

Art Long Term Plan

EYFS

Art						
Three and Four-Year-Olds	Physical Development	• Use large-muscle movements to wave flags and streamers, paint and make marks. • Choose the right resources to carry out their own plan. • Use one-handed tools and equipment, for example, making snips in paper with scissors. • Use a comfortable grip with good control when holding pens and pencils.	Reception	Physical Development		• Develop their small motor skills so that they can use a range of tools competently, safely and confidently. • Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor. • Develop overall body-strength, balance, coordination and agility.
	Expressive Arts and Design	• Explore different materials freely, in order to develop their ideas about how to use them and what to make. • Develop their own ideas and then decide which materials to use to express them. • Join different materials and explore different textures. • Create closed shapes with continuous lines, and begin to use these shapes to represent objects. • Draw with increasing complexity and detail, such as representing a face with a circle and including details. • Use drawing to represent ideas like movement or loud noises. • Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. • Explore colour and colour mixing.		Expressive Arts and Design		• 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.
			ELG	Physical Development	Fine Motor Skills	• Hold a pencil effectively in preparation for fluent writing - using the tripod grip in almost all cases. • Use a range of small tools, including scissors, paintbrushes and cutlery. • Begin to show accuracy and care when drawing.
				Expressive Arts and Design	Creating with Materials	• 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.

Threshold concept: cultural awareness – visual arts

Importance

Visual arts invite children to imagine, solve problems, express ideas and emotions, and make sense of their experiences. The value of artistic learning is both emotional and intellectual. It is intrinsically rewarding and important for its own sake. As visual arts are culturally diverse, they allow children to integrate their cultural backgrounds into the school curriculum. The chance to appreciate art from a wide range of cultures increases children's powerful knowledge or cultural capital.

Big ideas

Visual arts are a valuable form of exploration. We should:

- value process over product
- encourage self-expression
- encourage children to appreciate as well as create artworks.

Vocabulary

- artist
- collage
- colour
- comment
- draw
- feelings
- materials
- mixing
- observe
- paint
- print
- sculpt
- technique
- tools

Progression milestones

N

Makes accidental representations (creates a form and then decides it is like something).

Identifies artworks that appeal to them.

Enjoys experimenting with colour in a variety of ways.

R1

Likes art that is realistic and relates to their experience.

Can sort art by its medium.

Explores colour and colour mixing.

Is beginning to use painting and drawing to represent actions and objects.

Is beginning to use art to demonstrate feelings.

Uses tools for a purpose.

R2

Is beginning to think about an artist's point of view.

Is starting to think about composition and colour.

Experiments with a wide variety of materials.

Can use art to represent feelings.

Makes intentional representations, deciding beforehand what they want to depict.

Uses a wide variety of tools with developing expertise.

Curriculum sequencing: visual arts

	N	R1	R2
Learning experiences	Read <i>The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art</i> by Barb Rosenstock. Show children some of Wassily Kandinsky's paintings and discuss what they notice.	Read <i>Through Georgia's Eyes</i> by Rachel Victoria Rodriguez. Explore the colours in the book and discuss children's ideas. Show children some of Georgia O'Keefe's paintings and ask them what they notice.	Read <i>Meet Barbara Hepworth</i> by Laura Carlin. Ask children what they notice about her work.
Continuous provision	Provide paper plates, coloured paper cut into squares, a variety of media, paint, crayons, oil pastels, etc. Encourage children to make their own pictures.	Provide large, brightly coloured, cardboard flowers to act as a base for children's own representations of flowers. Provide a variety of other materials such as card, scissors, tissue paper, glue and scrap paper in a variety of colours. Encourage children to create their own flower. Provide modelling clay for children who might want to reproduce the skulls seen in the book.	Provide clay and modelling tools for children to make their own creations.
Outdoor environment	Show children Kandinsky's <i>Sign With Accompaniment</i> painting. Ask them about the shapes and the colours they can see. Provide card strips, art straws, twigs, etc. to make straight-line compositions. Provide large pieces of paper, large brushes and paints for children to make their own large painting.	Encourage children to look at the natural world and try to see it as Georgia would. Encourage them to use the environment to inspire their own paintings.	Encourage children to make their own sculptures using natural objects they find outside.
Purposeful pedagogy	Set up a permanent art area as this demonstrates to children that this subject is important. Provide a wide range of easily accessible materials. Introduce different materials gradually so children don't become overwhelmed. Let children explore freely rather than focusing on producing perfect work.	Ask children to compare the work of each new artist you introduce with the work of ones already explored. Ask them to find similarities and differences. Create artworks alongside children as they are more likely to experiment with different materials if they see you using them. Model techniques and make suggestions as you go. Encourage children to talk about their artworks (processes as well as product).	Encourage children to describe things in detail because as their language becomes more complex so do their representations. Talk to children about the feelings they have when looking at sculptures. (Many people say that Barbara Hepworth's sculptures are calming.) Display children's art work. Ask them to describe their own and others' work.
Learning conversations	Ask questions such as, 'How did you decide which colours to use?' and 'Which other shapes might you use to make a painting inspired by Kandinsky?'.	Ask questions such as, 'What do you like about this painting?'. Make statements such as 'I saw you taking a lot of different coloured paint to your table.' This encourages children to talk about what they were doing and encourages much more discussion than saying 'Tell me what you have painted.'	Ask questions such as, 'How did you make your shape?', 'What did you do next?', 'How did that change your piece?' and 'Which equipment did you use?'.

Class 2 Even Year

	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>Colour Splash (Y1) - Lessons 1, 3, 5</u> <u>Life in colour (Y2) - Lessons 2/3 (combined), 4, 5</u>	<u>Tell a story (Y1)</u>	<u>Clay houses (Y2)</u>
Artists studied: LH - Take inspiration from the greats.	Jasper Johns Clarice Cliff Romare Bearden	Quentin Blake	Judith Scott Cecilia Vicuña
Disciplinary knowledge	<u>Printing and Mixed Media</u> LH: Master techniques (Painting/ collage/ Printing) Painting: • Use thick and thin brushes. • Mix primary colours to make secondary. • Add white to colours to make tints and black to colours to make tones. • Create colour wheels. Collage: • Use a combination of materials that are cut, torn and glued. • Sort and arrange materials. • Mix materials to create texture. Printing: • Use repeating or overlapping shapes. • Mimic print from the environment (e.g. wallpapers). • Use objects to create prints (e.g. fruit, vegetables or sponges).	<u>Drawing</u> LH: Master techniques (drawing) • Draw lines of different sizes and thickness. • Colour (own work) neatly following the lines. • Show pattern and texture by adding dots and lines. • Show different tones by using coloured pencils.	<u>Sculpture and 3D</u> LH: Master techniques (sculpture) • Use a combination of shapes. • Include lines and texture. • Use clay as material. • Use techniques such as moulding and carving.

	• Press, roll, rub and stamp to make prints.		
Substantive knowledge Develop Ideas • Respond to ideas and starting points. • Explore ideas and collect visual information. • Explore different methods and materials as ideas develop.	• Experimenting with paint, using a wide variety of tools (e.g. brushes, sponges, fingers) to apply paint to a range of surfaces. • Beginning to explore colour mixing. • Selecting colours, shapes and materials to suit ideas and purposes. • Describing similarities and differences between practices in Art and design, e.g. between painting and sculpture, and linking these to their own work.	• Beginning to generate ideas from a wider range of stimuli, exploring different media and techniques. • Experimenting in sketchbooks, using drawing to record ideas; using sketchbooks to help make decisions about what to try out next. • Further developing mark-making within a greater range of media, demonstrating increased control. • Developing observational skills to look closely and reflect surface texture through mark-making and add details to drawings. • Experimenting with drawing on different surfaces, and beginning to explore tone using a variety of pencil grade (HB, 2B, 4B) to show form; drawing light/dark lines, patterns and shapes. • Beginning to talk about how they could improve their own work. • Experiment with different tools.	• Using hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials. • Responding to a simple design brief with a range of ideas. • Applying skills in cutting, arranging and joining a range of materials to include card, felt and cellophane. • Following a plan for a making process, modifying and correcting things and knowing when to seek advice. • Talking about art they have seen using some appropriate subject vocabulary. • Making links between pieces of art. • Explaining their ideas and opinions about their own and other's art work, giving reasons. • Beginning to talk about how they could improve their own work. •
Substantive Concepts: Take Inspiration from the greats • Describe the work of notable artists, artisans and designers.	• Experimenting with paint, using a wide variety of tools (e.g. brushes, sponges, fingers) to apply paint to a range of surfaces. • Beginning to explore colour mixing. • Selecting colours, shapes and materials to suit ideas and purposes. • Describing similarities and differences between practices in Art and design, e.g. between painting	• To know that 'composition' means how things are arranged on the page. • To know that lines can be used to fill shapes, to make outlines and to add detail or pattern. • To know that drawing techniques such as hatching, scribbling, stippling, and blending can make patterns. • To know that patterns can be used to add detail to an artwork.	• To know that patterns can be made using shapes. • To know that patterns can be used to add detail to an art work. •

• Use some of the ideas of artists studied to create pieces.	and sculpture, and linking these to their own work.	- To know that drawing techniques such as hatching, scribbling, stippling, and blending can create surface texture. - To know that drawing materials can be used to show light and dark. - Demonstrate an understanding of how drawing facial features in different ways conveys expressions.	
Vocabulary	Blend , pattern, mix, primary, colour, print, secondary colour, shade, shape , space, texture	Blending, concertina, cross hatching, emotion, expression, frame, hatching, illustrations, lines, scribbling, sketch, stippling, texture	Abstract , composition, curator, design, design brief, evaluate, felt, fibre, gallery, imaginary, inspired, landmarks, mosaic, overlap , pattern, shape, stained glass, texture , viewfinder
Resources	- Playdough (red, yellow, blue), coloured tissue paper (red, yellow, blue), crayons, paint (all colours, including primary colours and black), straws, paper plates, PVA glue and spreaders - Varied tools for painting, for example, brushes of varying sizes, sponges, cotton buds, small pieces of cardboard, scrunched up foil and forks. - A range of materials, suitable for collage, to paint onto, like sugar paper, crepe paper, newspaper, scraps of fabric or colourful pages from magazines.	- Charcoal, chalks (including white), HB pencils, Colouring pencils, Black drawing pens (fine liner), Tracing paper, pastels (oil and soft), paints/inks - A collection of objects for the children to draw, which have varying or interesting textures such as shells, vegetables, fruits, pieces of bark, pinecones etc. - interesting tools such as sticks, toothbrushes, feathers and sponges.	Clay, rolling pins, clay modelling tools, wire loop tools, small pots
Class 2 Odd Year			
	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>Woven Wonders (Y1)</u>	<u>Make your mark (Y2)</u>	<u>Paper Play (Y1)</u>
Artists studied:	Judith Scott	Bridget Riley	Samantha Stephenson

LH - Take inspiration from the greats.	Cecilia Vicuña	Zaria Forman Renata Bernal Wassily Kandinsky Ilya Bolotowsk	Louise Bourgeois
Disciplinary knowledge <u>Master techniques</u>	<u>Craft and Design</u> LH: Master techniques (textiles) • Use weaving to create a pattern. • Join materials using glue and/or a stitch. • Use plaiting. • Use dip dye techniques.	<u>Drawing</u> LH: Master techniques (drawing) • Draw lines of different sizes and thickness. • Colour (own work) neatly following the lines. • Show pattern and texture by adding dots and lines. • Show different tones by using coloured pencils.	<u>Sculpture and 3D</u> LH: Master techniques (sculpture) • Use a combination of shapes. • Include lines and texture. • Use rolled up paper, straws, paper, card as materials. • Use techniques such as rolling, cutting.
Substantive knowledge	• Exploring their own ideas using a range of media. • Beginning to develop skills such as measuring materials, cutting, and adding decoration.	• Using a range of drawing materials such as pencils, chalk, charcoal, pastels, felt tips and pens. • Developing observational skills to look closely and reflect surface texture through mark-making. • Exploring mark-making using a range of tools; being able to create a diverse and purposeful range of marks through experimentation, building skills and vocabulary. • Experimenting with paint, using a wide variety of tools (e.g. brushes, sponges, fingers) to apply paint to a range of different surfaces. • Describing and comparing features of their own work and other's art work.	• Using their hands to manipulate a range of modelling materials, including paper and card. • Exploring how to join and fix materials in place. • Creating 3D forms to make things from their imagination or recreate things they have seen. • Selecting colours, shapes and materials to suit ideas and purposes. • Designing and making something that is imagined or invented. • Beginning to develop skills such as measuring materials, cutting, and adding decoration. • Describing similarities and differences between practices in Art and design, e.g. between painting and

			sculpture, and linking these to their own work. Describing and comparing features of their own work and others' artwork.
Substantive Concepts:	• Draw and talk about a remembered experience of making something creative. • Independently choose and measure lengths of wool and join wool sections together. • Adjust their wrapping technique if something doesn't work well. • Show that they are thoughtfully choosing materials based on colour, thickness and flexibility. • Join in with looking for key features of Cecilia Vicuña's work (knots, plaits, weaving etc) and comparing their work to hers. • Weave with paper, achieving a mostly accurate pattern of alternating strips.	• To know that an outline is a joined up line that shows a 2D shape. • To know that drawing tools can create different marks. • To know that you can draw different types of lines. • To know that texture means 'what something feels like'. • To know that different marks can be used to represent the textures of objects. • To know that different drawing tools make different marks. • To know that things we see have darker and lighter areas.	• To know that we can change paper from 2D to 3D by folding, rolling and scrunching it. • To know that three dimensional art is called sculpture.
Vocabulary	Artist, craft, knot, loom, plait, thread, threading, warp, weaving, weft	2D shape, 3D shape, abstract, chalk, charcoal, circle, continuous, cross-hatch, diagonal, dots, form, horizontal, lightly, line, narrative, observe, optical, pastel, printing, shade, shadow, straight, texture, vertical, wavy	Artist, carving, concertina, curve, cylinder, imagine, loop, mosaic, overlap, sculpture, spiral, three dimensional (3D), tube, zig-zag
Resources	• sticks (robust enough to wrap without snapping), Cereal box cardboard, Masking tape, Wool and other yarn in a range of colours, long scraps of fabric,	• Black card, white string, crayons, lining paper (optional), HB pencils and softer pencils (2B or 3B), coloured pencils, chalks, pastels, oil pastels, crayons, felt tips	• Coloured card and coloured paper, newspaper, masking tape, sponges, black paint, metallic bronze paint, string

	PVA glue, shoe boxes or photocopy boxes, string, beads with holes large enough to be threaded, Drinking straws in different colours, thin card or sugar paper, ribbon, pipe cleaners		
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****Through computing lessons, cover Digital media: Use a wide range of tools to create different textures, lines, tones, colours and shapes.***

Class 3 Odd Year

	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>Growing artists (Y3)</u>	<u>Ancient Egyptian scrolls (Y3)</u>	<u>Mega materials</u>
Prior learning	Tell a story (Y1)	Woven Wonders (Y1)	Abstract shape and space (Y3) Clay houses (Y2)
Artists studied: LH - Take inspiration from the greats.	Georgia O'Keefe Charles Darwin Maud Purdy Max Ernst Carl Linneaus	Ann Roth	Barbara Hepworth Magdelene Odundo Jaume Plensa Sokari douglas Camp El Anatsui
Disciplinary knowledge <u>Master techniques</u>	<u>Drawing</u> LH: Master techniques (drawing) • Use different hardnesses of pencils to show line, tone and texture. • Annotate sketches to explain and elaborate ideas. • Sketch lightly (no need to use a rubber to correct mistakes). • Use shading to show light and shadow. • Use hatching and cross hatching to show tone and texture.	<u>Craft and design (Textiles)</u> LH: Master techniques (textiles) • Shape and stitch materials. • Use basic cross stitch and back stitch. • Colour fabric. • Create weavings. • Quilt, pad and gather fabric.	<u>Sculpture and 3D</u> LH: Master techniques (sculpture) • Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). • Include texture that conveys feelings, expression or movement. • Use clay and other mouldable materials. • Add materials to provide interesting detail. LH: Master techniques (Collage) • Select and arrange materials for a striking effect. • Ensure work is precise. • Use coiling, overlapping, tessellation, mosaic and montage. Include within the unit. Examples 

include:

			<i>Lesson 1 - to sketch the object they will be sculpting. Sculpt out of clay and wire / foil.</i> LH: Master techniques (Digital media) • Create images, video and sound recordings and explain why they were created. <i>To be included in lesson 4 (Shadow pictures)</i>
Substantive knowledge	• Using sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process. • Confidently using a range of materials, selecting and using these appropriately with more independence. • Drawing with expression and beginning to experiment with gestural and quick sketching. • Developing drawing through further direct observation, using tonal shading and starting to apply an understanding of shape to communicate form and proportion. • Confidently explaining their ideas and opinions about their own and other's art work, giving reasons. • Using sketchbooks as part of the problem-solving process and making changes to improve their work.	• Confidently use of a range of materials and tools, selecting and using these appropriately with more independence. • Use hands and tools confidently to cut, shape and join materials for a purpose. • Develop direct observation, for example by using tonal shading and starting to apply an understanding of shape to communicate form and proportion. • Discuss how artists produced art in the past and understand the influence and impact of their methods and styles on art today, using their own experiences and historical evidence. • Confidently explain their ideas and opinions about their own and others' artwork, with an understanding of the breadth of what art can be and that there are many ways to make art. • Discuss and begin to interpret the meaning and purpose of artwork, understanding how artists can use art to communicate.	• Working selectively, choosing and adapting collage materials to create contrast and considering overall composition. • Exploring how different materials can be shaped and joined, using more complex techniques such as carving and modelling wire. • Showing an understanding of appropriate finish and presenting work to a good standard. • Responding to a stimulus and beginning to make choices about materials and techniques used to work in 3D. • Using subject vocabulary confidently to describe and compare creative works. • Using their own experiences of techniques and making processes to explain how art works may have been made.

			Evaluating their work more regularly and independently during the planning and making process.
Substantive Concepts:	- To know that different drawing tools can create different types of lines. - To know that pattern can be man-made (like a printed wallpaper) or natural (like a giraffe's skin). - To know that texture in an artwork can be real (what the surface actually feels like) or a surface can be made to appear textured, as in a drawing using shading to recreate a fluffy object. - To know some basic rules for shading when drawing, e.g. shade in one direction, blend tones smoothly and with no gaps. - To know that shading helps make drawn objects look more three dimensional. - To know that 'tone' in art means 'light and dark'.	- Layering materials in opposite directions make the handmade paper stronger. - How to use a sketchbook to research a subject using different techniques and materials to present ideas. - How to construct a new paper material using paper, water and glue - How to use symbols to reflect both literal and figurative ideas. - How to produce and select an effective final design. - How to make a scroll. - How to make a zine. - How to use a zine to present information.	- To know that simple 3D forms can be made by creating layers, by folding and rolling materials. - To know that three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube).
Vocabulary	Abstract, arrangement, blend, botanical, botanist, composition, dark, even, expressive, form, frame, frottage, geometric, gestural, grip, light, line, magnified, organic, pressure, rubbing, scale, scientific, shading, shape	ancient, audience, civilisation, colour, composition, convey, design, Egyptian imagery, layout, papyrus, pattern, process, scale, scroll, sculpture, zine	Abstract, carving, ceramics, figurative, form, hollow, join, mesh, model, organic, shape, pliers, quarry, figurative, secure, surface, template, texture, three-dimensional (3D), tone, two-dimensional (2D), typography, visualisation, weaving, welding

Resources	- Drawing pencils to include HB, 2B, 4B, 6B chunky wax crayons, graphite sticks, fine liner pens, inks (optional), Watercolour paints, fine brushes, real flowers and plants. - A selection of objects pupils can obtain textured rubbings from (textured wallpaper, plastic file cover, Lego bases, plastic chair) and/or find a space in an outside area that has several surfaces for rubbings (trees, hardboard, wood, wire mesh/chicken wire, walls, concrete, drain service covers, wire fences, leaves)	A range of drawing materials, such as different pencil grades, pastels, colouring pencils, visualiser, water-based paints, teabags/ coffee, papers (newspaper, sugar paper, tissue), brown paper bags/ packaging, greaseproof paper, black fine liners, watercolour pencils, acrylic paint, cardboard tubes	Chalks, dark sugar paper, clay, carving tools, for example, cocktail sticks, old teaspoons, clay modelling tools, large paper clips, lollipop sticks, plastic coated wire, pipe cleaners, masking tape, tissue paper, cardboard, ribbon, black paint
Class 3 Even Year			
	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>Light and dark (Y4)</u>	<u>Fabric of nature (Y4)</u>	<u>Abstract shape and space (Y3)</u>
Prior learning	Colour Splash (Y1)	Life in colour (Y2)	Clay houses (Y2) Paper Play (Y1)
Artists studied: LH - Take inspiration from the greats.		Ruth Daniels Senaka Senanayake William Morris Megan Carter	Anthony Caro Rush Asawa
Disciplinary knowledge <u>Master techniques</u>	<u>Painting and mixed media</u> LH: Master techniques (painting) - Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. - Mix colours effectively. - Use watercolour paint to produce washes for backgrounds then add detail. - Experiment with creating mood with colour.	<u>Craft and design</u> LH: Master techniques (Prints) - Use layers of two or more colours. - Replicate patterns observed in natural or built environments. - Make printing blocks (e.g. from coiled string glued to a block). - Make precise repeating patterns. LH: Master techniques (Collage)	<u>Sculpture and 3D</u> LH: Master techniques (sculpture) - Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). - Include texture that conveys feelings, expression or movement. - Add materials to provide interesting detail.

	LH: Master techniques (drawing) • Annotate sketches to explain and elaborate ideas. • Sketch lightly (no need to use a rubber to correct mistakes).	• Select and arrange materials for a striking effect. • Ensure work is precise. • Use coiling, overlapping, tessellation, mosaic and montage. LH: Master techniques (textiles) • Colour fabric.	LH: Master techniques (Collage) • Select and arrange materials for a striking effect. • Ensure work is precise. • Use coiling, overlapping, tessellation, mosaic and montage. LH: Master techniques (drawing) • Annotate sketches to explain and elaborate ideas. • Sketch lightly (no need to use a rubber to correct mistakes). • Use shading to show light and shadow.
Substantive knowledge	• Generating ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. • Using sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. • Applying observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. • Exploring the way paint can be used in different ways to create a variety of effects, e.g. creating a range of marks and textures in paint. • Developing greater skill and control when using paint to depict forms, e.g. beginning to use tone by mixing tints and shades of colours to create 3D effects.	• Generating ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. • Using sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. • Applying observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. • Using growing knowledge of different drawing materials, combining media for effect. • Demonstrating greater control over drawing tools to show awareness of proportion and continuing to develop use of tone and more intricate mark making. • Showing an understanding of appropriate finish and presenting work to a good standard.	• Generating ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. • Planning and thinking through the making process to create 3D forms. • Shaping materials for a purpose, positioning and joining materials in new ways (tie, slot, stick, fold, tabs). • Exploring how shapes can be used to create abstract artworks in 3D. • Using subject vocabulary to describe and compare creative works. • Explaining their ideas and opinions about their own and other's art work, giving reasons. • Using sketchbooks as part of the problem-solving process and make changes to improve their work.

	• Using subject vocabulary confidently to describe and compare creative works. • Building a more complex vocabulary when discussing their own and others' art. • Evaluating their work more regularly and independently during the planning and making process.	• Learning new making techniques, comparing these and making decisions about which method to use to achieve a particular outcome. • Designing and making art for different purposes and beginning to consider how this works in creative industries. • Using subject vocabulary confidently to describe and compare creative works. • Using their own experiences of techniques and making processes to explain how art works may have been made. • Building a more complex vocabulary when discussing their own and others' art. • Evaluating their work more regularly and independently during the planning and making process.	
Substantive Concepts:	• Generating ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. • Using sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. • Applying observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. • Exploring the way paint can be used in different ways to create a variety of effects, e.g. creating a range of marks and textures in paint.	• To know how to use basic shapes to form more complex shapes and patterns. • To know that symmetry can be used to create repeating patterns. • To know that patterns can be irregular, and change in ways you wouldn't expect.	• To know that three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube). • To know that organic forms can be abstract. • To know that artists can focus on shapes when making abstract art. • To know that negative shapes show the space around and between objects.

Vocabulary	• Developing greater skill and control when using paint to depict forms, e.g. beginning to use tone by mixing tints and shades of colours to create 3D effects. • Using subject vocabulary confidently to describe and compare creative works. • Building a more complex vocabulary when discussing their own and others' art. • Evaluating their work more regularly and independently during the planning and making process. Abstract, composition, contrasting, dabbing paint, detailed, figurative, formal, grid, landscape, mark-making, muted, patterned, pointillism, portrait, shade, shadow, stippling paint, technique, texture, three dimensional (3D), tint, vivid	Craft, craftsperson, design, develop, designer, imagery, industry, inspiration, mood board, organic, pattern, repeat, repeating, rainforest, symmetrical, texture, theme	Abstract, negative space, positive space, sculptor, sculpture, structure, three-dimensional
Resources	• Red, yellow, blue, black and white paint, palettes for mixing, a range of paintbrushes (including medium brushes), sponges, glue spatulas and cotton buds, PVA glue. • Things to mix into the paint to add texture such as sand, salt, glitter or dried oats.	• Colouring pencils, pastels (chalk and oil), and paints, tracing paper, PVA glue, plain neutral fabric (something like calico or white cotton), masking tape. • A selection of coloured and patterned paper (this could be from magazines, wallpaper, and standard coloured paper). • Examples of patterned fabric such as on cushions, curtains, or duvet covers	• Cardboard cereal boxes, Cardboard shape templates (squares, rectangles, triangles, circles and some irregular shapes), Art straws, pencils, crayons, pastels, charcoal, parcel paper, paint, tissue or crepe paper, corrugated cardboard, scraps of wool, acetate sheets. • A range of cardboard packaging, kitchen roll, string, pipe cleaners, newspaper or coloured paper. • Junk modelling materials, for example, smaller boxes and containers like clean foil trays.

Class 4 Odd Year

	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>I need space (Y5)</u>	<u>Making memories (Y6)</u>	<u>Photo opportunity</u>
Prior learning	Power Prints (Y4)	Abstract shape and space (Y4)	Architecture (Y5) Computing - Digital imagery (Y1) Creating media: Video Trailers (Y3)
Artists studied: LH - Take inspiration from the greats.		Louise Nevelson Joseph Cornell Judith Scott Yinka Shonibare Nicola Anthony Louise Bourgeois Romare Bearden	Hannah Hoch Edward Weston Derrick O'Boateng Chuck Close
Disciplinary knowledge <u>Master techniques</u>	<u>Drawing</u> LH: Master techniques (drawing) • Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). • Use a choice of techniques to depict movement, perspective, shadows and reflection. • Choose a style of drawing suitable for the work (e.g. realistic or impressionistic). • Use lines to represent movement.	<u>Sculpture and 3D</u> LH: Master techniques (Sculpture) • Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations. • Use tools to carve and add shapes, texture and pattern. • Combine visual and tactile qualities. • Use frameworks (such as wire or moulds) to provide stability and form	<u>Craft and design</u> LH: Master techniques (Digital Media) • Enhance digital media by editing

Substantive knowledge	Key skills • Developing ideas more independently from their own research, exploring and recording their plans, ideas and evaluations to develop their ideas towards an outcome. • Confidently using sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. • Using a broader range of stimulus to draw from, such as architecture, culture and photography, beginning to develop drawn ideas as part of an exploratory journey. • Applying known techniques with a range of media, selecting these independently in response to a stimulus. • Drawing in a more sustained way, revisiting a drawing over time and applying their understanding of tone, texture, line, colour and form. • Developing an artwork from a drawing or other initial stimulus. • Designing and making art for different purposes and beginning to consider how this works in creative industries e.g. in architecture, magazines, logos, digital media and interior design. • Extending ideas for designs through sketchbook use and research,	• Drawing upon their experience of creative work, and their research, to develop their own starting points for creative outcomes. • Using personal plans and ideas to design and construct more complex sculptures and 3D forms. • Combining materials and techniques appropriately to fit with ideas. • Problem-solving, editing and refining to create desired effects and end results. • Describing, interpreting and evaluating the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. • Independently using their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.	• Drawing upon their experience of creative work and their research to develop their own starting points for creative outcomes. • Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. • Pushing the boundaries of mark-making to explore new surfaces, e.g. drawing on clay, layering media and incorporating digital drawing techniques. • Analysing and describing the elements of other artists' work, e.g. the effect of colour or composition. • Developing personal, imaginative responses to a design brief, using sketchbooks and independent research. • Justifying choices made during a design process, explaining how the work of creative practitioners have influenced their final outcome. • Describing, interpreting and evaluating the work, ideas and processes used by artists across a variety of disciplines, and describing how the cultural and historical context may have influenced their creative work. • Giving reasoned evaluations of their own and others work which
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	justifying choices made during the design process. - Researching and discussing the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. - Using their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work		takes account of context and intention. Independently using their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.
Substantive Concepts:	- To know that different marks and lines can be used to create specific effects. - To know how to create texture on different materials. - To know that prints need contrast between light and dark areas to make the image visible	- To know that the surface textures created by different materials can help suggest form in two-dimensional art work. - To know how an understanding of shape and space can support creating effective composition. - To know how line is used beyond drawing and can be applied to other art forms. - To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration.	To know that a 'monochromatic' artwork uses tints and shades of just one colour.
Vocabulary	Cold war, collagraph, collagraphy, composition, culture, develop, evaluate, futuristic, imagery, printing plate, printmaking, process, propaganda, purpose, repetition, Retrofuturism, revisit, space race, stimulus, technique	Assemblage, attribute, collection, composition, embedded, expression, identity, juxtaposition, literal, manipulate, originality, pitfall, relief, representation, sculpture, self, symbolic, tradition	Album, arrangement, cityscape, composition, Dada, digital, editing, focus, frame, grid, image, layout, macro, monochromatic, monochrome, photography, photomontage, photorealism, photorealistic, portrait,

			pose, prop, proportion, recreate, replacement, saturation, software
Resources	- Pencils, printing inks and pastels, cardboard, PVA glue, fine liner pens, cartridge paper or similar. - A wide selection of materials to create textures, for example, bubble wrap, kitchen roll, fabric, wool, feathers and dried foods like pasta, rice, and pulses.	- A selection of materials for joining, such as wool, string, thread and elastic bands. - Coloured card or paper, card, corrugated cardboard boxes, small cardboard boxes – one per child (shoe box or similar), drawing materials to include pencils, colouring pencils and marker pens. A selection of construction materials to choose from (e.g. clay (or similar malleable material such as plasticine), foil, soft, thin wire, cardboard, patterned/ coloured paper and newspaper, natural collected objects like sticks, pinecones, and leaves fabric scraps, clean recyclables such as bottles, lids and boxes).	- A range of paper for backgrounds: different colours, newspapers, textured paper or patterned paper. - Magazines, black sugar paper, white cartridge paper, plain pieces of fabric such as old bed sheets or towels (optional), paints, soft colouring pencils - Digital cameras or tablets, desktops, laptops, or tablets with photo editing software. - A range of items for props such as balloons, balls, musical instruments, umbrellas, hats or fruit.

Class 4 Even Year

	<u>Autumn Term</u>	<u>Spring Term</u>	<u>Summer Term</u>
Topic/content of learning	<u>Make my voice heard</u>	<u>Portraits (Y5)</u>	<u>Architecture</u>
Prior learning	I need space (Y5) Growing artists (Y3)	Light and Dark (Y4)	Fabric of Nature (Y4)
Artists studied: LH - Take inspiration from the greats.	Dan Fenelon Banksy Leonardo Da Vinci Diego Rivera Caravaggio Pablo Picasso	Chila Kumari Singh Burman Frida Kahlo Vincent Van Gogh Njideka Akunyili Crosby	Friedensreich Hundertwasser
Disciplinary knowledge <u>Master techniques</u>	<u>Drawing</u> LH: Master techniques (drawing) • Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight).	<u>Painting and mixed Media</u> LH: Master techniques (painting)	<u>Craft and design</u> LH: Master techniques (Print) • Build up layers of colours. • Create an accurate pattern, showing fine detail.

	• Use a choice of techniques to depict movement, perspective, shadows and reflection. • Choose a style of drawing suitable for the work (e.g. realistic or impressionistic). • Use lines to represent movement.	• Sketch (lightly) before painting to combine line and colour. • Create a colour palette based upon colours observed in the natural or built world. • Use the qualities of watercolour and acrylic paints to create visually interesting pieces. • Combine colours, tones and tints to enhance the mood of a piece. • Use brush techniques and the qualities of paint to create texture. • Develop a personal style of painting, drawing upon ideas from other artists. LH: Master techniques (collage) • Mix textures (rough and smooth, plain and patterned). • Combine visual and tactile qualities. • Use ceramic mosaic materials and techniques LH: Master techniques (Print) • Build up layers of colours. • Create an accurate pattern, showing fine detail. • Use a range of visual elements to reflect the purpose of the work.	• Use a range of visual elements to reflect the purpose of the work. LH: Master techniques (drawing) • Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). • Use a choice of techniques to depict movement, perspective, shadows and reflection. • Use lines to represent movement.
Substantive knowledge	• Drawing on their experience of creative work and their research to develop their own starting points for creative outcomes.	• Developing ideas more independently from their own research, exploring and recording their plans, ideas and evaluations to develop their ideas towards an outcome.	• Sketch a house from first-hand or second-hand observation. • Use basic shapes to place key features and form the composition, measuring to work out proportions.

• Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. • Drawing expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop a drawing independently. • Applying new drawing techniques to improve their mastery of materials and techniques. • Pushing the boundaries of mark-making to explore new surfaces, e.g. drawing on clay, layering media and incorporating digital drawing techniques. • Analysing and describing the elements of other artists' work, e.g. the effect of colour or composition. • Developing personal, imaginative responses to a design brief, using sketchbooks and independent research. • Justifying choices made during a design process, explaining how the work of creative practitioners have influence their final outcome. • Independently using their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.	• Confidently using sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. • Using a broader range of stimulus to draw from, such as architecture, culture and photography, beginning to develop drawn ideas as part of an exploratory journey. • Applying known techniques with a range of media, selecting these independently in response to a stimulus. • Applying paint with control in different ways to achieve different effects, experimenting with techniques used by other artists and applying ideas to their own artworks e.g. making choices about painting surfaces or mixing paint with other materials. • Developing an artwork from a drawing or other initial stimulus. • Exploring how collage can extend original ideas. • Combining a wider range of media, e.g. photography and digital art effects. • Researching and discussing the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. • Using their knowledge of tools, materials and processes to try alternative	• Notice small details to incorporate into the drawing by observing. • Select a section of their drawing that creates an interesting composition, with a variety of patterns, lines and texture. • Follow steps to create a print with clear lines, with some smudging. • Purposefully evaluate their work, demonstrating what went well and what could be improved. • Create a building design based on a theme or set purpose. • Draw a plan view or front elevation of their building, annotating the key features. • Discuss Hundertwasser's work and recognise his style. • Create a factual presentation about Hundertwasser in a visually pleasing way. • Show understanding of what a monument is for by designing a monument that symbolises a person or event. • Describe their monument and explain their choices. • Give constructive feedback to others about their monument designs.
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		solutions and make improvements to their work.	
Substantive Concepts:	- To know how line is used beyond drawing and can be applied to other art forms. - To know that chiaroscuro means 'light and dark' and is a term used to describe high-contrast images.	- To know that artists use colour to create an atmosphere or to represent feelings in an artwork, for example by using warm or cool colours. - To know that different marks and lines can be used to create specific effects. To know that artists create pattern to add expressive detail and texture to art works.	- Developing ideas more independently from their own research, exploring and recording their plans, ideas and evaluations to develop their ideas towards an outcome. - Confidently using sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. - Using a broader range of stimulus to draw from, such as architecture, culture and photography, beginning to develop drawn ideas as part of an exploratory journey. - Combining a wider range of media, e.g. photography and digital art effects. - Designing and making art for different purposes and begin to consider how this works in creative industries e.g. in architecture, magazines, logos, digital media and interior design. - Extending ideas for designs through sketchbook use and

Vocabulary	Aesthetic audience, character, traits, chiaroscuro, commissioned, composition, expressive, graffiti, guerrilla, imagery, impact, interpretation, mark making, Maya, Mayan, mural, representative, street art, symbol, symbolic, technique, tone, tonal	art medium, atmosphere, background, carbon paper, collage, composition, continuous line drawing, evaluate, mixed media, monoprint, multi-media, paint wash, portrait, printmaking, represent, research, self-portrait, texture, transfer	research, justifying choices made during the design process. Researching and discussing the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. Abstract, annotate, architect, architectural, architecture, birds eye view, built environment, commemorate, composition, crop, design, design brief, design, intention, elevation, evaluate, external, form, futuristic, individuality, interpret, legacy, literal, monoprint, monument, observational drawing, organic, perspective
Resources	- Ink, paint, charcoal, pastels, colouring pencils (Standard and/or watercolour pencils), lamp. - Materials for making handmade tools: Natural objects (e.g. feathers, stick, pinecones), dried food (e.g. pasta), different papers (e.g. newspaper, card), fabrics/ man-made materials (e.g. cotton wool, pompoms)	- Tracing paper, paint, pastels, coloured pencils, paper/card in a range of sizes and colours for portraits, carbon copy paper (optional), fine liner pens. - Paper for collage - ideally a range of colours and textures.	- A range of pencils to draw with, card, printing ink, rollers, masking tape, coloured pens, black fine liners, oil pastels. - A variety of paper such as tissue paper, patterned paper or sugar paper (optional).

Each half term, choose Artist study from the Year 6 unit.