

Reception	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2								
Development matters/ELG	<p>Explores colour and how colours can be changed.</p> <p>Explores what happens when they mix colours.</p>	<p>Understands that they can use lines to enclose a space, and then begin to use these shapes to represent objects.</p>	<p>Understands that they can use lines to enclose a space, and then begin to use these shapes to represent objects.</p>	<p>Selects appropriate resources and adapts work where necessary.</p> <p>Use a variety of materials and techniques.</p>	<p>Understands that different media can be combined to create new effects.</p> <p>Use a variety of materials and techniques.</p> <p>Experiment with colours.</p> <p>Experiment with designs.</p>	<p>They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>								
Component	<p>To identify colours.</p> <p>To mix colours by adding water and other colours.</p> <p>To learn how to mix water colour paints.</p>	<p>To draw a self-portrait from a photograph.</p> <p>To create a self-portrait using pastels.</p>	<p>To explore line</p> <p>To use line to create a piece of art</p>	<p>To select materials for a purpose</p> <p>To understand the artistic term "still life"</p> <p>To observe and draw fruit</p>	<p>To explore the life and work of Jackson Pollock</p> <p>To select materials for a purpose</p>	<p>To make an African landscape</p> <p>To explain how art works can be created</p>								
Vocabulary	<p>Primary, mixing, paint, water, brush, bright, dark, light, change, wiping, amounts of water, wet, dry, mix, colour names, shades, pot, palette</p>	<p>Self-portrait, mirror, shape, line, features of the face, expression, lines, shading, pastels, light, dark</p>	<p>Straight, wavy, curved, zigzag, thick, thin, chalk, pastel, charcoal.</p>	<p>Fabrics, thick, thin, soft, rough, dense, hard, warm, thermal, waterproof, cosy, still life, light, colour, shadow, position, size, light, colour, shadow, position, size, observe</p>	<p>Splash, pour, flick, throw, canvas, Artist</p>	<p>Landscape, 2D and 3D, craft, modelling, moulding, shaping, tools, paint, draw, colour, make.</p>								
Artist in Residence					<p>Summer 1</p> <p>SHAPE, LINE AND COLOUR</p> <table border="1"> <tr> <td>UNIT</td> <td>Development & Combination of drawing, Painting & Printing</td> </tr> <tr> <td>OUTCOME</td> <td>Planet Paintings</td> </tr> <tr> <td>ARTISTS</td> <td>Jackson Pollock</td> </tr> <tr> <td>LINKS</td> <td>Space</td> </tr> </table>		UNIT	Development & Combination of drawing, Painting & Printing	OUTCOME	Planet Paintings	ARTISTS	Jackson Pollock	LINKS	Space
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Year 1	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Formal Elements of Art</p> <p>Unit Intent: To Explore three of the eight formal elements of art: shape, line and colour; children will mix and paint with secondary colours; use circles to create compositions and work collaboratively to create a class piece of art inspired by water.</p> <p>Composite: Learning to use shape, line, colour and to mix secondary colours.</p>	<p>Art & Design Skills</p> <p>Unit Intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation; undertaking two different printing techniques, using 2D shapes to explore a variety of media, mixing different shades of one colour and discussing the work of artist Louis Wain</p> <p>Composite: Learning to design, draw, print, paint and appreciate art.</p>	<p>Living things</p> <p>Unit Intent: On the theme of the natural world, children will make sculptures, collages, 3D models of creatures and a class spider sculpture, inspired by Louise Bourgeois.</p> <p>Composite: Learning to make a sculpture.</p>
<p>Prerequisites</p>	<p>EYFS Autumn Term Units:</p> <ul style="list-style-type: none"> Know how to explore colours and how colours can be changed Know what happens when colours are mixed know that they can use lines to enclose a space, and then begin to use these shapes to represent objects know how to experiment with colours 	<p>Art Year 1 Autumn Term 'Formal elements of art' unit:</p> <ul style="list-style-type: none"> Know that the names of the Primary colours are red, yellow, blue Know that the names of the main secondary colours are orange, purple, green Know that when we mix two primary colours they make secondary colours. <ul style="list-style-type: none"> -Blue and red mixed together make purple. -Yellow and red mixed together make orange. -Blue and yellow mixed together make green Know that abstract artwork is made from colour, shape and pattern rather than objects that you recognise. Know that composition refers to how the shapes or objects are organised. 	<p>EYFS Spring 2 & Summer 1 Units:</p> <ul style="list-style-type: none"> Use a variety of materials and techniques <p>Know how to safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p>
<p>Component</p>	<p>Component: To create a piece of abstract art.</p> <p>Learn about the formal element of art; 'shape' – Use shape and colour to create an abstract composition.</p> <p>The lesson involves experimenting with composition and helping children to understand how to talk about what shapes they can see in Beatrix Milhazes art work, colours and how the shapes are organised. Children will create a piece of abstract art using shapes and colours in an interesting way.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that abstract artwork is made from colour, shape and pattern rather than objects that you recognise. Know that composition refers to how the shapes or objects are organised. Know that the names of the Primary colours are red, yellow, blue Know that the names of the main secondary colours are orange, purple, green <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how organise a variety of shapes to create a composition 	<p>Component: To look at a picture in detail and talk about it.</p> <p>The lesson explores and analyses the work of Louis Wain, children consider the stories behind some of his paintings. Watch the presentation 'Katzenclub' by Louis Wain. Ask what do you see, hear, feel? They will talk about the artist Louis Wain and why people appreciate art. It is important to model developed answers to the children with reasoning. Children work in groups to write their observations around the picture.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that 'Louis Wain' is an artist who liked to draw cats, dogs and other animals. Know that artists tell stories in their artwork. <p>Vocabulary: abstract artwork (artwork that is made from colour, shape and pattern rather than objects that you recognise), contemporary (artwork that is from the time we live in now), shade (To add black to a colour to make it darker), drawing mediums (materials to draw with such as ink, graphite, charcoal and pastel)</p>	<p>Component: To create a pattern from clay.</p> <p>Following on from watching the pupil sculpture video, children will sketch a pattern from observation before creating a sculpture from clay, using etching tools. Focus will be on what effect making marks deeper will have and how the pattern is arranged.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that adding water to air drying clay helps you to make patterns in it. Know that etching means to scratch at a surface. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create lines, curls and circles with an etching tool Know how to mould clay into a sculpture Know how to create even and regular patterns using an etching tool <p>Vocabulary: pattern, etching (scratching at a surface), sculpture (3D/solid piece of artwork)</p>

	<ul style="list-style-type: none"> Vocabulary: abstract artwork (artwork that is made from colour, shape and pattern rather than objects that you recognise), composition (how the shapes or objects are organised), oval (a curved shape that looks like an egg) <p>Artist: Beatriz Milhazes</p> <p>Maths Y1 Autumn 1: Recognise and name 2D shapes.</p>		
<p>Component</p>	<p>Component: To create a line drawing.</p> <p>Share the clips/images relating to Bridget Riley and ask them to describe the lines, colours and how it makes them feel. Children arrange pieces of string to create different shapes then draw these from observation, using pencils and chalk, inspired by the artist Bridget Riley.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that lines can be drawn in different ways Know that Bridget Riley is an English artist who worked in the 1960's <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to experiment with different resources to create different lines Know how to use lines to create a drawing. <p>Vocabulary: wavy lines (lines that curve and can represent water), vertical line (line that goes up and down), horizontal line (line that goes from left to right), cross hatch lines (overlapping parallel lines which run alongside each other), parallel line (lines that are the same distance apart and do not cross each other)</p> <p>Artist: Bridget Riley</p>	<p>Component: To mix different shades of green.</p> <p>Watch the 'green fingers' presentation. Match the shade of green in the image with the colour swatches. Discuss which ones have more or less blue/yellow. By mixing different amounts of blue and yellow, children fill an outline of their hand with varying shades of green, decorating their piece with dots, zigzags, stripes, wavy lines and shapes.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that mixing Yellow and blue make green Know that Mixing different amounts of yellow and blue make different shades of green <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create at least 4 different shades of green by using different amounts of blue and yellow. <p>Vocabulary: lighter, darker</p>	<p>Component: To create a 3D model.</p> <p>In this lesson the children will be designing and creating a 3-D model of a creature. Children will sketch out ideas first labelling any features. Using scissors, tape and other materials they will attach the materials together.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a 3D model is not flat, it has more than 1 side. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to attach materials together Know how to use a range of materials creatively <p>Vocabulary: attach (to join something) sketch (a rough first drawing which helps you plan your work)</p>
<p>Component</p>	<p>Component: To create a water effect with line.</p> <p>Building on their learning of line, children listen to music and work expressively with a variety of media, to create a single large piece of art. Inspired by water and artists David Hockney and Vija Celmins. They will draw lines to look like water, use a variety of different materials to make different types of marks and add plants and creatures to bring art to life.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that wavy lines can represent water. Know that you can 'bring art to life' by adding colour, objects and creatures. Know there are many different ways of drawing lines including thin, thick, short, long, wavy, straight. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to draw lines to look like water. Know how to work together on one piece of work. <p>Vocabulary: wavy lines (lines that curve and can represent water), water waves (moving water on the surface of the ocean)</p> <p>Artist: David Hockney and Vija Celmins</p>	<p>Component: To make a print.</p> <p>Watch the pupil video 'foam print'. Children develop their printing skills, creating an impressive print using shaving foam and ink.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a print is a design is made on a surface which can be transferred using ink. Know that you should press very lightly on the surface with the brushes as the foam is very soft and this will affect the quality of the print. Know that excess foam should be removed from the paper either using a ruler or paper towel <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to use printing techniques to make a print. <p>Vocabulary: printing (a design is made on a surface which can be transferred using ink).</p>	<p>Component: To make a 3D collage.</p> <p>Discuss objects, colours and patterns that WM & AG use in their work. Focus on the print patterns that they use. Children will use the naturally found objects that are pre-prepared to create a 3D sculpture of interesting composition. Use a thin layer of PVA glue to secure the collage.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a collage is a piece of art made by arranging different materials on to a backing. Know that a print pattern is most effective when prints are evenly spaced. Know that Glue can dry clear. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to arrange materials in a meaningful way e.g. in size order/symmetrical order <p>Vocabulary: collage (a piece of art made by sticking different materials on to a backing), pattern, symmetrical (exactly the same on both sides)</p>

			Artist: Andrew Goldsworthy, William Morris
Component	<p>Component: To mix primary colours to make secondary colours.</p> <p>Children are introduced to the primary colours of red, blue and yellow and learn how they can be mixed to make secondary colours. Watch the video 'Sesame Street' and explore primary colours and which ones mix to make the main secondary colours. Pupils experiment mixing primary colours to make secondary colours.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that the names of the Primary colours are red, yellow, blue Know that the names of the main secondary colours are orange, purple, green Know that when we mix two primary colours they make secondary colours. <ul style="list-style-type: none"> -Blue and red mixed together make purple. -Yellow and red mixed together make orange. -Blue and yellow mixed together make green <p>Vocabulary: primary colour (colours that cannot be created by mixing other colours), secondary colour (colours that are made by mixing two primary colours)</p>	<p>Component: To make a print design.</p> <p>Children use Lego to create their own prints; painting and stamping their blocks to create patterns, pictures and letters, using a variety of colours and sizes and explaining the choices they make. Give pupils a large flat Lego base, onto which they can stick a number of bricks – experimenting with grouping the bricks and printing A design is made on a surface which can then be transferred using ink...using different colours. Depending on the size of their Lego base, the children could create a pattern. A repeated decorative design. , picture, or could print out letters, carefully positioning bricks of the right size. Encourage pupils to overlap the colours and offset the bricks slightly to create a colourful 'kaleidoscope effect'. This can be achieved using single bricks or bricks arranged onto a Lego base.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that when printing letters you must make a mirror image of the letter or turn the print round in order for the letter to print out correctly. Know to keep the block/brick still when printing to make a clear print. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to use the right amount of paint Know how to create simple block designs <p>Vocabulary: pattern (the repeated way that something is done), shape (the outline of an object), texture (the way things look or feel)</p>	<p>Component: To make a 3D sculpture</p> <p>Watch the presentation 'spiders'. Working as a class to recreate Louise Bourgeois' Maman spider sculpture, the children will plan and create the legs and body (struts) of the spider by making struts as strong as possible. To make the struts, the children will need to make sure the struts are strong – rolling quite tightly – two pieces of paper rolled diagonally from a single corner is ideal. Use the tightest rolled ones on the limbs, and the less tight ones to form the body. The legs will be secured to the body using masking tape.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a 'sculpture is a 3D solid piece of artwork. Know that the strut in the sculpture will be the body and legs. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a 3-D sculpture from a range of materials Know how to secure parts of the sculpture together <p>Vocabulary: sculpture (a 3D, solid piece of artwork), struts (the parts that give the sculpture shape and stability), fastened</p> <p>Artist: Louise Bourgeois</p>
Component	<p>Component: To paint with colours.</p> <p>Children watch the 'colours' presentation. They then put into practise their understanding of colour mixing to recreate their own versions of the artwork '0-9' by Jasper Johns. Encourage them to use the paint in a thick way (impasto) so they're working like the artist, Johns, who actually used oil and acrylic paint.</p> <p>Prerequisite Substantive Knowledge</p> <ul style="list-style-type: none"> Know that when we mix primary colours they make secondary colours. <ul style="list-style-type: none"> -Blue and red mixed together make purple. -Yellow and red mixed together make orange. -Blue and yellow mixed together make green <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know that putting wet paint next to wet paint causes them to run. <p>Vocabulary: Impasto (Thick paint), primary colour (colours that cannot be created by mixing other colours), secondary colour (colours that are made by mixing two primary colours).</p>	<p>Component: To draw an abstract composition and fill each shape with a different colour.</p> <p>Inspired by famous abstract artists, including Kandinsky, children draw around and overlap 2D shapes to create an abstract composition, filling each shape with a different colour and medium. The aim of the lesson is to enable children to experiment and explore the different drawing mediums you provide, allowing them to build an understanding of the effects they create. Pupils will then have a better understanding of what medium to select for a particular purpose in future artwork. Ask children to select several shapes to draw around in pencil, they need to fill in each shape (and separate shape segments) using the different colours provided. If two shapes overlap, colour the overlap using a different colour. When finished, the children cut around the outside of their shape.</p>	<p>Component: To paint a 3D sculpture</p> <p>In this second lesson the children will be painting the class spider sculpture, to give it a metallic bronze effect. Remind the children about the technique of painting with a large brush. They should avoid overloading the brush with paint. The sculpture will be painted in black for the base then painted in bronze once it has dried.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that sculptures are often made out of bronze as it is a metal that is strong. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know to use different tools to paint with – sponge and brush. Know how to paint on a 3-D surface <p>Vocabulary: metallic (a metal colour) bronze (a strong metal)</p>

	<p>Artist: Jasper Johns</p>	<p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that the shapes should have no gaps between them in order to create an abstract composition. Know that to overlap shapes means they must cover part of another shape. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to draw around a shape(s) <p>Vocabulary: composition (how the shapes or objects are organised), overlap (to cover part of something else), drawing mediums (materials to draw with)</p> <p>Artist: Wassily Kandinsky</p>	<p>Artist: Louise Bourgeois</p>								
<p>National curriculum links</p>	<ul style="list-style-type: none"> - To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - To learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work - Evaluate and analyse creative works using the language of art, craft and design. - To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. 	<ul style="list-style-type: none"> - To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination - To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. - Use a range of materials creatively to design and make products. 	<ul style="list-style-type: none"> - Use sculpture to develop and share their ideas - Develop art and design and techniques in using pattern - To use a range of materials creatively to design and make products - To use their experiences and imagination - About the work of a range of artists, craft makers and designers - To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. - Describing the differences and similarities between different practices and disciplines, and making links to their own work 								
<p>Artist in residence</p>			<p>Summer 1</p> <p style="text-align: center;">SHAPE, LINE AND COLOUR</p> <table border="1" style="width: 100%;"> <tr> <td style="width: 20%;">UNIT</td> <td>Development & Combination of Shape, Line & Colour (Illustration)</td> </tr> <tr> <td>OUTCOME</td> <td>Botanical Illustration Series</td> </tr> <tr> <td>ARTISTS</td> <td>Jeannie Phan and Nina Cosford</td> </tr> <tr> <td>LINKS</td> <td>Science (Plants)</td> </tr> </table>	UNIT	Development & Combination of Shape, Line & Colour (Illustration)	OUTCOME	Botanical Illustration Series	ARTISTS	Jeannie Phan and Nina Cosford	LINKS	Science (Plants)
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<p>Knowledge of artists and designers</p>	<ul style="list-style-type: none"> • Beatriz Milhazes • Bridget Riley • David Hockney • Vija Celmins • Jasper Johns 	<ul style="list-style-type: none"> • Louis Wain • Wassily Kandinsky • Renata Bernal • Ilya Bolotowky 	<ul style="list-style-type: none"> • William Morris • John Henry Dearle • Andrew Goldsworthy • Louise Bourgeois 								
<p>Formative assessment</p>	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 								
<p>Summative assessment</p>	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 								

Year 2	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Formal Elements of Art</p> <p>Unit Intent: Exploring the formal elements of art: pattern, texture and tone; children will create printed patterns using everyday objects; take rubbings using different media and learn how to make their drawings three dimensional.</p> <p>Composite: Learning to create patterns, texture and tone in drawings.</p>	<p>Art & Design Skills</p> <p>Unit intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation; replicating the recognisable crockery of Clarice Cliff, exploring tone through shading, developing their skills in weaving and the manipulation of clay, experimenting with brush strokes</p> <p>Composite: Learning to design, draw, weave and paint.</p>	<p>Human Form</p> <p>Unit intent: Exploring how bodies and faces are portrayed in art: looking at the work of a number of artists, using their bodies to form shapes, creating collages and drawing portraits.</p> <p>Composite: Learning to portray bodies and faces through art.</p>
<p>Prerequisites</p>	<p>Year 1: Art & Design skills Spring Term.</p> <ul style="list-style-type: none"> • Know that a print is a design is made on a surface which can be transferred using ink. • Know to keep the block/brick still when printing to make a clear print. • Know how to use a variety of colours when printing • Know how to create simple block designs • Know how to work carefully and accurately <p>Year 1: Art unit Summer Term.</p> <ul style="list-style-type: none"> • Know that a 3D model is not flat, it has more than 1 side. • Know how to arrange materials in a meaningful way e.g. in size order/symmetrical order 	<p>Year 1: Formal Elements of Art Autumn Term.</p> <ul style="list-style-type: none"> • Know that when we mix primary colours they make secondary colours. -Blue and red mixed together make purple. -Yellow and red mixed together make orange. -Blue and yellow mixed together make green <p>Year 2: Formal Elements of Art Autumn Term.</p> <ul style="list-style-type: none"> • Know that tone means making something lighter or darker. • Know how to experiment with pencils to create different tones • Know that a pattern is created by repeating lines, shapes, colours, tones. • Know how to use items to create a repeating pattern with paint. 	<p>Year 1: Summer Term Unit – Living Things</p> <ul style="list-style-type: none"> • Know that a ‘sculpture is a 3D solid piece of artwork. • Know how to create a 3-D sculpture from a range of materials • Know how to secure parts of the sculpture together • Know that a collage is a piece of art made by arranging different materials on to a backing. • Know how to arrange materials in a meaningful way • Know that a 3D model is not flat, it has more than 1 side. <p>Year 2: Formal Elements of Art Autumn Term</p> <ul style="list-style-type: none"> • Component: To create a picture using collage and frottage. (Texture)

<p>Component</p>	<p>Component: To create repeating patterns.</p> <p>Share examples of repeating patterns. Watch the pupil video on repeating patterns. Model the activity using 4 pieces of paper (2 black/2 white). Dip the objects in paint to create repeating patterns, varying the direction of the pattern and colours of the paint and paper. The repeated pattern shape can be used for the whole of the square or swap to another shape and create a contrasting line.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a pattern is created by repeating lines, shapes, colours, tones. • Know that over printing is printing over the top of a print. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know that pattern can be arranged in any direction but must go edge to edge. • Know how to use items to create a repeating pattern with paint. <p>Vocabulary: pattern (created by repeating lines, shapes, colours, tones), overprinting (printing over the top of a print).</p>	<p>Component: To use tones when shading.</p> <p>The lesson builds on Y2 Autumn unit; using tone to create a 3D drawing.</p> <p>Children will shade with a range of tones, neatly within the lines without leaving gaps varying both the tone and the direction and strength of pencil line within their shading.</p> <p>Working in the style of Nancy McCroskey’s mural, ‘Suite in Black, White and Grey’, children draw six boxes, filling each with a line that starts at one edge and finishes at another, then experiment with tone by shading the different areas they have made</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to control my pencil to create light and dark tones • Know how to shade with no gaps • Know how not to go over the lines • Know how to rub out any small mistakes <p>Vocabulary: precision/precise shading (to stay exactly within the lines/to leave no gaps and cover the whole shape in pencil).</p> <p>Artist: Nancy McCroskey</p>	<p>Component: To create a body sculpture.</p> <p>Children work as a group to position their bodies to make human letter forms.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a sculpture is a 3D object. • Know that a silhouette is the outline of an object filled in in black. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to use my body creatively to create shapes • Know how to take effective photographs to record the letters. <p>Vocabulary: choreograph (to plan, arrange and put something together), pose, letterform</p>
<p>Component</p>	<p>Component: To take a rubbing. (Texture)</p> <p>Demonstrate how to make a rubbing on a textured surface, on the back a piece of textured wallpaper or a leaf. Use a dark coloured wax crayon (or pencil/graphite stick), demonstrating that the drawing tool needs to be used in a particular way (the side of the tool) to achieve a rubbing.</p> <p>Using as many different textures as possible within the chosen space you’re working in, using a variety of colours and drawing tools.</p> <p>Experiment with different tools, and make sure that the texture is bold and easy to see.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that texture is the way things look or feel. • Know that a rubbing is a copy of the texture of an object, made by placing a piece of paper over it and rubbing the paper with drawing materials. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to experiment with tools and how they can change rubbings • Know how to use colour to create different effects <p>Vocabulary: rubbing (a copy of the texture of an object, made by placing a piece of paper over it and rubbing the paper with drawing materials), texture (the way things look or feel)</p>	<p>Component: To develop painting skills.</p> <p>Show the children how to put the right amount of paint on the brush: not too much so it drips from the brush and makes a mess, and not too little so there isn’t enough. Get the children thinking about how they hold a brush. Are they holding it too close to the bristles or too far away at the end of the handle? Try getting them to hold it just at the edge of the silver metal part (called the ferrule) in any way they feel most comfortable Children develop their painting skills; working to ensure that they use the right amount of paint, hold the brush correctly and use single, sweeping strokes.</p> <p>Children will sketch and then paint train track design (history link) onto A3 paper using a single, sweeping stroke of the paintbrush. They should try not to take their hand from the paper during this action.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that bristles are the part of the paint brush you usually paint with/that you dip into the paint) • Know that the ferrule is the silver part at the end of the paint brush. 	<p>Component: To draw an image and add detail.</p> <p>Taking inspiration from Damien Hirst's ‘Cornucopia’ collection, children trace an image of a skull and then adorn it using a medium and pattern of their choice.</p> <p>Pupils study the features of a skull (use skull presentation). Children trace over the facial features with pencil. When they are happy with the tracing, go over it in black marker. Children use it to draw free hand a skull onto white paper, shading the skull with a pencil. Sketch out the basic outline shape lightly with a sharp pencil – this will make rubbing out mistakes easier.</p> <p>Remind children that they don’t have to make their drawings look exactly the same as the image used, it should be their own personal version. When they have finished drawing, pupils can trace over their pencil lines with a black marker if they choose. Let children have free rein to invent and create their own personal pattern or design inside the skull drawing and colour it using any suitable medium such as marker pens or crayons.</p> <p>Substantive Knowledge</p>

		<p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to use a comfortable grip when holding a brush • Know how to use the right amount of paint • Know how to control my brush • Know how to use a flowing stroke when painting <p>Vocabulary: stroke (the paint left on a surface by a single application of a brush), bristles (the part of the paint brush you usually paint with/that you dip into the paint)</p>	<ul style="list-style-type: none"> • Know that facial features are parts of the face such as mouth, eyes, nose. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to accurately trace outlines • Know how to add extra detail by what you can see • Shade using a pencil <p>Vocabulary: trace (copy a drawing over its lines)</p> <p>Artist: Damien Hirst (A modern artist from Britain)</p>
<p>Component</p>	<p>Component: To create a picture using collage and frottage. (Texture)</p> <p>Children are introduced to 'frottage', tearing their rubbings from the previous lesson to make pictures in the style of the artist who created the technique, Max Ernst.</p> <p>Pupils are going to be working with their rubbings from the previous lesson and using a technique called 'tearing' to create shapes. Demonstrate how to 'tear' in this context as it's not the same as ripping; it requires both hands to carefully tear in order to create a shape. Using this technique of 'tearing', ask the children to create an animal using the technique.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that frottage is the technique or process of taking a rubbing from an uneven surface. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to create a picture from the rubbings I have made • Know how to 'tear' paper carefully using both hands. <p>Vocabulary: frottage (the technique or process of taking a rubbing from an uneven surface), rubbing (a copy of the texture of an object, made by placing a piece of paper over it and rubbing the paper with drawing materials)</p> <p>Artist: Max Ernst</p>	<p>Component: To use paint to create a design.</p> <p>Using a paper plate, children recreate their own designs of Clarice Cliffs 'Circle Tree' plate, using bright colours to paint circles and finishing by using black paint and a straw to blow a tree design</p> <p>Watch the video 'Clarice Cliff'. Give each child a paper plate and ask them to paint concentric circles using bright rainbow colours, keeping in mind the circles in the Clarice Cliff</p> <p>The Art Deco movement had a major influence on her designs. While the circles are drying, the children can practise making the black tree shapes. Begin by pouring the black paint carefully into a blob on the paper. Getting a good consistency depends on the paint used – some paints will already be thin enough to blow, some will need water added. They should then blow the paint up towards the top of the page from the blob to create the trunk – then blow out from the trunk to create the strands that should resemble the branches.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that concentric circles are circles that all have the same centre. They fit inside each other and are the same distance apart all the way around. • Know that Clarice Cliff was an English ceramic artist, active from 1922 to 1963. She created a new modern form of ceramics, known as Bizarre art. These were very geometric in design and pattern and hand-painted with bright colours. Clarice Cliff was influenced by the art of the native American Indian. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to apply paint using a straw • Know how to blow through a straw to create the trunk and outward branches <ul style="list-style-type: none"> • Vocabulary: concentric circles (circles that all have the same centre. They fit inside each other and are the same distance apart all the way around) <p>Artist: Clarice Cliff</p>	<p>Component: To draw a self-portrait.</p> <p>Prep for the lesson: Photos of pupils' faces – printed out in black and white and put into plastic wallets.</p> <p>Children create a self-portrait in the style of contemporary British artist Julian Opie, using lines and dots.</p> <p>Study the work of Julian Opie. Which images do you like/dislike and give reasons?</p> <p>Draw their face in an Opie style with a black broad-tipped marker pen. Remind them not to include details and only draw the absolute minimum as follows:</p> <ul style="list-style-type: none"> -Lines for the outline of the face, shoulders, neck and hair -Dots for nostrils -Straight lines for the mouth -Dots with half circles over the top for eyes -Straight lines for eyebrows <p>Add coloured paper into the wallet for the true Opie effect.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a self-portrait is a picture/painting that an artist creates of their own face. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to detail facial features using only dots and small lines <p>Vocabulary: self-portrait (a picture/painting that an artist creates of their own face)</p> <p>Artist: Julian Opie (A British artist born in 1958, his work mainly focuses on people and movement)</p>

<p>Component</p>	<p>Component: To create a 3D drawing. (Tone)</p> <p>Watch pupil video on '3D pencil drawing'. Demonstrate how each grade of pencil can be used to make tones that go from light to dark. After completing a line drawing of a piece of ribbon, children add tone by shading to make it look three dimensional in the style of Ed Ruscha.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a 3D drawing is a drawing of a 3D solid object that shows its height, width and length. Know that tone means making something lighter or darker. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to experiment with pencils to create different tones Know how to use different drawing tools to create different tones from light to dark <p>Vocabulary: tone (the lightness or darkness of something), shading (the darkening or colouring of an object)</p> <p>Artist: Ed Ruscha</p>	<p>Component: To create a repeating pattern.</p> <p>Developing their sculpting and modelling skills, children experiment with using different objects to create interesting textures on the surface of a clay tile.</p> <p>Model/pupils attempt to: Roll out a slab of clay no deeper than 1.5cm. Using the card template, show how to cut the clay into a small tile. Scratch your initial/name onto the reverse using a pencil or plastic clay tools. Also 'score' the back of the tile by running a clay tool across the back to leave grooves (this helps to stop the tile warping as it dries out). Demonstrate how the objects you collected can be used to create a repeating pattern.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that clay is a material that can only be used when it is flexible and wet. Know that a template is a stencil you use to help you draw the same shape more easily on to different materials <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to repeat patterns into clay Know how to use hands as a tool for making <p>Vocabulary: template (a stencil you use to help you draw the same shape more easily on to different materials), score (to make scratches on the surface of the clay).</p>	<p>Component: To create a collage.</p> <p>Children create a collage made up of different facial features that they have selected and cut from magazines.</p> <p>Children select a facial shot – this will form the basis of their collage – and to cut it out and stick it onto their A3 page. Ask them to select features of faces from the other pages that they like and find interesting; appealing mouths, eyes, noses and ears etc. Direct children to cut each one out and stick it over the corresponding feature on the first face. When the face is completed, photocopy them in black and white. This gives the collage the appearance of being tonally balanced and is a really interesting effect.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that cutting a little rough and uneven helps to create the right effect in a facial collage. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a collage of facial features <p>Vocabulary: facial features in proportion (similar size to the features on a face)</p>
<p>Component</p>	<p>Component: To create a 3D drawing in colour. (Tone)</p> <p>Watch '3D colour drawings'. Pupils can experiment with the drawing tools to create colour and tones that they can see within their image and in the same way that was demonstrated. Encourage them to look closely and observe the tones before they try to recreate them. Concentrating on showing light and dark areas last lesson. Children use colourful pastels and chalks to depict the tone within them. Pupils can use a stencil to help draw shapes.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that different tones can make a drawing look 3D <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to experiment with coloured pencils to create different tones Know how to use tones to make a 3-D drawing <p>Vocabulary: stencil (a shape that you use to draw around to draw the same shape easily)</p>	<p>Component: To learn to weave.</p> <p>Children learn the craft of weaving, overlapping coloured strips of paper to create a checkerboard, then selecting a shape to overlay onto the weave and decorating.</p> <p>Give each pupil two different coloured sheets of A4 paper. Show them how to cut the paper into strips by folding – one sheet horizontally (into eight strips) and one vertically (into six strips). Use the pupil video 'weaving' to demonstrate. The horizontal strips need to be stuck to the card using tape to secure them and the vertical strips are woven in between – producing a weave pattern. Get the children to stick the completed weave pattern to the card to secure.</p> <p>The children then need to draw a simple shape onto A4 paper and cut out to create a template. Instruct the children to stick the cut out overlay template onto the weave pattern and decorate it with coloured pens or pencils.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a weave pattern is a repeated decorative design. <p>Procedural Knowledge</p>	<p>Component: To use materials creatively.</p> <p>Having seen the work of craftsperson Edwina Bridgeman, children will be inspired to give a simple wooden peg a new lease of life, transforming it into a peg figure with a face, hair and clothes.</p> <p>Model how to wrap and tie a pipe cleaner around the body to make arms – twisting the pipe cleaner firmly around the peg so it stays in place. Show the pupils how to paint or colour the clothes pegs then leave them to dry. While the pegs are drying, demonstrate to children how they can make simple clothes by cutting out shapes from felt. When the pegs are dry, they can then stick the clothes on with glue.</p> <p>Faces can be drawn on to the peg directly with a felt pen or drawn onto paper and then cut out and stuck on. Hair can be made by either painting the top of the clothes peg or by sticking small pieces of wool on top.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that Edwina Bridgeman is a craftsperson who makes figures from objects

		<ul style="list-style-type: none"> • Know how to fold a horizontal piece of paper into eight sections • Know how to fold a vertical piece of paper into six sections • Know how to cut along folded accurately with scissors • Know how to thread strips of paper to create a weave pattern <p>Vocabulary: weave (Interlacing threads going in one direction with other threads that are at a right angle to them), template (A stencil you use to help you draw the same shape more easily on to different materials)</p>	<p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to use a variety of material to make a peg figure <p>Vocabulary: figure (a person's bodily shape) Artist: Edwina Bridgeman (a craftsperson who makes figures from objects)</p>								
National Curriculum	<ul style="list-style-type: none"> - To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination - To develop a wide range of art and design techniques in using line, shape, form and space - About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work 	<ul style="list-style-type: none"> - To use drawing, painting and sculpture, to develop and share their ideas, experiences and imagination -To develop a wide range of art and design techniques in using line, shape, form and space -About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work 	<ul style="list-style-type: none"> - To use a range of materials creatively to design and make products - To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - To use drawing, painting and sculpture to develop their ideas, experiences and imagination - Be taught about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work 								
Artist in residence			<p>Summer 2</p> <p>COLLAGE AND PAINTING</p> <table border="1"> <tr> <td>UNIT</td> <td>Development & Combination of Collage and Painting Skills</td> </tr> <tr> <td>OUTCOME</td> <td>Mixed Media Portraiture</td> </tr> <tr> <td>ARTISTS</td> <td>Hannah Hoch / Dolan Geiman</td> </tr> <tr> <td>LINKS</td> <td>History (Magnificent Monarchs)</td> </tr> </table>	UNIT	Development & Combination of Collage and Painting Skills	OUTCOME	Mixed Media Portraiture	ARTISTS	Hannah Hoch / Dolan Geiman	LINKS	History (Magnificent Monarchs)
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Knowledge of artists and designers	<ul style="list-style-type: none"> • Max Ernst • Ed Ruscha 	<ul style="list-style-type: none"> • Nancy McCroskey • Clarice Cliff 	<ul style="list-style-type: none"> • Damien Hurst • Julian Opie • Edwina Bridgeman 								
Formative assessment	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 								
Summative assessment	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice each term. • Prerequisite assessment 								

Year 3	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Exploring Prehistoric Art</p> <p>Unit Intent: This topic is ideal for any class studying the Prehistoric Britain, or if you're looking to explore a different style of art or techniques. Experimenting with charcoal, berries, leaves, homemade paints and more, children get a sense of what it was like to create art thousands of years ago and why these pieces were created</p> <p>Composite: Learning to develop techniques, including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art.</p>	<p>Formal Elements of Art</p> <p>Unit Intent: Exploring two of the formal elements of art: shape and tone; children find shapes in everyday objects; use shapes as guidelines to draw accurately from observation; create form and shape using wire and practice shading neatly and from light to dark</p> <p>Composite: To create shape and tone.</p>	<p>Art and Design Skills</p> <p>Unit Intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation; making a variety of puppets using different materials, completing a drawing from observation, learning the difference between a tint and a shade.</p> <p>Composite: Learning to draw and distinguish between tint and shade and to make 3D artwork.</p>
<p>Prerequisites</p>	<p>Year 1 Autumn Term – Formal Elements of Art.</p> <ul style="list-style-type: none"> Know that when we mix two primary colours they make secondary colours. <ul style="list-style-type: none"> -Blue and red mixed together make purple. -Yellow and red mixed together make orange. -Blue and yellow mixed together make green <p>Year 2 Summer Term Unit- Learning to portray bodies and faces through art.</p> <p>Component: To draw an image and add detail.</p> <ul style="list-style-type: none"> Know that facial features are parts of the face such as mouth, eyes, nose. Know how to accurately trace outlines Know how to add extra detail by what you can see Shade using a pencil <p>Year 2 Autumn Term Unit: Formal Elements of art.</p> <p>Component: To take a rubbing. (Texture)</p> <ul style="list-style-type: none"> Know that texture is the way things look or feel. Know that a rubbing is a copy of the texture of an object, made by placing a piece of paper over it and rubbing the paper with drawing materials. <p>Component: To create a 3D drawing. (Tone)</p> <ul style="list-style-type: none"> Know that a 3D drawing is a drawing of a 3D solid object that shows its height, width and length. Know that tone means making something lighter or darker. Know how to experiment with pencils to create different tones Know how to use different drawing tools to create different tones from light to dark <p>Vocabulary: tone (the lightness or darkness of something), shading (the darkening or colouring of an object)</p>	<p>Year 1: Summer Term Unit – Living Things</p> <ul style="list-style-type: none"> Know that a 3D model is not flat, it has more than 1 side. Know how to attach materials together Know how to use a range of materials creatively <p>Year 2 Spring Term Unit: Art & Design Sills</p> <p>Component: To use tones when shading</p> <ul style="list-style-type: none"> Know how to control my pencil to create light and dark tones Know how to shade with no gaps Know how not go over the lines Know how to rub out any small mistakes <p>Year 3 Autumn Term Unit: Exploring prehistoric Britain.</p> <p>Component: To draw with control and detail.</p> <ul style="list-style-type: none"> Know that a line drawing is the outline of a shape without any tone. Know how to add detail to drawings including shape, pattern & colour. 	<p>Year 3 Autumn Term Unit: Exploring prehistoric Britain.</p> <p>Component: To draw with control and detail.</p> <ul style="list-style-type: none"> Know how to add detail to drawings including shape, pattern & colour Know how to sketch <p>Year 3 Spring Term Unit: Formal Elements of Art.</p> <p>Component: To draw from observation</p> <ul style="list-style-type: none"> Know that 'observational drawing' is drawing what you see. Know that manmade objects consist of straight lines Know that natural objects are usually formed from wavy lines. Know how to accurately sketch simple shapes in objects Know how to identify objects made from shapes in my environment and draw from observation Know how to add detail to shapes <p>Component: To show tone by shading.</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork <p>Component: To blend tones when shading.</p> <ul style="list-style-type: none"> Know how to blend tones gradually so that there aren't any sudden changes from dark to light

<p>Component</p>	<p>Component: To draw a line drawing with control and detail.</p> <p>Children are introduced to cave art and reflect upon the purpose of the drawings before working on developing their sense of proportion in drawing. Model how to pick out the key geometric shapes from the photographs and line drawings to map out the animal's relative size and shape. Children draw a picture of the animal in their sketchbooks, trying to replicate the prehistoric style. Children should lightly map out their sketch first to get the proportions right, then go over the main outline in a darker pencil line. The children then add colour to their animal using pencil or crayon, in colours appropriate to prehistory (i.e. earthy tones). After the animal is drawn in rough form, ask pupils to look at each other's work and suggest ways in which it might be improved, such as: adding more detail, correcting some shapes, adding fur, colour or pattern.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a line drawing is the outline of a shape without any tone. • Know that cave artists painted on cave walls and ceilings in prehistoric times. • Know that Prehistoric people painted with muted earth colours. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to add detail to drawings including shape, pattern & colour <p>Vocabulary: replicate (make an exact copy of), proportions (according to appropriate size)</p>	<p>Component: To draw from observation.</p> <p>Children identify, draw and label the different shapes that make up objects including natural and man-made objects. Watch the seeing simple shapes video. Children sketch out the basic shapes that make up the objects in the images and the objects in front of them. They should just concentrate on drawing the basic outline shapes lightly and with a sharp pencil. Using real life objects, then add in detail to their drawings.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that 'observational drawing' is drawing what you see. • Know that manmade objects consist of straight lines • Know that natural objects are usually formed from wavy lines. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to accurately sketch simple shapes in objects • Know how to identify objects made from shapes in my environment and draw from observation • Know how to add detail to shapes <p>Vocabulary: natural object (not made by man or machine) manmade (made by humans or machinery)</p>	<p>Component: To draw cartoon characters.</p> <p>Children draw from observation, first positioning the object so they have their preferred vantage point, then sketching in the basic shape outlines using the natural movement of the wrist before finally adding in details.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that minimal drawings have a very simple design without many colours. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to recognise and describe shapes in an object and start my drawing by using sketchy lines to draw • Know how to tidy up my sketched lines using a rubber • Know how to complete my drawing by adding <ul style="list-style-type: none"> - Detail - Texture - Colour <p>Vocabulary: sketch, (a rough drawing to help you with the real thing).</p> <p>Artist: Carl Giles (a cartoonist).</p>
<p>Component</p>	<p>Component: To apply and blend charcoal to create tone and texture.</p> <p>Children scale up their drawings from the previous lesson and use a different medium, charcoal, in their work. Show children how they begin by creating a rock texture by lightly rubbing crushed charcoal and earth tones of chalk pastel over sugar paper with a paper towel and spraying with fixative (or hairspray) to fix (do so in a well ventilated area). Once their background is prepared, they then draw their British animals from their sketchbooks onto large sugar paper. Encourage them again to look for key 2D shapes and to check the relative size of each part of their animal. They can fill the area using charcoal, chalk or pastel sticks or with paper stumps (made by tightly rolling paper towels and sticking them together with tape) rubbed in crushed charcoal powder. Using these can reduce the amount of chalk or charcoal children get on their fingers. Pupils should sketch lightly so they can smudge away mistakes. Remind them to keep their drawings in the style of prehistoric artists, with simple, bold lines and shapes.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that scaling up a sketch means making it a more lifelike size. <p>Procedural Knowledge</p>	<p>Component: To recognise and use geometry when drawing.</p> <p>Remind children that in the previous lesson they learnt that simple shapes make up everything in the natural and built environment. The children should come away from this lesson with the understanding that these simple 2D and 3D shapes are made up of points and lines, shapes and space – known as 'geometry'. We use the word geometry in our Maths lessons a lot but it is also very closely related to drawing because these points, lines, shapes and spaces make up the objects in our environment. Sometimes these shapes are joined together to make up more complex 3D forms. A drinks can for example is made up of simple geometric 2D shapes. (as demonstrated in the accompanying Teacher Video: Geometry). Taking a simple drinks can, children learn to first study an object to identify the simple geometric shapes it's made up of, before sketching out the details using light guidelines.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that geometric shapes are the simple 2D and 3D shapes that make up forms and objects. 	<p>Component: To alter the tint and shade of a colour.</p> <p>Learning that a 'tint' is made by adding white to a colour and a 'shade' by adding black, pupils mix their own colours to paint the template of an animal, working across the image from light to dark and completing a contrasting background. Give out the Activity: Tints and shades templates, allow pupils to choose which one they would like. Give each pupil a paint palette that includes white (to create the tint), black (for the tone) and a colour (blue = dolphin, green = lizard, red = butterfly). As a class, watch Pupil video: Tints and shades which shows how to paint the sheet. The emphasis should be on painting neatly to the edges and blending tones from dark to light smoothly.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that to make a shade you add black to a colour. • Know that to make a tint you add white to a colour. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to make a tint?

	<ul style="list-style-type: none"> Know how to create a large-scale copy of a small sketchbook study Know how to apply and blend charcoal to create form, tone and shape <p>Vocabulary: charcoal (A black, crumbly drawing material made of carbon and often used for sketching). Drawn to scale (a real object is drawn to its real size)</p>	<p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to use geometric shapes to help me draw, design and decorate more accurately Know how to use guidelines to help set out and construct more complicated images from observation <p>Vocabulary: guidelines (sketching lines to help you plan the scale and shape of the object you are drawing).</p>	<p>Know how to make a shade?</p> <ul style="list-style-type: none"> Know how to use tints and shades of a colour to paint from light to dark Know how to paint neatly and smoothly <p>Vocabulary: tint (to make a colour lighter), tone, contrasting Artist: Diego Velazquez (A Spanish painter known for painting very life like pictures)</p>
<p>Component</p>	<p>Component: To make coloured paint from natural products.</p> <p>Pupils are going to make their own paint from natural products. Start by creating a base (a liquid to hold the colour) from flour and water mixed into a paste the consistency of paint. Model how to add a product, such as turmeric or paprika to make a different colour. Give pupils a palette with some flour and water mixture and ask them to experiment with mixing their own colours from the spices and other objects, into the flour. Try to provide colours that are only found in Stone Age art, such as yellow, red, brown and black – even purple. Green and blue and don't really feature in cave paintings because they were hard to make and find. Children experiment with this new paint in their sketchbooks, making a mark with it, then writing next to it how they made it. They could try painting some simple shapes, patterns and symbols.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that cave art only incorporated colours such as yellow, red and brown as these could be mixed from natural products. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to investigate which naturally coloured items make the most successful colours Know how to create paints using natural ingredients like cave artists did <p>Vocabulary: naturally coloured (colour that can be found in nature), base (a liquid to hold the colour)</p>	<p>Component: To apply even layers of pencil tone when shading.</p> <p>Children learn and apply the four rules of shading; to work evenly and neatly, in one direction, with straight edges and no gaps. Watch the presentation – 'the 4 rules of shading'. Task: Pupils shade each shape a different tone ensuring that they follow the 4 rules of shading and create an even layer of pencil tone.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to hold my pencil properly when shading by: Using the side of the pencil & Holding it flat to the paper Know how to apply the four rules of shading <ul style="list-style-type: none"> Shading in ONE direction Creating smooth, neat even tones Leaving no gaps Ensuring straight edge <ul style="list-style-type: none"> Vocabulary: tone (the light and dark areas of an object/artwork) 	<p>Component: To use different materials to make 3D artwork. (Craft Puppet)</p> <p>Using a polystyrene ball, a selection of paints, card, dowel rods and grey felt, children make a puppet mouse (Link to class text) Model to the children how to create their mouse characters. The corresponding Teacher video: Craft puppets demonstrates how to do so. Follow the 10 instructional steps on Kapow lesson plan.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a puppet is a doll moved by your hand or string. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to use felt, card, dowel rods and paint to make a 3-D puppet Know how to make the various parts of my puppet to the correct proportions Know how to secure any parts of my puppet that are loose <p>Vocabulary: dowel rods (cylinder shape made of wood)</p>
<p>Component</p>	<p>Component: To develop painting skills.</p> <p>Children paint their prehistoric animal picture that they drew earlier in the unit. Watch pupil video 'painting on the cave wall'. Children mix the colours they will need – remind them at this point about their work from last lesson, creating colours found in nature, encouraging them to revisit their sketchbooks to see the colours they created. Ask pupils to paint neatly and evenly, filling in all the gaps. They should try to apply some of the techniques from the Stone Age, such as simple bold black outlines, patterns and dots. Encourage them to experiment with creating different textures by using different parts of the brush and different techniques to vary the effects. Get them to use a small brush for finer details.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to mix paint to create a range of natural colours 	<p>Component: To blend tones when shading.</p> <p>Continuing with their work on tone, pupils practice shading smoothly from light to dark, filling the outline and background of an animal template with tone, contrasting the background with the inside of the template. Use the 'shading from light to dark' presentation and model how to shade from light to dark. Pupils then shade the image from light to dark.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to blend tones gradually so that there aren't any sudden changes from dark to light <p>Vocabulary: blending (smoothly changing the tone when shading),</p>	<p>Component: To use different materials to make 3D artwork. (Sock Puppet)</p> <p>Pupils transform an unwanted, old sock into a cat 'monster' using googly eyes, card, pens and fabric. Remind the children of the story. Explain that they are going to be creating a 'monster' character from the story. Model to the children how to create their mouse characters. The corresponding Teacher video: sock puppets demonstrates how to do so. Follow the 10 instructional steps on Kapow lesson plan.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to sketch a design of my sock puppet before I make it Know how to ensure my sock puppet is completed to a high standard <ul style="list-style-type: none"> How to add the sock puppet elements (fabric additions)

	<ul style="list-style-type: none"> • Know how to experiment with techniques to create different textures • Know how to add fine detail using smaller brushes <p>Vocabulary: technique (a way of carrying out a task).</p>		<ul style="list-style-type: none"> – How to add expression to the sock puppet – How to make the puppet work like a puppet <p>Vocabulary: tailored (well cut)</p>
<p>Component</p>	<p>Component: To use paint to make patterns and complex arrangements.</p> <p>Children replicate hand printing on cave walls. They make positive and negative handprints in a range of colours creating more elaborate designs, manipulating colours patterns and shapes to suit their own ideas and intentions.</p> <p>Model to the children how they can create both negative and positive hand images. Positive > place your hand into a tray of child safe paint, scraping off any excess as needed, then firmly pressing onto the paper, taking care not to move it around. Negative > show them how to paint carefully around their hand, dragging the brushstrokes outwards so that it is not just a thick line. Get pupils to recreate the natural colours they made in ‘Lessons 3: Prehistoric palette’ and ‘Lesson 4: Painting on the cave wall’ and then start creating their handprints.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that there are two types of hand images; Positive (the hand is dipped in the paint and applied) Negative (the artist paints around the hand) <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to paint carefully around an object • Know how to make accurate prints • Know how to arrange objects effectively <p>Vocabulary: positive hand print (the hand is dipped in the paint and applied), negative hand print (the artist paints around the hand)</p>	<p>Component: To use soft modelling wire.</p> <p>Following one of two templates, children work with wire, bending and twisting it to create the form of a fish, using smaller pieces of wire to add features.</p> <p>Model to the class how they will make their wire fish sculptures as demonstrated in the accompanying Teacher video: Wire fish. Give each child a template inside a plastic wallet, a length of approximately 60cm of wire and a few rolls of masking tape per table. Set the children to work, creating the basic shape by bending the wire as they follow the outline and using small pieces of masking tape to secure it in place where needed.</p> <p>When the outline is complete, the tail piece and the back of the head can be added – this will also add strength to the shape. To make these elements, the children will need to bend shorter pieces of wire and secure these to the fish outline by twisting around it. Finally, the fins and eyes can be added.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to bend, manipulate and join wire. • Know how to use smaller pieces of wire to add features • Know how to work safely with specialist tools and equipment <p>Vocabulary: manipulate ‘the wire’ (bend/twist wire into a chosen shape)</p>	<p>Component: To use different materials to make 3D artwork. (Shadow Puppet)</p> <p>Children create cat and mice shadow puppets from templates or by drawing their own silhouettes, then make and decorate a puppet theatre using a cereal box.</p> <p>Watch the Kapow video demonstration.</p> <p>If you shine a bright light onto the wall, children usually start to make hand shadows in front of it. Get the children to experiment making these. Talk about the science involved: shadows are formed by the light being blocked by an object, (a hand). The light goes around the object, casting a shadow of the object where the light falls, eg: a wall, the floor, etc. Explain that when making shadow puppets we can use materials other than just our hands.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that the features of a shadow puppet are shown through its silhouette. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to cut my puppets out carefully • Know how to attach my puppets to sticks • Know how to make and decorate a shadow puppet theatre
<p>National Curriculum</p>	<ul style="list-style-type: none"> - Create sketchbooks to record their observations and use them to review and revisit ideas - Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms - Develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design - Improve their mastery of art and design techniques, including drawing, painting and sculpture 	<ul style="list-style-type: none"> - To improve their mastery of Art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design 	<ul style="list-style-type: none"> - To create sketch books to record their observations and use them to review and revisit ideas - To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design
<p>Artist in residence</p>	<p>Autumn 1</p> <p>SCULPTURE AND DRAWING</p>		

	<p>UNIT Development & Combination of Sculpture and Drawing</p> <p>OUTCOME Drawing With Wire / 3D Relief Sculptural Drawings</p> <p>ARTISTS Barbara Gilhooly / Alexander Calder</p> <p>LINKS Geography (villages, towns and cities) The Big Draw/National Drawing Day</p>		
Knowledge of artists and designers	<ul style="list-style-type: none"> • Barbara Gilhooly / Alexander Calder 		<ul style="list-style-type: none"> • Diego Velazquez • Carl Giles
Formative assessment	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes
Summative assessment	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment

Year 4	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Formal Elements of Art</p> <p>Unit Intent: Exploring two of the formal elements of art: texture and pattern; pupils develop a range of mark-making techniques, make and use their own textured stamps for printing; draw a 'flip' pattern and recreate a famous and ancient geometric pattern.</p> <p>Composite: Learning to create texture and pattern in increasingly complex designs.</p>	<p>Art and Design Skills</p> <p>Unit Intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation; creating an optical illusion print, replicating a plate in the famous willow pattern, carving sculptures out of soap, drawing a collection of still life objects, painting and mixing colours like Jacob Lawrence and learning about the role of a 'curator'</p> <p>Composite: Learning to develop skills in design, drawing, craft, painting and art appreciation.</p>	<p>Sculpture</p> <p>Unit Intent: In this topic, children's work is influenced by a range of inspirational sculptors as they explore and use unusual objects to create their own 3D works of art. As well as having the opportunity to create drums and maracas from recycled materials, pupils also look at different techniques, such as wax resist and collages to create different effects</p> <p>Composite: Learning to create collage and sculptures.</p>
<p>Prerequisites</p>	<p>Year 2 Autumn Term Unit: Formal Elements of art. Component: To take a rubbing. (Texture)</p> <ul style="list-style-type: none"> Know that texture is the way things look or feel. <p>Component: To create repeating patterns.</p> <ul style="list-style-type: none"> Know that a pattern is created by repeating lines, shapes, colours, tones. Know that over printing is printing over the top of a print. Know that pattern can be arranged in any direction but must go edge to edge. Know how to use items to create a repeating pattern with paint. Vocabulary: pattern (created by repeating lines, shapes, colours, tones), <p>Year 2 Spring Term Unit: Art & Design skills Component: To create repeating patterns.</p> <ul style="list-style-type: none"> Know that a template is a stencil you use to help you draw the same shape more easily on to different materials Know how to repeat patterns into clay Know how to use hands as a tool for making <p>Year 3 Autumn Term Unit: Exploring prehistoric Britain. Component: To apply and blend charcoal to create tone and texture. Component: To use paint to make patterns and complex arrangements.</p> <ul style="list-style-type: none"> Know how to paint carefully around an object Know how to make accurate prints Know how to arrange objects effectively How to make accurate prints <p>Year 3 Spring Term Unit: Formal Elements of Art; Component: To recognise and apply geometry when drawing.</p> <ul style="list-style-type: none"> Know that geometric shapes are the simple 2D and 3D shapes that make up forms and objects. 	<p>Year 1: Summer Term Unit – Living Things</p> <ul style="list-style-type: none"> Know that a 'sculpture is a 3D solid piece of artwork. Know how to create a 3-D sculpture from a range of materials Know how to secure parts of the sculpture together Know how to arrange materials in a meaningful way Know that a 3D model is not flat, it has more than 1 side. <p>Year 3 Autumn Term Unit: Prehistoric Art Component: To develop painting skills.</p> <ul style="list-style-type: none"> Know how to mix paint to create a range of natural colours Know how to experiment with techniques to create different textures Know how to add fine detail using smaller brushes Vocabulary: technique (a way of carrying out a task). <p>Year 3 Spring Term Unit: Formal Elements of Art Component: To apply even layers of pencil tone when shading.</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork Know how to hold my pencil properly when shading by: Using the side of the pencil & Holding it flat to the paper Know how to apply the four rules of shading <ul style="list-style-type: none"> Shading in ONE direction Creating smooth, neat even tones Leaving no gaps Ensuring straight edge tone (the light and dark areas of an object/artwork) <p>Component: To blend tones when shading.</p> <ul style="list-style-type: none"> Know how to blend tones gradually so that there aren't any sudden changes from dark to light 	<p>Year 1 Autumn Term Unit:</p> <ul style="list-style-type: none"> Composition: How pieces are arranged in a piece of artwork. <p>Year 1 Summer Term Unit: Living Things Component: To make a 3D sculpture</p> <ul style="list-style-type: none"> Know that a sculpture is a 3D/solid piece of artwork. Know how to create a 3-D sculpture from a range of materials Know how to secure parts of the sculpture together Vocabulary: collage (a piece of art made by sticking different materials on to a backing) <p>Year 2 Summer Term Unit: Component: To create a body sculpture. Component: To create a collage.</p> <ul style="list-style-type: none"> Know that a collage is Know how to create a collage of facial features <p>Year 4 Spring Term Unit: Art & Design Skills</p> <ul style="list-style-type: none"> Know that a sculpture is a three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Know how to draw a design for a 3-D piece Know how to work with the material safely and creatively to make a recognizable object Know how to use tools and hands to carve, model and refine a sculpture.

	<ul style="list-style-type: none"> • Know how to use geometric shapes to help me draw, design and decorate more accurately • Know how to use guidelines to help set out and construct more complicated images from observation 	<p>Vocabulary: blending (smoothly changing the tone when shading),</p> <p>Year 3 Summer Term unit: Art & Design Skills Component: To draw cartoon character.</p> <ul style="list-style-type: none"> • Know that minimal drawings have a very simple design without many colours. • Know how to recognise and describe shapes in an object and start my drawing by using sketchy lines to draw • Know how to tidy up my sketched lines using a rubber • Know how to complete my drawing by adding <ul style="list-style-type: none"> - Detail - Texture - Colour <p>Component: To alter the tint and shade of a colour.</p> <ul style="list-style-type: none"> • Know that to make a shade you add black to a colour. • Know that to make a tint you add white to a colour. 	
<p>Component</p>	<p>Component: To create different textures and effects.</p> <p>Model to the children how to make different marks with charcoal as demonstrated in the Teacher video: Charcoal mark-making. After experimenting with the different marks that charcoal can make, children are challenged to represent the meaning of a given list of words and phrases, in an abstract way. They should be encouraged to make small sample drawings that fill the whole page (see slide five).</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that mark making is the creation of different patterns, lines, textures and shapes. • Know that charcoal is a black crumbly drawing material made of carbon that is usually used for sketching. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to experiment with charcoal to create different textures and effects <p>Vocabulary: charcoal – see above, mark-making – see above</p>	<p>Component: To paint in the style of a famous artist.</p> <p>Follow the link and share the images and story related to Jacob Lawrence. https://www.nga.gov/education/teachers/lessons-activities/pre-k/jacob-lawrence.html</p> <p>Choose a place where people gather—a park, school assembly, church, mosque, sports stadium, or concert etc. What different things do people do there? What is the overall feeling you get from being there?</p> <p>Draw the scene in pencil, using simple shapes and outlines. First, draw the people and objects at the bottom of the page. Then fill in the space around them, repeating some of the same shapes. Will you include yourself as part of this scene? Like Jacob Lawrence, choose only four colors (plus black and white) to paint the scene. Using one color at a time, fill in each shape.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that Jacob Lawrence only usually used 4 colours in his paintings. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to paint in the style of Jacob Lawrence • Know how to use the same brush stroke technique as JL. <p>Vocabulary: brushstroke technique (how you apply the paint to a surface)</p> <p>Artist: Jacob Lawrence (An African-American painter, storyteller, and teacher. He wanted to tell stories about the lives of African Americans. He did this by painting pictures of the people and places he saw every day).</p>	<p>Component: To create a sculpture that can be used.</p> <p>Using Stomp as inspiration, children create maracas using plastic bottles and decorate with West African patterns.</p> <p>Watch the Pupil video: Making maracas, ask the children to sketch some patterns out in their sketchbooks. These should be initial ideas for how the children could decorate their bottles as instruments. At this point, the children could try different materials, such as paint and pastels. Coloured chalk or paint on black paper would give a useful idea of how the patterns might look on the finished instrument. For the children to construct the maracas themselves, give each child a bottle, making sure the inside of the bottle is dry. The children then add a handful of rice grains into the bottle and screw the lid on tightly.</p> <p>Decorating the bottle:</p> <ol style="list-style-type: none"> 1. Ask the children to cover the lower part of the bottle in masking tape, creating a smooth even surface, and then to paint a black base layer over this taped area. 2. Once the black paint is dry, the children use a pencil to recreate their favourite pattern from their sketchbooks, making sure the pattern reaches all the way around the bottle and is a consistent size the whole way around. 3. Using coloured paint (bright, primary colours, the children use their fingertips to paint a dotted design onto the bottle, including symmetrical or repeating patterns <p>. The children should keep the printed circles consistent in size and circular.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a small paintbrush can be used to neaten up any less than perfect printed circles.

			<p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create circular prints of consistent size and shape <p>Vocabulary: recycled materials (items that can be reused again)</p>
<p>Component</p>	<p>Component: To create patterns using printing techniques.</p> <p>Children imprint texture and pattern into a piece of playdough using a selection of clay tools and everyday objects, then create prints from their blocks by applying ink to the surface and placing a piece of paper on top.</p> <p>Pupils can follow the demonstration video to create their own printing Roll out their ball of playdough, use clay tools to make a shape. Add texture and pattern to their printing block on a theme of their choice. Children coat the block in ink - press their blocks into the ink then print or use a sponge or roller to apply traditional water-based ink onto the block. Children can then produce multiple prints of their arrangement.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a 'printing block' is a design made on a surface that can then be transferred using ink. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to make a printing block using playdough adding pattern and texture. Know how to print using a playdough block by: <ul style="list-style-type: none"> Coating the surface in ink Placing paper over the block and pressing with my hand <p>Vocabulary: tessellation (is created when a shape is repeated over and over again covering a surface without any gaps or overlaps).</p>	<p>Component: To arrange and draw a still-life image from observation.</p> <p>Children look at the still life artworks of Giorgio Morandi and then arrange a collection of objects in an interesting way to sketch, drawing the outlines of the objects before adding in light, medium and dark tones to their work.</p> <p>Watch the presentation (Giorgio Morandi) – still life on Kapow. Discuss with the pupils how Morandi arranged a group of objects to look interesting before drawing them. Use an HB pencil and a ruler to show children how a line of symmetry can be drawn to help start off the shape of the bottle/jar/vase they are observing – helping to form an outline. Stop the class to show them how they can begin to observe light, medium and dark tones and apply these to the shapes of their still life. They can also use rubbers, bread, or white tack to rub highlights in. Use the Pupil video: Still life for further demonstration, and/or have on whilst pupils are working independently, for them to refer to as they work.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a 'still-life' image is a drawing or painting that focuses on still objects. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to sketch an outline of the still life objects using a line of symmetry Know how to use light, medium and dark tones to make a 3-D drawing Know how to add highlights to my drawing. <p>Vocabulary: sketch (a rough drawing representing the main features of an object).</p> <p>Artist: Giorgio Morandi (An Italian painter and print maker who specialized in still life drawings and paintings)</p>	<p>Component: To create and decorate a sculpture using the wax-resist technique.</p> <p>In this lesson, pupils recycle metal tins, turning them into drums and use wax resist techniques to decorate them in original ways.</p> <p>Watch the 'Making drums' video on Kapow.</p> <p>Hold up a plain tin and carefully remove the paper wrap that surrounds the body and use the paper wrap to measure out and then cut a piece of fabric the same size and shape. We will need the fabric to wrap around the instrument, replacing the paper wrap that we have removed. If your tin doesn't have a removable paper wrap, use a piece of paper as a template. To decorate the fabric, we will use a wax-resist technique. This is a process whereby a pattern is created on the fabric using wax before the fabric is covered in diluted paint or ink. When the ink or paint is added, the wax repels it, revealing the original pattern. Follow the 4-step guide to complete the drum (Kapow plan).</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that wax resist is drawing with wax then painting over it. The areas covered in wax will not allow the paint to settle. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to draw recognisable musical notes and symbols Know how to use wax resist to create a pattern <p>Vocabulary: template (a stencil you use to help you draw the same shape more easily on another surface)</p>
<p>Component</p>	<p>Component: To create patterns using a stamp.</p> <p>Drawing around geometric shapes onto polystyrene foam and securing to a cork or lego brick, children make a stamp to create repeating patterns, varying configurations and their use of colour.</p> <p>Show the children how they will print with their stamps when they dry.</p> <p>Put some printing ink into the tray and use the roller to spread an even layer over the tray. Now model using the stamp in a mathematical way, for example: Creating a repeating pattern, A repeated decorative design, Printing a symmetrical pattern (such as a star shape)</p>	<p>Component: To create a small- scale soap sculpture.</p> <p>Referring to the works of Barbara Hepworth, children use a variety of tools to carve a piece of soap into a sculpture.</p> <p>Watch the sculpture video which expands on the 'Tate definition of sculpture' under the following headings:</p> <p>Carving, modelling, casting, constructing. Ask children the questions: What sort of things do people make art sculptures from?</p>	<p>Component: To create a collage of contrasting images.</p> <p>Inspired by the work of Giuseppe Archimboldo and using the idea of turning other objects into something new, pupils create a fruity face collage.</p> <p>Display the link: 'The British Museum – The Tree of Life' and ask children what the sculpture might be made from. Explain that the sculpture is a tree, but it is actually made up of weapons. Many artists have used the</p>

	<p>Or making a simple symmetric figure with respect to a specific line of symmetry, e.g. four lines of symmetry, or five or six such as is found in simple shapes and flowers. Encourage children to make as many interesting effects as they can – sharing their stamps to make different configurations in a variety of colours.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to make a stamp using geometric and mathematical shapes • Know that you should not add too much or too little ink into the tray. • Know how to make a print unique by using different colours and patterns • When printing use: <ul style="list-style-type: none"> - Repeating patterns - Symmetrical patterns - A simple symmetrical figure <p>Vocabulary: geometric, symmetrical (an object that looks exactly the same on both sides)</p>	<p>What sort of materials would we use in the classroom to make a carving? Do you think we could carve with soap? Having now been introduced to the idea of using soap to carve a sculpture, pupils can be shown the Presentation: Barbara Hepworth sculptures, which shows the sculptures: Pierced Form & Upright Forms. https://www.tate.org.uk/kids/make/sculpture/soap-carving</p> <p>Watch the pupil video - soap sculptures which details the step by step process including tips of how to create a simple design and how to manage the slippery soap.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a sculpture is a three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to draw a design for a 3-D piece • Know how to work with the material safely and creatively to make a recognizable object • Know how to use tools and hands to carve, model and refine a sculpture. <p>Vocabulary: carve (cut a hard material to create a design). Artist: Barbara Hepworth (An English artist who often made sculptures inspired by nature).</p>	<p>idea of constructing a composition of one subject using a contrasting subject. Play the children the Pupil video: Arcimboldo. Give each child a sheet of paper and the Fruit and vegetable images. The children identify the images that closely match the fruits they discussed in the Attention grabber. They then cut the images out and arrange them on their paper, carefully building the impression of a face. When happy with the way their face picture looks, the children stick the images down with glue.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a contrasting image is the opposite or very different to another image. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to create a collage of contrasting images • Know how to recognize the work of Arcimboldo <p>Vocabulary: composition (the arrangement of visual elements in a piece of art work). Artist: Giuseppe Archimboldo (an Italian painter best known for creating portrait heads made of objects such as fruit, flowers and vegetables).</p>
<p>Component</p>	<p>Component: To create a pattern using reflection and symmetry.</p> <p>Children look at the flip-pattern presentation. Model following these steps for the children, demonstrating each of the actions:</p> <ul style="list-style-type: none"> -Take a piece of tracing paper and ask them to draw a 10cm x 10cm square in pencil. -Place this square over an interesting part of their drawing. -Using a 2B pencil, trace over the lines within the box and the box itself. -Turn the tracing paper over and go over the lines on the back of the tracing paper. -Put the square of tracing paper over the top left quadrant on their piece of A4 paper and secure with masking tape. -Rub over the drawing with a pencil to transfer the pencil marks made on the underside from the tracing paper onto the quadrant. -Flip the tracing paper from this position over into the opposite right-hand box – this creates a symmetrical reflection. -Once again, rub the tracing paper with a pencil so that the pencil transfers onto the paper in this square. -Next, the tracing paper should be placed back onto the original square and be flipped downwards so that the square fills the bottom left-hand quadrant. -Again, the tracing paper should be rubbed to transfer the image onto the quadrant. -Finally, from its current position, the tracing square should be flipped to the right to complete the flip pattern. 	<p>Component: To create a willow pattern design.</p> <p>Children design their own willow pattern style plate based on a tale of their choice, first drawing three key characters, then going over the details with ink, before finally using a wash in lighter tones of blue. Remind the children that the willow pattern is English, but was inspired by Chinese art. It is in itself not a Chinese design.</p> <p>Drawing the Story; Ask children to draw the three key characters/features they chose onto their plate using a pencil. Next, ink in the details using the undiluted blue ink and a fine brush. Finally, wash most of the ink off the brush with the water and use a wet watered brush to wash in the lighter tones of blue into each area to create the tones. Try not to load the brush with too much water – the aim is to control the water (the watered-down ink will be a lighter tone, almost as if you have added white to the blue. You haven't – you've just watered it down. Darker areas will need undiluted ink.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a willow pattern is a distinctive and elaborate chinoiserie (looks like a Chinese pattern) pattern used on ceramic kitchen/housewares but originating from the UK. • Know that the plate design is representative of the story, not a specific scene from the story. 	<p>Component: To create a sculpture inspired by Sokari Douglas Camp</p> <p>Exploring the work of this talented sculptor, pupils create a word sculpture that presents similar to one of Sokari's steel sculptures. Explain to the children that Sokari Douglas Camp Sokari Douglas Camp was born in Nigeria and is now based in London, She is a sculptor, who works mainly with steel. Her work is figurative, and she also uses text and messages. Her sculptures are all influenced by her Nigerian background and often include a political message. Many sculptures are made from welding metals and reused waste materials, such as the project shown in this link: https://sokari.co.uk/project/all-the-world-is-now-richer-memorial-proposal/ – 'Europe Supported by Africa and America', which includes petrol nozzles. Watch the pupil video on Kapow. Follow the 5 steps on the Kapow plan to create a word sculpture.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that steel is a metal and can be used to create sculptures. • Know that artists use their work to share messages as well as stories. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to neatly cut out and arrange sections of a sculpture

	<p>When children have completed their flip patterns they can trace over them with a black pen and colour the pattern using coloured pens or pencils.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a flip-pattern is a symmetrical drawing <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to apply a mathematical technique of reflection and symmetry to my artwork to create a flip pattern <p>Vocabulary: symmetry (an object that looks exactly the same on both sides), reflection (an image produced as if made by a mirror)</p>	<p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know that the layout of the picture should fill the space so that there is a balance, with no large blank areas left unfilled. Know that the use of the water wash is far more important than the accuracy of the drawing. <p>Vocabulary: undiluted ink (no water has been added to the ink) Artist: Thomas Minton (English potter born in 1765 who created the willow pattern)</p>	<p>Vocabulary: figurative art (art work that is very much like the real world, especially human figures). Artist: Sokari Douglas Camp (A Nigerian sculptor who works mainly with steel).</p>
<p>Component</p>	<p>Component: To create a geometric pattern.</p> <p>Watch the flower of life video to introduce compass drawing. Using a compass and following precise instructions, children make an image of overlapping and interconnected circles to recreate the sacred geometric symbol, 'the flower of life' (A pattern that has been used for thousands of years).</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a compass is used to make circles. Know that people have used the flower of life pattern for thousands of years. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to use a compass safely and accurately to divide a circle into arcs to recreate the flower of life pattern; -Sticking a piece of paper onto a soft surface, such as an exercise book, with a small amount of masking tape (this helps to stop the compass point from slipping). -Place the pencil in the compass and fix it so that it is level. -Then put the point of the compass on a given point of the piece of paper. -Swivel the compass by placing more pressure at the back where the point is – bringing the pencil round to draw circles. <p>Children can practise drawing circles of different sizes until they are confident with their use.</p> <p>Vocabulary: swivel (to turn around a point)</p>	<p>Component: To create an image using the principles of lenticular printing.</p> <p>Inspired by the 'lenticular prints' of Luz Perez Ojeda, children carefully cut two images into strips and by alternating them side by side, in sequential order, and then folding, they create an optical illusion piece of art.</p> <p>Pose this puzzle to the children: How do you make a picture that has two distinct pictures within it? Watch the video clip 'Where do I go now? Flip and 3D lenticular artwork by Luz Perez Ojeda' https://video.link/w/x3x1</p> <p>Explain that there is a school of art called Op-Art, concerned with optical effects and illusions, and that the lenticular printing technique is an optical illusion. Watch the Kapow video – optical illusion. Explain to the children that they are going to select two portrait-oriented pictures so that one will turn into the other as we change our viewpoint; for example, walking past it. Follow the step by step guide on the Kapow page.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that lenticular printing gives an optical illusion. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to score lines with scissors along the edge of a ruler. Stress the importance of not pressing down with the scissors; two strokes should be enough to create a weak line that will fold easily. <p>Vocabulary: optical illusion (patterns which use light and colour to create images that trick your brain) Artist: Luz Perez Ojeda (A digital photographer and lenticular specialist from France).</p>	<p>Component: To create a sculpture inspired by El Anatsui</p> <p>Drawing once more on the idea of recycled materials, pupils look at the beautiful work of El Anatsui, using the same themes to create their own colourful lid sculpture.</p> <p>Play the Pupil video: El Anatsui - give each group a piece of A1 sugar paper or card to work on.</p> <p>Allocate the collection of lids between the groups, children sort them into colours and then into sizes.</p> <p>Screw up the sugar paper and straighten slightly so that the folds and creases stand out (as in Anatsui's work) to give a 3D effect. Talk to pupils about the arrangement of the lids and tops on the paper: Do they want to create areas? Do they want lines of colour? Will they group the lids in terms of size on their sculpture? While the lids and tops do not have to fill the paper, there should be no gaps. When the children are happy with their arrangement, they can glue the lids and tops in place, and can cut around the outside edge of the sculpture when finished. The whole piece is glued to the A1 black card. The weight of the bottle tops and lids can flatten the shape of the sculpture, losing the 3D appeal of El Anatsui's original work.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that El Anatsui is a contemporary sculptor from Ghana who currently lives and works in Nigeria. He transforms simple, everyday materials into striking large-scale sculptural installations, using materials such as drinks cans, woodchips, bottles, bottle tops. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> How to create a sculpture from reused materials Know how to help maintain the 3D effect by scrunching up balls and rolls of newspaper to put under the sculpture before they stick their work down. Alternatively, you might try stapling the work in place. <p>Vocabulary: Upcycle (to repurpose old items into something of more value e.g. art work). Artist: El Anatsui (An artist and sculptor from Ghana).</p>

<p>Component</p>	<p>N/A</p>	<p>Component: To understand the role of a curator.</p> <p>This lesson connects your pupils with the creative and cultural industries by looking at the role of a curator in a museum or a gallery. Watch the video: 'Life of an art curator' on VideoLink, in which a curator explains his role and how he came to be an art curator. Pause the video at points to check children's understanding, make clear any abstract points children may not understand. Give children a 360-degree tour using the link: 'Laing Art Gallery, Newcastle upon Tyne'. Explain that everything the children can see has been chosen by the 'curator' and that they would be able to tell you all about the items in the collection/exhibition. After learning about the role of a 'curator', children curate an exhibition of their own based on either a collection of their most recently created art works or an exhibition. Tell the groups they have 30 minutes to curate and create a small miniature exhibition. Ask them to collect a certain number of objects relevant to their exhibition and give them access to display materials so that they can present their collection creatively.</p> <p>Children must work together to choose their objects, arrange them in an interesting and artistic way and to make signage and descriptions. When a group has completed its exhibition then they should photograph it from different angles.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that the role of a curator is to set up and manage collections of works of arts within museums and gallery spaces. • Know how to connect this to a career in the creative and cultural industries <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to work in a group to select and choose objects and create a collection or exhibition of them <p>Vocabulary: exhibition (a public display of pieces of art work)</p>	<p>N/A</p>
<p>National Curriculum</p>	<ul style="list-style-type: none"> - Create sketchbooks to record their observations and use them to review and revisit ideas - Improve their mastery of Art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - Develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design 	<ul style="list-style-type: none"> -Improve their mastery of Art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - About great artists, architects and designers in history - Produce creative work, exploring their ideas and recording their experiences -Evaluate and analyse creative works using the language of art, craft and design -Know about great artists, craft makers and designers, and understand the historical and cultural development of their art form 	<ul style="list-style-type: none"> - Develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design -Improve their mastery of art and design techniques, including weaving -Learn about great artists, architects and designers in history
<p>Artist in residence</p>		<p>Spring 1</p>	

		DRAWING AND PAINTING		
		UNIT Development & Combination of Observational Drawing and Painting Skills OUTCOME Observational Painting On Canvas / Board ARTISTS Vija Celmins / Leonardo Da Vinci LINKS D&T (Mechanical Systems)		
Knowledge of artists and designers		<ul style="list-style-type: none"> • Jacob Lawrence • Luz Perez Ojeda • Thomas Minton • Giorgio Morando • Barbara Hepworth 		<ul style="list-style-type: none"> • Giuseppe Arcimboldo • Sokari Douglas Camp • El Anatsui
Formative assessment	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 	<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes 		<ul style="list-style-type: none"> • Regular retrieval practise • Interactive Q&A during lessons • Lesson outcomes
Summative assessment	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment 	<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment 		<ul style="list-style-type: none"> • End of unit knowledge assessment • Pupil voice • Prerequisite assessment

Year 5	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Formal Elements of Art</p> <p>Unit Intent: Children learn how to draw from observation, create a print and draw from different perspectives. They learn about the role of an architect and are challenged to consider why houses look the way they do and if there is scope to change and improve them</p> <p>Composite: Learning to draw from observation and different perspectives.</p>	<p>Art and Design Skills</p> <p>Unit Intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation by expanding on an observational drawing, using a poem to create a portrait, painting an enlarged section of a drawn collage and learning to 'think' like an artist.</p> <p>Composite: Learning to develop skills in design, drawing, craft, painting and art appreciation.</p>	<p>Every picture tells a story</p> <p>Unit Intent: Looking at the meaning behind art, children: analyse the intentions of Banksy; make ink symmetry prints inspired by psychologist Rorschach; tell a story using emojis; use drama to recreate a poignant war scene and are inspired by the ceramic work of Magdalene Odundo, to work expressively outside</p> <p>Composite: To evaluate and analyse art.</p>
<p>Prerequisites</p>	<p>Year 2 Autumn Term Unit: Formal Elements of art. Component: To create a 3D drawing. (Tone)</p> <ul style="list-style-type: none"> Know that a 3D drawing is a drawing of a 3D solid object that shows its height, width and length. Know that tone means making something lighter or darker. Know how to experiment with pencils to create different tones Know how to use different drawing tools to create different tones from light to dark <p>Year 3 Spring Term unit: Formal Elements of Art Component: To draw from observation</p> <ul style="list-style-type: none"> Know that 'observational drawing' is drawing what you see. Know that manmade objects consist of straight lines Know that natural objects are usually formed from wavy lines. Know how to accurately sketch simple shapes in objects Know how to identify objects made from shapes in my environment and draw from observation Know how to add detail to shapes <p>Component: To apply even layers of pencil tone when shading.</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork Know how to hold my pencil properly when shading by: Using the side of the pencil & Holding it flat to the paper Know how to apply the four rules of shading <ul style="list-style-type: none"> Shading in ONE direction Creating smooth, neat even tones Leaving no gaps Ensuring straight edge Vocabulary: tone (the light and dark areas of an object/artwork) <p>Component: To blend tones when shading.</p> <ul style="list-style-type: none"> Know how to blend tones gradually so that there aren't any sudden changes from dark to light Vocabulary: blending (smoothly changing the tone when shading), <p>Year 4 Spring Term Unit: Art & Design Skills Component: To arrange and draw a still-life image from observation.</p>	<p>Year 1 Autumn Term Unit:</p> <ul style="list-style-type: none"> Composition: How pieces are arranged in a piece of artwork. <p>Year 1 Summer Term Unit: Living Things Component: To make a 3D sculpture</p> <ul style="list-style-type: none"> Know that a sculpture is a 3D/solid piece of artwork. Know how to create a 3-D sculpture from a range of materials Know how to secure parts of the sculpture together Vocabulary: collage (a piece of art made by sticking different materials on to a backing) <p>Year 2 Summer Term Unit: Component: To create a body sculpture.</p> <p>Component: To create a collage.</p> <ul style="list-style-type: none"> Know that a collage is Know how to create a collage of facial features <p>Year 4 Spring Term Unit: Art & Design Skills</p> <ul style="list-style-type: none"> Know that a sculpture is a three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Know how to draw a design for a 3-D piece Know how to work with the material safely and creatively to make a recognizable object Know how to use tools and hands to carve, model and refine a sculpture. <p>Year 4 Summer Term Unit: Sculpture Component: To create a collage of contrasting images.</p> <p>Year 3 Spring Term Unit: Formal Elements of Art Component: To apply even layers of pencil tone when shading.</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork Know how to hold my pencil properly when shading by: Using the side of the pencil & Holding it flat to the paper Know how to apply the four rules of shading <ul style="list-style-type: none"> Shading in ONE direction 	<p>Year 1 Autumn Term Unit: Formal Elements of Art Component: To create a piece of abstract art.</p> <ul style="list-style-type: none"> Know that abstract artwork is made from colour, shape and pattern rather than objects that you recognise. Know that composition refers to how the shapes or objects are organised. <p>Year 1 Spring Term Unit: Art & Design Skills Component: To look at a picture in detail and talk about it.</p> <ul style="list-style-type: none"> How to infer the artists feelings about his work with reasons <p>Year 2 Autumn Term Unit: Formal Elements of art. Component: To create a 3D drawing. (Tone)</p> <ul style="list-style-type: none"> Know that a 3D drawing is a drawing of a 3D solid object that shows its height, width and length.

	<ul style="list-style-type: none"> • Know that a 'still-life' image is a drawing or painting that focuses on still objects. • Know how to sketch an outline of the still life objects using a line of symmetry • Know how to use light, medium and dark tones to make a 3-D drawing • Know how to add highlights to my drawing. • Vocabulary: sketch (a rough drawing representing the main features of an object). 	<ul style="list-style-type: none"> – Creating smooth, neat even tones – Leaving no gaps – Ensuring straight edge <ul style="list-style-type: none"> • tone (the light and dark areas of an object/artwork) <p>Component: To blend tones when shading.</p> <ul style="list-style-type: none"> • Know how to blend tones gradually so that there aren't any sudden changes from dark to light • Vocabulary: blending (smoothly changing the tone when shading), <p>Year 5 Autumn Term Unit: Formal Elements of Art (See prerequisite knowledge from Y5 Autumn term unit as well as the below)</p> <p>Component: To draw from observation</p> <ul style="list-style-type: none"> • Know that observational drawing is drawing what you see. • Know how to successfully draw a picture of a house from observation • Know how to look closely at details such as roof tiles and bricks to interpret them accurately • Vocabulary: direct observation (something that you see in real life) <p>Component: To draw by interpreting forms from direct observation.</p>	
<p>Component</p>	<p>Component: To draw from direct observation.</p> <p>Children draw a house from observation; interpreting the details accurately and drawing what they see rather than what they think it looks like. After sharing a range of house images, pupils choose one and draw it from observation in their sketch books using pencils and rubbers. Model how to explore lighter and darker shades in different sections. Extend by adding detail of the surrounding areas.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that observational drawing is drawing what you see. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to successfully draw a picture of a house from observation • Know how to look closely at details such as roof tiles and bricks to interpret them accurately <p>Vocabulary: direct observation (something that you see in real life)</p>	<p>Component: To create a collage and draw this from observation.</p> <p>In the first of two lessons, children creatively arrange a collection of sweet wrappers to draw, firstly sketching a basic outline of each to get the layout and proportions right and then adding the detail of the lettering, shapes and illustrations before colouring it in. Watch the 'Drawing packages collage' video on Kapow. After sticking their collage down children copy their sweet wrapper collage onto the opposite page using a pencil, drawing the basic outline of each wrapper. This helps to get the layout and proportions right. The children can then add the detail, sketching in the lettering, shapes and illustrations on the wrappers. It is best to sketch these out in rough first before then drawing over the outlines in a heavier pencil line. Once the outline is complete, the children can colour their drawing using coloured pencils, blending tones evenly, without any gaps and neatly to edges. They can go around the edges of the collage lettering and details with a black fine-liner pen to finish.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to lay out a simple collage by selecting the most interesting elements • Know how to draw and colour the collage accurately from composition • Know how to adjust my drawing in the light of mistakes • Know how to correct any rough edges or gaps in my colouring 	<p>Component: To evaluate and analyse creative work.</p> <p>Every Picture Tells A Story: Looking past the seemingly discriminatory tone of Banksy's Clacton Pigeon Mural, children consider what message he was really trying to convey and alter the image to reflect British Values.</p> <p>Watch the video on Link: 'Banksy artist or villain?' on VideoLink. This summarises the enigma of the famous street artist.</p> <p>Watch the short video clip on link: 'On Demand News – Banksy's Brexit mural turns heads in Dover' on VideoLink. This shows people's reactions to a mural in the town of Dover in Kent, shortly after it was unveiled. Ask the children what they now know about the famous artist having watched the two video clips.</p> <p>Look at the presentation 'Clacton pigeon mural' on Kapow. Tell the story behind the mural (follow the prompts on Kapow plan) Encourage the children to consider the 'racist' label that the mural has been given by asking the questions on Kapow including- In the mural, are 'British Values' represented in the mural or undermined? Do you think the council should have painted over the mural? Put the children into pairs or larger groups. Give each pair or group a copy of the Activity: Clacton pigeon mural by Banksy. Bearing in mind the absence of 'British Values' in the mural, ask each group to look at the piece and discuss how they could change this. The children need to alter the image to a scene that is more welcoming to migrants. They could do this by: Adding clothes to the pigeons to make them more refined. This would also make them appear more diverse – representative of our multicultural society, as opposed to an angry grey mob/army sharing the same point of view.</p>

		<p>Vocabulary: draw in proportion (draw the image the same size as the original object)</p>	<p>Add balloons, speech bubbles. Sticking pieces of paper on top of the banners to change the writing, for example to read, 'Welcome to our home', 'Room for all', 'The more the merrier'.</p> <p>Add another bird to the image, perhaps a baby swallow.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know how powerful art is in having a meaning/message. • Know that a work of public art can have a very powerful message <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to evaluate and analyses a work of street art and relate it to the news and current affairs and to British Values <p>Vocabulary: evaluate (discuss what the artist was trying to achieve), analyse (examine something in detail), mural (a large painting on a wall or ceiling)</p> <p>Artist: Banksy (Banksy is an anonymous England-based street artist, vandal, political activist, and film director, active since the 1990s. He uses streets and public spaces to place his artwork which has social and political commentary at its heart. His most common technique is using pre-cut stencils and spray paints. Banksy is known as a street artist).</p>
<p>Component</p>	<p>Component: To compose a print from a larger observational drawing.</p> <p>Based on a section of their drawing from Lesson 1, children create a dramatic monoprint using ink.</p> <p>With their house drawings from the last lesson in front of them, children use the two L-shaped pieces of card to find an interesting area of their drawing which they could use to make a large-scale print. The children should frame different parts of their picture with their L-shapes, rotating the frames at angles, making them closer or further apart to frame a larger or smaller part of their drawing. When the children have found a suitable area for their print, they should fix the L-shapes into place.</p> <p>Watch the Monoprint presentation on Kapow.</p> <ol style="list-style-type: none"> 1. Use the framed area of their observational sketch to create a simple, clear line drawing on paper, filling the page. 2. Roll a very light layer of ink over a print block. 3. Carefully lay your line drawing (face up) on the print block, emphasising not to press it down with your hands. 4. With a blunt pencil, draw (quite hard) over the line drawing, again not resting your hands on the paper. It doesn't have to look exactly like the line drawing, so tell pupils not to worry if they make a mistake. 5. Last, peel the paper away from the ink to reveal the monoprint. <p>The children can repeat the process several times to create multiple drawings, perhaps in different colours.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to select a suitable section of a house from my previous house drawing using cropping methods. • Know how to create a clear print following the steps above. <p>Vocabulary: monoprint (A form of printmaking where the design or drawing can only be made once), Abstract (Art which does not represent images of</p>	<p>Component: To upscale a drawing and paint accurately.</p> <p>Children trace a section of the collage they drew and then scale it up by copying the contents of each tracing paper square onto a corresponding square on an A3 grid before painting it.</p> <p>As a class, watch the rest of the Pupil video: Painting: Packaging collage so that pupils can see how to scale up their collages. The children should then trace their drawing onto the small piece of tracing paper. When complete, they can scale it up by copying the contents of each tracing paper square onto the corresponding A3 square. When the class have finished the scaled-up drawings of their collage, it is ready to be painted. You could have the Pupil video: Painting: Packaging collages on throughout the lesson whilst pupils are working independently for them to refer to</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that to upscale a drawing you increase the size of it. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to select an interesting section of a drawing I have made to enlarge • Know how to draw an enlarged version of the section I have chosen by scaling it to a larger size • Know how to paint accurately and evenly, painting straight edges and without leaving brush marks or gaps in my painting. 	<p>Component: To create a symmetrical, abstract art form.</p> <p>Children learn that the inkblots which inspired Andy Warhol's 'Rorschach, 1984' were a set of psychological tests designed by the Swiss psychologist himself, and that the message of the inkblot really comes from how it is interpreted by the viewer.</p> <p>Show the short video on the link: 'Inkblot compilation' on VideoLink.</p> <p>Show children the prints you have made, one by one on the Rorschach presentation slides.</p> <p>Demonstrate to the students how to make the Rorschach-inspired print. Take a piece of A4 paper and fold in down the middle.</p> <p>Put paint or ink onto one side to create abstract shapes and forms, using a brush, straw, pipette or cotton wool bud. Fold the paper and use your hand to press the two sides together. Then open it up so that you can see the full A4 sheet and the exciting pattern created.</p> <p>Now give pupils the opportunity to make their own prints, allow them more than one attempt.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that symmetrical abstract art does not represent images of our everyday world. The colour, lines and shape are not intended to represent living things. It is symmetrical because it has the same image on both sides. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to use limited materials to create a symmetrical abstract image

	<p>our everyday world. It has colour, lines and shapes but is not intended to represent objects or living things.</p>		<p>Vocabulary: inkblot (a dark mark or stain made by ink) Artist: Hermann Rorschach (An artist from Switzerland who developed the inkblot test which is used to explore people's personalities based on how they see a series of 10 ink blots images).</p>
<p>Component</p>	<p>Component: To add colours and motifs to a design.</p> <p>Inspired by the work of Hundertwasser, children add vibrant colours to an image of a house. Show pupils the image and details of the artist Friedensreich Hundertwasser on the link: 'Wikipedia – Friedensreich Hundertwasser'. Look at the presentation on Kapow – pattern images followed by the video Hunterwasser house. Discuss shapes, colours and patterns used. Pupils design their black and white house image in colours and motifs.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a motif is a decorative image or design that can be repeated to create a pattern. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to recognize and describe Hundertwasser's work Know how to add colours and motifs to a design to transform the look of a building <p>Vocabulary: vibrant colours (bright colours) Artist: Hundertwasser (A modern artist that used vibrant colours in his work, born in Austria).</p>	<p>Component: To develop observational drawing.</p> <p>The artist Paul Klee once said that "a drawing is simply a line going for a walk". Explain to the children that they too are going to take a line for a walk by extending the enlarged A3 photocopies of textured materials. Ask children to look at the images and observe what they see, recording their answers to these questions in their sketchbooks. What words best describe the textures you can see? What words best describe the shapes you can see? What words best describe the lines you can see? (Thin, thick, medium, different thicknesses, straight, curved) Model to the children how to complete one of the images, as demonstrated in the accompanying Pupil video: A walking line. Stick one of the images onto A3 paper to model the process. Use the HB pencil to extend the drawing so that the lines are a continuation of the lines that are already there. Ask the children: Are the lines they have drawn are similar to the lines on the object? Do they match their descriptions from earlier? Are there any tones on the object and which pencil is best for drawing these in. Remind them that a 2B pencil is good for tonal gradation, from light to dark. Pupils can then apply some tonal shading to the lines they have drawn.</p> <p>Vocabulary: tonal gradation (a gradual change in colour from light to dark) Artist: Paul Klee (a German artist who was born in Switzerland in 1879 and died there in June 1940. His style was unique. He experimented with different media, colours)</p>	<p>Component: To use symbols to create a meaningful message.</p> <p>Pictographs existed even before language did and children use the ever-prevalent pictogram of the 21st century, the emoji, to create sentences and convey meaning. Children will create a message with purely visual symbols. Watch the clip: 'The Emoji Movie' on VideoLink. Ask the class the following questions: Why do you think emojis are so popular? Do you use them? When? Why do you use them? Do you use them as a replacement for words? Are they an effective replacement? What effect do you think emojis have on our use of language? Are we losing the art of conversation? Is our use of them affecting our speaking and writing skills? Show the emoji presentation on Kapow. Give each pupil the Activity: Emojis and assign them a message to create using the emojis. Pupils should construct their emoji sentences in their sketchbooks.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that emoji's are symbols used to express an idea or emotion. The word is made up of the Japanese for picture € and character (moji). Know that throughout history, people have recorded their lives, history and written messages using pictograms and the current emoji is a development from that <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a message (with meaning) using purely visual symbols
<p>Component</p>	<p>Component: To design a building in an architectural style.</p> <p>Children design a building, choosing whether to draw either a perspective view, plan view or a front elevation of their original house design. Use the video on Kapow for ideas/stimulus. Also browse through the images of award winning houses: https://www.architecture.com/awards-and-competitions-landing-page/awards/riba-national-awards create an external plan, with an extension task being to design the inside too, in keeping with the theme or purpose they have been set.</p> <p>Show the link: Design Library again and discuss the style of the architects' drawings with a view to copying one of them. They may choose to produce a perspective view, a plan view or a front elevation, but they must use annotated notes to explain key features.</p>	<p>Component: To create a continuous line drawing.</p> <p>Children draw a portrait of themselves or a partner, using just one continuous line, then referring to the class text, write over the lines, creatively varying the size and style of their writing to suit the details of the picture. Watch 'picture the poet' video on Kapow. Placing tracing paper over their continuous line portrait, the children should then write their text extract around the portrait, following the line as they write. Encourage children to get as creative as they can and use some of the words or letters in key places. For example, they could strategically place a word with the letter 'o' in it on the bottom lid of the eye, with a large 'o' forming the pupil. Encourage them to experiment, varying the size and style of their writing.</p>	<p>Component: To visualise and sketch in 2D.</p> <p>By loosely playing around with shapes, Kenyan artist Magdalene Odundo creates ideas for her ceramic pots, and children work in the same way, with space around them, using two different colours of chalk and their whole bodies to make long sweeping arm movements. Aftern watching the Magdalene Odundo presentation on Kapow, show children the short video: 'Celebrated ceramicist Magdalene Odundo' on VideoLink and then ask the Key questions; Why does Magdalene Odundo use her sketchbook? What story does the sketchbook tell? What about her sketches – how would we describe them? How would you describe the shapes that she uses in her</p>

	<p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that architects are designers of buildings. • Know that a perspective view shows a 3D image on a 2D surface. • Know that a plan view is a drawing that looks down on the object from above. • Know that the front elevation drawing is the design of the object from the front view. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to design a building based on architectural style • Know how to use perspective view, a plan view or front elevation to draw my design. <p>Vocabulary: architectural style (refers to the features that make a building historically identifiable, such as the shape, materials used and methods of construction)</p>	<p>When finished, get the children to go over their portraits in a black or coloured pen to draw attention to certain parts, making them stand out. When the class has completed this task, photocopy the final tracing paper version, as this is the finished poetry portrait.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that a continuous line drawing is a drawing which is made from one long line, without taking the pencil off the page. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to draw a portrait using the continuous line method • Know how to use text to add detail to my portrait: <ul style="list-style-type: none"> - varying the size of the words - varying the size of individual letters - placing the letters artistically - <p>Vocabulary: portrait (A painting, drawing or photograph of someone's head and shoulders).</p>	<p>clay/ceramics work? What are her influences? Why does she like to use clay? Describe one piece using five words.</p> <p>Model how Odundo creates ideas for her pots by loosely playing around with shapes, using at least two different colours of chalk and sugar paper. Take pupils outside into an open space where there is a surface they can draw on, using the laminated sheets to inspire them.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know the importance of 2-D drawings in developing 3-D drawings <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • How to use 2D drawings and explore shape form to develop my own ideas for 3D drawings <p>Vocabulary: visualise (form a mental image of something) Artist: Magdalene Odundo (A Kenyan born, British based potter and artist well known for her work with clay and glass).</p>
<p>Component</p>	<p>Component: To design a monument.</p> <p>After learning about what monuments are (show examples), children design their own to reflect something they want to commemorate. Discuss the idea of leaving a legacy for the future, discussing how we want people to remember us and how the things we do leave an impression after we have gone. Children are going to design a monument, base their monument designs on one of the following:</p> <p>A monument to themselves – What would they like to be remembered for in a thousand years' time? How would this building tell people in the future about who they were and what they were like? This should not include a statue of themselves or any text, but simply represent aspects of their personality, their favourite things; e.g. a pizza-shaped monument, with images based on football, dancing or music, family, love, peace or happiness.</p> <p>A monument to a famous person or event in history – What do they know about this person or event? Why should it/they be commemorated? What could future generations learn from them/it? Children can use their history learning to help them write a plaque to accompany it.</p> <p>They could include cryptic, mysterious things that people have to guess at, or obvious, literal things. When they have sketched out their idea, encourage them to try shading it with pencils or colour it with coloured pencils, pastels or paint. Once they have completely finished, they can write a short description underneath to explain their design and what it represents.</p> <p>Substantive Knowledge</p>	<p>Component: To create an original piece of artwork</p> <p>Children work imaginatively to develop an idea of their own, sourcing pictures, photos and illustrations, they practice sketching their images before producing a final drawing.</p> <p>Watch the pupil video 'how artists work' on Kapow.</p> <p>Pupils should use their sketchbooks to draft some initial thoughts and ideas on the theme. The children will need to source the relevant materials – pictures, photos, illustrations, videos, etc. Once each pupil has their own source material, they should stick it into their sketchbooks and practise drawing these images. Ask the class to then draw out their final idea for their picture. They should then complete their picture in any art medium they wish; paint, pencil, coloured pencil, felt pens, crayons, charcoal</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that an original piece of artwork is the first version, it has not been created before. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to sketch my initial thoughts and ideas based on a given theme • Know how to develop my ideas into a successful piece of artwork 	<p>N/A</p>

	<ul style="list-style-type: none"> Know that a monument is a building, structure or site that is of historical importance or interest. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to design a monument to symbolize a person or event <p>Vocabulary: legacy (something that exists as a result of things that happened in the past.</p>	Vocabulary: illustration (a professional drawing with text to go with it)									
National Curriculum	<ul style="list-style-type: none"> - Develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design - Improve their mastery of art and design techniques - Create sketchbooks to record their observations and use them to review and revisit ideas - Learn about great artists, architects and designers in history 	<ul style="list-style-type: none"> - To improve their mastery of Art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - To create sketchbooks to record their observations and use them to review and revisit ideas - Become proficient in drawing, painting, sculpture and other art, craft and design techniques - Evaluate and analyse creative works using the language of art, craft and design 	<ul style="list-style-type: none"> - Become proficient in drawing, painting, sculpture and other art, craft and design techniques - Evaluate and analyse creative works using the language of art, craft and design - To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] - About great artists, architects and designers in history 								
Artist in residence	<p>Autumn 2</p> <p>SCULPTURE AND PAINTING</p> <table border="1"> <tr> <td>UNIT</td> <td>Development & Combination of Sculpture And Printing Skills</td> </tr> <tr> <td>OUTCOME</td> <td>Traditional Clay Sculptural Vessels With Printed Imagery</td> </tr> <tr> <td>ARTISTS</td> <td>Grayson Perry / Jean Michel Basquiat</td> </tr> <tr> <td>LINKS</td> <td>PSHE (Bullying - Anti Bullying) Black Lives Matter/Black History Month</td> </tr> </table>	UNIT	Development & Combination of Sculpture And Printing Skills	OUTCOME	Traditional Clay Sculptural Vessels With Printed Imagery	ARTISTS	Grayson Perry / Jean Michel Basquiat	LINKS	PSHE (Bullying - Anti Bullying) Black Lives Matter/Black History Month		
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Knowledge of artists and designers	<ul style="list-style-type: none"> Hundertwasser Grayson Perry / Jean Michel Basquiat 		<ul style="list-style-type: none"> Banksy Magdalene Odundo Hermann Rorschach 								
Formative assessment	<ul style="list-style-type: none"> Regular retrieval practise Interactive Q&A during lessons Lesson outcomes 	<ul style="list-style-type: none"> Regular retrieval practise Interactive Q&A during lessons Lesson outcomes 	<ul style="list-style-type: none"> Regular retrieval practise Interactive Q&A during lessons Lesson outcomes 								
Summative assessment	<ul style="list-style-type: none"> End of unit knowledge assessment Pupil Voice Prerequisite assessment 	<ul style="list-style-type: none"> End of unit knowledge assessment Pupil Voice Prerequisite assessment 	<ul style="list-style-type: none"> End of unit knowledge assessment Pupil Voice Prerequisite assessment 								

Year 6	Autumn 1	Spring 1	Summer 1
<p>Sequence of learning</p>	<p>Make my voice heard</p> <p>Unit Intent: Exploring art with a message, children look at the famous 'Guernica' by Picasso and the confronting works of Käthe Kollwitz and through the mediums of graffiti, drawing, painting and sculpture, pupils create their own artworks that speak to the viewer</p> <p>Composite: To create artwork that 'speaks' to the viewer including graffiti, painting and sculpture.</p>	<p>Art and Design Skills</p> <p>Unit Intent: In this collection of lessons children learn and develop their skills in: design, drawing, craft, painting and art appreciation; working as a group to design a hat, creating zentangle patterns and subsequent prints, painting in the style of impressionist painters and exploring the piece 'Nighthawks' by Edward Hopper</p> <p>Composite: Learning to develop skills in design, drawing, craft, painting and art appreciation.</p>	<p>Photography</p> <p>Unit Intent: Through developing their photography skills, children cover useful artistic concepts in a new context, looking at: composition, colour, light, abstract images and underlying messages. By familiarising themselves with new photography artists, children can gain a new perspective on the way they look at the people and objects around them, capturing and presenting images in different ways.</p> <p>Composite: To develop photography Skills.</p>
<p>Prerequisites</p>	<p>Year 1 Summer Term Unit: Living Things Component: To create a pattern from clay.</p> <ul style="list-style-type: none"> Know that adding water to air drying clay helps you to make patterns in it. Know that etching means to scratch at a surface. Know how to create lines, curls and circles with an etching tool Know how to mould clay into a sculpture Know how to create even and regular patterns using an etching tool <p>Year 3 Spring Term Unit: Formal Elements of Art: Component: To apply even layers of pencil tone when shading.</p> <ul style="list-style-type: none"> Know that 'tone' refers to the light and dark areas of an object/artwork Know how to hold my pencil properly when shading by: Using the side of the pencil & Holding it flat to the paper Know how to apply the four rules of shading <ul style="list-style-type: none"> Shading in ONE direction Creating smooth, neat even tones Leaving no gaps Ensuring straight edge tone (the light and dark areas of an object/artwork) <p>Component: To blend tones when shading.</p> <ul style="list-style-type: none"> Know how to blend tones gradually so that there aren't any sudden changes from dark to light <p>Year 4 Autumn Term Unit: Formal Elements of Art Component: To create different textures and effects.</p> <ul style="list-style-type: none"> Know that charcoal is a black crumbly drawing material made of carbon that is usually used for sketching. Know how to experiment with charcoal to create different textures and effects Know how to experiment with charcoal to create different textures and effects <p>Year 4 Spring Term Unit: Art & Design Skills Component: To create a small- scale sculpture.</p> <ul style="list-style-type: none"> Know that a sculpture is a three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. 	<p>Year 4 Autumn Term Unit: Formal Elements of Art Component: To create patterns using printing techniques.</p> <ul style="list-style-type: none"> Know that a 'printing block' is a design made on a surface that can then be transferred using ink. Know how to make a printing block using playdough adding pattern and texture. Know how to print using a playdough block by: <ul style="list-style-type: none"> Coating the surface in ink Placing paper over the block and pressing with my hand <p>Year 5 Summer Term Unit: Every Picture Tells a Story; Component: To evaluate and analyse creative work.</p> <ul style="list-style-type: none"> Know how powerful art is in having a meaning/message. Know that a work of public art can have a very powerful message Know how to evaluate and analyses a work of street art and relate it to the news and current affairs and to British Values Vocabulary: evaluate (discuss what the artist was trying to achieve), analyse (examine something in detail) <p>Year 5 Spring Term Unit: Art & Design Skills Component: To upscale a drawing and paint accurately.</p> <ul style="list-style-type: none"> Know how to paint accurately and evenly, painting straight edges and without leaving brush marks or gaps in my painting 	<p>Year 2 Summer Term Unit: Human Form Component: To draw a self-portrait.</p> <p>Draw their face in an Opie style with a black broad-tipped marker pen. Remind them not to include details and only draw the absolute minimum as follows:</p> <ul style="list-style-type: none"> -Lines for the outline of the face, shoulders, neck and hair -Dots for nostrils -Straight lines for the mouth -Dots with half circles over the top for eyes -Straight lines for eyebrows <p>Add coloured paper into the wallet for the true Opie effect.</p> <ul style="list-style-type: none"> Know that a self-portrait is a picture/painting that an artist creates of their own face. Know how to detail facial features using only dots and small lines Vocabulary: self-portrait (a picture/painting that an artist creates of their own face) <p>Year 5 Spring Term Unit: Art & Design Skills Component: To create a continuous line drawing.</p> <ul style="list-style-type: none"> Know that a continuous line drawing is a drawing which is made from one long line, without taking the pencil off the page. Vocabulary: composition:

	<ul style="list-style-type: none"> • Know how to draw a design for a 3-D piece • Know how to work with the material safely and creatively to make a recognizable object • Know how to use tools and hands to carve, model and refine a sculpture. 		
<p>Component</p>	<p>Component: To create graffiti art.</p> <p>Children express their personality, transforming their names into graffiti tags, using block lettering, serifs contrasting colours and shadow. Show the examples of: 'Google Arts and Culture – Examples of London street art'. Discuss the legalities of graffiti – painting on walls is illegal without the permission of the owner. Ask the children to consider the position of the people that create artwork on public property – graffiti is defined as 'illegal'. Are these people vandals or artists? Display examples of: 'fatcap – Examples of 'wildstyle' graffiti'. Explain to the class that this what they are going to be creating. Display the Pupil video: Grafitti, which demonstrates how to create 'wildstyle' graffiti. Follow the steps on Kapow plan. Add colour and shadow for 3D effect.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that graffiti art is drawings or words made on a surface in a public space, often created with spray paint. If the owner of the property has not given permission, then this is considered vandalism, which is illegal. • Know that there are different styles of graffiti art <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to create my own graffiti tag; write the word in capital letters, leaving a small gap between each letter. Double each line of the letters by drawing parallel lines – the letters then become block letters. Next, go around the letters again so that they are twice as big and may overlap. • Add serifs to each letter <u>My tag will include:</u> <ul style="list-style-type: none"> – Block letters – Serifs – Two contrasting colours <p>Vocabulary: serif (a small decorative line added to the basic shape of a letter), tag (a stylised signature. The simplest and the most common type of graffiti) blend (gradually and gently bring 2 colours, tones or images together)</p>	<p>Component: To analyse and evaluate artwork.</p> <p>Aimed to empower children to discuss and explore works of art, children analyse, among others, Edward Hopper's 'Nighthawks' answering questions on some of the fundamental elements of art, including; scene, technique, form and shape, colour and light. Follow the presentation ad questions on Kapow. Pupils analyse the piece answering the questions in their sketch books.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to analyse and evaluate artwork using the following fundamental elements: <ul style="list-style-type: none"> – 'Say what you see'/Scene – Technique – Form and shape - the form of an object. – Colour and light – The title <p>Vocabulary: realism (To present something as it really looks) Artist: Edward Hopper (An American realist painter and printer).</p>	<p>Component: To create a Photomontage using secondary source photographs.</p> <p>Pupils are shown the work of different photomontage artists to see the effects that can be created before then crafting their own. Watch the pupil video 'Photomontage' on Kapow. Look at the work of Hannah Hoch. Put a pile of magazines and newspapers in the middle of each table and ask children to work quickly to find images of people that they can use for a photomontage. Explain to the children that they can tear out the pages or images roughly at first and then cut more carefully when they have made a final selection. Ask them to start cutting and trying out ideas but remind them not to glue anything down yet. Once they have decided on their final design, they will need to take photos of their montage as it develops from a blank page to a final piece.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that photomontage is a type of collage in which photographs are placed in a single composition. • Know that photomontages have been around for over 100 years. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> • Know how to create a photomontage image by selecting images and creating a new image with them • Know ow to select images and create a composition where the shapes or objects are put in a picture from them <p>Vocabulary: photomontage, composition, secondary source Artist: Hannah Hock (A German Dada artist. She was one of the originators of photomontage)</p>
<p>Component</p>	<p>Component: To draw a portrait and add shadows using charcoal.</p> <p>After viewing the emotive works of Käthe Kollwitz, children draw their own portraits using a series of lines and experiment with 'halo' and 'chiaroscuro' techniques. They use charcoal to add shadows. Some people feel overwhelmed when attempting to draw a face: children often put the eyes too far up, or are not sure of the placement of the lines that make up the facial features. Model to the children this accessible and achievable activity, as demonstrated in the Teacher video: Käthe Kollwitz.</p>	<p>Component: To paint skilfully using complex colours.</p> <p>Children are given one sixth of 'The Japanese Footbridge' by Claude Monet as a vertical strip, to accurately draw what they see on their fraction of the painting and then practise mixing and applying paint to match the original. Give each child a vertical strip (one sixth) of the printed painting using the Activity: The Japanese Footbridge, Claude Monet (1922) as demonstrated in the Teacher video: Impressionism. Children need to</p>	<p>Component: To match a truism with a photograph.</p> <p>After exploring the idea of truisms, children create their own piece of art by matching a truism with a powerful photography to mirror its message and learn about the artist Jenny Holzer</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> • Know that contemporary artists use digital techniques

	<p>Now, show them the Pupil video: Käthe Kollwitz, which demonstrates how the children should create a face in the style of Käthe Kollwitz. Follow the step by step instructions on Kapow plan.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that the work of Kathe Kollwitz is based on difficult experiences <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to draw a series of lines to create a simple portrait of a face Know how to use Kathe Kollwitz as an inspiration to add to these lines to show an emotional expression Know how to use charcoal to add shadows to my portrait drawing <p>Vocabulary: chiaroscuro technique (The darkening of the background around the face and the adding of shadows)</p> <p>Artist: Kathe Kollwitz (Käthe Kollwitz was an early twentieth-century German artist who worked with painting, printmaking and sculpture. She was born in 1867 and died in 1945. Her work portrays human suffering, she lived through wars and her own son died in World War 1).</p>	<p>look carefully at their strip and practise mixing the colours they see on a scrap piece of paper. Once the children are happy that they have the correct colours for their section, they need to replicate it by painting it. It is a good idea if the children sketch the section lightly first before painting it. Remind them that there should be no white space left. When children have produced their studies of the Impressionist paintings, they need to add the title of the painting, the artist's name and the date it was produced.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that Impressionist painters: <p>Impressionist painters:</p> <ul style="list-style-type: none"> -did not paint photographically and perfectly realistically. -wanted to show loose brush strokes and include movement in their work. -did not paint religious paintings or portraits of famous people. -wanted to paint new types of subjects that hadn't been painted before, such as everyday scenes, landscapes and sunlight using brighter colours. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to paint skilfully by mixing complex colours Know how to apply the paint in the style of Claude Monet Know how not leave any white areas within my painting <p>Vocabulary: Impressionism (A style of painting that focuses on light. Impressionist artists often used thick, broken brush strokes and painted scenes of everyday life; 1867), Post-Impressionism (The post-impressionist art movement followed after the impressionists. Like the impressionists, it featured bright colours and thick brushstrokes but they included more emotion and expression in their paintings; 1886)</p> <p>Artist: Claude Monet (A French painter who founded Impressionistic art).</p>	<ul style="list-style-type: none"> Know that contemporary artists use digital techniques to convey their messages <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create my own "Truism" which communicates meaning and which has impact Know how to take photographs and make choices about how to edit and use them in context Know how to look at the school environment through the lens of a camera and make choices about photographing aspects of it <p>Vocabulary: truism (Is based on fact, clearly true) Artist: Jenny Holzer (An American artist)</p>
<p>Component</p>	<p>Component: To draw a composition and consider where tone can be used to create effect.</p> <p>Having learned about the symbolism used in Picasso's 'Guernica', children plan their own composition based upon this famous piece, using symbols reflective of Industrial Revolution (Y6 Autumn Term History unit) plotting contrasting areas of black and white.</p> <p>Discuss the Picasso piece (Kapow presentation and questions – tell children the story behind the painting).</p> <p>Retrieval practice from Industrial Revolution unit in the Autumn Term. Then ask children to list and draw ideas that represent this time. Children decide which symbols they would like to include, decide on the composition and where the black and white areas will contrast. Will there be straight lines to break up the larger empty spaces?</p> <p>Substantive Knowledge</p>	<p>Component: To use repeated patterns to create artwork.</p> <p>In the first of two lessons children create small squares of 'zentangle' patterns; an abstract drawing created using repetitive patterns. Explain to children that a zentangle is an abstract drawing created using repetitive patterns. The shape can be abstract or recognisable; for example, the outline of your hand, or a leaf. Show the class the various stages someone followed to create a zentangle fish, as demonstrated on the website: 'wikiHow – How to make a zentangle'. The children are now going to create their own zentangle patterns in separate squares rather than forming a whole picture. Encourage pupils to design their own patterns and not just use those from the videos they watched.</p>	<p>Component: To take photographs and make decisions on cropping and editing.</p> <p>Focusing on the work of Edward Weston, children observe the abstract-looking images created through macro photography. When everything is set up, ask pupils to take six close up photographs. If they are using digital cameras, remind them to use the macro setting and explain that depressing the shutter halfway down will focus the lens so they should do this just before taking their photo.</p> <p>If the class is using cameras, get them to transfer the images to a desktop or laptop. If they are working with tablets, ask them to open the photo editing app. Get the children to experiment with editing</p>

	<ul style="list-style-type: none"> Know that cubism ignores perspective and artists paint their subjects from lots of different angles). <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to plan and create a drawn composition where the shapes or objects are put in a picture in the style of Picasso’s ‘Guernica’ by: <ul style="list-style-type: none"> using symbols in my artwork to convey a message considering where the tones of black, grey and white are used to create effect <p>Vocabulary: impactful (has a major effect on you), symbolism (using an object or word to represent an idea) Artist: Pablo Picasso (A Spanish artist who co-founded the Cubism art movement in 1909)</p>	<p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that the zentangle method is intended to be a very relaxing, free, expressive and creative art form. It is meant to be a form of ‘artistic meditation’ and drawing zentangles is also linked to mindfulness, which aids relaxation <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a design matrix by drawing different zentangle patterns <p>Vocabulary: zentangle patterns (an abstract drawing using repeated patterns)</p>	<p>the image then ask them to follow these steps to create an image in the style of Edward Weston</p> <ul style="list-style-type: none"> -Desaturate the image. -Crop any unnecessary background. -Use slider controls to change the range of grey tones in the image (not using filters). <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that artists use photography to record and observe, I understand the terms macro, and monochromatic <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a successful close up photograph of a natural form and edit the photograph in appropriate software/apps. Know how to take photographs with care and choice Know how to make decisions about cropping, editing and presentation of photographic images <p>Vocabulary: macro (A type of camera lens which allows you to see and capture very small details), monochromatic (containing or only using 1 colour), edit (change something), crop (to cut something down to size) Artist: Edward Weston (an American photographer who mainly took black and white photographs of living things)</p>
<p>Component</p>	<p>Component: To paint a piece of artwork using black and white to add tone.</p> <p>Continuing with their 'Guernica' inspired compositions from last lesson, children apply paint in tones of black, white and grey, standing back from their work at regular intervals to ensure that they maintain balance in their piece.</p> <p>Use their design from last lesson, as demonstrated in the Teacher video: Guernica 2 – Pablo Picasso show the children how to mask an area in order to make the straight lines in the composition. (Follow the steps in the Kapow plan)</p> <p>The children should use their sketchbooks as a guide as they pencil out the forms they are using in their finished piece. When they have finished plotting the forms, the children should sketch any further details (remind them not to make their symbols too elaborate, a lot of detail will be hard to convey using paint). Remind the children to keep stepping away from their work to look at it from a distance. They should paint in the black areas with thought first, remembering to keep a balance between light and dark areas in the composition. Then work in other tones of grey by adding water to the black paint, constantly stepping back to keep the balance. If the overall piece is too dark, white can be applied neatly to areas to keep the balance of dark/light (but let the black paint dry first). For straight lines, remind children to use the masking tape to mask off areas.</p> <p>When the paint has dried, small detailed areas and thinner lines can be drawn on with black marker pen – using a ruler for lines that have to be kept straight.</p> <p>Procedural Knowledge</p>	<p>Component: To create a repeated pattern through printing.</p> <p>Using a chosen zentangle pattern from last lesson, children create a reverse system print process by transferring their design onto a polyprint tile, using a pen to create a deep line and then printing onto fabric, repeating the print process to create a pattern.</p> <p>Share the tile designs by William Morris.</p> <p>Demonstrate drawing the pattern lightly with a pencil and then draw over those marks using a pen with a deeper line. Remind the children that the line must not be too heavily drawn or it will break through the surface of the tile. Demonstrate how texture can be added, for example by using the point of a pen to make dots.</p> <p>Demonstrate how to squeeze a strip of the printing ink onto the tray and roll it out so that there is an even layer of colour, then show how the tile itself is inked up, again aiming for an even layer. Take the tile to where the material is laid out and print by pressing down the tile and rubbing a DRY roller onto the back. Repeat three times and place the tile in a different direction each time. The same pattern will now create a new pattern.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that this method creates a reverse system where imprinted lines will become white and the background will be the colour of the ink used 	<p>Component: To draw a self-portrait from a photograph.</p> <p>By looking at the many different examples of self-portraits over time, children use photography to create their own.</p> <p>Begin by telling pupils that artists have created “selfies” or self portraits since the beginning of time. Show children the website: ‘Artsy – Famous artists’ self-portraits’, which includes self-portraits drawn or painted by Frida Kahlo, Picasso and Rembrandt.</p> <p>Using your own selected selfie, a sharp HB pencil and a piece of plain A4 paper, demonstrate to the pupils how you can draw a selfie from the camera image using continuous line, this is where you do not take your pencil from the paper, so this also means that some lines have to be drawn to connect shapes or to go back to a place in the drawing.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to take photographs in different poses which show different expressions Know how to develop one of these into a line drawing, using continuous line Know how to develop a self-portrait from a photograph and understand how this can be used to create expression in an image

	<ul style="list-style-type: none"> Know how to use paint to produce a carefully finished piece of art in the style of Picasso's 'Guernica' Know how to use masking tape to create a straight line Know how to keep balance in my final composition where the shapes or objects are put in a picture by viewing my work from a distance to see where tones of black white and grey should be used <p>Artist: Pablo Picasso (A Spanish artist who co-founded the Cubism art movement in 1909)</p>	<p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to transfer my drawn Zentangle pattern onto a poly print/polystyrene tile Know how to apply an even layer of ink onto the tile Know how to create a repeat pattern onto fabric <p>Artist: William Morris (An English artist and textile designer).</p>	<ul style="list-style-type: none"> Know how to combine photography with learning how to draw a portrait
<p>Component</p>	<p>Component: To create a clay sculpture.</p> <p>Children turn their Käthe Kollwitz inspired drawings from Lesson 2 into sculptures fit for the Fourth Plinth in Trafalgar Square, being aware of the message their sculpture portrays through its expression and looking at sculptors such as Mark Wallinger. Watch the video and presentation on Kapow.</p> <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to create a sculpture of a head using clay: <ol style="list-style-type: none"> Roll the clay into a ball about the size of a tennis ball. Push your thumb into the ball from the bottom – this thins the wall of the clay head so that it dries out more easily. Keep the clay moist but not wet – do this by dabbing fingers into water every so often. Use your fingers or modelling tools to tease out a nose shape and add the other features of the head. Finally, children can add the imaginary features they have thought of. Know how to convey a message or emotion in my sculpture by: <ul style="list-style-type: none"> using clay sculpting tools Know how to add facial features parts of the face, such as eyes, nose and mouth using additional pieces of clay and attaching these to the head <p>Vocabulary: malleable (it can be shaped/is flexible) Artist: Kathe Kollwitz & Mark Wallinger</p>	<p>Component: To design and make a prototype.</p> <p>Working in groups children design and make a prototype hat for a specific purpose, sharing ideas, making sketches and finally constructing their design The 'purpose' should be a theme decided on by you; it may be a topic you're currently studying or a timely event. Examples of possible hats for a given purpose: A Thinking Hat – to help pupils with the SATs. An All-Weather Hat – for Britain's ever-changing weather. A School of the Future Hat – with a computer tablet or phone attached. A Robot Hat – to help adults with their supermarket shop. Start with asking each group to share ideas amongst themselves, first verbally and then doing quick sketches in their books until the group reaches a consensus for an idea. Then, they cut, roll, fold, bend, crease, join and start to create the hat. One pupil must be the 'model' for the hat – they have to actually wear it, so each group can choose their model.</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that a prototype is testing a design out. <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to review, evaluate and modify ideas as the design develops Know how to share my ideas verbally and through quick sketches Know how to work as a team as is done in the creative and cultural industries <p>Vocabulary: modify (to make partial or minor changes to something)</p>	<p>Component: To take photos, replicating the mood and expression of a painting.</p> <p>Looking at The Scream by Edvard Munch, children recreate the image adding an expressive photo self-portrait to a background created in another medium. Working in pairs, get the children to study the image, focusing on the expression created. They should then try to recreate the image by taking photos of each other, taking it in turns to pose for each other and take photos. They must making sure that they frame the photograph so that it is a similar composition to the painting and includes the head, shoulders and position of the hands. Once the class have taken their photos, get pupils to review them with their partner and re-take them if necessary. Demonstrate how to use editing software on the tablet, laptop or desktop to: -crop it to fit A4 paper -sharpen the image and -create contrast before pupils then work on editing (and saving) their own photos. The children can then create a colourful background for their piece, either digitally or using art materials</p> <p>Substantive Knowledge</p> <ul style="list-style-type: none"> Know that art can convey a particular emotion or feeling within a piece (expression) Know that paintings and photographs can express emotion <p>Procedural Knowledge</p> <ul style="list-style-type: none"> Know how to take photographs in different poses which show different expressions Know how to replicate the mood and expression of a painting Know how to edit photos successfully <p>Vocabulary: replicate (make an exact copy) expression (conveying a particular emotion or feeling within a piece of art).</p> <p>Artist: Edward Munch (A Norwegian painter who dies in 1944 – known for painting humans)</p>

<p>National Curriculum</p>	<ul style="list-style-type: none"> - Develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design - Improve their mastery of art and design techniques - Create sketchbooks to record their observations and use them to review and revisit ideas - Learn about great artists, architects and designers in history 	<ul style="list-style-type: none"> - Become proficient in drawing, painting, sculpture and other art, craft and design techniques - Evaluate and analyse creative works using the language of art, craft and design - Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] 	<ul style="list-style-type: none"> - Become proficient in drawing, painting, sculpture and other art, craft and design techniques - Evaluate and analyse creative works using the language of art, craft and design - Improve their mastery of art and design techniques 								
<p>Artist in residence</p>			<p>SUMMER 2</p> <p>PHOTOGRAPHY AND DRAWING</p> <table border="1"> <tr> <td>UNIT</td> <td>Development & Combination of Drawing And Painting skills</td> </tr> <tr> <td>OUTCOME</td> <td>Mixed-Media Maps</td> </tr> <tr> <td>ARTISTS</td> <td>Piet Mondrian</td> </tr> <tr> <td>LINKS</td> <td>E-act Graduation competition</td> </tr> </table>	UNIT	Development & Combination of Drawing And Painting skills	OUTCOME	Mixed-Media Maps	ARTISTS	Piet Mondrian	LINKS	E-act Graduation competition
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<p>Knowledge of artists and designers</p>	<ul style="list-style-type: none"> • Kathe Kollwitz • Pablo Picasso • Mark Wallinger 	<ul style="list-style-type: none"> • Claude Monet • William Morris • Edward Hopper 	<ul style="list-style-type: none"> • Hannah Hoch • Peter Kennard • Jerry Uelsmann • Jenny Holzer • Edward Weston • Edvard Munch 								
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