create my own composition, choosing which materials I will work with.	**Lesson 1 - WALT create an artist research page and respond to the artwork.** Henry Moore - He was a famous abstract sculptor. Born 1898 Died – 1986. During WW2 he created a series of artworks called the Shelter Drawings. The Shelter Drawings were created as quick sketches and finished off in Moore's studio. The images capture feelings of confinement and claustrophobia. **Frank Helmut Auerbach** (born 29 April 1931) is a German-British painter, he escaped Germany as a Jew. He is considered one of the great artists from the School of London. **Lesson 2 - WALT experiment with drawing techniques to recreate part of Henry Moore's drawings.**	Sculptor Perspective Observation Wax resist Reductive Charcoal Atmosphere Composition (rule of thirds, focal points, asymmetry) Movement Shading Line weight Linear shading Texture Graphite

I know how to evaluate my work and that of others.  	One point perspective is a technique to make drawings look realistic and three-dimensional on a flat surface. Wax resist is the use of a crayon base layer and a wash of watercolour. **Lesson 3- WALT experiment with drawing techniques to recreate part of Henry Moore's drawings.** Charcoal reduction is when charcoal is spread across the page with a cloth and then a rubber and blending stumps are used for the drawings of lines to show various tone/values. Multiple curved lines help create a sense of movement. I know that charcoal needs to be 'fixed' to stop it smudging. **Lesson 4 WALT draw in the style of Henry Moore in location** Artists use preliminary sketches to help them to develop their final composition. I know how and when to sketch and when to render more confident lines using control. **Lesson 5 and 6 - WALT create a piece of artwork inspired by the style and theme of Henry Moore's war shelter drawings**	Gradients Form Shape Space

	Feathering and blending techniques can be used to help create movement. I know that the choice of colours influences the views mood when observing artwork. I can draw with increased confidence, control and accuracy. I can develop my own style. **Lesson 7 WALT to evaluate our own work and that of others.** I can evaluate my own work using vocabulary related to the 7 elements. I can suggest improvements for my own and others work.	

Year 6:		
Spring: Japanese Art Landscapes Painting Hokusai, Van Gogh, Kusama, Kataoka		
Prior knowledge: I know how to create a coloured background wash. I know what background, midground and foreground mean. I can explain what perspective means.		
Components	Learning Journey	

WALT create an artist research page WALT express likes, dislikes or artists' work and say how they are similar and different. WALT experiment with colour, patterns and techniques and use other media (oils, sharpies, pencil crayons. WALT to plan / sketch out my own composition inspired by Mt. Fuji WALT create a painting inspired by the artists we have studied. WALT evaluate my own and others' work.    	**Lesson 1 - WALT create an artist research page.** Many artists have been inspired by Mt. Fuji. Hokusai - produced 36 paintings with Mt. Fuji. Tamako Kataoka – was a teacher and created brash and colourful paintings of Mt. Fuji. Yayoi Kusama is a Japanese contemporary artist known for her dot artwork. Vincent Van Gogh was not Japanese but was inspired by Japanese culture and artwork. It is thought The Starry Nights was inspired by The Great Wave. **Lesson 2 - I express my likes, dislikes or artists' work and say how they are similar and different.** I can use artistic vocabulary to describe an artists work using the art element vocabulary. I know how to explain the mood of artist's work and the emotions that it conveys. I can explain how artist's work can change and be influenced by others work, history, culture etc. **Lesson 3 – WALT experiment with colour, patterns and techniques and combine with other mediums (oil pastels, sharpies etc)** I can use a view finder and experiment with techniques used by other artists. I can annotate my sketchbook with my preferences. **Lesson 4 - WALT to plan / sketch out my own composition inspired by Mt. Fuji and the artists we have studied.** I can plan out my own composition by using the rule of 2/3 to 1/3 in my work. I can sketch lightly to plan out my work. I can plan my colour palette and plan which brush strokes and techniques that I will use. I can explain the mood or emotion I want to achieve in my painting. **Lesson 5 and 6 - WALT create our own painting inspired by Mt. Fuji.**	Composition Rule of 3 Primary, secondary, tertiary, Modern Contemporary stylised

	I can utilise different brush strokes to create a particular effect. I know how to layer paint (wet on wet, dry on wet etc) or how to combine patterns. I can create my own colour palettes to suit my theme. I know how to paint precisely and more loosely when needed. **Lesson 7 - WALT evaluate my own and others' work.** I can evaluate my own and other's work using the vocabulary related to the 7 art elements. I can suggest improvements to my own and other's work. I can express how the colour scheme and composition made me feel.	

Year 6:

Summer: Human Form Exhibition
Sculptures

Prior knowledge: I know how to manipulate clay. I know how to create 3D forms. I know how to turn a realistic form into an abstract form. I know how to refine a sculpture.

Components	Learning Journey	Key vocabulary
I know how to create a research artists such as Giacometti/Moore/Wurm I know how to plan, design, and safely manipulate materials to create sculptures. I know how to construct three-dimensional wire sculptures using various materials. I know how to add colour to complete sculptures. I know how to evaluate my own work and the work of others.	**Lesson 1 - WALT to create an artist research page** I can use my sketchbook to record my research of Giacometti/Moore/Wurm and I can respond to the artists' work by using the vocabulary associated with the art elements (Form, Shape, Space) **Lesson 2 - WALT map out the proportions of the human body using artist mannequins.** I can create preliminary sketches of the human form and use these as a basis for my sculptural designs. **Lesson 3 - WALT create gesture drawings as preliminary sketches.** I can create gestural drawings and them abstract them to fit my chosen artists work. **Lesson 4 - WALT plan our sculptures**	Wire work/ Frame works Stability and Form Placement Manipulate Exhibition Charcoal Preliminary sketches Composition (specific messages/meanings/purpose) Sculptural techniques (build, assemble, mould, wind, manipulate) Scale/size Location Context (between sculpture/material/message/location)

 	**Lesson 5 and 6 WALT make our sculptures** I can make my sculpture using suitable joining techniques. I can adapt and refine my sculpture to ensure stability and shape in my work. I can combine material successfully to create visual and tactile qualities. I can enhance a finished product by adding colour and pattern. **Lesson 6 WALT evaluate our sculptures**- I can suggest improvements to my finished piece.	