


ART OVERVIEW

KNOWLEDGE, SKILLS & VOCAB




Year & Topic	National Curriculum Objectives	Concept	Key Skills	Subject and Specific Knowledge (Knowledge in bold must be taught)	Vocabulary
Y1 School Days Drawing Focus	<p>Develop a wide range of art and design techniques in using colour, pattern, line, shape, form and space.</p> <p>Learn about the work of a range of artists, craft makers and artists, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	<p>Line</p> <p>Tone</p> <p>Colour</p>	<p>Show how they feel and create this mood in drawings through the use of colour.</p> <p>Begin to explore the use of line, shape, pattern, colour with a variety of media.</p> <p>Begin to control the types of marks made by exploring the drawing techniques of straight, wavy, curved and zig-zag lines.</p> <p>Develop a range of tone using a pencil by drawing lines of different shapes and thickness using 2</p>	<p><u>Lesson 1</u> Introduce children to self-portraits. Focus on the parts of the face and the features and their basic shape. Discuss the terminology of sketching. Sketching is done free hand and involves attention to detail when observing. Sketches are preliminary and can be changed. They are used as a basis of an idea. Let children have a go at sketching an eye in their sketchbook with pencil. Use the lines and shapes observed to recreate the shapes needed to create the eye. Give them a mirror to really focus on the details using further lines and shapes to build up details. Introduce terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Use sketchbooks to record ideas.</p> <p><u>Lesson 2</u> Show children work by Frida Kahlo and her history. (Look simply at the surrealist movement, the influence that Frida had on this movement and the meaning of her artwork) Discuss basic who/what/where/when facts. Discuss main elements and what you can see. Art can be described in different ways and convey different moods/feelings. Discuss how her artwork makes you feel and why this is, does the colour make you think this.</p>	<p>Portrait, self-portrait, sketching, pencil, line, shape.</p> <p>Artist, Frida Kahlo, self-portrait, mood, feeling, colour, line, shape.</p> <p>Chalk, charcoal, pencil, line, thick,</p>


			<p>different grades of pencil (thick/thin).</p> <p>Describe what they can see and say basic likes/dislikes about the work of an artist.</p> <p>Use question stems to form questions about art e.g. How, What, When, Why.</p> <p>Discuss basic facts about famous artists, craftspeople and designers from different times and cultures.</p> <p>Record and explore their ideas from first-hand observations, experience and imagination.</p>	<p>Find art that shows different moods to discuss. Children have an example of Frida Kahlo's work in their sketchbook to annotate. Use vocabulary to describe what they can see in regards to line/shape/colour. Use vocabulary to discuss what they like/dislike and reasons for this. I can say how the artwork makes me feel. Use sketchbooks to record their ideas.</p> <p><u>Lesson 3</u> Explore different mediums that chn can sketch with. Let them experiment with chalk, charcoal, different pencils to understand the effect they all create. Ensure children have the opportunity to use 2 different grades of pencil. Lines help us define what we are looking at. They can be varying thickness. Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Children to understand that their own use of line gives their artwork its own mood/feeling. Children to practise straight, curved, wavy and zig zag lines as sketching techniques. Look at the difference that a thick/thin line has on the mood/feeling. Use sketchbooks to record ideas. Children can discuss their favourite choice and why this is. What effect does this create that you like.</p> <p><u>Lesson 4</u> Experiment with colour. Colour is associated with feeling e.g red = anger. Introduce terminology. Colour = a range of colours exist. Some are brighter, some are darker. This can help create mood. Use vocabulary to compare and contrast. Look at a Frieda Kahlo self portrait, choose two contrasting moods to represent with colour e.g. colour one with a happy mood and colour one with an angry mood. Discuss how this changes the art and which you prefer. End the lesson by thinking about the colours that would be needed for a self-portrait and why you have chosen these. Use sketchbooks to record ideas.</p>	<p>thin, straight, curved, wavy, zig-zag.</p> <p>Colour, mood, feeling, brighter, darker, vibrant, colourful.</p> <p>Colour, line, thick, thin, straight, curved, wavy, zig-zag.</p>
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<p>Y1</p> <p>Wicked Weather</p> <p>Painting Focus</p>	<p>Use a range of materials creatively to design and make products.</p> <p>Develop a wide range of art and design techniques in using colour, pattern, texture line, shape, form and space.</p>	<p>Pattern</p> <p>Colour</p>	<p>Experiment with paint media using a range of tools and techniques e.g. different size brushes, sponges, hands, rollers and pads.</p> <p>Experiment and choose to use thick and thin brushes as appropriate to create different effects.</p>	<p><u>Lesson 1</u> Show children a video of waves moving and a still picture of waves. Give children a big piece of paper (can be in pairs) and let them experiment with drawing the movement of waves, this can be with any medium e.g. sponges, hands, rollers, pads, brushes. Let the children choose thick/thin brushes as appropriate. Discuss the difference a thick/thin brush has on the mood/feeling. This can be done to music.</p>	Waves, movement, sponge, hand, rollers, pads, brush, thick, thin, mood.

	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.	Shape and Form	Recognise and name the primary and secondary colours and learn to use and make secondary colours.	<p><u>Lesson 2</u> Introduce Zaria Foreman and her climate change art. (look briefly at the history of the climate change art movement, what influence Zaria has had on the movement and her hyper realist style, look at the themes and meaning of her work) Discuss her techniques of using her fingers and hands to create her pieces. Discuss basic who/what/where/when facts. Annotate Foremans 'wave' picture in their sketchbooks. Use vocabulary to describe what they can see in regards to line/shape/colour. Use vocabulary to discuss what they like/dislike and reasons for this. I can say how the artwork makes me feel. Use sketchbooks to record their ideas. Experiment with different ways of creating movement in their art using sponges and fingers using a Zaria Foreman example to replicate. Recap vocabulary. Colour = a range of colours exist. Some are brighter, some are darker. This can help create mood.</p> <p><u>Lesson 3</u> Begin to look at colour mixing. Introduce that primary colours are red, blue and yellow. Introduce that secondary colours are green, orange and purple. Teach explicitly which primary colours mix to make a specific secondary colour. Choose the best colour to replicate part of a Zaria Foreman picture.</p> <p><u>Lesson 4</u> Recap colour mixing and primary colours mixing to make secondary colours. Continue to practicing replicating the best colour to copy a Zaria Foreman picture. Introduce the vocabulary texture. Texture = The surface of the artwork looks or feels different. Once complete begin to look at how texture can be added to this by using fingers and hands and also look at adding sand into the paint to see the visual effect this has. Complete this in sketch books and evaluate the success of this technique.</p> <p><u>Lesson 5</u> Chn use acrylic paint to finger print their wave picture. Speak to them about how they can create texture with their fingers and the paint. Reminder about the previous</p>	Zaria Foreman, climate change, waves, sponge, fingers, colour, brighter, darker.
		Line	Begin to reproduce the colours of different objects.		Colour, mixing, primary colour, secondary colour, replicate.
		Tone	Begin to control the types of marks made with a range of media.		
			Begin to create textured paint by adding sand, plaster etc.		
					Colour, mixing, primary colours, secondary colours, Zaria Foreman, texture, fingers, hands, paint, evaluate.
					Texture, acrylic paint.

				<p>lesson on colour/texture and repeat the vocabulary. Complete this work in sketchbooks.</p> <p><u>Lesson 6</u> Finish off art pieces if needed. Create a 'pop up' exhibition of childrens work. This can be in the hall or the classroom. Invite another class/teacher to come and look at their work. Evaluate each others work. . I can say what I like/dislike about my/others work. I can describe what I can see with regards to line/shape/colour. I can discuss how the artwork makes me feel.</p> <p><u>Final Outcome</u> Finger printing of waves</p> 	Exhibition, evaluate, pop-up.
Y1 Birley and Beyond	<p>Use a range of materials creatively to design and make products</p> <p>Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>Develop a wide range of art and design techniques in using colour, pattern, texture,</p>	<p>Shape</p> <p>Texture</p>	<p>Experiment with a range of materials such as recycled, natural and malleable to make models and structures.</p> <p>Combine different media to fit a purpose.</p> <p>Continue to explore the use of shape and form.</p> <p>Use scissors with increasing accuracy and other tools to join and</p>	<p><u>Lesson 1</u> Go out and look at the 'Birley Dragon'. Discuss what it is made from, how it is made. Introduce vocabulary of sculpture. Sculpture = a three dimensial piece of art made by modeling, constructing or casting. Think about what natural resources we can use to make art. In sketchbooks have a go at sketching a 'dragon' shape using examples to replicate.</p> <p><u>Lesson 2</u> Introduce Andy Goldsworthy and look at the sculptures he makes using nature. (Look at the environmental art movement look at how Andy uses materials, tools and techniques. Look at how his art fits into nature and how this can change your perception of the artwork). Know basic who/what/where/when facts about Andy. Annotate his art work in sketchbooks. Talk about the materials he uses and the textures they create. Use vocabulary to describe what they can see in regards to</p>	<p>Natural resources, environment, sculptures.</p> <p>Andy Goldsworthy, sculptures, texture, material.</p>

	line, shape, form and space		<p>attach materials together.</p> <p>Begin to apply simple decoration techniques introducing patterns to fit a purpose including cutting, gluing and tearing.</p>	<p>line/shape/colour. Use vocabulary to discuss what they like/dislike and reasons for this. I can say how the artwork makes me feel. Use sketchbooks to record their ideas.</p> <p><u>Lesson 3</u> Get some wool for children to work with. For their final piece chn will be using wool to combine their materials for their sculpture. Go outside and let children have a go at tying wool in different ways to combine natural resources. Hole punches maybe needed to add leaves. Evaluate afterwards the success of the joining techniques.</p> <p><u>Lesson 4</u> Focus on natural colours, what colours do we see in nature? Collect natural materials that can be stuck in sketchbooks. Can children use crayons/chalk/pastels to recreate the colours in the natural materials? Evaluate the success afterwards. I can say what I like/dislike about my/others work. I can describe what I can see with regards to line/shape/colour.</p> <p><u>Lesson 5</u> Go outside with children to collect items for their sculpture. Think about what they would need to create their dragon shape. Take items back inside to start to create shape using natural resources and wool.</p> <p><u>Lesson 6</u> Finish sculpture from previous lessons. Put some music on and let children walk round the classroom looking at sculptures. When the music stops stand at that sculpture and share with someone any ideas you have got from their peers work. I can say what I like/dislike about my/others work. I can describe what I can see with regards to line/shape/colour. I can discuss how the artwork makes me feel.</p> <p><u>Final Outcome</u> Natural sculpture of Birley Dragon</p>	<p>Wool, weaving, knotting, tying.</p> <p>Natural colours, pastel, paint, nature.</p> <p>Sculpture, natural resources, wool.</p> <p>Gallery, sculptures, feedback.</p>
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Y2 Out of Africa Sculpture	<p>Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>Use a range of materials creatively to design and make products</p>	<p>Shape</p> <p>Tone</p> <p>Texture</p> <p>Line</p> <p>Colour</p>	<p>Continue to experiment with a variety of malleable media such as play doh, salt dough and clay to make a realistic model.</p> <p>Begin to introduce modelling techniques such as rolling, pinching and carving to create a realistic form.</p> <p>Begin to create different effects with clay tools with increasing confidence.</p> <p>Continue to apply decoration techniques such as impressions and paint to create repeating patterns.</p>	<p><u>Sculpture Focus: Clay Pinch Pot Lesson 1</u> Explain during these art lessons we will be creating a sculpture using clay. Sculpture = Three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Remind children and review their art work on sculptures from Y1 - Nature sculptures using natural materials. This will be the first time children will be using clay as a media. Show children clay and clay examples and explain it is a natural, versatile material that we can model and carve into different shapes when soft and then will harden when left to dry. Introduce what a clay pinch pot is and explore photos. Discuss with children why they are made, who by and think about what they can be used for e.g. vase/bowl. Recap vocabulary - Texture = the surface of artwork looks/feels different. Show children different examples of the designs and patterns you could create on the clay using photos and continue to discuss texture. Look at traditional African patterns and how the repeating nature of the pattern is important. Recap the vocabulary of colour. Colour = there are a range of colours some are brighter/darker. Discuss what colours are used in African patterns. What effect does this have on the mood? When the children have become familiar with different designs and patterns children will then begin to draw their own first draft of a pinch pot. Remind and review with children building on previous vocabulary shape and line. Identify how their work was influenced by the photo including specific similarities. Express their likes and dislikes and explain reasons for these views. Discuss what they might change in their work to improve it further.</p>	<p>Sculpture, clay, model, malleable, texture, colour, pattern, repeating, like, dislike, inspire.</p>

Lesson 2

Introduce Esther Mahlangu. **Discuss basic who/what/where/when facts about her.** Look at a variety of her pieces. What is similar about them? This is called her artistic style. What media is she using? Look at the history of the Ndebele art movement, how it has built over time and the influence that Esther has had on the movement. Look at the purpose, themes and meaning of her art. **Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Introduce terminology pattern. Pattern = repeating formations of shapes and lines.** Discuss the colours she uses and pay close attention to the patterns. Do you think this is influenced by where she comes from? What do you think her inspiration is? Discuss what tools she may use to create the shapes and patterns in the clay. **Recap the vocabulary of colour.** What effect does this have on mood? **Recap the vocabulary of mood.** Annotate her work in sketchbooks. **I can describe what I can see in regards to shape, colour, line and pattern. I can say what I like/dislike and why. I can understand the inspiration of Esther. I can discuss how to take inspiration from Esther to influence my own work**


Lesson 3

In this lesson children will learn the techniques needed to create the final clay pinch pot. Children can use play dough as a malleable material to help them practise. The first skill is rolling. Children can practice rolling the clay from a ball to a long snake shape. Discuss with this children how this long shape can be 'coiled' to make the final pot shape. The second skill is pinching. Children can practice pinching, pulling and squeezing the clay into the pot shape. Introduce the clay tools and discuss how the shape of each tool can be used for a different effect. Allow the children to experiment with different clay tools to create a pattern in their play dough pot. Encourage the children to take inspiration from Esther. After, evaluate, which modelling technique did you find easiest to make the pot and why? Which clay tool made


Esther Mahlangu, colour, pattern, African, sculpture, clay, media, line, shape, pattern, inspiration, mood, like, dislike, inspiration.

Pinch pot, clay, malleable, material, rolling, coil, pinching, pulling, squeezing, clay tool, effect, pattern, evaluate, like, dislike.

			<p>the effect you like the most and why? Find a way of recording this in sketchbooks.</p> <p><u>Lesson 4</u> Recap the work of Esther Malangu. Discuss her choices of colour and recap the types of pattern she likes to use. In this lesson, children will design several patterns to decorate their final pot with being mindful about the clay tools available and the imprint they make in the clay. With copies of Esthers patterns around, give children the freedom to design 3 patterns in sketchbooks, also making specific colour choices replicating the colours that Esther uses. Can children also discover form their colour choices, which colours do we have and which colours will need mixing? Once complete, evaluate their patterns to discover which one they like the most and why. Identify how their work was influenced by the photo including specific similarities. Express their likes and dislikes and explain reasons for these views. Discuss what they might change in their work to improve it further.</p> <p><u>Lesson 5</u> In this lesson children will use the clay to create the pot. Before starting, recap the technique they have chosen as the easiest method to create the pot, rolling and coiling or pinching. Ask children to tell their partners how they are going to use their hands to mould the clay before they have a go. Ensure children are aware of how much clay they have and how big their pot will be. Discuss how thick the walls of the pot are going to be to ensure it doesn't crack as it dries. Once the shape of the pot is complete, use the clay tools to recreate their chosen pattern. Ensure the children know not to press on hard.</p> <p><u>Lesson 6</u> Once clay is dry let the children paint their pots in the chosen colours that were inspired by Esther Malangu. Allow children to choose an appropriate brush to complete their painting ensuring they have had a discussion on the effect of each brush. When finished put some music on and let children walk round and see each other's art work. Children to evaluate their own work. I</p>	<p>Esther Malangu, pattern, colour, clay tools, imprint, mixing, evaluate, like, dislike, improve, similarities.</p> <p>Clay, mould, pinch pots, rolling, coiling, clay tools.</p> <p>Pot, paint, pattern, colour, brush, evaluate, like, dislike, improve, influence.</p>
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				<p>can describe what I can see in regards to colour/pattern/line and shape. I can discuss how I used the influence of an artist in my artwork. I can say what I like/dislike about my artwork and what I might change to improve it.</p> <p><u>Final Outcome</u> Clay pinch pot</p> 	
Y2 It's Capital Drawing	<p>Use a range of materials creatively to design and make products</p> <p>Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p>	<p>Colour</p> <p>Tone</p> <p>Line</p> <p>Shape</p>	<p>Draw for a sustained period of time using real objects including both single and group objects.</p> <p>Continue to explore line, shape, pattern and colour with increasing accuracy and care to create different effects and textures.</p> <p>Control the marks made using a variety of sketching techniques (straight, curved, wavy, zig-zag) exploring new techniques such as hatching, scribbling and finger blending.</p> <p>Continue to investigate tone by drawing light/dark lines, patterns and shapes using 3 different grades of pencil (4B, 8B, HB) with increasing accuracy.</p>	<p><u>Lesson 1</u> Discuss architecture, what it is. Discuss local and famous architecture. Discuss old/new architecture. Look at a range of London landmarks. Spend 10/15 minutes per landmark doing basic sketches considering the basic shapes, patterns and types of line and using supporting vocabulary in sketchbooks. Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Introduce terminology pattern. Pattern = repeating formations of shapes and lines. Let children choose a different medium to draw with each time (grades of pencil, handwriting pen, crayon, felt tip). Pencils come in different grades and they can be used to create different effects. Sketching is done free hand and is preliminary. They can often be changed and are used as a basis of an idea. Sketching from first hand observation requires attention to detail and pattern. Children to evaluate their sketches referencing parts of the drawing that are similar to the real photo. Identify how their work was influenced by the photo including specific similarities. Express their likes and dislikes and explain reasons for these views. Discuss what they might change in their work to improve it further.</p> <p><u>Lesson 2</u> Introduce Stephen Wiltshire. Know basic who/what/where/when facts about Stephen. Look at a range of his work on London Skylines. Discuss what a city scape is and look at a range of pieces discuss their</p>	<p>Architecture, local, worldwide, buildings, landmarks, shape, pattern, line, medium, grade, pencil, sketching, freehand, detail, evaluate, similar, different, like, dislike.</p> <p>Stephen Wiltshire, autism, skyline, line, shape, pattern,</p>

			<p>purpose, theme and meaning. Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Introduce terminology pattern. Pattern = repeating formations of shapes and lines. Discuss his technique and discuss how he uses line, shape and pattern. Discuss what tools he may use and his use of colour. Recap the vocabulary of colour. What effect does this have on mood? Recap the vocabulary of mood. Annotate his work in sketchbooks. I can describe what I can see in regards to shape, colour, line and pattern. I can say what I like/dislike and why. I can understand the inspiration of Stephen. I can discuss how to take inspiration from Stephen to influence my own work.</p> <p><u>Lesson 3</u> Recap the terminology of line. Discuss what types of line we have done previously (straight, curved, wavy, zig-zag). Recap how does Stephen uses line. Discuss how thick/thin lines require different grades of pencil. Experiment with 3 different grades of pencil to discover their effect. (4B, 8B, HB) Discuss/annotate in sketchbooks afterwards what each grade does on the mood/line/shape of the line. Which do they like/dislike and why. Which look most like what Stephen uses and why? Complete this work in sketchbooks looking at various techniques Stephen uses to replicate.</p> <p><u>Lesson 4</u> Discuss how Wiltshire's work does not use colour. Look closely at different aspects of Stephens work to see how he creates pattern/texture using his pencil. Recap vocabulary. Pattern = repeating formations of shapes and lines. Texture = how artwork looks/feels different. Introduce children to the techniques of hatching, scribbling and finger blending to create texture/pattern/shade. Let children have a go at each technique with different grades of pencil in sketchbooks. After children can annotate/evaluate the effectiveness of each technique and what it is successful at creating. They can also make reference to which grade of pencil is most successful at completing that technique. Children can finish by selecting the technique and grade of pencil</p>	<p>colour, texture, technique, tools, mood, annotate, sketchbook, like, dislike, inspiration, influence, London.</p> <p>Line, straight, curved, wavy, zig zag, thick, thin, bold, grades, pencil, mood, shape, like, dislike, replicate, similar.</p> <p>Colour, pattern, texture, hatching, scribbling, finger blending, shade, grade, pencil, evaluate, effective.</p>
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			<p>closest to Stephens work ready to begin their replica artwork in the next lesson.</p> <p><u>Lesson 5</u> Show the London skyline by Stephen Wiltshire. Discuss where different grades of pencil would be needed. Discuss how Stephen uses the space of his page to give the correct size to each building. Discuss which building you could draw first and what you would draw next. Remind children that sketching is free hand and preliminary and can be changed if necessary. Ensure children are taking inspiration from Stephen Wiltshire and using the techniques of hatching, scribbling and finger blending as practiced in previous lessons. Let children begin their sketching of the London skyline taking care and attention to details.</p> <p><u>Lesson 6</u> Children should finish off and complete their sketches from yesterday. Ensure children look at their drawing to think what is needed before they begin drawing again. When finished put some music on and let children walk round and see each other's art work. Children to evaluate their own work. I can describe what I can see in regards to colour/pattern/line and shape. I can discuss how I used the influence of an artist in my artwork. I can say what I like/dislike about my artwork and what I might change to improve it.</p> <p><u>Final Outcome</u> London Skyline sketch</p> 	<p>Sketching, London, skyline, buildings, grade, pencil, hatching, scribbling, finger blending, shade, line.</p> <p>Sketch, colour, pattern, line, shape, influence, artist, like, dislike, improve.</p>
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Lesson 3

Look at a range of media that we could use over the next 2 lessons. (paint, chalk, pastel, collage). Discuss how these are called media and art can be made from a variety of media to change its texture. **Recap vocabulary texture. Texture = the surface of the artwork looks/feels different.** Children will have a go at paint and chalk today to recreate planets/rocket. Remind them of tints and shades and how they could use tints and shades with the chalks and paint to recreate the colour with increasing accuracy. Guide the children through using paint and chalk to recreate a different planet. Encourage children to pay close attention to detail and model how they can use layering to go over a colour with a different colour to create depth. Once both types of media are complete, stick them into sketchbooks and begin to evaluate. **Which media do you like/dislike and why? Which media looks most like Peters paintings and why? Which media creates the best line/colour/shape/mood and why? Which media inspires you to recreate one of Peters paintings and why?**

Media, paint, chalk, pastel, collage, texture, tint, shade, recreate, accuracy, layering, overlap, evaluate, like, dislike, inspire.

Lesson 4

Look at a range of media that we could use over the next 2 lessons. (paint, chalk, pastel, collage). Discuss how these are called media and art can be made from a variety of media to change its texture. **Recap vocabulary texture. Texture = the surface of the artwork looks/feels different.** Children will have a go at pastel and collage today to recreate planets/rocket. Remind them of tints and shades and how they could use tints and shades with the chalks/pastels/paint to recreate the colour with increasing accuracy. Guide the children through using pastel then collage to recreate a different planet. Encourage children to pay close attention to detail and model how they can use layering to go over a colour with a different colour to create depth. When using collage, encourage the children to overlap the media. Once both types of media are complete, stick them into sketchbooks and begin to evaluate. **Which media do you like/dislike and why? Which media looks most like Peters paintings and why?**

Media, paint, chalk, pastel, collage, texture, tint, shade, recreate, accuracy, layering, overlap, evaluate, like, dislike, inspire.

Which media creates the best line/colour/shape/mood and why? Which media inspires you to recreate one of Peters paintings and why?

Lesson 5


In this lesson children will begin their final design. The outcome for today will to have the painted background and a collage piece complete so they can dry for the next lesson. Recap layering media with the children and recap the types of media we are going to use. Recap texture and how we are aiming to recreate that with mixed media. Look back at previous attempts and which you liked/inspired you/looked like Peters designs to make again for the final piece. Guide children through making the paint background taking notice of which parts of the picture might need different tints and shades. Also complete a collage planet/rocket to add to the final piece taking care with tints and shades again.

Lesson 6

In this lesson children will complete their final design. The outcome for today will be to add a pastel and chalk layer to their painted background also adding on the collage item. Recap layering media with the children and recap the types of media we are going to use. Recap texture and how we are aiming to recreate that with mixed media. Look back at previous attempts and which you liked/inspired you/looked like Peters designs to make again for the final piece. Guide children through making a chalk and pastel planet/rocket taking notice of which parts of the picture might need different tints and shades. Assemble all the pieces and layer them together to create the final piece and stick in sketchbooks. When finished put some music on and let children walk round and see each other's art work. Children to evaluate their own work. **I can describe what I can see in regards to colour/pattern/line and shape. I can discuss how I used the influence of an artist in my artwork. I can say what I like/dislike about my artwork and what I might change to improve it.**

Paint, background, layering, media, inspire, collage, tint, shade, planet, rocket.

Paint, background, layering, media, inspire, collage, pastel, chalk, tint, shade, planet, rocket, evaluate, like, dislike, improve.

				<u>Final Outcome</u> Peter Thorpe style space painting 	
Y3 Passport to Europe	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history</p>	<p>Shape and Form</p> <p>Colour</p> <p>Texture</p>	<p>Experiment with more precision, malleable media such as play doh, salt dough and clay to fit a purpose.</p> <p>Continue to explore modelling techniques such as rolling, pinching and carving to produce larger ware.</p> <p>Join two parts successfully.</p> <p>Construct a simple base to add other media.</p> <p>Demonstrate experience in surface patterns and textures as a form of decoration.</p>	<p><u>Lesson 1</u> Explain during these art lessons we will be creating a mosaic sculpture using salt dough. Sculpture = Three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Remind children and review their art work on sculptures from Y1 - Nature sculptures using natural materials, Y2 clay pinch pot in the style of Esther Mahlangu. This will be the first time children will be using salt dough as a media. Show children mosaic and mosaic examples and explain it is a picture or pattern produced by arranging together small pieces of stone, glass or tile. Explore photos of various mosaics with different purposes. Discuss with children why they are made, who by and think about what they can be used for e.g. bench/table/vase/bowl. Recap vocabulary - Texture = the surface of artwork looks/feels different. Show children different examples of the designs and patterns you could create on the mosaic using photos and continue to discuss texture. Compare and contrast different mosaics and discuss how they are different colours/moods/textures/shapes. Discuss the techniques the artist may have used. Discuss what cultures have a preference for mosaic. Recap the vocabulary of colour. Colour = there are a range of colours some are brighter/darker. Discuss what colours are used in mosaic. What effect does this have on the mood? When the children have become familiar with different designs and patterns children will then begin to draw their own or replicate a mosaic pattern. Remind and review with children building on previous vocabulary shape and line. Express their likes and dislikes and explain reasons for these views including the emotions</p>	<p>Salt dough, sculpture, clay, mosaic, pattern, texture, colour, mood, like, dislike.</p>

conveyed in the artwork. Begin to understand what techniques have been used. Compare the work of artists. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.

Lesson 2

Introduce Antoni Gaudi. Discuss basic **who/what/where/when facts about him**. Look at the modernism movement, discuss the history and how it has changed over time. Discuss the influence that Gaudi has had on the movement and discuss the purpose, style and themes of his artwork, looking at the meaning. Look at a variety of his architecture (recap what an architect is, covered in Y2) What is similar about his architecture? Children to realise that lots of his buildings feature mosaic. What media is he using? **Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Introduce terminology pattern. Pattern = repeating formations of shapes and lines.** Discuss the lines he is using, are they straight, wavy etc. What effect does this have on the mood? Discuss the colours he uses and pay close attention to the patterns. What type of colours is he using? What do you think his inspiration is? Discuss what tools he may use to create the shapes and patterns in the mosaic. **Recap the vocabulary of colour.** What effect does this have on mood? **Recap the vocabulary of mood.** Annotate his work in sketchbooks. I can describe what I can see in regards to shape, colour, line shape and pattern. I can say what I like/dislike and the emotion the artwork conveys. I can understand the inspiration of Antoni and compare his works. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.


Lesson 3

Recap Antoni Gaudi's mosaics; look closely at the patterns and colours used. Recap how he likes to use free-flowing lines and what effect this has on the mood. Using this knowledge, children can choose a mosaic of his to take inspiration from. Begin to plan their own

Antoni Gaudi, architecture, buildings, mosaic, media, line, shape, pattern, mood, colour, inspiration, like, dislike, annotate, emotion, inspiration.


Antoni Gaudi, pattern, colour, free-flowing, line, mood, mosaic,

			<p>mosaic pattern in sketchbooks using a wavy template to recreate Gaudi's 'walls'. Children can use a variety of shapes to make us their design with an overall pattern shown for the final product. Children can colour their design in to represent the bright colours in a suitable media (crayons/felt tips). Once complete, children to consider the artwork they have created. What mood have they created? Can you see a part of your design that was inspired by Gaudi? Annotate own work in sketchbooks. I can describe what I can see in regards to shape, colour, line shape and pattern. I can say what I like/dislike and the emotion the artwork conveys. I can understand what inspiration I have taken from Antoni and compare my work to one of his works. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.</p> <p><u>Lesson 4</u> During this lesson, children will make their design from the previous lesson using paper tiles to represent mosaic tiles. Explain to children that this is a trial run so they can understand what goes well in their pattern and what may need changing before using the mosaic media. Once the children have made their paper mosaic, they can annotate their sketchbooks to evaluate. Ensure children are aware of what went well and what they need to improve. I can describe what I can see in regards to shape, colour, line shape and pattern. I can say what I like/dislike and the emotion the artwork conveys. I can understand what inspiration I have taken from Antoni and compare my work to one of his works. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.</p> <p><u>Lesson 5</u> In this lesson, children will use the mosaic pieces to add to a salt dough base to create their mosaic. The salt dough may need making in advance. The salt dough base will be wavy to replicate Gaudi's 'walls' The children can add in the mosaic pieces following their design plan</p>	<p>inspiration, plan, template, pattern, design, evaluate, inspired, like, dislike, emotion.</p> <p>Antoni Gaudi, pattern, colour, free-flowing, line, mood, mosaic, inspiration, plan, template, pattern, design, evaluate, inspired, like, dislike, emotion.</p> <p>Antoni Gaudi, pattern, colour, free-flowing, line, mood, mosaic, inspiration, plan,</p>
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				<p>from the previous lessons. Once complete, children will evaluate in the next lesson.</p> <p><u>Lesson 6</u> Children to look at their completed sculpture. How successful have you been at creating a mosaic inspired by Gaudi? I can describe what I can see in regards to shape, colour, line shape and pattern. I can say what I like/dislike and the emotion the artwork conveys. I can understand what inspiration I have taken from Antoni and compare my work to one of his works. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.</p> <p><u>Final Outcome</u> Salt dough mosaic Gaudi 'wall'</p> 	<p>template, pattern, design, evaluate, inspired, like, dislike, emotion.</p> <p>Antoni Gaudi, pattern, colour, free-flowing, line, mood, mosaic, inspiration, plan, template, pattern, design, evaluate, inspired, like, dislike, emotion.</p>
Y3 Made in Sheffield	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil,</p>	<p>Colour</p> <p>Line</p> <p>Tone</p> <p>Shape</p>	<p>Demonstrate increased control over the types of marks made with a variety of media.</p> <p>Create different tones, textures and patterns with a wider range of drawing implements and grades of pencil.</p> <p>Use a range of sketching techniques, exploring new techniques such as</p>	<p><u>Lesson 1</u> Discuss cartoonism. Look at a range of cartoons with humans in. Look at the facial shapes and features. Are they accurate? Are they realistic? Are they life-like? Do the facial features display emotion? Can you tell the mood? Do you need to be more open with your interpretation to tell the story? Do the facial features influence our interpretation? Discuss how the more accurate the facial features, the more life-like/realistic the drawing is. Is accuracy important when drawing for an artist? Discuss how accuracy is only important for some artists, cartoonists or abstract artists may prefer less accurate forms. Use language of analysis, evaluation and comparison to discuss the work of the different artists in sketchbooks with a sentence. Children to replicate an accurate human form and a</p>	<p>Cartoon, human, facial, features, accurate, realistic, emotion, mood, interpretation, cartoonist, abstract, grade, pencil, evaluate, space, techniques, medium, inspire.</p>


	<p>charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history</p>		<p>hatching, stippling and solid shading.</p> <p>Begin to show an awareness of objects having a third dimension and perspective.</p>	<p>cartoon human form in their sketch book. They can choose the grade of pencil or medium they find most appropriate for the task, however this may still need discussion. Once complete, can they evaluate their work. I can describe artwork, commenting on the use of space. I can discuss and identify the techniques and medium artists have used. I can identify parts of artist's work that inspire me to recreate.</p> <p><u>Lesson 2</u> Introduce Pete McKee. Know basic who/what/where/when facts about Pete. Look briefly at the pop art movement and how this has changed historically. Discuss the styles, themes and meaning that Pete has taken from this movement. Look at a range of his paintings. Recap vocabulary of colour, line, shape and mood. What is similar about his paintings? What types of colours does Pete like to use to communicate feeling? What mood do his paintings represent and how can you tell? How does Pete show expression in his drawings? Are his paintings accurate? How does Pete use space to make his picture impactful? What do you think his inspiration is? What tools might he use? Annotate a range of work in books commenting on the techniques used. I can describe what I can see in regards to shape, colour, line and pattern. I can say what I like/dislike and why. I can understand the inspiration of Peter. I can discuss the emotions that the painting portrays. I can identify the techniques used. I can identify techniques that Pete uses that inspire me to recreate in my artwork.</p> <p><u>Lesson 3</u> Recap by looking at some of Pete's work. Ask the children to look closely at the lines. Discuss how Pete uses different types of line and often uses bold lines to create a visual effect. Look closely at different aspects of Pete's work to see how he creates pattern/texture using his pencil. Recap vocabulary. Pattern = repeating formations of shapes and lines. Texture = how artwork looks/feels different. In Y2, children learnt the techniques of hatching, scribbling and finger blending to create texture/pattern/shade. Recap these techniques</p>	<p>Pete McKee, style, colour, cartoon, line, shape, mood, feeling, expression, accurate, space, impactful, tools, inspiration, like, dislike, emotions, techniques.</p> <p>Pete McKee, line, bold, visual effect, pattern, texture, pencil, hatching, scribbling, finger blending, shade, stippling, solid shading, 3D, emotion, evaluate.</p>
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			<p>to begin with. Introduce the new techniques of stippling and solid shading. Let children have a go at each technique with different grades of pencil in sketchbooks. Begin to introduce how these techniques can be used to create a 3D effect and how they can make an object have perspective. After children can annotate/evaluate the effectiveness of each technique and what it is successful at creating. They can also make reference to which grade of pencil is most successful at completing that technique. Children can finish by selecting the technique and grade of pencil closest to Pete's work ready to begin their replica artwork.</p> <p><u>Lesson 4</u> In this lesson, children will focus on facial shapes in the style of Pete McKee combining their sketching techniques learnt in the previous lesson to convey a particular emotion and mood. Colour may be added to this as the vocabulary of colour is recapped and a discussion is had around which colours match different emotions and how it communicates different feelings. Sketch 4 facial shapes in the style of Pete McKee (all show limited expression) Bring these faces to life using a range of hatching, stippling, solid shading, scribbling and finger blending to show a different emotion for each of the four faces (e.g. happy, sad, angry and upset). Add colour to this if necessary with a chosen media. Afterwards annotate and evaluate the success of each face at displaying the correct emotion. I can say what I like/dislike and why. I can identify the techniques used and how that contributes towards the feeling of the sketch. I can identify where I have taken inspiration from Pete McKee in my sketch. I can identify what I will change in a future sketch and what effect this change will have.</p> <p><u>Lesson 5</u> In this lesson children will begin their Pete McKee style sketch. Initially, they need to decide on the emotion they are choosing to represent. They need to think about what will be in the background and what action their character will be completing. Children may want to have a practice attempt before finalising their ideas. Discuss</p>	<p>Facial shape, Pete McKee, sketching, emotion, mood, colour, expression, hatching, stippling, solid shading, scribbling, finger blending, emotion, annotate, evaluate,</p> <p>Pete McKee, sketch, emotion, background, grade, pencil, 3D, hatching, scribbling, finger</p>
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				<p>with children what grade of pencil they have chosen and why they have made that choice. Children may identify a part of their sketch that they would like to make look more 3D with a sketching technique.</p> <p><u>Lesson 6</u> Children to continue with their sketch. Once complete, children may add colours to it that match the mood being represented. Once complete, children are ready to evaluate their work. I can say what I like/dislike and why. I can identify the techniques used and how that contributes towards the feeling of the sketch. I can identify where I have taken inspiration from Pete McKee in my sketch. I can identify what I will change in a future sketch and what effect this change will have.</p> <p><u>Final Outcome</u> Pete McKee style drawing</p> 	<p>blending, stippling, solid shading, cartoon.</p> <p>Sketch, colour, mood, emotion, evaluate, like, dislike, techniques, inspiration, Pete McKee.</p>
Y3 Raging Rivers	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p>	<p>Shape and Form</p> <p>Colour</p> <p>Tone</p>	<p>Continue to experiment with a range of textures and effects e.g. blocking in colour, washes, thickened paint.</p> <p>Become increasingly confident using paint brushes to create different effects and textures.</p>	<p><u>Lesson 1</u> Look at videos and pictures of water. Discuss how light reflects on the water. Discuss how you can see reflections in water. Discuss how when water ripples it can change the shade of blue that you see. Recap texture. Texture = the surface of the artwork looks/feels different. Recap colour. Colour = a range of colours exist. Some are brighter/darker. To correctly mix the shade of blue needed to replicate the water we need to practise tints. Tint was introduced in Y2. Tint = mixing a colour with white to reduce its darkness. Give the children a picture of water with ripples/various shades of blue. Can they reproduce with increasing accuracy some of the blue shades (maybe 4/5) they see in the picture? Evaluate the success of each blue. Once complete, replicate this activity with different brushes to see the effect the brush has on</p>	<p>Water, light, reflect, ripples, shade, texture, colour, tint, accurate, brush, thick, thin.</p>


			<p>Mix colour, tints and shades with increasing confidence.</p> <p>Begin to explore warm ,cool and contrasting colours.</p> <p>Demonstrate increasing control with the types of marks made.</p>	<p>texture. Does this make the water look realistic with more texture? Ask the children to write a sentence in their sketchbooks underneath explaining what they have learnt by using the different brushes.</p> <p><u>Lesson 2</u> Introduce David Hockney. Discuss basic who/what/where/when facts about him. Look at the pop art/modernism movement and how this has changed historically. Discuss the purpose, themes and meaning to the artwork and what styles David has taken/contributed to this movement. Look at a variety of his pictures that all include water. What is similar about his pictures? Children to realise that lots of his pictures include water. What media is he using? How realistic is his water? What effects has he included in his paintings to make them realistic? (Annotate in sketchbooks). Recap terminology. Line = defines and/or outlines art. Shape = lines create a shape. Lines help us define what we are looking at. Introduce terminology pattern. Pattern = repeating formations of shapes and lines. Discuss the lines he is using, are they straight, wavy etc. What effect does this have on the mood? Does this improve the realistic effect? Discuss the colours he uses and pay close attention to the patterns. What type of colours is he using? Can you see the tints of blue? Introduce contrasting colours. Contrasting colours = colours from the opposing ends of the colour wheel. Can you see the contrasting colours in his pictures? What do you think his inspiration is? Discuss what tools he may use to create the shapes and patterns in the water. Recap the vocabulary of colour. What effect does this have on mood? Recap the vocabulary of mood. Annotate his work in sketchbooks. Label the tints, contrasting colours, mood, colours, lines, textures, patterns etc. I can describe what I can see in regards to shape, colour, line shape and pattern. I can say what I like/dislike and the emotion the artwork conveys. I can understand the inspiration of David and compare his works. Annotate sketchbooks to discuss what they might change or develop in their future work to improve it further.</p>	<p>David Hockney, water, media, realistic, line, shape, pattern, straight, wavy, mood, colour, tints, contrasting colours, inspiration, shape, pattern, texture.</p>
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			<p><u>Lesson 3</u> In this lesson, children will practise the skill of layering the blue tints to create the water/ripple effect and add the white light reflection to finish. Recap all necessary vocabulary. Begin by looking at lots of examples from David Hockney and other close ups of water, ask the children how we can create the ripple look by layering tints of blue. Model mixing and layering tints of blue to build up the water with a textured/moving look, finish by adding the white squiggles. Children will have 3 goes. Each time they will identify something to improve before having their next go. Stick each attempt in sketchbooks and children to annotate their thoughts before moving on. Children to make comments on the line, texture, pattern, colour and shape when evaluating their work. Identify a clear focus to work on then repeat the activity 2 more times.</p> <p><u>Lesson 4</u> In this lesson children will begin to plan their final piece. The final piece can be a river setting with contrasting colours on the banks and surroundings with flowing water similar to that of David Hockney. Begin by looking at ideas to create the river bank, take inspiration from rivers covered within the Geography topic. Allow children to sketch ideas in sketchbooks using a variety of pencil grades for effect. Ensure children specifically plan the contrasting colours they plan to have around the river. Ensure children plan/annotate where/how they will build up texture, how they will build up tints of blue to create ripples and water/white patterns. Allow children to colour their plan with an appropriate media e.g. crayon or felt tip. Ensure children finish the lesson with clear ideas/a plan on how to create their final piece.</p> <p><u>Lesson 5</u> In this lesson children will begin their final design. The outcome for today will to have the river scene drawn and the tints of blue paint layered to create the moving river. Recap how to mix the tints of blue and how to layer them to look like they are moving. Recap texture and how we are creating texture when we layer up the</p>	<p>Layering, tints, water, ripple, reflection, david hockney, water, mixing, layering, texture, moving, annotate, line, texture, pattern, colour, shape.</p> <p>Setting, contrasting, David Hockney, inspiration, sketch, idea, texture, tints,</p> <p>Design, tints, mix, texture, thick, paint, realistic, inspiration, layering,</p>
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				<p>tints of blue with some thicker paint to make the water look more realistic. Look back at previous attempts and which you liked/inspired you/looked like David's water designs to make again for the final piece. Guide children through making the tints of blue and layering them. Allow them to dry ready for the next lesson with children aware that they have the contrasting colours to paint on the banks and the water pattern ripples to add.</p> <p><u>Lesson 6</u> Children to continue their painting. Add the contrasting colours to the banks and add the water patterns to the water surface. When complete children are ready to evaluate their artwork. I can say what I like/dislike and why. I can identify the techniques used and how that contributes towards the feeling/mood of the painting. I can identify where I have taken inspiration from David Hockney in my painting. I can identify what I will change in the future and what effect this change will have.</p> <p><u>Final Outcome</u> Water ripple/reflection painting in the style of David Hockney.</p> 	<p>Contrasting, colour, pattern, evaluate, like, dislike, techniques, feeling, mood, inspiration, David Hockney, change.</p>
Year 4 Roman Rule	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil,</p>	<p>Shape and Form</p> <p>Texture</p>	<p>Use with precision, malleable media such as clay to fit a purpose.</p> <p>Explore with increased precision modelling techniques such as</p>	<p><u>Lesson 1</u> Explain during these art lessons we will be creating a bas-relief sculpture. Sculpture = Three-dimensional art made by one of four basic processes: carving, modelling, casting, constructing. Remind children and review their art work on sculptures from Y1 - Nature sculptures using natural materials, Y2 clay pinch pot in the style of Esther Mahlangu. Y3 - Gaudi mosaic. Begin to look at bas-relief sculptures in Roman architecture. Begin to look at roman bas-relief, focus on buildings and</p>	<p>Roman, bas-relief, sculpture, clay, architecture, Donatello, Michelangelo, renaissance, perception, historical, inspiration,</p>

	<p>charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history</p> <p>Create sketch books to record their observations and use them to review and revisit ideas</p>		<p>rolling, carving and incising.</p> <p>Make a slip to join two parts successfully.</p> <p>Construct a precise base of appropriate width and depth to add other media.</p> <p>Explore carving as a form of 3D art.</p> <p>Continue to explore surface patterns and textures as decoration manipulating the patterns to become 3D.</p>	<p>what images are depicted on the relief. Look at the artists Donatello and Michelangelo. Look at the renaissance movement and how bas-relief was important/a status symbol. Discuss the influence of the renaissance period on the bas-reliefs. Look at the themes and meanings and the style. Look at how the sculptures reliefs can change your perception of the art and how the sculpture suits its environment. Annotate images and recreate images of bas-relief roman sculptures in sketchbooks. Describe how the elements work together. Compare and provide personal judgement of artwork. Comment on the historical nature of the artwork. Comment on the space, value and colour. Use a variety of pencils (6B, HB, 2B, 2H, B, 4B) to recreate images. Once complete, evaluate work in sketchbooks. Where have you taken inspiration from for your artwork. Explain why you have chosen a particular style/medium/technique linking explanation to the historical period being researched.</p> <p><u>Lesson 2</u></p> <p>Recap the bas-relief artwork from yesterday. Recap the renaissance period and how bas-relief was an influential art form and the effect Donatello and Michelangelo had. Spend time looking at various different bas-reliefs and discuss the higher/lower parts and how this effect is achieved. Higher parts may be a separate piece of clay attached with slip. Look at the tools necessary to complete the effect and how they need consideration when planning your design to ensure the design is achievable. Watch the video to help children visualize the process.</p> <p>https://www.youtube.com/watch?fbclid=IwAR0Ski8owDJH7PhyT04el7bHT36RCiMftzN_Mq2LB1NLTD1_6Zjt1gpfnY&v=yrPzvoGLElc&feature=youtu.be Looking at a range of bas-relief architecture, begin to make a plan of the drawn image children would like to put on their own bas-relief. Ensure children are influenced by the historical artwork and can identify the parts of the historical artwork they are influenced by. Draw the planned bas-relief in sketchbooks, choosing an appropriate pencil/pencils to portray the shading of the higher/lower parts of the bas-relief and being aware if they need separate clay to attach. Use small pictures of</p>	<p>evaluate, style, medium, technique.</p> <p>Bas-relief, renaissance, Donatello, Michelangelo, tools, architecture, evaluate, features, inspired.</p>
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				<p>real bas-reliefs around the planned image the make links between the planned image and a real bas-relief. Evaluate work after in sketchbooks. I can label historical features in my artwork. I can explain how I took inspiration from a variety of sources and explain how I have taken ideas from a historical movement.</p> <p><u>Lesson 3</u> This lesson will be used to practise carving skills into clay. Carving = cutting or taking away from a mass to create a form. Children may begin by looking at their plan and discussing which tools may be needed for each part of the design. They may discuss which parts of the design may be harder to complete. Children can use a block of clay to practise using the tools to create their designs. Children can also practise using slip and to attach pieces of clay if their design has an added piece. Ensure by the end of the lesson that children have had a go at using all the tools, are aware of the tools needed to make each part of their design and have potentially come across issues or parts of their design that might need changing before starting the final piece.</p> <p><u>Lesson 4 & 5</u> Today children will complete their final piece. Recap watching the skills video and give the children time to remember what tools are needed for each part of their design. Begin with the skill of making the square block base, using the rolling pin to make it flat and an equal depth. Then, work through step by step using the tools to carve out the shapes needed to create the design. Discuss how cut away parts can be added back in if a mistake is made and how fingers can be used for a smoothing effect. Children may need help in small groups to ensure a high quality outcome.</p> <p><u>Lesson 6</u> Once the relief is complete and dried pupils will begin to evaluate their work. Children may take pictures of their artwork, taking consideration over how to arrange the art and the lighting before taking a picture. I can describe through annotations how I would improve my work and what improvement this would make. I can</p>	<p>Carving, plan, design, clay, rolling pin, tools, slip.</p> <p>Relief, design, base, rolling pin, tools, carve.</p> <p>Relief, artwork, annotate, evaluate, improvement, technique, style,</p>
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				<p>explain what techniques/styles/mediums I have used, where I got this influence from and how successful they have been.</p> <p><u>Final Outcome</u> Clay relief carving with a roman theme.</p> 	medium, influence, successful.
Year 4 Mighty Mountains	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history</p>	<p>Shape and Form</p> <p>Line</p> <p>Colour</p> <p>Tone</p>	<p>Use a range of paint effects to create a desired outcome.</p> <p>Work in the style of a selected artist.</p> <p>Explore printing in relief, using a range of materials.</p> <p>Use more specific colour vocabulary.</p> <p>Create all the colours they need through mixing.</p> <p>Continue to explore light and dark and show an understanding of complementary colours.</p>	<p><u>Lesson 1</u> Spend this lesson recapping colour and knowledge of colour. Practise skills work in sketchbooks, evaluating at each step. Children can select an appropriate brush to complete these activities; one they feel is suitable and they can justify reasons for this choice. Recap the primary and secondary colours and what mixes to create each colour. Recap tint. Tint = mixing a colour with white to reduce its darkness. Complete a simple tint activity in sketchbooks. Recap shade. Shade = mixing a colour with black to increase its darkness. Complete a shade activity in sketchbooks. Recap tone. Tone = mixing a colour with grey to tone it down. Complete a simple tone activity in sketchbooks. Introduce the word hue. Hue is a modern pigment of colour (e.g. the 6 true primary colours). Introduce the term complementary colour. Complementary colour = colours that are opposite each other on the colour wheel. Ensure children understand the new vocabulary of hue and complementary colour with activities to represent this new understanding and recapped understanding in sketchbooks.</p> <p><u>Lesson 2</u> Introduce the Japanese Ukiyo-e movement. Discuss the purpose, the themes, the meaning and how it is created (media). Discuss a range of artists that make up the movement and discover if there are any similarities between the artists. Introduce Hokusai as the main artist</p>	<p>Colour, sketchbook, colour wheel, primary, secondary, tint, shade, tone, hue, complementary.</p> <p>Japan, Japanese Ukiyo-e, movement, Hokusai, similarities, preferred, style,</p>

			<p>Begin to show an understanding of light effects.</p>	<p>to study. Discuss facts about him and his preferred style of painting and what he likes to paint. Print off his 26 views of mount Fuji, plus a couple of other mountains. Can the children identify the real Mount Fuji? Once they have found the red herrings, can they discuss the similarities and differences between Hokusai's 36 views of Mount Fuji? How do the lines, shapes and colour contribute to meaning? How do the elements of this artwork contribute to its meaning? Is there a theme? What is the mood/feeling represented? How are the colours similar? Can you see tones, tints, complementary and shades? How does he represent light and dark? What is your personal opinion of the art? What specific part of this painting might influence your painting? Once discussed, the children can choose their favourite 3 of Hokusai's 36 views of Mount Fuji to stick in their sketchbook and answer some of the above questions.</p> <p><u>Lesson 3</u> Introduce the medium of water colour. Water colour = watered down paint that has transparent properties. Discuss how water colour is used to create the calmer, lighter colours that Hokusai has in his paintings. Show a range of Hokusai images (particularly Ejiri, Inume Pass, Thunderstorm beneath the summit, Fuji View Field, Enoshima, Tsukuda, Dawn at Isawa) Let the children discover that the sky colours blend together to create the calm mood, the tints are hues are light. Discuss how this effect can be created with water colour. Children to complete a water colour activity in sketchbooks using basic hues like blue or red to change the tint of the colour. Once complete, leave to dry and begin to discuss the next skill of layering/glazing. Layering/Glazing = adding additional layers of paint over the top once one has dried. Discuss how this can create depth to a painting (watch videos so the children can see the depth of the colour building) and also discuss how colours can be blended together if added just before the paint is fully dry. Allow the children to trial this approach in sketchbooks using similar colours to Hokusai. Once complete, ensure the children evaluate their work and have a clear favourite to use for a final piece. I can</p>	<p>block printing, Mount Fuji, mountains, differences, line, shape, colour, meaning, mood, theme, tones, tints, complementary, shades, light, dark, shadow, opinion, influence.</p> <p>Paint, water colour, transparent, calm, light, Hokusai, sketchbooks, tint, layering, glazing, depth, evaluate.</p>
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describe through annotations how I would improve my work and what effect this improvement would make.

Lesson 4

Recap the skills used in the last lesson and recap the important terminology. Look back at their favourite water colour choices with glazing and create this as a full background so this can be drying ready for the next lesson. Discuss and watch videos on relief printing. Discuss the similarities between this method of printing and Hokusai's wood block printing. Explain to the children that they will print the foreground onto their water colour background. Show them "Inume Pass, Thunderstorm beneath the summit, fine wind clear morning, Tama River, mount fuji reflects in lake kawaguchi" Use these pictures to help the children decide what they would like to print in the foreground (trees, grass, lake, clouds etc). Once decided, complete a plan in sketchbooks annotated with explanations of their choices and how they were inspired by Hokusai's work to make this choice. Ensure the design has colours added to it with reference to complementary colours. Can the children also identify what tools are necessary (styrofoam block, sponge, other material to print with)

Lesson 5

In this lesson, children will create their relief print design on Styrofoam. Once the design is complete, they will need to prepare the colours needed and mix any colours if they need mixing. When the colours are prepared, add them in the correct places in the Styrofoam design and print it onto the water colour background in sketchbooks. Repeat the print if necessary to build depth in the colour. Leave to dry for the next lesson.


Lesson 6

Once the relief print is complete and dried pupils will begin to evaluate their work. Children may take pictures of their artwork, taking consideration over how to arrange the art and the lighting before taking a picture. I can describe through annotations how I would improve

Water colour, glazing, background, foreground, relief, printing, similarities, annotate.

Relief, print, design, Styrofoam, colour, mix.

Relief, print, annotate, improve, technique, style, medium, influence, successful.

				<p>my work and what improvement this would make. I can explain what techniques/styles/mediums I have used, where I got this influence from and how successful they have been.</p> <p><u>Final Outcome</u> Hokusai inspired relief print with water colour background.</p> 	
Y4 Invaders and Settlers	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history</p>	<p>Line</p> <p>Tone</p> <p>Shape</p> <p>Form</p>	<p>Demonstrate experience over the types of marks made in different grades of pencils and charcoal.</p> <p>Use different tones, textures and patterns to convey emotions and facial expressions with increasing accuracy.</p> <p>Begin to consider the composition of their artwork.</p>	<p><u>Lesson 1</u> This lesson will recap sketching techniques and grades of pencil. Begin by recapping hatching, solid shading and stippling. Try these techniques in different grades of pencil and charcoal to see the different effects. (Use 4B, 2B, 6B, HB, 2H) When evaluating, think what part of a face would that technique/pencil lend itself to? How does it affect the line? How does it change the mood? Complete this in sketchbooks alongside the evaluations. Introduce the new technique of contour shading. Practise using sphere shapes in sketchbooks using the different grades of pencil. Evaluate each time, thinking what part of a face this technique could lend itself to. How does it affect the line? How does it change the mood?</p>	<p>Sketching, technique, grades, pencil, effect, line, mood, hatching, stippling, solid shading, contour shading.</p>

			<p>Continue to use awareness of third dimension and perspective to make forms appear more life-like.</p> <p>Use a range of sketching techniques to show texture such as hatching, stippling, solid shading and contour shading.</p> <p>Draw for an increasing period of time at their own level.</p>	<p><u>Lesson 2</u> Introduce the expressionism movement. Discuss how expressionist artists like to portray emotions of people in their artwork and often focus heavily on faces and how they can draw different parts of the face to show a certain emotion. Look at the themes and meaning of expressionism artwork. Introduce Kathe Kollwitz. Discuss basic facts about Kathy and begin to look at a range of her portrait drawings. Can you spot how Kathe uses gestural drawing? (Kathe's self portraits and other portrait sketches). Label the types of sketching techniques you can see in sketchbooks. Try to recreate the style on the pictures in sketchbooks. Have an attempt as gestural drawing. Do this with a range of pencils, biro, pens and charcoal with smudging to get the best effect. Can the children decide on a style/pencil that is best for the face/eyes/eyebrows etc. Ensure this evaluation is evident in sketchbooks.</p> <p><u>Lesson 3</u> Recap sketching techniques, recap the grades of pencil and charcoal available and what you have found out about them so far. This lesson will focus on practicing skills and techniques needed to express emotion. Print a range of portraits that show various emotions (sad, happy, shocked, angry) discuss what parts of the face allow us to see the emotion. What details on the face change (eyes, wrinkles, mouth etc.) Also what other parts of the body can express emotion (e.g. head in hands to show upset). Discuss how to use pencils and sketching techniques to replicate these close details. Depending on the skill of the children decide to give them one emotion to replicate in sketchbooks, focusing closely on the detail and replicating them with the sketching techniques learnt or contrasting emotions e.g. shocked and angry to show their skills in replicating opposing emotions. Once complete, can the children annotate their sketches evaluating the success of the pencil grade, the success of showing the emotion, how Kathe Kollwitz inspired part of their sketch, were they successful in portraying the chosen mood, what they might develop in a future piece of work.</p>	<p>Expressionism, emotions, face, portrait, Kathe Kollwitz, sketching, techniques, hatching, stippling, solid shading, contour shading, mood, gestural drawing.</p> <p>Expressionism, emotions, face, portrait, Kathe Kollwitz, sketching, techniques, hatching, stippling, solid shading, contour shading, mood, evaluate</p>
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Lesson 4 & 5

In these lessons, children will slowly build up their Viking portrait. Go through step by step, making the face shape, adding the features and using the sketching techniques to beginning to add tone and depth. Ensure children are aware of the details needed to create their emotion and if they are adding details to their Viking such as a helmet, how are they going to use sketching techniques to add to the colour and shade needed to make it look realistic. Complete this in sketchbooks.

Lesson 6

Use the beginning of this lesson to complete sketches if necessary. Use iPads to take pictures of completed sketches, can you take the photo in black and white to add to the tonal effect? Spend time evaluating sketches in sketchbooks. **I can describe through annotations how I would improve my work and what improvement this would make. I can explain what techniques/styles/ mediums I have used, where I got this influence from and how successful they have been.**

Final Outcome

Charcoal/Different grades of pencil portrait of a Viking.



Emotions, face, portrait, Kathe Kollwitz, sketching, techniques, hatching, stippling, solid shading, contour shading, mood, evaluate

Evaluate, annotate, improve, techniques, style, medium, influence, successful.

Y5 South America	Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Colour	Select paint tools confidently to achieve an effect considering layering, texture, background and foreground.	<u>Lesson 1</u> Look at a variety of jungle pictures. Discuss the plants you can see at each layer of the jungle. Discuss the sizes of plants from the floor of the jungle, working your way up to the treetops. Discuss the interesting looking shapes and details seen on certain leaves. Discuss the differences in colours on each plant and how that could be re-created with a variety of media such as pastel, chalk, crayon, felt tip. Discuss as a class which media would be best, considering the effect/mood you are looking for. Discuss what techniques would be needed to be successful (shading darker towards the edges, smudging to blend colours together, mixing colours) Look at how the jungle has layers, looking at plants that are hidden behind others, how some hang and some grow together, beginning to get an understanding of background, middle ground and foreground. Begin to narrow down to look at a few leaves/plants/flowers in particular. Discuss the line, colour, shape and tone of it. Discuss the colour in more detail, is it a primary, secondary, warm, cool, complementary, contrasting, light, dark colour. How does the colour change if the light is shining on it? How would you reflect this in a drawing? Give children a range of leaf/plant/flower imagery to choose to stick into their sketch books to re-create. Ensure they are thinking about size, shape, line and colour to create the depth and realistic nature of the leaf/plant/flower. Once children have re-created a few images. Allow them to annotate their work in their sketchbooks to discuss their work. Comment on how they created depth. (through use of colour, line and shape) How would laying this work together convey the meaning you are looking for. Comment on the inspiration they took from the image and how successful that was. Comment on the learning journey made through the lesson and what was learnt. Critique the drawing and create a next step, thinking about what effect that next step would have. Annotate why they have chosen that style, technique and medium and the impact it had on the outcome.	Rainforest, jungle, layer, size, shape, detail, pastel, chalk, crayon, felt tip, media, effect, mood, background, middle ground, foreground, layering, colour, tone, primary, secondary, warm, cool, complementary, contrasting, light, dark, annotate, evaluate.
	Learn about great artists, architects and designers in history	Shape and Form	Plan and create different effects and textures with paint, according to what they need for the task.		
	Create sketch books to record their observations and use them to review and revisit ideas	Line	Make artistic choices regarding the use of colour, beginning to develop an individual style.		
		Texture	Demonstrate an understanding of colour including primary, secondary, warm, cool, complementary, contrasting, light and dark colours. Begin to show an understanding of atmosphere, depth and light effects with paint.		

			<p><u>Lesson 2</u> Introduce the post-impressionism art movement. Look at a variety of images and discuss the similarities in colour, pattern and shape. Introduce Henri Rousseau .Discuss how his art is ‘naïve’ with a child like quality. Look at a variety of his works and discuss basic facts about him. Describe his artwork thinking about the techniques and methods used. How do the lines, shapes and colour contribute to layers? Does this give a perspective to the artwork? How do the elements of this artwork contribute to its meaning? Is there a theme? What is the mood/feeling represented? How are the colours similar? Can you see tones, tints, complementary and warm/cool shades? How does he represent light and dark and where can you see this on the painting? What is your personal opinion of the art? What specific part of this painting might influence your painting? Annotate several images in sketchbooks.</p> <p><u>Lesson 3</u> In this lesson children will experiment with colour to create the shades and tints required for the different layers on the jungle. They will also experiment with various brushes and painting tools to create different textures effects, which could add depth to leaves and bushes. Lastly, they can experiment with different types of lines layered over each other to create a different visual effect. Begin by looking at Henri’s tiger painting and identifying the colours seen in various parts of the picture. Ensure there is a clear understanding of the depth of colours on the bottom of the jungle, working their way up to the top. Allow children to create shades and tints in sketchbooks to match these colours. Begin to think about layering colours to create the correct shade. Also think about how to represent the colour when the light hits. By the end of the lesson it is important for children to have an awareness of the colours needed to each stage of the painting, the brushes needed and what textures it adds and how to ensure light is represented in the painting. Allow children to annotate their work to evaluate considering the below points. I can identify where I have taken inspiration from artists work and how my choice is influenced by my developing artistic</p>	<p>Post-impressionism, Henri Rousseau, naïve, techniques, methods, line, shape, colour, elements, theme, mood, tones, tints, complementary, shades, light, dark, influence.</p> <p>Colour, shade, tint, layers, brush, tools, textures, effect, depth, light, evaluate.</p>
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			<p>style. I can describe my learning journey throughout the lesson, how I have learnt and developed this skill, what I will do to improve it next time and what beneficial effect this will have. I can say why I have chosen a particular style, medium and technique and the impact it had on the outcome.</p> <p><u>Lesson 4</u> Children will begin this lesson by planning their final piece. The final piece will have distinct layers (background, middle ground (animal) and foreground (leaves/bushes/plants with detail focused upon in lesson 1) Children will need to plan which colours, brushes and techniques are needed in each layer with reference to their research in lesson 3. In the final piece, the layers will be separated with sellotape loops to further visualize the jungle layers. Further sellotape loops can be added to individual plants/flowers for further visual effect. Each layer will need completing on a different piece of paper then cutting out in order to layer it together. Begin by planning the background layer which will compromise of tall trees, vines, sunlight shafts, birds etc. Know what colours/brushes/ techniques will be used. Label this on the plan. Move onto planning the middle ground. What animal will be moving in the jungle? (tiger, jaguar, sloth, toucan, cougar, macaw. Monkey, ocelot, tamarin etc.) Discuss how the movement of the animal can be portrayed in the design. Know what colours/brushes/techniques will be used and label this on the plan. Move onto the foreground. Look back at the leaves/plants/flowers practised in lesson 1 and design how they will go together in a group at the bottom/front of the page. Know which colours/brushes/techniques are needed and label this on the plan. Ensure there is an element of understanding size for each element and how the foreground is often smaller than the background etc. Once the plan is complete, evaluate considering the below points. I can identify where I have taken inspiration from artists work and how my choice is influenced by my developing artistic style. I can identify where I need cool, warm, complementary, contrasting, light and dark colours. I can describe my learning journey throughout the lesson, how I have</p>	<p>Design, plan, layers, background, middle ground, foreground, colour, brushes, techniques.</p>
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			<p>learnt and developed this skill, what I will do to improve it next time and what beneficial effect this will have. I can say why I have chosen a particular style, medium and technique and the impact it had on the outcome.</p> <p><u>Lesson 5 & 6</u> Begin creating the final outcome. Begin by selecting all the brushes and tools needed for the background. Sketch the preliminary design before mixing the necessary colours and painting the depth and texture to the picture. Leave the dry and move onto the middle ground. Sketch the animal needed on a separate paper considering the movement of the animal. Mix the colours necessary and complete the animal. Move on to the foreground on a separate piece of paper. Sketch and mix the colours needed for the foreground using the detail practised in lesson 1. Once all complete and dry, cut out the middle ground and fore ground and use sellotape loops to add it to the background. Cut out any additional plants/leaves and attach those to the foreground with sellotape loops. Once complete, evaluate considering the below points. I can comment on the depth and perspective of the piece. I can comment on how the elements and principles of design come together the convey meaning. I can identify where I have taken inspiration from Henri Rousseau. I can identify where I have shown my own developing artistic style. I can describe my learning journey throughout this art block. I can think of my next steps to further improve my painting technique with reference to texture/technique etc. I can explain why I have chosen a particular style/medium/technique and what impact it had on the outcome.</p> <p><u>Final Outcome</u> Henri Rousseau style rainforest painting</p> 	<p>Brushes, tools, background, design, mixing, colours, depth, texture, middle ground, movement, foreground, detail, evaluate.</p>
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<p>Y5 Tomb Raiders</p>	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p>	<p>Shape and Form</p>	<p>Begin to explore wire as a form of 3D art.</p> <p>Use wire tools safely and know their purpose.</p> <p>Begin to learn techniques to join two pieces of wire together.</p> <p>Sculpt wire to follow an intended design.</p> <p>Begin to manipulate wire into an intended design.</p> <p>Create patterns and add detail using shapes.</p>	<p><u>Lesson 1</u> Look at the history of Egyptian jewelry and its significance. Discuss its role in Egyptian society, how gods used jewelry in life and death. Look at the significant imagery used in jewelry such as Ankh, scarab beetles, eye of horus, eye of ra, djed, cartouche, lotus, winged sun etc. Discuss colours and what each colour represents. Give children the opportunity to discuss their favourite, encouraging their personal opinions. Once children have chosen some favourites, can they replicate them in sketchbooks, using sketching techniques to focus on the hyper-realism and getting all the detail represented in their drawing. When adding colour, ensure the children have considered the significance of the colour they have chosen. Children to choose grades of pencil to suit the job. Once complete, evaluate their work by annotating. Comment on how they created depth. (through use of colour, line and shape) Comment on the inspiration they took from the image and how successful that was. Comment on the learning journey made through the lesson and what was learnt. Critique the drawing and create a next step, thinking about what effect that next step would have. Annotate why they have chosen that style, technique and medium and the impact it had on the outcome.</p> <p><u>Lesson 2</u> Introduce jewelry making as a craft. Discuss how crafts makers are an extension of artists, simply doing their art in a different form. Look at a range of famous jewelers looking at necklaces, bracelets, earrings, rings, chains etc and how jewelry can be made out of different materials. Introduce Azza Fahmy. Look at a range of her jewelry and discuss how she takes her influence from Ancient Egyptian jewelry often using the shapes seen in traditional pieces. Find pieces that represent some of the shapes look at in lesson 1. Give children a range of her pieces to annotate in sketchbooks. How is line and shape used to create the overall form? What inspiration can you see Azza Fahmy has taken from Ancient Egyptian jewelry? Is there a theme? What is the mood/feeling represented? How are the colours similar to Ancient Egyptian colours? What mood does</p>	<p>Egyptian, jewelry, gods, ankh, scarab, eye of horus, eye of ra, djed, cartouche, lotus, winged sun, sketching, techniques, significance, evaluate.</p> <p>Crafts maker, jeweler, necklace, bracelet, earrings, rings, chains, materials, Azza Fahmy, Ancient Egypt, annotate, line ,shape, form, theme, mood, colour, opinion, influence.</p>
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this create? What is your personal opinion of the jewelry? What specific part of this jewelry influence your own artwork?

Lesson 3

In this lesson, children will practise sculpting with wire, trying out each technique. Have simple imagery out of scarab beetles, eye of horus, eye of ra etc to give the children a shape to work towards making. Practise joining two pieces of wire together. After, children can evaluate in sketchbooks, which techniques they found easiest/hardest.

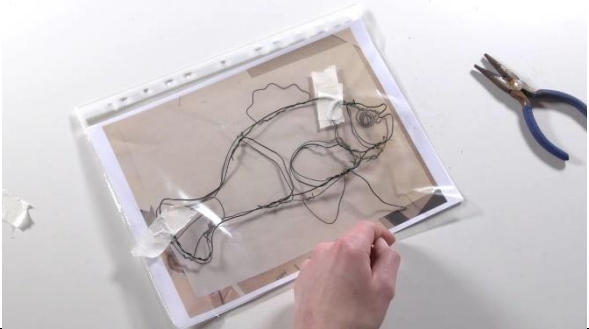


Lesson 4

In this lesson, children will plan an ancient Egyptian jewelry shape they would like to create with wire. (this design can be photocopied and put in a plastic wallet for the next lesson to allow children to mould the wire on top of it and use masking tape to fix in places) Children

Sculpting. Wire, technique, joining, bend, shape, twist, braid, hood and eye, looping.

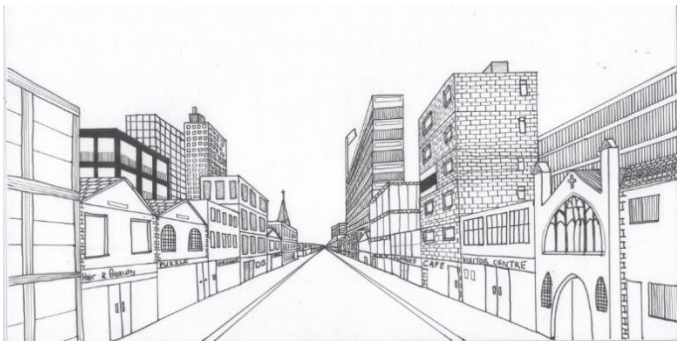
Plan, ancient Egyptian, wire, evaluate.

			<p>can annotate their drawing making reference to which techniques will be needed to create that part of the design. Once the design is complete in sketchbooks, evaluate. How successful is your line and shape? Does this give a perspective to the artwork? What was your intended meaning and how have you achieved that in the plan? Is there a theme? Why have you chosen that wire technique for this part of the plan? How were you influenced by the work of Azza Fahmy?</p> <p><u>Lesson 5 & 6</u> Spend the next two lessons completing the Egyptian jewelry inspired wire art. Follow plans and use the techniques practised in lesson 3. Once complete, take pictures and allow children to evaluate. I can comment on how the elements and principles of design come together to convey meaning. I can identify where I have taken inspiration from Azza Fahmy. I can identify where I have shown my own developing artistic style. I can describe my learning journey throughout this art block. I can think of my next steps to further improve my sculpting technique with reference to wire techniques. I can explain why I have chosen a particular style/medium/technique and what impact it had on the outcome.</p> <p><u>Final Outcome</u> Egyptian jewelry inspired wire art.</p> 	
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Y5 Get Me Out of Here!	Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Shape and Form	Describe the different qualities involved in modelling, sculpture and construction.	<p><u>Lesson 1</u></p> <p>In this lesson, children will recap the terminology of line, shape, pattern, colour, texture, depth, space. Children will practise sketching techniques to show texture on brick, glass and wood. This is a skill needed for the final piece. Look at a variety of pictures of bricks. (old stone cottage bricks, new modern bricks, old bricks with discoloration). Look at these bricks in colour and black and white. Discuss the texture you can see (bumpy, appears like there are holes, patchy colours and shapes) Children to choose a brick to sketch in sketchbooks. Practise the skills of darker tones and shading to represent texture, also use various techniques that have been used previously such as hatching, stippling, solid and contour shading. Allow children to choose their sketching pencil grade and experiment with different grades for different effects on the brick. Repeat this process with glass (contour shading in lighter areas to show the light reflecting) and wood (techniques and shading to show the wood grain) again letting the children experiment with pencil grades. Once complete, evaluate. Comment on which sketching technique they used to create texture and how they used tone, line and shape to accurately represent the image. Comment on the learning journey made through the lesson and what was learnt. Critique the drawing and create a next step, thinking about what effect that next step would have. Annotate why they have chosen that style, technique and medium and the impact it had on the outcome.</p> <p><u>Lesson 2</u></p> <p>Introduce the contemporary art movement. Discuss that contemporary art is made by artists living today. Artists usually respond to global advances, are culturally diverse and respond to technological advances. Show a variety of contemporary art to showcase that this is not an artistic style and they are all very different. Introduce Jo Peel and her work. Children can determine from looking at a range of her work that she uses distinctive lines to draw cityscapes. Jo sees art as a form of urban regeneration and often like to do large scale murals to change a derelict area. Give children a variety of Jo Peel's work</p>	Line, shape, pattern, colour, texture, depth, space, sketching, technique, brick, glass, wood, tone, shading, hatching, stippling, solid, contour, experiment, grades, pencil, lighter, darker, reflection, evaluate.
		Line	Use recycled, natural and man-made materials to create sculpture.		
		Texture	Plan a sculpture through drawing and other preparatory work.		Contemporary, Jo Peel, distinctive, line, shape, colour, elements, perspective, mood, opinion, influence.

			<p>(particularly images with brick, wood and metal in) to annotate. They may want to have a go at replicating parts of her drawings. How are lines, shapes and colour used? Does this give a perspective to the artwork? How do the elements of this artwork contribute to its meaning? Is there a theme? What is the mood/feeling represented? How are the colours similar? Can you see tones, tints, complementary and warm/cool shades? How does she represent light and dark and where can you see this? What is your personal opinion of the art? What specific part of this drawing might influence your own artwork?</p> <p><u>Lesson 3</u> In this lesson, children will practise the skill of using a single point perspective and vanishing point. Introduce the terminology perspective and ensure the children know its meaning. Look at a range of single point perspective drawings and allow children to draw on the similarities and differences. Begin teaching step by step how to draw one point perspective with children having a go in their sketchbooks. Allow children to choose their pencil grade once they know what properties are needed from the pencil to complete this skill. https://www.youtube.com/watch?v=oRYhZrZ8G_Y Once complete, children can evaluate their work by annotating in their sketchbook. I can describe my learning journey throughout the lesson, how I have learnt and developed this skill, what I will do to improve it next time and what beneficial effect this will have. I can say why I have chosen a particular style, medium and technique and the impact it had on the outcome.</p> <p><u>Lesson 4</u> In this lesson, children will begin to plan the final piece. Look at various images of building in Sheffield that could be added into their city scape. Ensure children are aware that they will be using their sketching techniques to add in details for bricks, windows, metal, roads, pavements etc. Encourage to have brick, wood and glass on the plan so all three techniques can be used.</p>	<p>Single point perspective, vanishing point, evaluate, annotate.</p> <p>Plan, city scape, sketching techniques, brick, wood, glass, texture, annotate, horizon, vanishing point,</p>
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				<p>Whatever they decide to put on their plan, it will need carefully thought out and planned techniques to represent its texture. Children also need to ensure they have elements of Jo Peel's work and can identify clear features they have used from her work. Ensure it is annotated and evident on their plan, where the horizon and vanishing point will be, where building will be located, what sketching techniques they intend to use on each part of their building (labelled) and if time, having a further practise of these sketching techniques before using them, on the final piece. Ensure children can reflect when they have chosen a sketching technique, what effect this will have on the final outcome.</p> <p><u>Lesson 5 & 6</u> Over the next two lessons, children will complete their final piece in sketchbooks. Allow children the range of pencil grades they need and also make biro, pen and black felt tip available once complete to add finishing touches. Evaluate in sketchbooks using questions below. I can comment on the depth and perspective of the piece. I can comment on how the elements and principles of design come together the convey meaning. I can identify where I have taken inspiration from Jo Peel. I can identify where I have shown my own developing artistic style. I can describe my learning journey throughout this art block. I can think of my next steps to further improve my drawing technique with reference to texture/technique etc. I can explain why I have chosen a particular style/medium/technique and what impact it had on the outcome.</p>	<p>Pencil, grade, biro, pen, felt tip, depth, perspective, meaning, inspiration, artistic style, technique, impact.</p>
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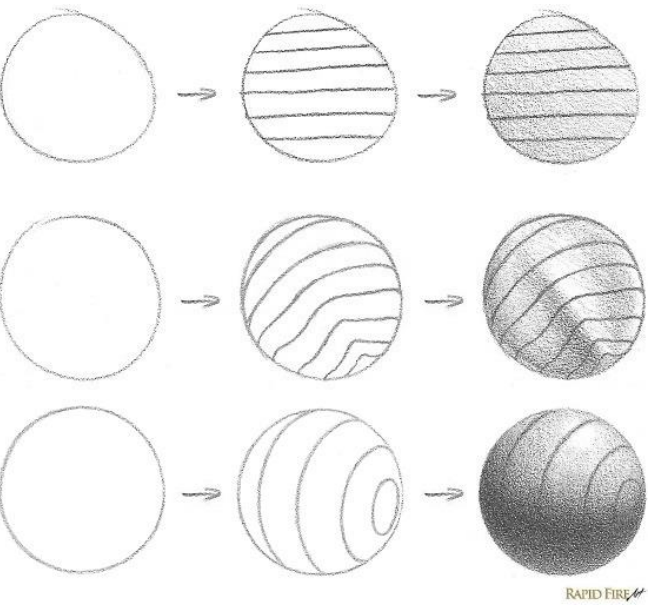
				<p><u>Final Outcome</u> Jo Peel inspired single point perspective city drawing with shading techniques for wood, glass and brick.</p> 	
<p>Y6 Ancient Maya</p> <p>Describe how the elements</p>	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Create sketch books to record their observations and use them to review and revisit ideas</p>	<p>Tone</p> <p>Shape and Form</p> <p>Colour</p> <p>Line</p>	<p>Gain experience modelling over an armature.</p>	<p><u>Lesson 1</u> In this lesson children will begin to understand the history and uses of the masks including battle masks, celebration masks and faces of the dead masks. Look at each type of mask in detail, discuss the line, shape, form, texture and colour. Discuss whether the colours are primary, secondary, complementary, contrasting, light, dark etc. and how these contribute to meaning. Children to have a go at re-creating each mask using sketching techniques to replicate the line and form in their sketchbooks. They can also use colours similar to those found in the real masks. Once complete, label the masks with explanations of the colour choice, line choice and the meaning behind both to show their understanding.</p> <p><u>Lesson 2</u> In this lesson, children will look at various artists who also make masks to compare and contrast with the Mayan masks. Children may wish to take inspiration from new artists when making their Mayan mask if they can justify how it has added to their own artistic style. Introduce the mask work of Calixte Dakpogan, Kimmy Cantrell, Romauld Hazoume, Jozef Mrva, Bertjan Pot. For each artist, describe their work in depth, commenting on the depth and perspective. Comment on</p>	<p>Mayan, masks, history, meaning, battle, celebration, death, line, form, shape, colour, primary, secondary, complementary, contrasting, light, dark</p> <p>Artists, Mayan, mask, artistic style, Calixte Dakpogan, Kimmy Cantrell, Romauld Hazoume, Jozef Mrva, Bertjan</p>

			<p>how the elements of design (line, shape, form, colour) come together to create meaning. Discuss the role and purpose of each artist and how their culture may have influenced their artwork. Can the children see links between each artist and Mayan masks? Can they see where the artist may have been influenced by Mayan masks? Children to have a picture of a mask from each artist, they can replicate the mask in their sketchbook and answer the above questions in their sketchbook.</p> <p><u>Lesson 3</u> In this lesson, children will practice mixing of various paint types to find the paint they would like to use for their mask. Experiment with mixing primary colours, changing the tone, using complementary colours, contrasting colours, acrylic paint, water colour etc. Recap this terminology with children as it has been covered previously, also introduce tertiary colours - the combination of primary and secondary colours. Children to test lots of different options in sketchbooks, evaluating the success of each one. By the end of the lesson, children will have made a decision of which type of paint and which colours are suitable for their mask.</p> <p><u>Lesson 4</u> In this lesson children will sketch their design for their mask. They will need to consider what type of mask it is, what lines they will use to represent patterns, what colours they will use and whether they will take any inspiration from other modern mask artists. Discuss with children the opportunity of adding materials to the mask to change its texture and appearance such as paper mache to change the appearance of cheeks etc. Create their design in sketchbooks, labelling each design feature with an explanation of their choice for including this. If they are adding materials, ensure this is clearly labelled also. Once complete, evaluate with the questions below. I can annotate my work to include detailed descriptions of my learning journey, critiques and next steps. I can explain why I have chosen a particular style, technique or medium and the impact it had on the outcome. I can explain where I have</p>	<p>Pot, depth, meaning, culture, influence.</p> <p>Colour, paint, mixing, primary, secondary, complementary, contrasting, tertiary, tone, acrylic, water colour, evaluate.</p> <p>Design, mask, line, pattern, colour, inspiration, materials, texture, appearance, paper mache, design feature, evaluate.</p>
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				<p>taken inspiration from various mask makers and how it has influenced my own artistic style.</p> <p><u>Lesson 5 & 6</u> Use the next two sessions to complete the mask, following the design carefully to replicate the line, shape, colour and texture they were hoping to represent. Once complete, evaluate using the points below. I can annotate my work to include detailed descriptions of my learning journey, critiques and next steps. I can explain why I have chosen a particular style, technique or medium and the impact it had on the outcome. I can explain where I have taken inspiration from various mask makers and how it has influenced my own artistic style.</p> <p><u>Final Outcome</u> Mayan Mask</p> 	Line, shape, colour, texture, evaluate.
Y6 Road Trip, USA!	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Create sketch books to record their observations and use</p>	<p>Shape and Form</p> <p>Line</p> <p>Colour</p>	<p>Begin to explore reduction printing using carving techniques.</p> <p>Experiment with overprinting in 3 different colours.</p> <p>Create an accurate print design that meets a given criteria.</p> <p>Use a variety of tools in a safe way.</p>	<p><u>Lesson 1</u> In this lesson, introduce the children to 'street art'. Discuss that it can contain a message that is political or social and represents the views of a person. It is often created without permission. Discuss the history of street art. The first form of street art being cave paintings, to 1960-1970 more graffiti appearing with tags on buildings and public transport to 1980 + street art being a more accepted mainstream form of art. Display street art by Maya Hayuk, Keith Haring, Banksy, Kashink, Jean Michael Basquiat. Can the children describe artwork in depth, commenting on the depth and perspective of the piece. Can they uncover the meaning behind the artwork? What is the message? What elements of design have they used to convey the message? Analyse, interpret, compare and judge the artwork. What is your personal opinion? Children to choose 2 pieces of artwork</p>	Street art, message, political, social, graffiti, tags, Maya Hayuk, Keith Haring, Banksy, Kashink, Jean Michael Basquiat, describe, meaning, compare, techniques, colour.

	them to review and revisit ideas		Describe the techniques and processes they use.	<p>to analyse, interpret, judge and compare in sketchbooks. They can have a go at replicating the artwork in sketchbooks on a small scale to begin to use techniques needed throughout the block and think about the use of colour.</p> <p><u>Lesson 2</u> Introduce Shepard Fairey. Recap that street art often has a political message. Display push forward, hope, make art not war, protect the blue planet, to change we need everyone, (other art relating to voting, protecting the planet etc). Compare the artworks. Can children discover the message? Discuss his use of block colour. Is it striking? Is this element of design successful? Choose 2 pieces of artwork to re-create in sketchbooks. Ensure children are able to identify where they have taken inspiration from Shepard. Once complete, evaluate own work using the criteria below. I can annotate my work to include detailed descriptions of my learning journey, critiques and next steps. I can explain why I have chosen a particular style, technique or medium and the impact it had on the outcome. I can explain where I have taken inspiration from Shepard Fairey and how it has influenced my own artistic style.</p> <p><u>Lesson 3</u> In this lesson, children will watch videos showing them the process of how to create a 3 colour lino reduction print. Once aware of the process, they will begin to design their own 'message to the world' art. Using images of Shepard Fairey's art discuss the many messages that could be expressed in this artwork e.g. stop using fossil fuels, plastics in the ocean, respecting all faiths, tolerance of race, protected characteristics etc. Children can begin to plan in their sketchbooks, with clear identification of the 3 layers and which colours will be used in their print. Have a discussion about what colours would have the most impact, warm/cool/complementary/contrasting. Once complete, evaluate own work using the criteria below. I can annotate my work to include detailed descriptions of my learning journey, critiques and next steps. I can</p>	<p>Shepard Fairey, street art, political, message, block colour, striking, meaning, inspiration, evaluate.</p> <p>Colour, lino, print, reduction, Shepard Fairey, message, warm, cool, complementary, contrasting, design, evaluate, inspiration.</p>
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			<p>explain why I have chosen a particular style, technique or medium and the impact it had on the outcome. I can explain where I have taken inspiration from Shepard Fairey and how it has influenced my own artistic style.</p> <p><u>Lesson 4, 5 & 6.</u> Due to the risks involved in this process, teachers may want to complete in small groups over the course of the 3 lessons. Children can begin carving layer 1 and printing in their first colour choice. Move onto carving layer 2 and printing in their second colour choice then finally, carving layer 3 and printing in their final colour choice. Put final piece in sketchbooks and evaluate. I can annotate my work to include detailed descriptions of my learning journey, critiques and next steps. I can explain why I have chosen a particular style, technique or medium and the impact it had on the outcome. I can explain where I have taken inspiration from Shepard Fairey and how it has influenced my own artistic style.</p> <p><u>Final Outcome</u> 3 colour lino reduction print with street art ‘message’</p> 	<p>Lino, print, reduction, knife, carving, tools, layer, colour, evaluate.</p>
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<p>Y6 World War II</p>	<p>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Create sketch books to record their observations and use them to review and revisit ideas</p>	<p>Colour</p> <p>Line</p> <p>Tone</p>	<p>Use all learnt techniques to work in a sustained and independent way.</p> <p>Use different tones, values, hues, textures, patterns and shades to convey movement, emotion and expression with accuracy.</p> <p>Use composition, scale and proportion with meaning in their artwork.</p> <p>Use different sketching techniques for different purposes within their own work, understanding which works best and why.</p> <p>Develop and use simple perspective with increased confidence</p>	<p><u>Lesson 1</u></p> <p>In this lesson, children will recap sketching techniques and practise how to make form look three dimensional/have movement. Begin by recapping the value scale and how that can look different depending on the grade of pencil being used. Move onto recapping hatching, solid shading, contour shading and stippling again discussing the effect that different pencil grades can have. Once recapped, discuss how form can be created using lines and shading. Practise creating form in sketchbooks. Children can use circles, pebbles, apples etc. Use this step by step blog for support on pencil grades and value scale. https://www.toadhollowstudio.com/wp_blog/realistic-3d-form-shading/ Once complete, evaluate. How have I created perspective and depth in my work? What learning have I achieved in this lesson? How have I developed a particular style/technique? How did my choice of pencil grade/medium have an effect on the outcome?</p>  <p style="text-align: right;">RAPID FIRE</p>	<p>Sketching, techniques, movement, three dimension, value, grade, pencil, hatching, solid shading, contour shading, stippling, line, sketchbook, perspective, depth.</p>
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Lesson 2

Introduce Henry Moore. Discuss the modern/abstract movement that he is a part of. Discuss that Henry Moore is a sculptor but his drawings also have a sculptural feel to them as he represents form in a realistic way. His drawings appear sculptural and solid. **Show 'three reclining figures' and 'row of sleepers' to show this.** Introduce a variety of 'shelter drawings' by Henry Moore. Discuss how he shows/the theme of confinement and claustrophobia with perspective but also displays the relationships/emotions/movement of the figures. Point out contour lines to show how Henry creates form. Introduce the term **chiaroscuro** (Light and shade contrasting to achieve a sense of volume in three dimensional drawings/paintings) and how Henry uses it to convey mood/emotion. Discuss the colour he uses/how his palette is limited and why this might be. Allow children to choose one of the shelter paintings to recreate in sketchbooks, using the techniques practised in the previous lesson. Allow various pencil grades and charcoal for different parts of the picture with children being aware of what they are choosing and what effect it will have. Once complete, evaluate by annotating. How have I been influenced by Henry Moore to create perspective and depth in my work? What learning have I achieved in this lesson? How have I developed a particular style/technique? How did my choice of pencil grade/medium have an effect on the outcome? What is the clear next step to improve?


Lesson 3

In this lesson, children will practise making the human form look realistic with contour lines and shading, building on the skills used in lesson 1 but with the new knowledge of chiaroscuro and how the light and shade can be used in our own drawings. Use several of Henry Moore's shelter drawings for inspiration but have a discussion about what the human can be doing (considering the mood needed to be portrayed in a shelter during an air raid). Consider where you would like the light source to be coming from and where that would cast a shadow. Allow children time in sketchbooks to practise this skill moving from the initial outline,

Henry moore, modern, abstract, sculptor, theme, perspective, contour lines, form, chiaroscuro, light, shade, contrast, mood, colour, pencil grade, evaluate, influence, depth, style, technique.


Human, form, contour, line, shading, Henry Moore, chiaroscuro, light, shade, shadow, outline, value, techniques, evaluate.

			<p>adding the contour lines, beginning to shade with consideration of the value scale and which sketching techniques are correct for various parts of the drawing, adding the light source and shadow then completing the final shading. Have available, various pencil grades, handwriting pen, biro, charcoal, black oil pastel, chalk to allow children to experiment. Once complete, evaluate in sketchbooks by annotating. How have I been influenced by Henry Moore to create perspective and depth in my work? What learning have I achieved in this lesson? How have I developed a particular style/technique? How did my choice of pencil grade/medium have an effect on the outcome? What is the clear next step to improve?</p> <p><u>Lesson 4</u> In this lesson, children will recap the technique of creating perspective with a single focal point. Originally in Y5, children used a horizon also, however Henry Moore has a tunnel style perspective which is new to the children and will need practicing. Look at a variety of the shelter sketches by Henry Moore and discuss how the tunnel perspective adds to the perspective, mood, form etc. Look at the shapes needed to create the tunnel like vision, watch videos on how this effect is created and how shading is built up and used to add to the effect. Ensure children are choosing their pencil grades/charcoal/chalk appropriately for different parts of their sketch. Children to complete their practise in sketchbooks and evaluate once complete. What learning have I achieved in this lesson? How have I developed a particular style/technique? How did my choice of pencil grade/medium have an effect on the outcome? What is the clear next step to improve?</p> <p><u>Lesson 5 & 6</u> In this lesson, children will begin planning their 'shelter sketch' inspired drawing in sketchbooks. They will need to consider what their human form will be doing, drawing on their critique and taking their next steps from lesson 3 into consideration. Children will need to plan in the light source and how this will cast a shadow on their human form thinking about the value scale as</p>	<p>Perspective, focal point, Henry Moore, tunnel, mood, form, shading, evaluate, style, technique.</p> <p>Sketchbooks, human form, light, shadow, value, perspective, medium, effect, depth, meaning,</p>
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			<p>part of this. The tunnel perspective will need outlining on the plan and techniques learnt in lesson 4 will need to be considered, as well as any next steps that children wanted to make. Ensure it is clear on the plan, which medium they would like to use at each stage and what effect they intend for this to have on the final piece. Once the plan is complete, children can move onto to creating the final piece using their plan to support them. Once the overall piece is complete, evaluate by annotating in sketchbooks considering the below points. I can comment on the depth and perspective of my piece and how successful this has been. I can describe how I have created meaning in my piece. I can point out where I have taken inspiration from Henry Moore and which parts of my drawing are from my own artistic style. I can describe my overall learning journey throughout this block. I can explain why I have chosen a particular style/technique/medium and what effect it had on the outcome. I can critique my artwork and have a clear next step.</p> <p><u>Final Outcome</u> 'Shelter Sketch' inspired tunnel perspective drawing.</p> 	Henry Moore, style, technique.
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Y6 Frozen Kingdoms	Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Line Shape and Form Texture	Continue to carve and subtract when using clay, producing more intricate designs.	<u>Lesson 1</u> Introduce the artistic movement of Inuit art. Discuss the history and how most art was created by hand with natural materials and created tools as this was what was available. Show a variety of Inuit artists (both paintings and sculptures) and discuss how their art is shaped by their way of life as an Inuit and they use their art to tell their historical story. There are many depictions of animal hunting, stories of day and night, homes, boats, musical instruments etc. Look at a variety of Inuit art and compare the pieces. Can you see the influence of Inuit life? What colours do they use? How do they use line and pattern? Do they use sketching techniques and tone? Do they represent texture? Children to choose a couple of pieces of Inuit art to replicate in their sketchbooks. Once complete, evaluate using the points below. How have I represented the Inuit art? Have I used similar lines and shapes? Have I used similar colours? What part of Inuit life have I represented? <u>Lesson 2</u> Introduce Kenojuak Ashevak. Discuss facts about her such as, she was born in an igloo and why she started being an artist. Look at a variety of her art and discuss how she mainly uses graphite, coloured pencils and felt tips. Discuss the style of her paintings in depth, point out the influence of Inuit art, discuss the colours used, discuss the shapes, discuss how she creates texture, uses space and created depth in her artwork. I can comment on artwork in depth including the depth and perspective. I can describe how the elements of design come together to convey meaning. I can analyse, interpret and judge a range of artwork commenting on the role and purpose of the artist. Allow the children to choose 2 of their favourite pieces to recreate in sketchbooks and annotate with their answers from the above questions. Allow the children to also colour them with coloured pencils, graphite and felt tips as Kenojuak would.	Inuit, art, natural, materials, tools, historical, homes, life, line, pattern, tone, texture, evaluate.
			Begin to explore plaster as a form of 3D art. Begin to cast using clay as a mould. Create pattern and texture with confidence using a variety of clay tools.		Kenojuak Ashevak, inuit, graphite, coloured pencil, felt tip, depth, influence, colour, shape, texture, space, evaluate.

			<p><u>Lesson 3</u> Explain to the children that their final piece of art will be a plaster cast in a clay mould. Explain that casting is a form made by pouring into a mould. In this lesson, children will watch videos explaining the casting process with clay. Discuss how there are various ways of completing this process such as pressing a shape into the clay to make a relief, or carving out a shape to create a relief. We will be carving out the shape using tools. Show the children the tools available and discuss the effect they have when carving away the clay. Recap the last time this was done previously in Y4, when creating a Roman bas-relief. Discuss how we will use Kenojuak's art as inspiration for our design, using her influence to choose what to carve out of the clay to create the mould. Ensure children are aware before designing that they will need to be able to make this design in the clay and to ensure it is achievable. With various images of Kenojuak's art around, allow children to take influence from it to plan a design in their sketchbook. Label each part of the design to ensure it is clear where they are carving away clay to make the shape. Can children also make links between the carving they intend to do and which tool will be necessary to complete that. Children can also colour their design, thinking closely about what type of colour is needed for Inuit art. Once complete, evaluate using the points below. I can show where I have taken inspiration from Kenojuak to develop my artistic style. I can annotate my work explaining my learning journey. I can critique my learning and have a clear next step. I can explain why I have chosen a particular style/technique/medium/colour and the effect it will have on the outcome.</p> <p><u>Lesson 4</u> In this lesson, children can have a trial run carving their design into the clay. Recap the tools available and the effect they have when carving into the clay. Discuss that when carving you do not want to press all the way through the clay or the plaster will leak. Give children a block of clay to practise with. By the end of the lesson, ensure children are more confident with their carving technique, that they are aware of mistakes that they</p>	<p>Casting, clay, plaster, relief, carving, effect, Kenojuak Ashevak, influence, design, colour, evaluate.</p> <p>Carving, tools, clay, design, plaster, technique.</p>
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			<p>may have made to ensure they do not make them again and to have a clear idea of how to carve their design.</p> <p><u>Lesson 5 & 6</u> In these lessons, children will create their casting mould by carving their design into the clay. Children will need to draw on techniques practised in lesson 4 to intricately carve their design and ensure it is close to their intended idea. Once the carving is complete, the moulds need to be left to dry. Once dry, wipe washing up liquid into the mould to help the plaster to not stick. Ensure the teacher mixes the plaster mix as it can be irritating to skin and harmful if breathed in. Allow children to pour the plaster mix into their mould, wait the allocated time and peel away their mould to reveal the plaster cast. Once complete, take picture for sketchbooks and evaluate using the points below. I can show where I have taken inspiration from Kenojuak to develop my artistic style. I can annotate my work explaining my learning journey. I can critique my learning and have a clear next step. I can explain why I have chosen a particular style/technique/medium/colour and the effect it will have on the outcome.</p> <p><u>Final Outcome</u> Clay mold and plaster art inspired by Kenojuak Ashevak.</p> 	<p>Casting, carving, design, clay, techniques, tools, mould, plaster, evaluate.</p>
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