














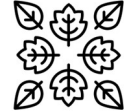






Subject: Art and Design




	Autumn		Spring		Summer	
Reception	<p>Me and My Family</p> <ul style="list-style-type: none"> • Techniques: Drawing, portraiture, painting, use of colour • Outcomes: Artist study the work of Frida Kahlo Observational drawing techniques through self portraiture, composition, shape and form. Use of colour for a purpose, to express ideas and feelings through painting • Artist: Frida Kahlo 	<p>Light up the Sky</p> <ul style="list-style-type: none"> • Techniques: mixing media, 'wax- resist' technique, colour-mixing and printing using primary colours • Outcomes: Artist study the work of Cai Guo Qiang. Observational drawing techniques – composition. Mark making with mixed media. Development of colour mixing techniques. • Artist: Cai Guo-Qiang – firework artist. 	<p>Starry Night</p> <ul style="list-style-type: none"> • Techniques: 2D & 3D art work- wax pastels and chalks to paint/ draw planets and space scenes. 3D models of planets and rockets. Different brush strokes oil pastel/wax resist. • Outcomes: Artist study the work of Van Gogh Mark making with mixed media – (painting Starry Night) • Artist: Vincent Van Gogh 	<p>Perranporth My Home</p> <ul style="list-style-type: none"> • Techniques: painting and colour selection - correct colours for a purpose. Observational drawing • Outcomes: Artist study the work of Alfred Wallis Skills of observational drawing techniques – composition, shape and form. Use of colour to express ideas and feelings through painting • Artist: Alfred Wallis 	<p>Sun and Sunflowers</p> <ul style="list-style-type: none"> • Techniques: Observational drawing, painting and colour mixing. Use of paint brushes for thick and thin lines • Outcomes: Artist study the work of Van Gogh. Skills of observational drawing techniques. Use of colour mark making with mixed media. • Artist: Vincent Van Gogh 	<p>Who Lives in a Rockpool?</p> <p>Techniques: wax-resist technique, transient beach art using sand. Work in 3D- skills with clay, paint and different media</p> <ul style="list-style-type: none"> • Outcomes: Artist study the work of Tony Plant Use of colour to express ideas and feelings through painting. An understanding of transient (sand art) • Artist: Tony Plant
	Autumn		Spring		Summer	
Year 1	<p>My Town (Aut 2)</p> <ul style="list-style-type: none"> • Techniques: 3D Sculpture - Transient Art, experiment with natural materials, use of mixed media. • Outcomes: Create natural 3D sculpture - Artistic skills and techniques in the creation of 3D form/sculpture and the manipulation of different media (natural materials) • Artist: Andy Goldsworthy 		<p>Animal Magic (Spr 1)</p> <ul style="list-style-type: none"> • Techniques: observational drawing/sketching techniques – lines, tone, thickness and form. • Outcomes: Create animal illustrations - developing skills of observational drawing/sketching techniques, lines, tone, thickness and form. • Artist: Beatrix Potter 		<p>Fire, Fire! (Sum 1)</p> <ul style="list-style-type: none"> • Techniques: Painting, use of colour and colour mixing techniques • Outcomes: Creating a London silhouette painting using colour mixing techniques • Artist: Wassily Kandinsky 	
Year 2	<p>Mary Anning Rocks! (Aut 1)</p> <ul style="list-style-type: none"> • Techniques: Portraiture – observational drawing, painting, use of colour to reflect feelings, emotions. • Outcomes: Create a cubist style self portrait- skills of observational drawing/sketching techniques - specifically portraiture– developing skills of tone, composition, shape and form. • Artist: Pablo Picasso 		<p>All Creatures Great and Small (Spr 1)</p> <ul style="list-style-type: none"> • Techniques: Using primary and secondary colours, developing collage skills, drawing techniques. • Outcomes: Create an animal collage using coloured media. Develop skills of collage techniques to create images and colours. • Artist: Megan Coyle 		<p>Who Lives in a House like this? (Sum 2)</p> <ul style="list-style-type: none"> • Techniques: Drawing repeating patterns, drawing and painting, 3D sculptures – masks. • Outcomes: Children create animal inspired mask. Use of colour mixing and layering techniques - including an understanding of primary and secondary colours. Develop modelling skills in 3D form/sculpture and the manipulation of media • Artist: Geofree Mugwe 	








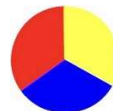










Year 3	<p>From Stone Age to Iron Age (Aut 1)</p> <ul style="list-style-type: none"> • Techniques: drawing, shading tonal, hatching, cross and hatching techniques • Outcomes: Create cave painting - drawing with pencil/charcoal/pastel to achieve variations in line and tone, colour, – shading, hatching, cross hatching, stippling. Use colour layering techniques - including an understanding of primary and secondary colours to create appropriate colours for the subject. • Artist: Cave Art 	<p>Tourist Town (Spr 2)</p> <ul style="list-style-type: none"> • Techniques: colour mixing techniques – primary, secondary & tertiary colours, landscape drawing and painting. • Outcomes: Create a landscape painting using colour mixing techniques inspired by John Dyer. • Artist: John Dyer 		<p>Gods and Mortals (Sum 1)</p> <ul style="list-style-type: none"> • Techniques: 3D sculpting techniques – mixed materials including clay and tin foil. • Outcomes: Create 3D human sculpture - Develop knowledge of 3d form and modelling skills in 3D form/sculpture and the manipulation of different media (3d human sculptures) • Artist: Alberto Giacometti
Year 4	<p>I am Warrior (Aut 1)</p> <ul style="list-style-type: none"> • Techniques: sketching and drawing techniques, tone, line. Collage techniques • Outcomes: Create drawing of Roman architecture, create Roman collage mosaic. • Artist: Roman Architecture and mosaics 	<p>Heva Heva (Spr 2)</p> <ul style="list-style-type: none"> • Techniques: colour mixing techniques – primary, secondary & tertiary colours, landscape drawing and painting- shades, hues • Outcomes: Create a landscape painting using colour mixing techniques inspired by Kurt Jackson. • Artist: Kurt Jackson 		<p>Misty Mountains (Sum 2)</p> <ul style="list-style-type: none"> • Techniques: Drawing, sketching, 3D form and sculpture techniques, print making • Outcomes: Create a 3D sculpture and relief print inspired by Great Wave • Artist: Barbara Hepworth, Anthony Gormley, Katsushika Hokusai
Year 5	<p>Ancient Egyptians (Aut 1)</p> <ul style="list-style-type: none"> • Techniques: Drawing, sketching, understanding complementary colours, print making • Outcomes: Create Pop Art stencil print using colour mixing techniques • Artist: Andy Warhol 	<p>Star Gazers (Spr 1)</p> <ul style="list-style-type: none"> • Techniques: Drawing, painting, colour mixing • Outcomes: Create Sci-Fi Artwork – using colour variation and mixing • Artist: Peter Thorpe 	<p>Down on the Farm (Sum 1)</p> <ul style="list-style-type: none"> • Techniques: Drawing, painting, colour mixing • Outcomes: Create animal portrait – using colour variation and mixing. Artist: Kate Simpson 	<p>Cornish Coasts (Sum 2)</p> <ul style="list-style-type: none"> • Techniques: Drawing, painting – Street art techniques, spraying, stencilling. • Outcomes: Create piece of street art using understanding of types of printing – stencil printing with positive and negative space • Artist: Shamsia Hassani, Keith Haring, Banksy
Year 6	<p>Victorian Era (Aut 1)</p> <ul style="list-style-type: none"> • Techniques: Drawing, sketching, repeating pattern, block printing • Outcomes: Creating William Morris inspired wallpaper using block printing techniques and repeating pattern. • Artist: William Morris 	<p>Darwin’s Delights (Aut 2)</p> <ul style="list-style-type: none"> • Techniques: Tonal sketching, shading, collagraph printing techniques • Outcomes: Create O’Keefe inspired collagraph print painting techniques, brush strokes, texture and application of colour. • Artist: Georgia O’Keefe 		<p>Frozen Kingdoms (Sum 2)</p> <ul style="list-style-type: none"> • Techniques: Drawing, stencilling, use of colour wheel, 3D sculpture techniques. • Outcomes: Create an Inuit inspired stencil print and 3d sculpture including the manipulation of different media. • Artist: Inuit Art

Drawing	Painting	3D Form & Sculpture	Print Making	Textiles & Collage	Colour & Colour Mixing	Knowledge of Artists, Designers, Architects	Critical Studies, Evaluation and Reflection
EYFS Aut, Spr, Sum	EYFS Aut, Spr, Sum	EYFS Sum & Continuous Provision			EYFS Aut, Spr, Sum	EYFS Aut, Spr, Sum	EYFS Aut, Spr, Sum
Year 1 Aut	Year 1 Sum	Year 1 Aut			Year 1 Sum	Year 1 Aut, Spr, Sum	Year 1 Aut, Spr, Sum
Year 2 Aut, Spr, Sum	Year 2 Aut, Sum	Year 2 Sum		Year 2 Spr	Year 2 Aut, Spr, Sum	Year 2 Aut, Spr, Sum	Year 2 Aut, Spr, Sum
Year 3, Aut, Spr, Sum	Year 3 Aut, Spr	Year 3 Sum			Year 3 Aut, Spr	Year 3 Aut, Spr, Sum	Year 3 Aut, Spr, Sum
Year 4 Aut, Spr, Sum	Year 4 Spr	Year 4 Sum	Year 4 Sum	Year 4 Aut	Year 4 Spr, Sum	Year 4 Aut, Spr, Sum	Year 4 Aut, Spr, Sum
Year 5 Aut, Spr, Sum	Year 5 Spr		Year 5 Aut, Sum		Year 5 Aut, Spr, Sum	Year 5 Aut, Spr, Sum	Year 5 Aut, Spr, Sum
Year 6 Aut, Spr, Sum	Year 6 Spr	Year 6 Sum	Year 6 Aut, Spr	Year 6 Sum	Year 6 Aut, Spr, Sum	Year 6 Aut, Spr, Sum	Year 6 Aut, Spr, Sum

EYFS – Reception						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Me and My family	Light Up the Sky	Starry Night	Perranporth My Home	Sunshine and Sunflowers	Who lives in a Rockpool ?
End Points	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Frida Kahlo • Skills of observational drawing techniques through self-portraiture – composition, shape and form <p>Use of colour for a purpose, to express ideas and feelings through painting</p>	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Cai Guo Qiang • Skills of observational drawing techniques – composition, shape and form • Experimentation of mark making with mixed media – (finger painting, wax resist, Rangoli pattern) <p>Development of colour mixing techniques using primary colours.</p>	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Van Gogh • Use of colour for a purpose, to express ideas and feelings through painting <p>Experimentation of mark making with mixed media – (painting Starry Night)</p>	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Alfred Wallis • Skills of observational drawing techniques – composition, shape and form <p>Use of colour for a purpose, to express ideas and feelings through painting</p>	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Van Gogh • Skills of observational drawing techniques – composition, shape and form - Sunflowers • Use of colour to express ideas and feelings through painting <p>Experimentation of mark making with mixed media – (finger painting, sponge printing techniques, wax resist)</p>	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> • Artist study and research skills to inspire and support their own works and skills – through the work of Tony Plant • Use of colour to express ideas and feelings through painting • An understanding of transient art <p>Experimentation of mark making with mixed media – (sand art)</p>
Vocabulary	 <p>Frida Kahlo</p>	 <p>Cai Guo-Qiang</p>	 <p>Vincent Van Gogh</p>	 <p>Alfred Wallis</p>	 <p>Vincent Van Gogh</p>	 <p>Tony Plant</p>
	 <p>Self -portrait</p>	 <p>Primary colours</p>  <p>Colour mixing</p>	 <p>Starry Night</p>	 <p>Painting</p>	 <p>observational drawing</p>  <p>African art</p>	 <p>Natural art (working with natural objects/media)</p>
	 <p>drawing</p>	 <p>observational drawing</p>	 <p>Art gallery</p>	 <p>Alfred Wallis – The Blue Ship</p>	 <p>Sunflowers</p>	 <p>Transient art (art that is not fixed, to create something that is not permanent)</p>

<p>Critical knowledge, skills and understanding</p>	<p>Children in our Reception class develop a love of art through their imaginative play as well as through guided sessions. Children are encouraged to express themselves freely by exploring and creating with variety of materials, tools and techniques. They experiment with colour, design, texture, form and function in order to create purposeful marks and they are taught the skills which enable them to do this safely.</p> <p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> • Give simple opinions about the work of a chosen artist, craft maker or designer. • Children use what they have learnt about media and materials in original ways, thinking about uses and purposes. • They represent their own ideas, thoughts and feelings through art. • Children review how they have used what they have learnt about media and materials in original ways, thinking about uses and purposes. • Review how they have represented their own ideas, thoughts and feelings through art. <p>Drawing, Painting, 3D Sculpture</p> <ul style="list-style-type: none"> • safely use and explore a variety of materials, tools and techniques, experimenting with design, texture and form <p>Breadth of Study</p> <p>Work on their own and collaboratively with others on projects.</p>					
<p>Art learning to be taught and experienced in EYFS</p>	<p>As part of their ‘Me and My Family’ topic, children will</p> <ul style="list-style-type: none"> • Create self portraits; selecting colours for a purpose. • Create closed shapes with continuous lines and begin to use these shapes to represent objects. • Draw with increasing complexity and detail, such as representing a face with a circle and including details. • Show different emotions in their drawings and paintings, like happiness, sadness, fear etc. • Learn what a ‘Self Portrait’ is. Look at different examples of ‘Self portraits’. Learn about the artist Frida Kahlo, a Mexican female artist. Look at examples of her paintings. Do you like them? • Learn about Frida’s Life  Frida Kahlo's Colourful Life. 	<p>During the ‘Light up the Sky’ topic, the children will:</p> <ul style="list-style-type: none"> • Experiment with mixing media when they create fireworks pictures using the ‘wax- resist’ technique. • They will explore colour-mixing when they experiment to create autumn colours using the 3 primary colours (using paint brushes/ sponges/fingers/hands) and they explore different effects when they print with autumn objects (apples, rolling conkers, leaf printing, fir cones). • Learn about the artist Cai Guo-Qiang – firework artist. Not all art is created on paper! • Explore different ways of creating this effect using powder paint/ spray/ explosions/ melted crayon art • Learn about and draw Rangoli patterns. 	<p>During the ‘Starry Night’ topic, the children will:</p> <ul style="list-style-type: none"> • Use mixed media (wax pastels and chalks) to create planets and space scenes. • Children will work in 3D with different materials to create models of planets and rockets. • As part of this topic too, children will study Vincent Van Gogh’s ‘Starry Night’ and learn to re-create it, experimenting with different brush strokes. • Starry Night- Read the story ‘Katie and the Starry Night’ to introduce the idea of an art gallery to the children. • Talk about what it means to be a famous ‘artist’. Learn who Van Gogh was. • Use Starry Night as inspiration for the creation of their own oil pastel/wax resist artworks 	<p>During the ‘Perranporth My Home’ topic, the children will:</p> <ul style="list-style-type: none"> • Make ‘old paper’ and create their own pirate map. • Select the correct colours for a purpose. • Design and make various items to use in their pirate role play (eye patch, maps, cutlass, telescope). • Learn about the artist Alfred Wallis and create artwork in this style. Artist Study- Alfred Wallis Who is Alfred Wallis? – Who Are They? Tate Kids • Create paintings in the style of and inspired by Alfred Wallis 	<p>During the ‘Sunshine and Sunflowers’ topic, the children will:</p> <ul style="list-style-type: none"> • look closely at animal patterns when they learn about the African animals in ‘Handa’s Surprise’, • they learn about the importance of thick and thin paintbrushes to create an effect. • They are encouraged to create observational drawings and paintings of fruit. • They are also exposed to some forms of African art and have the opportunity to create their own African hut designs and dot paintings. • They look in detail at Vincent Van Gogh’s ‘Sunflowers’ and compare it to the Van Gogh painting they learnt about already (‘Starry Night’). • They create their own observational painting in the style of Van Gogh’s ‘Sunflowers’. 	<p>During the ‘Who Lives in a Rockpool?’ topic, the children will:</p> <ul style="list-style-type: none"> • They use the wax-resist technique that they learnt previously (when painting fireworks) to create ‘under the sea’ pictures. • They learn about the artist Tony Plant and the transient beach art that he creates. • They make their own Natural Art using sand and take photographs of it. • They work in 3D when they create an ‘under the sea diorama’, making use of their skills with clay, paint and using a variety of different media to create the effects that they want. • They safely use tools when modelling and creating. • The children have the opportunity to share their creations with others, explaining the processes that they have used, when their parents come in for our EYFS Graduation Day.


Year 1			
	Autumn 2	Spring 1	Summer 1
Topic name	My Town Perranporth	Animal Magic	Fire, Fire! Great Fire of London
Enquiry Question	Can you make art out of dead leaves?	Who made Peter Rabbit?	How do you paint a fire?
NC focus	<p><i>Pupils should be taught:</i></p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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. 	<p><i>Pupils should be taught:</i></p> <ul style="list-style-type: none"> to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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. 	<p><i>Pupils should be taught:</i></p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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.
End Points	<p>Children will have begun to develop:</p> <ul style="list-style-type: none"> ➤ Artistic skills and techniques in the creation of 3D form/sculpture and the manipulation of different media (natural materials) <p>I can create a 3D transient sculpture inspired by the work and techniques of Andy Goldsworthy.</p>	<p>Children will develop:</p> <p>Skills of observational drawing/sketching techniques – lines, tone, thickness and form in sketchbook work</p> <ul style="list-style-type: none"> I can sketch using lines of different thickness and tone. 	<p>Children will develop:</p> <p>Use of colour and colour mixing techniques - including an understanding of primary and secondary colours.</p> <p>I can mix colours to create a background image</p>
Builds On	<p>In EYFS Children learned:</p> <ul style="list-style-type: none"> In EYFS children were introduced to transient art with a study of Tony Plant who creates artworks in sand. Children learned different techniques of mark making in natural media (sand), explored different materials, tools and techniques, Children were introduced to and experimented with colour and texture through painting, drawing mixed media (finger painting, wax resist, sponge printing) Children were introduced to drawing techniques – composition, shape, form, pattern (Rangoli patterns and beach art pattern), 	<p>In EYFS Children learned:</p> <ul style="list-style-type: none"> In EYFS children were introduced to different artists – Van Gogh, Frida Kahlo, Alfred Wallis, Cai Guo-Qiang, Tony Plant) Children were introduced to drawing techniques – composition, shape, form, pattern (Rangoli patterns and animal drawings, still life sunflowers and self-portraits), Children were introduced to and experimented with colour and colouring mixing through painting, drawing mixed media (finger painting, wax resist, sponge printing) in EYFS. 	<p>In EYFS Children learned:</p> <ul style="list-style-type: none"> In EYFS children were introduced to different artists – Van Gogh, Frida Kahlo, Alfred Wallis, Cai Guo-Qiang, Tony Plant) Children were introduced to drawing techniques – composition, shape, form, pattern (Rangoli patterns and animal drawings, still life sunflowers and self-portraits), Children were introduced to and experimented with colour and texture through painting, drawing mixed media (finger painting, wax resist, sponge printing) Children were introduced the three primary colours in EYFS
Memory master	<p>Memory Task – Transient Art by Tony Plant. Show Memory Master ppt2. On slide show view, click each picture one at a time. Ask children to describe 3 things to a partner they can remember about Tony Plant or Transient Beach Art or techniques used. Show video: https://youtu.be/XEIf4STmh4c - ask again. Can they name anymore?</p>	<p>Memory Task – Frida Kahlo. Put Frida ‘Fact 4’ ‘memory master ppt1’/ppt up on screen. Ask children if they can remember 4 facts about Frida’s life and her art works, techniques etc. Watch: Little People Big Dreams - Frida Kahlo by Isabel Vegara Books Read Aloud for Children Audiobooks - YouTube Can children think of more to add?</p>	<p>Memory Task – Primary Colours show Memory Master ppt3. Ask children if they can remember the 3 primary colours and then reveal them one by one. Next play ‘Guess my Colour’. Reveal the image of Vincent Van Gogh and ask children if they can recall his name and the artworks he was famous for. Remind them about his bold use of colours. Can they remember the names of the paintings? Now play Guess My Colour by stating ‘I’m thinking of a colour... then give clues to the colour and the painting and part of the painting your colour is being used in or for. E.g. ‘I’m thinking of a colour. It is a primary colour. This colour is often thought of a fiery colour. Sometimes people feel this colour when they are cross or embarrassed. Lips can sometimes be</p>

			this colour.' Like in the self portrait of Vincent. Red!!!' My colour was the primary colour red.						
Artists/Designers	Andy Goldsworthy	Beatrix Potter	Wassily Kandinsky						
Techniques	3D Sculpture - stacking, balancing. Transient Art, experiment with natural materials. Drawing – sketching, recording ideas	Drawing – sketching, illustrating, recording ideas, lines, thick and thin	Colour and colour mixing						
Art Styles Period	Transient Art – current day	Illustration, caricature	abstract modern art						
Vocabulary	 Transient art (art that is not meant to last, it is not permanent, lasting only a short time).	 natural art (working with natural objects/media)	 Andy Goldsworthy	 Beatrix Potter	 illustrator	 sketch	 Wassily Kandinsky	 Primary colours	 secondary colours
	 3D sculpture	 Balancing	 stacking	 Tone (dark and light)	 Thin and thick lines	 observational drawing	 silhouette	 foreground	 background
Key concepts	Sculpture – (transient art)	Drawing - sketching, illustrating, recording ideas, lines, thick thin	Colour mixing – primary and secondary colours						
Critical knowledge, skills and understanding	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work <ul style="list-style-type: none"> ➤ Describe what they think and feel about the work of a chosen artist, craft maker or designer. ➤ Begin to talk about the style of a chosen artist, craft maker or designer. ➤ Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations ➤ Beginning to work creatively e.g. with a range of media on different scales. ➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture. ➤ Talk about the features they like in their own work and in the work of others. Talk about what they might change in their own work. Drawing <ul style="list-style-type: none"> ➤ Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media ➤ Use a sketchbook to gather and collect artwork. 	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work <ul style="list-style-type: none"> ➤ Describe what they think and feel about the work of a chosen artist, craft maker or designer. ➤ Begin to talk about the style of a chosen artist, craft maker or designer. ➤ Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations, e.g. real objects, pictures, artefacts, and experiences. ➤ Talk about their ideas and the choices they have made, e.g. chosen tools, media, materials. ➤ Beginning to work creatively e.g. with a range of media on different scales. ➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture. ➤ Talk about the features they like in their own work and in the work of others. Talk about what they might change in their own work. Drawing <ul style="list-style-type: none"> ➤ Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media ➤ Use a sketchbook to gather and collect artwork. 	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work <ul style="list-style-type: none"> ➤ Describe what they think and feel about the work of a chosen artist, craft maker or designer. ➤ Begin to talk about the style of a chosen artist, craft maker or designer. ➤ Explore and record their own ideas through painting, drawing, sculpture, in response to first hand observations, e.g. real objects, pictures, artefacts, and experiences. ➤ Talk about their ideas and the choices they have made, e.g. chosen tools, media, materials. ➤ Beginning to work creatively e.g. with a range of media on different scales. ➤ Describe some of the art and design techniques they have used in their work, e.g. painting, collage, printing, drawing and sculpture. ➤ Talk about the features they like in their own work and in the work of others. ➤ Talk about what they might change in their own work. Drawing <ul style="list-style-type: none"> ➤ Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media ➤ Use a sketchbook to gather and collect artwork. 						


	<p>3D Form & Sculpture</p> <ul style="list-style-type: none"> ➤ Explore sculpture with a range of media ➤ Experiment with natural materials. ➤ Explore shape and form. <p>Breadth of Study</p> <ul style="list-style-type: none"> ➤ Work on their own and collaboratively with others on projects in 2 and 3 dimensions and on different scales. ➤ Investigate different kinds of art, craft and design. 	<ul style="list-style-type: none"> ➤ Use variety of tools, including: pencils, rubbers, crayons, pastels, felt-tips, charcoal, ballpoints, chalk and other dry media ➤ Use a sketchbook to gather and collect artwork. ➤ Begin to explore the use of line, shape and colour. 	<ul style="list-style-type: none"> ➤ Begin to explore the use of line, shape and colour. <p>Painting</p> <ul style="list-style-type: none"> ➤ Use a variety of tools and techniques including the use of different brush sizes and types. ➤ Mix and match colours to artefacts and objects. ➤ Work on different scales. <p>Mix secondary colours and shades using different types of paint.</p>
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Planning

Andy Goldsworthy: Background Artist Information:



Andy Goldsworthy is a British artist, known for his sculptures and photography. He is an environmentalist, who wants to protect the environment. He describes his art as working "with nature as a whole". His sculptures are often made up of stones, twigs, flowers, mud, snow and icicles. Many of Andy's sculptures are created on the site where the objects are found. This is called land art or environmental art. In 2000, he was given a special award called the OBE (Order of the British Empire) by The Queen. Goldsworthy is inspired by all aspects of the natural world, including snowflakes, twigs, icicles, reeds, tree roots, and rocks. He has said that his goal is to understand nature by becoming a part of it, and he considers his creations to be transient or ephemeral because they, like any other part of nature, are destined to change over time. He has said that "movement, change, light, growth, and decay" are the lifeblood of nature, and his work is designed

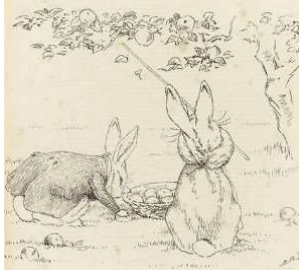





Watercolour Painting and Sketching inspired by the works of Beatrix Potter (1866-1943)

Who was Beatrix Potter? Beatrix Potter was fascinated by the natural world from an early age. With her younger brother Bertram, she kept a menagerie of animals in the nursery - at various times they kept rabbits, mice, lizards, a bat, a frog and a snake. The children studied their pets' behaviour, and Beatrix made many detailed drawings of them in a homemade sketchbook. She was a keen botanist, she collected fossils, and she became very good at drawing fungi. She was an avid reader and in her youth she was inspired by many books, including: Alice in Wonderland by Lewis Carroll and the Brer Rabbit stories by Joel Chandler Harris.

When she went on holiday to Scotland or the Lake District, Beatrix Potter used to send illustrated letters to the children of her former governess. In one letter Beatrix Potter tells a story of four rabbits called Flopsy, Mopsy, Cottontail and Peter. This letter formed the basis of The Tale of Peter Rabbit, published in 1902.

Children to look at examples of her work. Look at her use of pencil techniques and shading. Develop drawing and sketching techniques to create drawing of animals - rabbits. Draw their own woodland animal using techniques and skills learned. [Between naturalism and fantasy: the art of Beatrix Potter | National Trust](#)

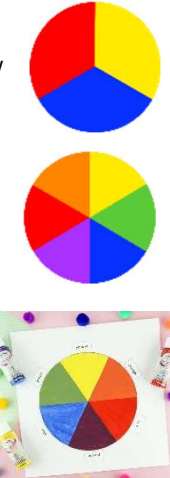
The Art of Colour!



Children will learn about the three primary colours (yellow, red and blue) and will begin to explore colour mixing. Children will develop knowledge and skills of how to mix primary colours to make various secondary colours, for example, mixing red and yellow to make orange. The colours red, yellow and blue are called primary colours in art because they cannot be made by mixing together any other colours. When two primary colours are mixed together, the colour created is called a secondary colour. In art, some colours can be used to create feelings of warmth (e.g. red, yellow or orange) or feelings of coldness (blue, green or grey). In colour theory, a tint is the mixture of a colour with white, which increases lightness, and a shade is the mixture of a colour with black, which reduces lightness. A tone is produced either by the mixture of a colour with grey, or by both tinting and shading. Children will learn how feelings created by colour changes, perhaps starting as a warm colour but then becoming cooler can change the view of an image.

Wassily Kandinsky: Wassily Kandinsky was born in Odessa, Russia, in 1866. As a child, he studied drawing and learnt to play the piano and the cello. At University, he studied Economics and Law and after had a successful career teaching law to other students. Despite his success, he left his role and enrolled himself in art school. At art school Kandinsky was exposed to many aspiring artists at an exciting time in art history. There were lots of new ideas and new theories about how painting should develop. Kandinsky became a prominent art theorist, focusing particularly on theories of colour. He had new ideas about what colours mean and how they make people feel. He believed that colours had a soul. He was also very interested in the connection between colour and sound, believing that music could be seen through colour, and colour heard through music. Often he would listen to music while he painted and try to paint what he heard. Many people believe that Kandinsky was the founder of abstract art, because he was the first painter to stop painting representational pictures and instead paint pictures with no recognisable subjects. He believed that this let him be



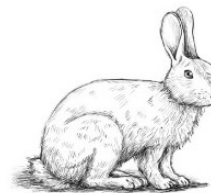
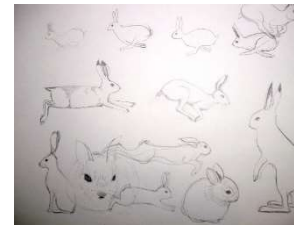
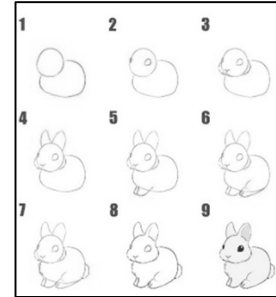
			<p>free to express emotions. All the abstract artists that followed Kandinsky were heavily influenced by his work.</p>
<p>Phase 1</p>	<p>Memory Master Task – - see above</p> <p>1. I can describe what I think and feel about the work of Andy Goldsworthy.</p> <p>Children will learn about Andy Goldsworthy and his work. They will learn about the natural art and the techniques and materials Andy uses through viewing and discussing several images and short videos of his work and him creating them. Discuss with children the concept of ‘transient art’ – and how Goldsworthy creates pieces that he knows will not last, sometimes longer than a few minutes! Explain how he knows from the beginning that nature will take the artwork back again. The icy forms will melt. The leaves will blow away, the balanced rocks will fall. But this is all part of creating a transient piece of artwork.</p> <p>Children will use their acquired knowledge and information to create an ‘Artist Page’ about Andy Goldsworthy – noting down useful information, sketches, and thoughts.</p>	<p>Memory Master Task – - see above</p> <p>1. I can describe what I think and feel about the artwork of Beatrix Potter.</p> <p>Begin by recapping on previous art lessons, reminding children of the artists they have looked at earlier in the year and in EYFS. Introduce children to the illustrations and watercolours of Beatrix Potter. Provide children with background information about the artist and author, her interests, artistic motivations, the types of drawing and painting techniques she used. Provide children with some cut out images of Potter’s work to use in their sketchbooks to help create an ‘Artist Page’ about Beatrix Potter. Children can express what they like or dislike about the images, note down any useful information, try out some of their own sketches, and thoughts.</p>	<p>Memory Master Task – - see above</p> <p>1. I can make secondary colours using primary colours.</p> <p>See colour wheel explanation doc – for teacher subject knowledge</p> <p>Introduce children to the three primary colours and explain why they are called ‘the Primary Colours’. Discuss the colours in more depth, how they might make the children feel, what things are these colours in nature in man-made. Move on to secondary colours and explain to children that by mixing primary colours, secondary colours can be made. Using paint, demonstrate how the mix the primary colours to create the secondary colours – this could be done by completing a colour wheel. Be sure to show the children how to do this gradually, with small amounts of paint so that colours are formed clearly. Next, give children palettes with the primary colours only. Give them time to experiment and try to make the secondary colours by mixing the primaries. Children can now create their own colour wheel of the six colours. These should be put in sketchbooks for children to label and record which colours they had to mix to make the secondary colour.</p> 
<p>Phase 2</p>	<p>I can experiment with natural materials to create a piece of art inspired by Andy Goldsworthy – focused on colour</p>	<p>2. I can sketch pencil lines and marks from observation.</p> <p>I can sketch using lines of different thickness and tone.</p>	<p>2. I can mix different tints and shades using paint to express feelings (inspired by Kandinsky).</p>

and shape. Take the children into the school's Forest Classroom and introduce them to the various natural art materials that are found in there – leaves of different colours, stones, twigs, grasses, soil/mud. Model some possible ways of working with the different types of natural materials in the environment – and remind children of the differing forms that

Goldsworthy uses e.g. circles, colour, balance, intertwining, etc. Children can work individually, paired or in groups. **Colour focus:** Explain that in this first session, you would like the children to collect different natural materials of different colours. Ask them to group the materials according to their colours so that they can be used for an art work. **Shape Focus:** Next, ask the children to think of the different shapes and forms that Goldsworthy often used in his pieces – spirals, circles, holes, lines, surrounding objects like trees etc – show children some images from an iPad to remind them. Ask the children to think of some shapes that they might like to create. Set the children a challenge to create a Goldsworthy inspired art work using different the different coloured materials in a planned shape/form. Ask them to think about the colours they are using and how they can be utilised to create an artistic effect in their shape – e.g. maybe in similar way to how Goldsworthy gradually transitions colours from dark to light, or how he used a vary bright colour against a dark background. Take video and photographic evidence of children's creations to put in their sketchbooks. Remind children that transient art is not supposed to last, and that nature will take it back when it rains and the wind blows etc.



Show children images (actual not drawn) of rabbits. Ask the children to look very carefully at the shape, form, texture and detail of the images. Next show the children the realistic drawing of rabbits that Potter created. Compare these two images with one of Beatrix Potter's drawing of Peter Rabbit. With children, compare and contrast the images, working to discuss similarities and differences. Discuss how that, although Potter could draw and paint accurately, the drawings of Peter and other animals, were. Explain how it was important for Beatrix to have studied the real form of the rabbit to then be able to create fun, playful impressions of one like Peter. Show the children a sketch of a rabbit. Model how this can be lightly sketched using several layers of lines (not just one) to form the loose shapes of the rabbit's body, head, ears etc. Demonstrate the simple shapes that can be seen in the animal to help the children see how the form can be drawn. Provide the children with images of rabbits to try their own careful observational sketches using pencil lines. Encourage the children to look at the



Introduce the children to the work of Kandinsky and share some background information about the artist, his inspirations and motivations. Discuss Kandinsky's passion for colour, music and how he could express his feelings through painting and colour. Share some of his works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Kandinsky's images). Look at 'Squares with Concentric Circles' 1913. Ask children: *What do you see when you look at this painting? How has the painting been made? What kind of colours does Kandinsky use? How would you describe these colours? What shapes can you see? What kind of lines can you see? How do you think Kandinsky was feeling when he painted this? How does the painting make you feel? Do you like it? Why?* **In colour theory, a tint is a mixture of a colour with white, which increases lightness, while a shade is a mixture with black, which increases darkness.** Bring the discussion around to tints and shades of colour and how they can change a colour from its starting point. Demonstrate how tints and shades can be made by adding small amounts of white or black to colours. Talk about how these tints and shades change the colours – identify this in Kandinsky's work. Provide children with paints and some small amounts of black and white paint. Ask them to create a single colour e.g. pink. Then, using tints and shades, ask children to experiment with making the colour gradually lighter and then gradually darker (record in sketchbooks). Next, children can apply their previous colour mixing skills and tinting and shading techniques to create a Kandinsky inspired colour piece modelled on Concentric Circles. Children should express their feelings through colour, whilst carefully mixing colours and adding tints and shades as they work. This could be achieved by:

- Painting a dot in each square surrounded by circles of increasing size.



Phase 3

2. I can experiment with natural materials to create a piece of art inspired by Andy Goldsworthy – focused on balance and stacking.

Whilst in the classroom, review some of the images from the last session of the artworks children created when focused on **colour** and **shape**. Now explain that in this session, children will be experimenting with balancing and stacking. Show the children some of Goldsworthy's creations that use these two skills.

Balancing and Stacking: Take children into the Forest Classroom and model how simple balancing of natural objects can be achieved. The objects can be a variety of materials – stones, pebbles, twigs, sticks (not too big in case they fall). Give children the opportunity to experiment and explore balancing with some different natural materials. Ask them to feedback which parts of this artistic technique was most challenging and why? What skills helped? Can you use any natural materials to help (e.g. soft mud might help with keeping an object fixed in place).

Next, demonstrate how sticks and twigs can be used to stack on top of one another. Show how this stacking technique can be used to create a shape or form of the twigs – carefully layering the sticks on top on one another so



simple shape and form of the rabbit and to use light touch layers of lines – not just a single line. Ask children to experiment with a number of different sketches on the same page, using the whole space. Sketches can be of different sizes and of rabbits in different positions etc. Encourage children to share their ideas and thoughts alongside their sketches – these could be recorded on Padlet instead of writing.

Show children the images of rabbits and recap on the drawing techniques learned. Next, model to the children how a pencil can be used to create lines of different thickness and tones (light and dark). Demonstrate by drawing the rabbit form again, but this time, use the pencil to add different thickness of lines. Next model how pencil lines can be used to create light and dark tones – this can be done by pressing harder or softer – putting pressure on the pencil. It can also be achieved through repeated lines like shading and cross hatching and lines working in different directions. Ask the children to work in their sketchbooks to create further drawings of rabbits, but this time they should focus on using lines of different thickness and tones to show lighter and darker areas.

- Filling in all the white space on each square.
 - Remind children to clean the brush at each colour change
- Ask children to compare and evaluate their pieces with those of peers – Can children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work?

3. I can mix colours to create a background image

Show children an image of a London city sunset. Ask children to identify the different colours, lights, darks, shades and which colours (primary) would have blended together to form these. Discuss how the sunset looks a lot like fire and how this would've been similar to the views around London during the Great Fire. Show this by looking at the Great Fire 1666 by Granger. Demonstrate how colours can be mixed and blend to create the image of fire. Show the children how to create a background scene of pure colour that represents the intense colour of fire. Give children a limited palette of colours (primary



that they hold a shape – e.g. a circular form. Give the children opportunity to experiment with stacking twigs into a shape or form. Again, ask for feedback and discussion about successful and challenging aspects of the technique.

Now that children have developed two further natural sculpture techniques, ask the children plan their own artwork using Goldsworthy's techniques or balancing and stacking. Children will need to collect some materials that they could use, either working individually, paired or in groups to create their own piece using balancing and stacking.

Take video and photographic evidence of children's creations to put in their sketchbooks. Remind children that transient art is not supposed to last, and that nature will take it back when it rains and the wind blows etc.

3. I can sketch using lines with a variety of drawing media.

Remind the children of the drawing skills and techniques developed in the previous session and how they used their pencils to create different thickness of line and tone. Introduce the children to some different drawing media. Model how different drawing media can be used to achieve different drawing effects and how they can be used – ballpoint pen/ biro, felt tip pen and charcoal, drawing chalks on black paper, a single coloured pencil.



Look back at the images of rabbits used in the last session and show the children how they can achieve different drawing effects by using the different media. Show the children how to draw using chalk on black paper. Create some different work stations in the classroom for children to rotate around e.g. 1 – biro/ballpoint pen, 2 – charcoal, 3 – chalk on black paper, 4 – coloured pencil etc. Ask the children to use the different media and apply the drawing techniques learned in the previous session to build up a number of different experimental drawings of rabbits in the sketchbooks. (Caution with charcoal – this can be messy and in a sketchbook may damage other drawings. Using a light spray of hairspray can help to fix the charcoal).

After the children have completed drawing using the different media, ask them to discuss and feedback their thoughts of using the different types of drawing material. This could be recorded in sketchbooks or on Padlet.

colours, white and black) so that they can use their colour mixing skills to create the colours of the great fire and build up a background scene.

4. I can show control over mark-making with a paint brush to create a foreground silhouette.

Refer back to the images of London at night and the burning buildings from the previous session. Point out that in the images, even though it is at night and dark, the outline of the buildings can still be seen and identified. Explain that this is called a silhouette. Demonstrate how a silhouette of buildings in London during the Great Fire can be created using black paint and a variety of different brush strokes. Some strokes will need to be thicker and others thinner when detail is required – show this with different thickness of brushes too.



Provide children with black paint to create their own skyline silhouette to apply to their fire background from the previous session.



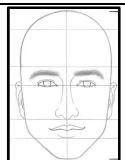

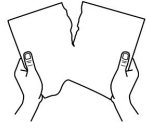






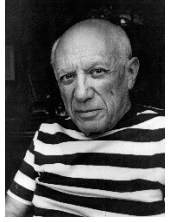

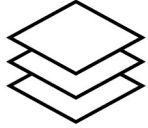


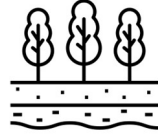


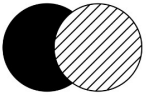


5. I can reflect, evaluate, and provide feedback on my art work and that of other's.

Children work in groups to share the images of their Kandinsky inspired colour work and London fire silhouette creations from the previous sessions. Ask children to take it in turns to discuss

<p>Phase 4</p>	<p>6. I can create a 3D transient sculpture inspired by the work and techniques of Andy Goldsworthy.</p> <p>Review the images that have been taken over the last two sessions. Remind children that they have learned about natural materials and their colours, how these can be used to create different effects. They have looked at different shapes and forms and how natural materials can be used to create these. They have learned balancing and stacking techniques. Ask the children to think about a final 3D transient sculpture that they would like to create using all of the different knowledge and skills they have developed. Ask the children to use their sketchbooks to plan out their final piece using drawings and notes, thinking about the materials they will look for, the shapes, colours and techniques they may utilise. Take the children into the school grounds (this could be the Forest Classroom, the field are, sand pit etc) and ask them to gather the natural materials they will need and find a suitable location for their final piece. Provide children with enough time to create their final piece using their Goldsworthy inspired skills and techniques. Record the final transient artwork through photographs to be put in sketchbooks.</p>	<p>4. I can create my own animal drawing using different drawing techniques inspired by Beatrix Potter.</p> <p>Recap on the previous sessions and the skills learned in them – sketching, tonal techniques and the use of different media. Review the several of the different animals that Beatrix Potter created and compare them to actual images of animals. Provide children with some animal images to choose from and then ask them to use one to create own drawing in their sketchbook. Children can try several drawings, developing the idea further each time – recording notes on their thinking. In their ideas they can try out different poses or props. When they have a final image, children can sketch this again on a larger scale. Children can then apply their tonal techniques or try using different drawing media to achieve a different effect.</p>	<p>their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was....Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>
<p>Phase 5</p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to share the images of their Goldsworthy inspired creations from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was....Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to share the images of their Beatrix Potter creations from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was....Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>	



Year 2			
	Autumn 1	Spring 1	Summer 2
Topic name	Mary Anning Rocks!	All Creatures Great and Small	Who Lives in a House like this?
Enquiry Question	Can a portrait show the front and back of a face at the same time?	Can you make something beautiful out of rubbish?	What are the colours of Africa?
NC focus	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> Children will be taught to use a range of materials creatively to design and make products, to use drawing, painting to develop and share their ideas experiences and imagination. They will begin to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space when paintings portraits of significant individuals and themselves. <p><i>We will study the work of a range of portrait painters, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i></p>	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> The children will begin to use a range of materials creatively to design and make products. They will use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. They will begin to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space when creating prints. They will 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. 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> Children will learn to use a range of materials creatively to design and make products, including Massia patterns. They will use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. They will also learn to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. The children will 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.
End Points	<p>Children will develop:</p> <p>Skills of observational drawing/sketching techniques - specifically portraiture– developing skills of tone, composition in sketchbook work (creation of illustrations)</p> <p>I can draw and paint a self portrait using drawing techniques I have learned</p>	<p>Children will develop:</p> <p>Develop skills of collage techniques to create images and colour</p> <p>I can use collage techniques, inspired by the work of Megan Coyle.</p>	<p>Children will develop:</p> <p>Develop colour mixing - including an understanding of primary and secondary colours to create appropriate colours for the subject – e.g. earthy colours for African pattern, warmth and vibrant light when painting animals.</p> <p>I can mix colour to create an animal painting inspired by the work of Geoffree Mugwe.</p> <p>Develop modelling skills in 3D form/sculpture and the manipulation of media (3d mask creations)</p> <p>I can use 3D model making skills to create my own African animal inspired mask.</p>
Builds On	<p>Prior Learning:</p> <ul style="list-style-type: none"> In EYFS children created a self-portrait using observational drawing and painting techniques In Year 1 children developed observational drawing techniques looking at shape, form and composition (especially when studying the works of Beatrix Potter and her illustrations) In Year 1 children developed an understanding of primary and secondary colour and colour mixing In Year 1 children also developed painting techniques and a use of colour to convey feelings, emotions, warm/cold 	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 1 children developed moulding and sculpting skills when using clay to create 3D Andy Goldsworthy inspired natural sculpture and a Beatrix Potter inspired model. In Year 1 children developed observational drawing techniques looking at shape, form and composition (especially when studying the works of Beatrix Potter and her illustrations) In Year 1 children developed an understanding of primary and secondary colour and colour mixing In Year 1 children also developed painting techniques and a use of colour to convey feelings, emotions, warm/cold 	<p>Prior Learning</p> <ul style="list-style-type: none"> In EYFS children explored pattern when drawing Rangoli patterns and looked at African art Sum 1. In Year 1 children developed moulding and sculpting skills when using clay to create 3D Andy Goldsworthy inspired natural sculpture and a Beatrix Potter inspired model. In Year 1 children developed observational drawing techniques looking at shape, form and composition (especially when studying the works of Beatrix Potter and her illustrations) In Year 1 children developed an understanding of primary and secondary colour and colour mixing

			<ul style="list-style-type: none"> In Year 1 children also developed painting techniques and a use of colour to convey feelings, emotions, warm/cold:
Memory master	Memory Task – Beatrix Potter. Year 2 Memory Master PPT1 Play a game of 20 questions. You are thinking of an artist, children need to ask you questions to find out who you are. Through their questions teacher can reveal facts about Beatrix Potter to support (see Y1 plan for background info).	Memory Task – Primary and Secondary colours. Open up Memory Master Year 2 PPT2. Review of primary and secondary colours. Children could use mini whiteboards to respond as teacher leads ppt through or respond verbally.	Memory Task – Colours can convey feelings, moods and emotions. Remind children that colours can help to show feelings and moods. Watch YouTube story (starts 52 sec) https://youtu.be/7ZeStUUFnx4 Recap on the colours and the links to feelings. If time, could play guess ‘My Colour’. Someone thinks of a colour a children ask questions about how they’re feeling to guess their colour.
Artists/Designers	Pablo Picasso	Megan Coyle	Geoffree Mugwe
Techniques	Drawing, painting	Collage, tearing, layering	Drawing, painting
Art Styles Period	Abstract Art - Cubism	Collage – modern day	African Art
Vocabulary	 portrait  observational drawing  facial features	 collage  tearing  Primary colours	 pattern  geometric  Mask
	 abstract  Cubism  Pablo Picasso	 composition  layers/layering  secondary colours	 vibrant  Earthy (tones/colours)  layering (of colour)
	 shading	 overlapping  Megan Coyle	 Geoffree Mugwe
Key concepts	Abstract art and cubism	Collage - primary and secondary colour	Geometric pattern and shape

Critical knowledge, skills and understanding

Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work

- Recognise the styles of artists, craft makers or designers and use this to inform their own work.
- Talk about the similarities and differences between different artists, craft makers or designers.
- Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences.
- Show confidence in working creatively e.g. with a range of media on different scales.
- Talk about the techniques, materials and equipment used in their work and the work of others
- Describe what they like about their own work and the work of others using appropriate language
- Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture.

Drawing

- Layer different media, e.g. crayons, pastels, felt-tips, charcoal and ballpoint.
- Understand the basic use of a sketchbook and work out ideas for drawings.
- Draw for a sustained period of time from the figure and real objects, including single and groups objects.
- Experiment with the visual elements: line, shape, pattern and colour.

Painting

- Mix a range of secondary colours, shades and tones.
- Experiment with tools and techniques, inc. layering, mixing media, scraping through etc.
- Name different types of paint and their properties.
- Mix and match colours to artefacts and objects.

Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work

- Talk about the similarities and differences between different artists, craft makers or designers.
- Develop and record their ideas through painting, drawing, sculpture in response to first hand observations, e.g. real objects, photographs, artefacts, and experiences.
- Talk about and answer questions about the starting point, and choices they have made, e.g. chosen tools, media, materials.
- Talk about the techniques, materials and equipment used in their work and the work of others, e.g. 'I have used a cotton bud to add dots'.
- Describe what they like about their own work and the work of others using appropriate language e.g. 'I like the way a fine tip brush is used to add detail'.
- Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture.

Drawing

- Layer different media
- Understand the basic use of a sketchbook and work out ideas for drawings.
- Draw for a sustained period of time from the figure and real objects, including single and groups objects.
- Experiment with the visual elements: line, shape, pattern and colour.

Collage and Textiles

- Create textured collages from a variety of media.

Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work

- Recognise the styles of artists, craft makers or designers and use this to inform their own work.
- Develop and record their ideas through painting, drawing, sculpture in response to first hand observations
- Talk about the techniques, materials and equipment used in their work and the work of others, e.g. 'I have used a cotton bud to add dots'.
- Describe what they like about their own work and the work of others using appropriate language e.g. 'I like the way a fine tip brush is used to add detail'.
- Describe how they have changed and adapted their work for a specific purpose, e.g. use of specific tools to create more texture.

Drawing

- Understand the basic use of a sketchbook and work out ideas for drawings.
- Draw for a sustained period of time from the figure and real objects, including single and groups objects.
- Experiment with the visual elements: line, shape, pattern and colour.

Form and Sculpture

- Understand the safety and basic care of materials and tools.
- Experiment with, construct and join recycled, natural and man-made materials more confidently.

Painting

- Mix a range of secondary colours, shades and tones.
- Experiment with tools and techniques, inc. layering, mixing media, scraping through etc.
- Name different types of paint and their properties.
- Work on a range of scales e.g. large brush on large paper etc.
- Mix and match colours to artefacts and objects.

Planning

Portraiture – Pablo Picasso

A portrait is a painting or a photograph of a person's face and its expression. The purpose of a portrait is to show the likeness, personality, and even the mood of the person. For this reason, in photography, a portrait is actually not a snapshot, but a calm image of a person in a still position. A portrait normally shows a person looking directly at the painter or photographer.

Portraiture is a very old art form going back at least to ancient Egypt, where it flourished from about 5,000 years ago. Before the invention of photography, a painted, sculpted, or drawn portrait was the only way to record the appearance of someone.

Portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning or other qualities of the sitter.

In more recent times, photography became the most important medium of traditional portraiture, bringing what was formerly an



Collage: We will learn about the collage artworks of Megan Coyle. Megan Coyle is an artist and illustrator who resides in Brooklyn. She creates collages entirely from magazine strips with a process that she calls "painting with paper."

Find out more about Megan and her artwork:

<https://megancoyle.com/about/artist-bio/>

There are also numerous YouTube videos of Megan creating her collages step by step for children to view and learn from: [click here](#)





Repeating Pattern – Mark Making Painting

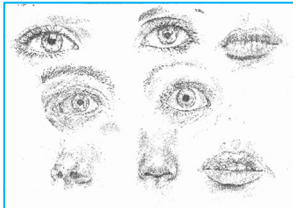


We will start by studying the different patterns used by African people in their decoration. We will be focusing on the colours and repeating patterns that feature heavily in their fabrics, house painting and beads.

The children will learn to recreate the patterns by drawing and painting.

They will try to recreate these patterns using colour mixing and painting skills. We will explore the work of Geoffree Mugwe an African artist. Mugwe is a



	<p>expensive luxury product affordable for almost everyone. Since the 1990s artists have also used video to create living portraits. But portrait painting continues to flourish.</p> <p>Information: Picasso was so experimental, and created so many different kinds of art. One of his most famous periods is the cubist period. Cubism is when the artist paints an object, like a bottle, from lots of different angles all in the same picture. So you see the front, the back and the sides of the bottle at the same time. In a way, it's a bit like having x-ray eyes! (<i>Image - Pablo Picasso Weeping Woman 1937 Tate</i>) In 1937 the Spanish Civil War broke out. The picture above is called The Weeping Woman, and it was painted in protest to the bombing of a town called Guernica in Spain. The woman is crying but her face is all mixed up. This is because it is a cubist painting. If you look closely you can see that Picasso has painted both the front of the woman's face and the side of her face. Hold your hand up to the picture and cover the left side of her face. Can you see that she is now in profile? Picasso was trying to show us what pain and unhappiness looks like. What do you feel when you look at this painting?</p>	<p>The children will create their own collage of a minibeast or animal collage of their choice by cutting out coloured paper from magazines and arranging it with colours inspired by the work of Megan Coyle.</p>	<p>secretive artist and little is known about his life or who he is. His art features in one gallery in Nairobi. It is vibrant and realistic paintings of African landscapes and animals. Mugwe paintings with both fascinating detail and a unique observation of both form and light. His compositions are unlike any other artist in that they are vibrantly coloured and dynamic in the depiction of Africa. Cast in a rich warm light, the elements of the paintings are fantastic to look at. The children will use Mugwe's work as inspiration to start sketching different African creatures and will then learn to layer colour to show the depth and light in the pictures. They will then create their own paintings.</p> <p>3D Sculpture – children will research and learn about the African tribal culture of masks and their significance and uses. Children will explore the different shapes, forms and patterns that are used in these masks. Children will craft their own African style mask and decorate it using the influences from the African patterns they have learned about (both man made and animal inspired)</p> 
<p>Phase 1</p>	<p>Memory Master Task – - see above</p> <p>1. I can understand what a portrait is and the different ways it can be used to represent a person.</p> <p>Begin by asking children - What is a portrait? Work with children in discussion to develop an understanding of what a portrait is and the history of portraits (information above). Show different portraits of Significant People from the topic and others too (suggested PPT in resource folder). Discuss the images that are being represented and what, we as the audience, might see and what the artist wanted us to see or believe/understand about the person/sitter/subject. Compare and contrast the images of Mary Anning, Henry VIII and Neil Armstrong. Discuss the powerful stance of the king, his huge shoulders and fine clothing, his facial expression etc How do this compare to Neil Armstrong or Mary Anning? What might the audience of these images want us to see? Provide children with some small images of different portraits and ask them to stick them in their sketchbook to create a</p>   	<p>Memory Master Task – - see above</p> <p>1. I can understand collage techniques, inspired by the work of Megan Coyle.</p> <p>Introduce the children to the work of Megan Coyle and share some background information about the artist, her inspirations and motivations. Discuss Coyle's animal collage works and what collage is and how it is created. Watch one her time lapse videos of her creating an animal collage:</p>  <p>https://youtu.be/GotarHxT32I Share some of her works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Coyle's images). <i>What do you see when you look at this collage? How</i></p>	<p>Memory Master Task – - see above</p> <p>1. I can create repeating patterns inspired by traditional African designs. Explore the wide range of different patterns used in African culture, clothing, decoration – even houses! Show children African Pattern PowerPoint & Ndebele (Y2 resources folder) and talk through the different types seen, the colours used, how many are based on geometric designs and the variety of patterns and images. Discuss how the patterns repeat themselves in different ways. Discuss the variety of colours that are used and the significance that some of these might have. Discuss how many colours are natural, earthy colours and why this might be. Demonstrate drawing and creating some patterns of your own, showing children how different pattern can be created through thin and thick lines, different shapes and colours – emphasize how all of the patterns repeat! Provide children with African Pattern Resource Sheet - ask children to use their sketchbooks to try out some of the patterns of their own using the different designs they have seen as inspiration. Ask them to record notes explaining their use of shapes,</p> 

	<p>Portrait Page. Children should record their thoughts and feelings about the different images - comparing what they think, what the artist wanted them to see and what type of impression the subject wanted to portray.</p>	<p><i>has the collage been made? What kind of images does collage use? How would you describe these media that been used? What shapes can you see? What kind of textures can you see? What might've inspired Coyle to create this piece? Do you like it? Why?</i></p> <p>Ask children to create an artist research page about Megan Coyle in their sketchbooks. Children could stick in some of Megan's collages and express their views on them, how they were made, her use of colour etc.</p>	<p>lines, pattern, colour and what they have based them on. Children can use either coloured pencils, felt-tip pens, crayons or poster paint for colour and colour mixing.</p> <p>Ask children to select a pattern design to 'blow up' onto larger paper. Children will need to draw out their design to fill the entire sheet. They will then need to use paint colour mixing techniques to colour their pattern using the influences from the African designs researched earlier.</p>
<p>Phase 2</p>	<p>2. I can draw detailed observational drawings of human features.</p> <p>Using small mirrors, ask children to look carefully at their different facial features. Ask them to describe what they can see to a partner. Share the video: How to draw a portrait - BBC Teach and discuss. Demonstrate sketching and drawing techniques, showing children how to achieve a detailed observational drawing of different parts of the face (eye, mouth, nose). Teach children that 'looking' is the most important skill and that they should 'draw what they see – not what they think they know'. Discuss light and dark areas and demonstrate how the pencil can be used to shade and show darker or lighter areas. Ask children to begin sketching the different elements of the human face learning how to draw through experimentation and investigation. They should record their drawing in their sketchbooks, noting in words and pictures their ideas as they work. Provide children with different media (biros, fine liners, pencil crayons). Ask them to explore the different mark making effects that different tools can achieve. Again, ask children to record in words, ideas and pictures their experiments.</p> 	<p>2. I can using use collage techniques to create primary and secondary colours and tones.</p> <p>Remind children of the colour wheels first seen in Year 1. Recap on the Primary and Secondary colours and how colours are mixed from primary to secondary. Explain how Megan Coyle says that when she creates her collages, she is "painting with paper." Provide the children with a collection of magazines and coloured images that can be torn up for collage. Ask the children to look back at the colours in the colour wheel and then model how a colours can be made and tones of colour can be made by tearing and sticking small pieces of colour paper. Demonstrate how they can be gradually blended by using darker and lighter tones of the same colour and over lapping and layering them. Show children how a collage colour wheel can be created – mixing the colours carefully and gradually.</p> <p>Children the children a blank colour wheel and ask them to create a collage colour wheel, trying to create their colour segments with different tones of colour.</p> 	<p>2. I can mix colour to create an animal painting inspired by the work of Geoffree Mugwe.</p> <p>Explore the work of Geoffree Mugwe an African artist. Mugwe is a secretive artist and little is known about his life or who he is. His art features in one gallery in Nairobi. His paintings are vibrant and realistic of African landscapes and animals. Mugwe paintings with both fascinating detail and a unique observation of both form and light. His compositions are unlike any other artist in that they are vibrantly coloured and dynamic in the depiction of Africa. Cast in a rich warm light, the elements of the paintings are fantastic to look at. Ask children to use Mugwe's work as inspiration to start sketching different African creatures in their sketchbooks – noting down the composition, the colours that might be used and the positioning of the animal.</p> <p>Demonstrate how children can transfer their sketches into a larger scale piece. Show children how paint their animals and with layers of colour to show the depth and light in the pictures. Children can then select their sketch to enlarge into a final Mugwe inspired piece.</p> 

Phase 3

3. I can use drawing and sketching techniques to draw facial features.

In this session, children will develop their observational drawing skills further by drawing their own face – a self portrait, well half of one! Prior to the session, take a photograph of each child's face - 'face on' so that the child's face is directly facing the camera. This should be printed off (roughly A4 size and in black and white). Introduce the session by discussing the skills learned in the last sessions, look over several of the detailed sketches and share aspects that have been successful. Remind children that 'looking' is key to successful observational drawing. Using the visualiser, demonstrate cutting a picture of face (it could be yours) in half, then sticking down the half that is opposite to the hand used (e.g. a right handed child with need to have the left hand side of the face stuck in the sketchbook – this means that the drawing hand is not covering the image). Demonstrate marking faint lines across the image to the blank side where the eyes, mouth and bottom of the nose would be – this helps to get proportions correct. Next teach children, using a light touch sketching hand, how to carefully sketch the other side of the face. Carefully draw in the facial features and remind children to keep looking at the image side so that a mirror image is created to make up the whole face. Look for light areas and dark areas, tone and shadow. Show children how to develop their shading and tonal drawing skills.

Now provide each child with their half face image (it is easier if these are in sketchbooks prepared already) and ask them to build upon their observational drawing techniques to sketch the remaining half of their face, by copying the image side in reverse. Once complete ask children to compare and evaluate their portraits with those of peers – Can children talk about the features they like in their own work and in the work of others? Talk about what they might change in their own work? These could be recorded in sketchbooks.



3. I can using drawing techniques to explore composition studies.

Share some different images of animals with children and then explain that in the next session children will be creating their own collage like Coyle has. Firstly, it is important to explore the possible composition of the collage and the subject. Demonstrate how to build up a series of sketches in the sketchbook, trying out different drawings of animals, parts of their body, their patterns or form, shapes etc making notes to explain these. Look at how Coyle varies her compositions – sometimes the whole animal, sometimes just a focal part (head and neck for example).

Provide children with a collection of different images of animals from which they should produce drawing studies in their sketchbooks. In the same way that Coyle sometimes focuses her drawings on a certain part of the animal – it's head and neck for example, children should create a series of drawings of different animals, practising their drawing and working towards a final image to be use later for a Coyle inspired collage. Ask the children to make notes alongside their drawing, explaining their ideasm choices of composition and thoughts for their final collage.

3. I can use African animal influences to create mask design sketches.

3D Sculpture – Mask Making

(prior to the session, ask children to start collecting junk modelling materials suitable for animal mask making).

Begin by showing the children some examples of African masks that use animals as their inspiration – see (PPT African Masks in resource folder). Discuss the different patterns, shapes and forms the masks take and the materials they would be made from. Ask the children to think through the different animals they have come across in their art and topic learning. Ask them to recall the different colours and patterns they have seen. Explain that, using the influences from African pattern and the studies of animals from the Mugwe paintings, children will be making their own 3D animal mask.

Ask the children to use their sketchbooks to create possible designs of masks that they might want make in the next phase. They should use their combined knowledge and skills learned from the previous studies to help direct their designs. Sketches should be accompanied by notes explaining the children ideas, the colours they may use and the influences they have taken from. Discuss with children how their mask designs do not have to look exactly like any particlaur animal, they just have animal influences and inspiration. This could be tusks from a wart hog, or patterns from a giraffe, not replicating the animal entirely.



Phase 4

4. I can develop my drawing techniques, inspired by the abstract cubist work of Picasso.

Introduce the children to the work of Pablo Picasso and share some background information about the artist, his inspirations and motivations. Discuss Picasso's cubist works and what cubism was (see above information above an PPT in resources folder). Share some of his works and ask the children to discuss how the pieces make them feel and what they think of them – (children could record these thoughts in sketchbooks along with some of Picasso's images). *What do you see when you look at this painting? How has the painting been made? What kind of images does Picasso use? How would you describe these colours? What shapes can you see? What kind of lines can you see? How do you think Picasso was feeling when he painted this? How does the painting make you feel? Do you like it? Why?*



Next focus on the Weeping Woman and discuss the painting. Ask children to look at the face and how it is different to the images we've seen of faces so far in other portrait lessons? Discuss how the features



are very different but still recognisable. In this painting, Picasso has painted the front and the side of the woman's face in the same picture. Try covering up half of the picture with your hand or a piece of paper. Can you see which part of the painting shows the front of her face and which part shows the side of her face? Demonstrate how we can draw facial features, but with a more simplified cubist approach, trying to draw from different angles and using shapes and blocks of colour (see: [Picasso Faces - Easy Art for Kids - Arty Crafty Kids](#)). Using mirrors, ask children to experiment in their sketchbooks, creating cubist inspired facial features, recording their thinking and ideas. They can then begin to build up an

4. I can use collage techniques, inspired by the work of Megan Coyle.



Refer back to the composition studies that children produced in the last session. Ask them to look back through these and decide which animal drawing they will choose as the basis for their final collage. Ask them to note down in their sketchbook the reasons for this choice.

Next, rewatch one of the Megan Coyle collage videos and discuss the techniques and material she uses to create the collage. Demonstrate transferring a smaller preliminary sketch into a large A3 sized sketch – drawing the imaged

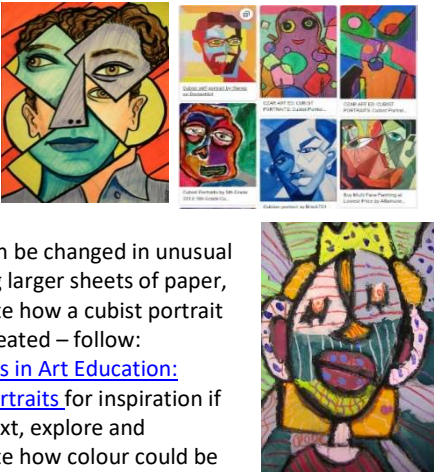



scaled up so that collage will be easier on a larger scale. Then using a collection magazines etc, demonstrate how to search for appropriate colours and images that will form the colours and textures of the chosen animal (it maybe necessary to

look back at the original image for the colours). Demonstrate tearing techniques and how to make small tears to get more intricate edges or using scissors for straight cuts if that's what is needed – both techniques achieve different effects! Demonstrate how to carefully glue a background colour or image and the different aspects of the animal too. Ask children scale up their chosen animal image to A3 size. Then children should use the different collage techniques – the search for appropriate colours, patterns, images, tearing and cutting, glueing etc to build up their own animal collage.





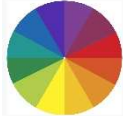




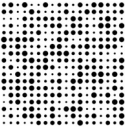
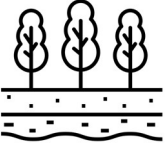

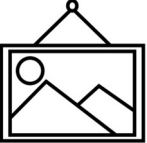




4. I can use 3D model making skills to create my own African animal inspired mask.

Making – using the designs from the previous session, ask children to select a chosen design for their animal mask. Demonstrate how children can use different papers, junk materials and methods of joining (using masking tape) to help form their 3D animal inspired mask. Reind children that their masks do not have to look exactly like any particular animal – they are just influenced by them. When children have finished their mask, they can paint them with a base colour – this should be something neutral so that in the next session they can apply their African inspired colours and patterns.

	<p>image of their own face, using coloured pencils or pens to bring colour to their parts.</p>		
<p>Phase 5</p>	<p>5. I can draw and paint a self portrait using drawing techniques I have learned - (inspired by cubism and Picasso). I can use colour to reflect my personality and feelings.</p> <p>In this session, children will use the influences and techniques they have learned to create their own cubist inspired self portrait. Begin by showing children some different examples of cubist self portraits. Explain how an image like these can be created and how the facial features can be changed in unusual ways. Using larger sheets of paper, demonstrate how a cubist portrait could be created – follow: Experiments in Art Education: Abstract Portraits for inspiration if needed. Next, explore and demonstrate how colour could be used to represent the subject's personality or feelings (refer back to Y1 lesson on Kandinsky). Provide children with the necessary resources – large paper, pencils, to draw out their cubist portrait. Children should then paint over the sections of their portrait with black lines and allow to dry. Once dry, children can then use paint and colour mixing techniques to create the right colours to reflect their feelings and characters in their portrait. As an alternative, oil pastels could be used to colour and blend colours.</p> 	<p>5. I can reflect, evaluate, and provide feedback on my artwork and that of other's.</p> <p>Children work in groups to share the images of their different art creations from the previous sessions – their sketchbooks and collages. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i> An evaluation writing frame could be created to help children record their evaluations, and those of their peers in their sketchbooks alongside images of their finished pieces.</p>	<p>5. I can use the influences of African colour and pattern to decorate my mask. Ask children to look back through their sketchbooks at the different African patterns and animal skin patterns they have studied. Ask them to look at their mask designs and think about their use of colour. It might be a good idea to re-show children the African mask PPT from the previous session to remind them of the colours and patterns used. Children should now children to paint their masks using the African colours, patterns and forms they have learned about in previous sessions.</p> 
<p>Phase 6</p>	<p>6. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to share the images of their portrait artworks throughout their sketchbooks and their final cubist inspired portraits from the previous sessions. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I</i></p>	<p>(only 5 phases)</p>	<p>6. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Children work in groups to show their masks from the previous sessions – their sketchbooks and Mugwe inspired animal paintings. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: <i>I really like the way I</i></p>

	<p><i>had.....I still need to work on.....This helped me understand....I am most proud of...The tricky part was... ..Next time I need to.....</i></p> <p>Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>		<p><i>.....I wish I had.....I still need to work on.....This helped me understand....I am most proud of...The tricky part was... ..Next time I need to.....</i></p> <p>Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could... An evaluation writing frame could be created to help children record their evaluations, and those of their peers in their sketchbooks alongside images of their finished pieces.</p>
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Year 3			
	Autumn 1	Spring 2	Summer 1
Topic name	From Stone Age to Iron Age	Tourist Town	Gods and Mortals
Enquiry Question	What did a cave artist draw?	Can grown up art be child-like?	Why are Giacometti's sculptures so tall and thin?
NC focus	<p><i>Pupils should be taught:</i></p> <ul style="list-style-type: none"> To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. To create sketch books to record their observations and use them to review and revisit ideas To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials, for example, pencil, charcoal, paint, clay. About great artists, architects and designers in history. 		
Builds On	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 1 children developed observational drawing techniques looking at shape, form and composition (especially when studying the works of Beatrix Potter and her illustrations) In Year 2 children furthered their drawing techniques with work on tone, shading and sketching of self portraits and observational drawing of insects and animals. In Year 2 children learned about 'earthy colours' when mixing and using colour for African pattern making. 	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 1 children were introduced to primary, secondary colours and colour mixing together with the use of warm and cold colours to convey emotions and feelings (when studying Kandinsky. In Year 2 children furthered their understanding of colour when learning about African pattern art and patterns with earthy colours and vibrant colour for animals. In Year 2 children furthered their drawing techniques with work on tone, shading and sketching of self portraits and observational drawing of insects and animals. In Year 2 children learned about composition of an artwork when developing their own animal collage piece. 	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 1 and 2 children developed moulding and sculpting skills when using clay to create 3D models and mixed materials for a natural artwork and an African mask. In Year 2 children furthered their drawing techniques with work on tone, shading and sketching of self portraits and observational drawing of insects and animals. In Year 2 children learned about composition of an artwork when developing their own animal collage piece. In Year 2 children explore alternative art themes when looking at abstract art and cubism with the work of Picasso
End Points	<p>Children will develop:</p> <ul style="list-style-type: none"> I can draw with pencil/charcoal/pastel to achieve variations in line and tone, colour,– shading, hatching, cross hatching, stippling. I can use colour layering techniques - including an understanding of primary and secondary colours to create appropriate 	<p>Children will develop:</p> <ul style="list-style-type: none"> To develop skills of observational drawing/sketching techniques to create a landscape composition . To utilise colour mixing techniques to create artistic effects – e.g. beach landscape. 	<p>Children will develop:</p> <ul style="list-style-type: none"> Develop knowledge of 3d form and modelling skills in 3D form/sculpture and the manipulation of different media (3d human sculptures)

	colours for the subject – e.g. earthy colours for cave paintings,		
Memory master	Memory Task – Pablo Picasso. Put Pablo Picasso ‘Fact 4’ ‘memory master ppt1’ ppt up on screen. Ask children if they can guess the artist from the images shown. Then can they remember 4 facts about Picasso’s life and his art works, techniques etc. If time or memory needs refreshing watch: Little People Big Dreams – Pablo Picasso https://www.youtube.com/watch?v=UV-i8l7OdVo	Memory Task – Colour and Moods/Feelings. Open Y3 PPT2. The first slide references Kandinsky who the children learned about in Y1. He believed there were clear links between colours and people’s feelings. Show the images on the next slide and ask children to discuss or record the moods or feelings the artist was trying to portray. Let children discuss how the images make them feel.	Memory Task – Andy Goldsworthy – Open Y3 PPT3 which shows guess the artist images of Andy Goldsworthy. See if children can remember 4 facts about Goldsworthy and his art works there is also a link to a 2 min video recap of the artist. ANDY GOLDSWORTHY FOR KIDS LAND ART LOU BEE ABC - YouTube
Artists/Designers	Cave Artists	John Dyer	Alberto Giacometti
Techniques	Drawing, painting, pastel	Drawing, colour mixing, painting	Drawing, sculpture
Art Styles Period	Cave Art	Naïve Art Painting – modern day	Surrealist Sculpture
Vocabulary	 shading  hatching  cross hatching	 Naïve Art  Colour Wheel Primary colours Secondary colours Tertiary colours  John Dyer	 sculpture  Position/pose  Surrealism
	 stippling  Earthy (tones/colours)  cave art	 landscape  composition	 elongated  3D Form  Alberto Giacometti
Key concepts	Drawing - sketching, illustrating, recording ideas, lines, thick thin	Colour mixing – primary, secondary, and Tertiary colours	3D Form/Sculpture – the human form
Critical knowledge, skills and understanding	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work ➢ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➢ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➢ Begin to record their thoughts and experiences in a sketch book ➢ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed.	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work ➢ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➢ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➢ Choose their own starting point from a range of ideas e.g. a visit to an art gallery, an artefact, digital images, experiences. ➢ Begin to record their thoughts and experiences in a sketch book / ‘ideas journal’.	Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work. ➢ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➢ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➢ Choose their own starting point from a range of ideas ➢ Begin to record their thoughts and experiences in a sketch book

	<ul style="list-style-type: none"> ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Experiment with different grades of pencil and other implements. ➤ Plan, refine and alter their drawings as necessary. ➤ Use their sketchbook to collect and record visual information from different sources. ➤ Draw for a sustained period of time at their own level. ➤ Use different media to achieve variations in line, texture, tone, colour, shape and pattern. <p>Painting</p> <ul style="list-style-type: none"> ➤ Use a developed colour vocabulary. ➤ Experiment with different effects and textures inc. blocking in colour, washes, thickened paint etc. ➤ Work confidently on a range of scales e.g. thin brush on small picture etc. 	<ul style="list-style-type: none"> ➤ Explain the reasons for their ideas and discuss and answer questions about how their ideas have developed. ➤ Show confidence and independence when working creatively e.g. with a range of media on different scales. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Experiment with different grades of pencil and other implements. ➤ Plan, refine and alter their drawings as necessary. ➤ Use their sketchbook to collect and record visual information from different sources. ➤ Draw for a sustained period of time at their own level. ➤ Use different media to achieve variations in line, texture, tone, colour, shape and pattern. <p>Painting</p> <ul style="list-style-type: none"> ➤ Mix a variety of colours and know which primary colours make secondary colours. ➤ Use a developed colour vocabulary. ➤ Experiment with different effects and textures inc. blocking in colour, washes, thickened paint etc. ➤ Work confidently on a range of scales e.g. thin brush on small picture etc. 	<ul style="list-style-type: none"> ➤ Explain the reasons for their ideas and discuss and answer questions about how their ideas have developed. Show confidence and independence when working creatively e.g. with a range of media on different scales. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Experiment with different grades of pencil and other implements. ➤ Plan, refine and alter their drawings as necessary. ➤ Use their sketchbook to collect and record visual information from different sources. ➤ Draw for a sustained period of time at their own level. ➤ Use different media to achieve variations in line, texture, tone, colour, shape and pattern. <p>3d Form and Sculpture (A-Y3F&S1.1, A-Y3F&S1.2, A, Y3F&S1.3)</p> <ul style="list-style-type: none"> ➤ Manipulate materials adequately and work reasonably independently. ➤ Construct a simple base for extending and modelling. ➤ Plan, design and make models.
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Planning

Charcoal Sketching inspired by Cave Art and Stone Age Boy

Review cave art images from across the world – elicit the content of the drawings – animals and human form and discuss the ways in which they would have been created – through charcoal burnt from used firewood. Elicit the story telling element of the pictures created in those times, when language was very basic (if used at all).

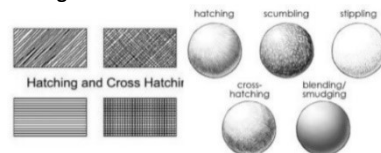


Shading

Shading is used in drawing to show the levels of light and darkness on an object. This makes it look more 3D and gives in depth. There are lots of different types of shading. Some are achieved by adding layers of pencil whilst others are created by smudging the pencil with your finger to create a softer look.

Hatching and Cross-Hatching

Hatching is a technique used to create depth, shade and texture in a drawing.



Drawing - sketching a landscape; Painting – mixing colours.

Review of Primary and secondary colours, and introduce tertiary/complementary colours, the colour wheel.

Research the artist – Focus on the work of John Dyer

Experimenting with colour mixing techniques: creating own colours - *Experiment and Investigate*

John Dyer – Happy Holidays, Perranporth Beach

1. Research the artist - John Dyer and annotate an image of the focus painting, Happy Holidays, Perranporth Beach



John Dyer is Cornwall's best known and best loved contemporary artist. His work hangs in the UK's national art collections with Falmouth Art Gallery, The Eden Project, Save the Children, the National Trust and the NHS. John Dyer is one of Cornwall's best-known artists. His work has been widely published and is available in poster and art card from all over the world. John Dyer was born near Taunton in 1968. John's paintings are bold both in terms of imagery and colour. His palette has a Mediterranean or Caribbean feel with sunny yellows and deep turquoise sea blues. The paintings are very optimistic and are full of fun and happiness with more than just a touch of humour. Colours are placed in large areas creating a base pattern on which the other elements are placed.



Create sculptures of Greek athletes using influences from Alberto Giacometti

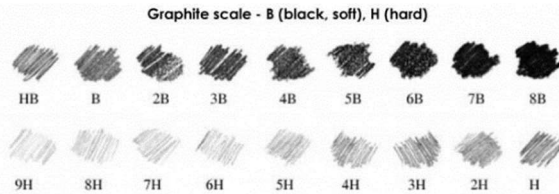


Research artist – Alberto Giacometti



It involves drawing closely spaced parallel lines. Cross-hatching involves drawing further parallel lines at a different angle, which has the effect of making the area look darker. The more lines you add, the darker the appearance. Different effects can be created by experimenting with the thickness and spacing of the lines.

Pencil Types



Painting a back wash using spray paint:
Children to use an

Grade	Description	Use
B (Black)	Very soft and easy to rub out. Blunts quickly. Leaves a black mark.	Sketching and drawing.
H (Hard)	Very hard and difficult to rub out. Blunts slowly. Leaves a light mark.	Technical drawing.
HB (Hard Black)	Average pencil.	Writing.
F (Fine)	Sharpens to a fine point.	Technical drawing.

orange/brown tint of watered paint to create a backwash for their cave art drawing using hand prints. Experiment with the use of different colours and how adding water lightens colour/adding paint darkens it.

Adding their subject once backwash is dry:

Once dry, children to add their subject(s) to their cave art backwash, using pastel/ charcoal techniques practised.

Share and review success and look for improvements:

Through a class gallery, look at each other's 'first drafts.' Record likes and dislikes for their painting and compare to original cave art. What would they change? How? Why?

Review skills learnt:

We have learnt about shading, hatching and cross hatching and have learnt how to use watercolours to create a backwash. We have learnt about cave art and the reasons and ways they were created in prehistoric times.

His style is **Naïve art'** which is an art that is characterized by its childlike simplicity and apparent lack of sophistication. Naïve art is often created by untrained artists who are not aware of the conventions of art. This type of art is often seen as simple and unsophisticated, but it is more often charming and beautiful and pushes the boundaries of modern art. Naive art has a certain innocence and purity that is very appealing to viewers and art collectors all over the world.

2- Painting techniques - experiment with the techniques shown below: Which may be useful in recreating John Dyer's works.

Painting – Local artists				
Sponge	Stippling	Sgraffito (Italian: 'scraffiato')	Impasto	Blending
Sponging: painting using a piece of absorbent porous material, such as cellulose, plastic, or rubber.	Stippling: creating a pattern by using small dots. Such a pattern may occur in nature and these effects are often copied by artists.	Sgraffito (Italian: 'scraffiato'), a technique used in painting, pottery, and glass, which consists of putting down base surface, covering it with another, and then scratching the top layer of paint so that the pattern or shape that emerges is of the lower colour. Linked with graffiti.	Impasto refers to an area of thick paint or texture in a painting; a technique used by Van Gogh.	Blending: mixing two more colours to soften lines. To be an artist, important to practice bl

Texture	The feel or look of a surface. Painters often use to make their painting interesting.
Landscape	One of the principal types of subject in Western art.
Perspective	A way of showing objects on the flat surface of a picture so that they seem the correct size and distance from one another.
Visual elements	relative size, colour, texture, pattern, detail, form The pieces that bring the piece of art together.

Painting vocabulary -

(a) Sketching the landscape – use Perranporth Beach photos to support this process. Using light pencil grip and a choice of pencil grades, children sketch out their landscape and subjects within, using John Dyer's painting as a guide.

Alberto Giacometti was a Swiss sculptor, painter and printmaker. Giacometti was one of the most important sculptors of the 20th Century. His work was particularly influenced by artistic styles such as Cubism and Surrealism. As his career progressed, Giacometti began to use his characteristic style in both his drawings and sculptors in which the human form became larger, thinner and elongated. He once said that he was not trying to sculpt the human body, but the shadow that it cast.

Experimenting with different techniques

Introduce children to clay and allow them to

Key Vocabulary	
form	Form takes up space and volume. You can create actual form by working in three dimensions or implied form by making a 2D image appear 3D (usually using value).
sculpture	A type of art that uses three dimensions.
distortion	A change made by the artist to the size, shape or visual character of a form to express an idea or change the visual impact.
medium/media	The substance(s) an artist uses to create a piece of art work. (medium = singular, media = plural)



experiment with using small portions to stretch and attach different parts to a wire form representing a Greek athlete.

We have learnt about Giacometti and his 'stretched' sculptures that imitate shadows. We have learnt a range of clay techniques. We have learnt about a range of mythical beats from Ancient Greek mythology.



Phase 1

Memory Master Task – - see above

1. I can use my sketchbook to collect and record information about cave paintings

Introduce the children to cave art (Cave Art ppt in resource folder). Discuss the subjects of the cave art (human and animal forms) and what is being depicted (often hunting), Discuss the colours used and how they are only limited earthy colours – why is this? Talk about the ways in



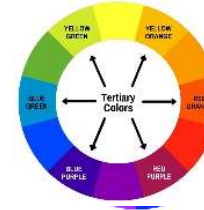
which they would have been created – through charcoal burnt from firewood, different coloured muds and other natural materials. Elicit the story telling element of the pictures created in those times,

when language was very basic (if used at all). **Create Cave Art ideas page:** Provide children with some small cave art images to stick in sketchbooks and record thoughts and ideas based on the pictures and their learning of them. Children should use pencil crayons (earthy colours) to create some cave images of their own to accompany their notes and ideas.

Memory Master Task – - see above

1. I can use secondary colours to create tertiary colours.

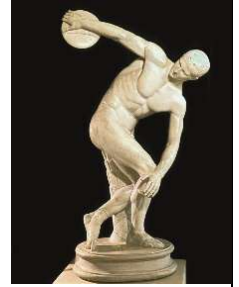
[See colour wheel explanation doc](#) – for teacher subject knowledge
Remind children of the colour wheel (introduced in Year 1 and Year 2) recap children's knowledge of the primary and secondary colours and introduce tertiary and complementary colours. Tertiary colours are created by mixing together one secondary colour with one primary colour. To find the complementary colour of a tertiary colour, simply look for the tertiary colour directly across from it. Demonstrate how children can mix the primary colours to create their own secondary colours and then tertiary colours. Try hard to keep colours 'pure' with careful mixing and only slow introduction of the second colour – little by little. Provide children with a blank colour wheel and three daubs of paint - red, yellow and blue (primary colours). Next, stick template in sketch book and ask children to complete the colour wheel (template in resource folder). They should use the three primary colours straight away before they alter them. They will then need to experiment and use their colour mixing techniques to achieve the secondary colours - remember to start with the lighter colour and add very small amounts of the darker colour. It is best for children to use a palette or scrap piece of paper to mix upon. They will also need to clean their brush before putting back in the original primary colour or else it will no longer be pure colour.



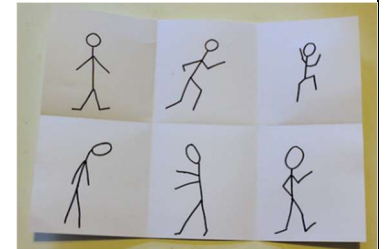
Memory Master Task – - see above

1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.

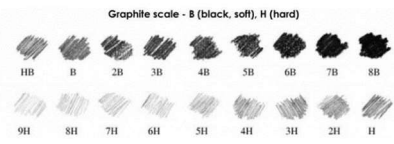
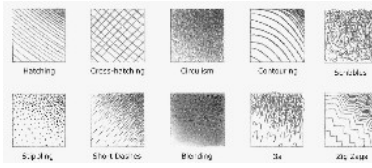


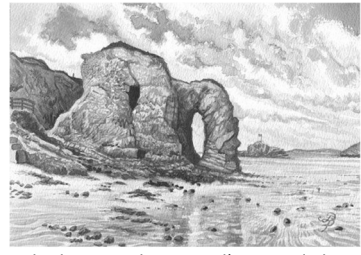
Introduce children to the art work Alberto Giacometti and discuss his sculptures (see PPT in resource folder). Discuss his works and how and why he might have decided to change the form of the humans extremely elongated with rough craggy surfaces. Discuss how Giacometti was influenced by cubism and surrealism - explain these terms. Watch short video about him and his work : [Alberto Giacometti – 'A New Way of Thinking About Humanity' | TateShots - YouTube.](#)








Discuss the 'distortion' of the human form in his sculptures. Provide children with some small printouts of Giacometti's sculpture works and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what movement he was interested in and why the sculptures look the way they do. Children could do some small sketches of their own and write notes about them.



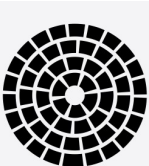

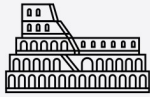

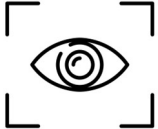




Look at the Ancient Greek athlete sculptures and compare them to Giacometti's – how are they different? Why might this be? What might the different artists be trying to achieve? Explain to children that in this project, they will be creating some 3D sculptures of athletes but inspired by the work of Giacometti. Ask a child to pose at the front of the room in an athletic pose – discuss with them about the parts of the human form. In sketchbooks, ask children to do very quick stickman/simple drawing looking at the human shape and form. Change the poser and position until the children have around ten small studies in their sketchbooks.



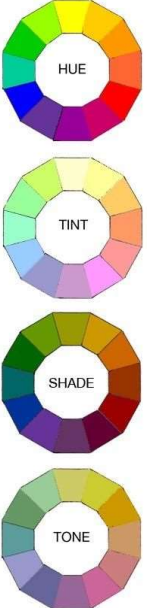

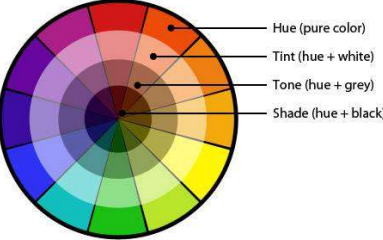


<p>Phase 2</p>	<p>2. I can use different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern</p> <p>Graphite scale - B (black, soft), H (hard)</p>  <p>Explain to children that they will be creating their own cave art inspired piece of art. This piece will have a backwash made from handprints and then a charcoal/pastel image scene in the foreground. To achieve the best effect, children will need to practise their drawing and shading techniques. Demonstrate to the children how to use different grades of pencil (soft and hard) and the different shading tones that can be achieved. Ask the children to use their sketchbooks to experiment with the pencils creating small 'tone patches' using different grades of pencil and noting down which they used. Next, demonstrate different shading techniques to create texture, light and dark and the vocab used for them e.g. hatching, cross hatching, stippling, blending etc (see Y3 Pencil Techniques page). Discuss pressure and how this can achieve different effects. ask children to experiment in their sketchbooks with the different techniques and different pencil grades.</p>  <p>Look back at some of the cave art images and scenes. Discuss how the composition of some of the scenes and what children might see in the foreground and background. Using the scenes as inspiration and their pencil techniques - ask children to use their sketchbooks to try drawing different cave art scenes. The scenes could be of animals, hunting, migration etc. Ask children to record notes of their thinking, the techniques they use, their composition etc alongside their drawing.</p>	<p>2 I can begin to record my thoughts and experiences in a sketch book or 'ideas journal' about John Dyer</p> <p>Introduce children to the art work of John Dyer – discuss his style of art and what inspires him and his works. Watch short video https://www.youtube.com/watch?v=RXDMq_Uqbls&t=171s. As a class, view the John Dyer online gallery and discuss the works you see (John Dyer Gallery. Buy Cornish Art, Paintings, Prints Online).</p> <p>Talk to the children about his style being called 'Naïve art' and explore what this means – fun, child like etc. Look at Happy Holidays by John Dyer (from the gallery website) and read the information provided. Ask the children about their thoughts and discuss what they can see and know of Perranporth beach. If there is time, the class could watch a live video of John Dyer painting at the Eden Project – this will help children to understand how Dyer uses paint and builds up layers of colour (Webinar KS2 class Paint Environment Last Chance To Paint). Provide children with some small printouts of John Dyer's works (especially Happy Holidays) and ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what colours he uses, are they warm colours or cold colours, can they see any tertiary colours? What influences might he have had, where was he when he painted the work etc. Explain that in the coming sessions, children will be creating their own painting of Perranporth inspired by John Dyer's works.</p>	 <p>2. I can manipulate materials to create a 3D sculpture.</p> <p>Look back at the figures and sculptures created by Giacometti. Explain to the children that they are going to be using tin foil to create some 3D sculptures of the athlete poses in the style of Giacometti. Watch the following video: https://youtu.be/GmKMhR55S-c Demonstrate doing this again in front of children and discuss the different techniques and form of the sculpture (it is harder than it looks!). Next ask children to look back through their studies from the last session and choose one of the poses they wish to create as a 3D sculpture. Provide children with the tin foil and ask them to use the influences from Giacometti to create their 3D Greek athlete sculptures. They can glue them to a cardboard base (adult supervision and safety goggles required!). Giacometti art lesson :: sculpture project for kids - NurtureStore</p>
<p>Phase 3</p>	<p>3 – I can use different painting techniques to create a backwash</p> <p>- I can use charcoal/pastel to achieve variations in line, texture, tone, colour, shape and pattern</p> <p>(Children to work in two sections – one using charcoal and one working with an adult to create a backwash)</p> 	<p>3 I can sketch a landscape using a range of pencils.</p> <p>Explain to children the difference between landscape and portrait orientation of paper or artworks. If possible, make a trip to Perranporth Beach or a viewing point – (if this is not possible, use Perranporth Beach photographs instead). Using light pencil grip and a choice of pencil grades or light and dark, demonstrate to children how to sketch out a landscape and subjects within, using John Dyer's painting as a guide and the photographs of Perranporth Beach (or the real thing!). Children should try several versions of this</p> 	<p>3. I can manipulate clay to create a 3D sculpture.</p>

	<p>Group 1 - Demonstrate to children how they can use charcoal or pastels to draw with similar to the images they have seen in cave art. Provide children with some cave art images as stimulus so that they can experiment with different drawing techniques using charcoal and pastels (use earthy colours only). Children should look back through their sketchbooks to try out and refine the scenes they draw, but on a larger scale and with different media (pastels). Hairspray can be used to 'fix' the pastels to stop smudging. Either the experimental pieces or photographs could be taken to put in sketchbooks – again, children should record notes alongside these.</p>  <p>Group 2 – on large sugar paper (preferably brown/beige) show children how to create backwash handprint patterns. Using spray bottle filled with watery paint (earthy colours) children should place their hand on the sugar paper and then lightly spray around it to create the effect. They could do this bordering the sheet or covering. (this will need to dry ready for the next session)</p>	<p>(A5 paper could be used at this drafting stage), trying out different compositions and then selecting one that they will use to add paint to in the next session. These preliminary sketches should be stuck in sketchbooks and children should record their ideas, thought processes and successes, areas for improvement etc next to them.</p>	<p>Leading on from the last session. Explain to children that they will now create a second 3D sculpture using different materials – wire and clay. Remind children of Giacometti's sculptures and those of the Greek athletes. Now explain that in this session, children will use wire to create a human form which will then be covered by clay. (see PPT in resource folder) Using florists wire (risk assessment required!!)</p>  <p>demonstrate how to bend and twist the wire to create a human form in one of the athletic poses studied in the first session but in the elongated style of Giacometti's sculptures. Using air drying clay, push the wire form into a clay base to enable the wire form to stand upright. Next, use small pieces of clay to carefully wrap around the wire. Demonstrate the techniques for shaping the clay and joining it to the wire. You could try to roughen the surface of the clay in a similar way to Giacometti.</p>  <p>Ask children to select their chosen form from the studies they completed in the first session and then create a wire form in the style of Giacometti. Next they should create a clay base and build the form in clay.</p>
<p>Phase 4</p>	<p>4 – I can use different painting and drawing techniques to create a final piece. Demonstrate to children how they can transfer their cave art scene to their backwash handprint paper. Discuss 'scale' and how it is important to enlarge the scene as this is on larger paper like the cave art was on larger scales. Provide children with a range of earthy coloured pastel/charcoal and ask them to use their preliminary drawings to help them create their final piece (scaling up to fill the page). Children could try carefully tearing the edges of</p> 	<p>4 I can paint a landscape inspired by the work of John Dyer and use colour mixing techniques. Remind children of the colour and painting techniques that John Dyer uses. Remind children of the colour mixing they learnt in previous sessions. Using an A3 sheet (ideally thick cartridge paper), demonstrate to children how they can 'scale up' their chosen preliminary sketch of Perranporth Beach. They may want to use very faint pencil to map out the image or, as Dyer does, paint it straight away. Demonstrate how to create a background wash/base</p> 	<p>4 . I can reflect, evaluate, and provide feedback on my art work and that of other's. Ask children to stick a photograph of their final sculptures in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next</p>

	the paper to make a more authentic and aged look. Take a photograph of the child's final piece for their sketchbook.	colour and discuss the different painting brush techniques that can be used to create different effects (see above – sponging, stippling, impasto etc). Show children how they can achieve different textures with the paint using thick and thin strokes and consistency of paint. Children should now review their preliminary drawings and John Dyer images, then paint their own Perranporth Beach landscape painting using the information and artistic techniques they have learned.	time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...
Phase 5	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick the photograph of their final cave art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their cave art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of...The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final John Dyer art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of...The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>	

Year 4			
	Autumn 1	Spring 2	Summer 1
Topic name	I am Warrior	Heva, Heva! (Cornwall)	Raiders or Settlers
Enquiry Question	What did the Romans use to hold up the roof?	How do you make a tertiary colour?	What have Barbara Hepworth and Anthony Gormley got in common?
Enhancements	Trips visitors etc		
NC focus	<p>Pupils should be taught: to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <ul style="list-style-type: none"> ☆ to create sketch books to record their observations and use them to review and revisit ideas ☆ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] 		

	☆ about great artists, architects and designers in history.		
Builds On	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 3 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Cave Art) In Year 2 children were introduced to collage techniques when inspired by the works of Megan Coyle to create an animal collage. Children also learned about composition in this project too. In Year 2 children furthered their drawing and painting skills in the creation of an abstract self-portrait inspired by Picasso. In Year 2 and 3 children explored alternative art themes when looking at abstract art and cubism with the work of Picasso and Mondrian 	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 3 children studied the work of John Dyer (landscape artist) and developed skills in drawing landscapes. Children furthered their knowledge of the colour wheel, learning to mix secondary and tertiary colours using paint to bring vibrancy to their landscapes. In Year 3 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Cave Art) 	<p>Prior Learning</p> <ul style="list-style-type: none"> In Year 3 children studied the work of Giacometti (sculptor) and developed skills in creating 3d human forms. In Year 2 and Year 1 children created 3d forms using clay and learned moulding techniques In Year 3 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Cave Art)
End Points	<p>Children will develop:</p> <ul style="list-style-type: none"> Skills of drawing/sketching techniques - developing drawing skills for light and dark (tone) using different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern. Develop skills of collage techniques to create images. 	<p>Children will develop:</p> <ul style="list-style-type: none"> Secure knowledge of primary, secondary, tertiary colours and further develop their understanding of complimentary colours and colour variation (hue, tint, shade, tone) Utilise colour mixing techniques and understanding of colour creation with increasing accuracy to create colours that match the scene or object. 	<p>Children will:</p> <ul style="list-style-type: none"> Develop understanding of 3d form and modelling skills in 3D form/sculpture and the manipulation of different media to achieve different effects (3d ocean creations) Develop skills in printmaking and the use of materials to understand relief printing
Memory master	Memory Task – Open Y4 Memory Master PPT1 and share with children. Review pencil techniques that have previously been taught in Y2 and Y3.	Memory Task – Open Y4 Memory Master PPT2 and share with children. Review John Dyer’s paintings and techniques.	Memory Task – Open Y4 Memory Master PPT3 and share with children. Review Giacometti and surrealism.
Artists/Designers	Roman Architecture	Kurt Jackson	Barbara Hepworth, Anthony Gormley, Katsushika Hokusai
Techniques	Drawing techniques	Painting and colour mixing	Sculpture and Printing
Art Styles Period	Roman Architecture	Contemporary Landscape	Modern Sculpture and Printmaking
Vocabulary	 <p>Mosaic</p>  <p>Column</p>  <p>Architecture</p>	 <p>Kurt Jackson</p>  <p>View finder</p>  <p>landscape</p>	 <p>Barbara Hepworth</p>  <p>Anthony Gormley</p>  <p>Katsushika Hokusai</p>

	 <p>Tone (dark to light)</p>	 <p>collage</p>	<p>Types of Column:</p> <ul style="list-style-type: none"> ➤ Doric ➤ Ionic ➤ Corinthian 		 <p>observational drawing</p> <ul style="list-style-type: none"> ➤ Tertiary ➤ complementary ➤ Colour washing ➤ Hue ➤ Tint ➤ Shade ➤ Tone 	 <p>Woodblock Print</p>	 <p>Relief Printing</p>	
<p>Key concepts</p>	<p>Drawing - sketching, shading, hatching , cross hatching.</p>			<p>Drawing - sketching, illustrating, recording ideas, lines, thick thin</p>		<p>Colour mixing – primary and secondary colours</p>		
<p>Critical knowledge, skills and understanding</p>	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to understand the historical and/or cultural significance of a chosen artist /art form. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. ➤ Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work. <p>Drawing:</p> <ul style="list-style-type: none"> ➤ Alter and refine drawings and describe changes using art vocabulary. ➤ Use research to inspire drawings from memory and imagination. ➤ Explore relationships between line and tone, pattern and shape, line and texture <p>Collage:</p> <ul style="list-style-type: none"> ➤ Choose collage materials or media appropriate to the subject. ➤ Refine and alter techniques to create a desired effect or outcome 			<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Begin to record their thoughts and experiences in a sketch book / 'ideas journal'. ➤ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed. ➤ Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work. <p>Drawing:</p> <ul style="list-style-type: none"> ➤ Alter and refine drawings and describe changes using art vocabulary. <p>Painting:</p> <ul style="list-style-type: none"> ➤ Make and match colours with increasing accuracy. ➤ Use more specific colour language e.g. tint, tone, shade, hue. 		<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Discuss the styles of artists, craft makers or designers and use this to inform their own work. ➤ Explain the reasons for their ideas, and discuss and answer questions about how their ideas have developed. ➤ Use sketch book / 'ideas journal' to adapt their work as their ideas develop, and discuss this with others. <p>Form & Sculpture: (A-Y4F&S1.1, A-Y4 F&S 1.2, A-Y4 F&S 1.3, A-Y4 F&S 1.4)</p> <ul style="list-style-type: none"> ➤ Show an understanding of shape, space and form. ➤ Plan, design, make and adapt models. ➤ Talk about their work understanding that it has been sculpted, modelled or constructed. <p>Printing:</p> <ul style="list-style-type: none"> ➤ Research, create and refine a print using a variety of techniques. ➤ Select broadly the kinds of material to print with in order to get the effect they want. ➤ Relief printing including use of polystyrene tiles 		

Planning

Drawing – Roman Architecture

Architecture of the Colosseum

The Colosseum is one of the greatest feats of Roman architecture ever built. It is the largest Roman amphitheatre in the world and despite suffering multiple fires, earthquakes, and other natural disasters –as well as substantial mistreatment at the hands of men– it is still standing today.



The Colosseum was the name of the oval coliseum or amphitheatre in the centre of the city of ancient Rome. The Colosseum is also known as the Flavian

Amphitheatre. It was built in about 1 AD by Emperor Vespasian. It is still the largest amphitheatre, or theatre in the round, in the world.

The Colosseum had seats for about 45,000 people, but if you were not lucky enough to get a seat there was also a standing section. When full, and it often was, it would hold 70,000 people. Admission to the Colosseum was free. Anyone could attend.



The Colosseum was about as tall as a 12-story building is today, and you could fit an entire modern football field inside. There were 80 entrances to keep traffic flowing. People would come and go as their day allowed. Some people just nipped in for a quick peek. Others spent the day and brought lunch. Free food was sometimes served. To protect people from the sun, an awning could be pulled over some of the seats. The Colosseum had many underground passages. This is where the animals and criminals were held. There were many traps doors in the arena used for special affects. It was quite a place!

The Colosseum was the site of most of the gladiatorial contests. In these contests men fought other men or wild animals. To the Romans seeing someone killed in the Colosseum was entertaining. The Romans eagerly went to the Colosseum to watch bloody battles. The Romans sometimes filled the Colosseum with water and held dangerous boat races.

Painting – inspired by the work of Kurt Jackson

Study and Evaluate- Kurt Jackson

<https://www.kurtjackson.com/>

Kurt Jackson is in love with the landscapes of Cornwall.

Kurt made Cornwall his home in 1984 after he'd graduated from University and travelled extensively around the world. He studied Zoology, not art, but found that painting allowed him to better express his love of the natural world. Some of Kurt Jackson's favourite subjects are the valleys, moorland and coast near to his West Cornwall home which he returns to repeatedly in his paintings.



Jackson prefers the outdoor life to that of being cocooned in a studio. He explores the South West carrying his paints, sketchbooks and canvases. He has trekked St. Michaels Way, an ancient pilgrim route running from Lelant in St Ives bay to Marazion in Mounts Bay, resulting in a series of 172 drawings. By painting outdoors and on location Kurt feels he can immerse himself in the landscape and water.



Kurt tries to capture through his work his feelings and sense of awareness of the particular environment he is painting, rather than fleeting impressions.

To get a real sense of place, he regularly paints large canvases of 3 metres x 2 metres out on the cliff tops, weighted down by granite boulders.

When working back in his studio, Kurt will produce hundreds of sketches of the location he wants to paint. Kurt will also incorporate debris and found objects from the scene into his canvases - he feels that it helps him to capture the essence of the location.

He is also not afraid to write directly onto his canvases. Words and phrases that spring to his mind whilst painting find themselves incorporated into the piece.



3 D Form and Sculpture –Anthony Gormley



<https://www.antonygormley.com/>

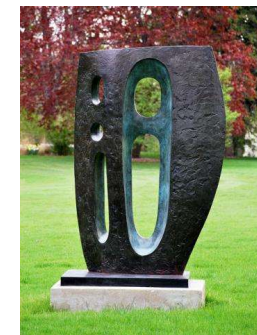


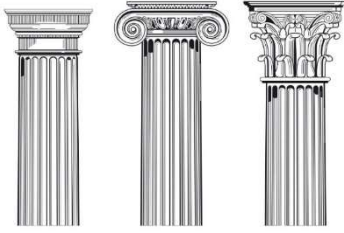
AG Field (210,000 bodies)

Anthony Gormley (b. 1950) is a British sculptor. His work explores the relationship between the human body and its surroundings. Best known for his 'bodyform' sculptures – based on casts of his own body – Gormley uses sculpture to present the body as a vessel of feeling and experience. Ranging from small-scale works to larger installations, his projects are realised inside gallery spaces or in outdoor locations. In 1994, Gormley was awarded the Turner Prize for his sculptural artwork called Field for the British Isles; and in 1998 he completed his best-known work, Angel of the North, which stands 20 metres high just outside the town of Gateshead in the north of England.

Barbara Hepworth (1903–75)

Instead of making art that looked like people or things, Hepworth began to make sculptures and drawings using abstract shapes. She was inspired by nature and the world around her. She remembered driving through the countryside with her family, and the shapes, bumps and ridges of the roads, hills and fields. She wanted to capture how it felt to be in both the ancient landscape and in the modern world. Some of Hepworth's artworks and titles are about places she knew. Nanjizal is the name of a cove in West Cornwall. As well as Cornwall,





The Colosseum was built of concrete and stone. On the different levels it is built of columns and arches. The ground floor columns were

done in the Tuscan style, a Roman variation on the Greek Doric style.

The second floor featured slightly more elaborate Ionic columns.

The third floor employed the more intricate and decorated Corinthian style.

As Jackson is so immersed in the landscape, he is sensitive to the threats it faces. Kurt is a committed and active environmental campaigner, and often gives paintings to charities to help them raise funds to protect the landscape he so loves.

<https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4>

Hepworth was inspired by other countries she visited, like Greece and Italy. She collected stones and postcards from her travels. She was also inspired by ancient architecture and monuments, from Greek amphitheatres to the bronze-age standing stones of Men-An-Tol in West Cornwall.

Relief Printing – The Great Wave, Hokusai

c. 1829-32

Great Wave off Kanagawa

Great Wave off

Kanagawa is


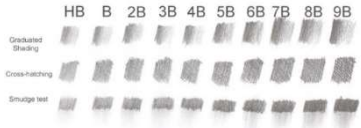




Hokusai's best-known print and quite possibly, the most famous artwork from Japan, of all time. The print shows Mount Fuji,



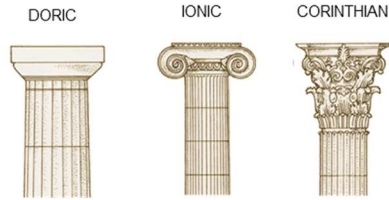
in the

background, framed by the rough seas off the region of Kanagawa, which roll and froth against a grey sky. The viewer is presented beneath the largest wave, which masses toward the left side of the image and breaks into claw-like foam toward the top of the print, scattering spray into the sky in front of the mountain. The eye spirals outward from the mountain, at the centre, drawn along the line created by the broken wave, which moved down and inward, toward the base of the mountain, before turning upward toward the right edge of the print, encouraging the viewer to move back into the image, creating a sense of motion much akin to being caught on a rolling sea. The height of the waves is emphasized by three fishing skiffs within the swell, each with a number of small figures onboard, that threaten to be submerged or overturned.

The moment which Hokusai has chosen to depict, when the wave is on the brink of breaking and of obscuring Mount Fuji, on the horizon and consequently much smaller than the wave, heightens the tension in the image. Hokusai, instead of deploying the traditional bird's eye perspective used in Japanese prints, as he had in earlier sketches of waves, uses mathematical perspective - in which objects that are further away are shown as smaller - to create a sense of depth in the image and puts the viewer "inside" the scene. Hokusai had been experimenting with European approaches to perspective since encountering the work of Shiba Kokan, in the 1790s, who had studied Dutch works at Nagasaki in the 1790s, when it was the only port open to foreigners. The wide range of blue tones deployed by Hokusai, also, was made possible by the introduction of Prussian blue to Japan during Hokusai's lifetime.

<p>Phase 1</p>	<p>Memory Master Task – - see above</p> <p>I can use different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern</p> <p>Explain to children that in the coming sessions, they will be creating their own drawings of some Roman architecture in different artistic styles, but they will be developing their drawing techniques to help this. To achieve the best effect, children will need to practise their drawing and shading techniques. There are 5 main types of lines in art: vertical lines, horizontal lines, diagonal lines, zigzag lines, and curved lines. Other types of lines are simply variations of the five main ones.</p> <p>Remind children how to use different grades of pencil (soft and hard) and the different shading tones that can be achieved. Ask the children to use their sketchbooks to experiment with the pencils by drawing spheres showing the light and dark areas with different shading techniques to create texture, light and dark and the vocab used for them e.g. hatching, cross hatching, stippling, blending etc. Discuss pressure and how this can achieve different effects. Ask children to experiment in their sketchbooks with the different techniques and different pencil grades – recording written notes alongside to explain their ideas and thoughts.</p> <p>https://youtu.be/KRwCuhgBQz8</p> <p>As an additional challenge, children could try their tonal drawing skills on some still life objects – a piece of fruit, a flower, a pot of pens and pencils etc. Remind them to look for the light and dark areas, the direction of light.</p>   	<p>Memory Master Task</p> <p>1. - see above I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p> <p>Introduce children to the artwork Kurt Jackson, watch the following video https://youtu.be/ktMadM_ubME (there are several videos also worth watching on YouTube about KJ). Discuss his studies in drawing first and how nature and the landscape inspires his work. Review a series of his paintings and looks carefully at the composition of them, the viewpoint he has decided upon and his use of colour. Provide children with some small printouts of Kurt Jackson's paintings and drawings. Ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on his works, what forms and materials he uses, what inspires him, what he is interested in and why his paintings look the way they do. Children could do some small sketches and colour studies of their own and write notes about them.</p> 	<p>1 I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p> <p>Introduce children to the sculptures of Anthony Gormley and Barbara Hepworth, share the PowerPoint on Gormley and fact file on Hepworth (in resource folder) and watch some YouTube videos to help children see the works in context to get a sense of scale. Discuss Gormley's inspirations and different techniques and materials he uses in comparison to Hepworth. Provide children with some small printouts of Gormley's sculptures and those of Hepworth. Discuss the different inspirations – how Gormley seem to follow themes on the human form whilst Hepworth's sculptures taken on many different forms. Ask them to create an Artist research page in their sketchbooks. Children can record their thoughts on both artist's works, what forms and materials they use, what inspires them, what they are interested in and why the sculptures look the way they do. Children could do some small sketches and studies of their own and write notes about them.</p>  
<p>Phase 2</p>	<p>2. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p>	<p>2. I can make preliminary landscape line drawing studies in my sketchbook.</p> <p>Review some of the paintings by Kurt Jackson from the previous session and discuss how they are all 'landscapes'. Explore this term both in nature and in artistic terms. Explain to children that they are going to be going on a field trip to draw their own Kurt Jackson inspired landscape, but it is important to develop their skills first. Demonstrate to children (or share this video:</p>	<p>2. I can make informed choices about the 3D technique and materials I wish to use.</p> <p>Explain to children that in the next session they will have the opportunity to make a 3D sculpture that represents The Blue Abyss in some way that they are interest or passionate about. Share some possible ideas or examples, try to leave the children to think of their own ideas. Discuss the various aspects of sea life or possibly the conservation of the oceans. Ask children to use</p>

Introduce children to the incredible architecture of The Colosseum. Share the history of the building, what it was used for, why it is shaped the way it is and how well built and engineered it is. Draw the children's



attention to the design of the building and how it is made up of arches and columns. Both of these constructions were very important to Roman buildings. The Roman arch was the foundation of Rome's architectural mastery. It allowed the

Romans to make bigger buildings, longer roads, and better aqueducts. Share images of some Roman arches in buildings and constructions. Move on to share with children how the Romans also



used columns in the construction of buildings. Explain that the Colosseum used three different styles of column which became more decorative as the building went upwards. The ground floor columns were done in the Tuscan style, a Roman variation on the austere Greek **Doric** style. The second floor featured slightly more elaborate **Ionic** columns. The third floor employed the more intricate and decorated **Corinthian** style.

Share images of the three different styles and ask children to discuss the differences they can see between them. Using iPads, ask children to research Roman columns and arches, creating a research page in their sketchbooks of different styles. Children should use their drawing techniques from the previous session and label their drawing with notes about their drawings and their thoughts. [How to Draw a Corinthian Column Capital: Detailed Pencil Drawing - YouTube](https://youtu.be/8E7fq_tDSWg)

https://youtu.be/8E7fq_tDSWg showing them how a landscape can be drawn, firstly in the form of simple lines, then building up the detail as the image develops. Use a simple image to start with and show the children step by step how to build up the composition.

Provide the children with several simple landscape images for them to stick in their sketchbook and then try to draw simple line studies to develop their skills. Children should do several short studies (not too large and not too complicated) and accompany these with notes on which parts they thought worked well or needed more attention, how they built up the image etc. Ask them to share their drawings with others on their table to discuss areas that have worked well or could be developed.



their sketchbooks to create some preliminary designs and ideas for what kind of 3D sculpture they might wish to create and from what materials (provide children with some ideas for materials that would be possible – clay, junk modelling, tinfoil, fabrics like art attack, paper and cardboard etc). Ask children to work through several possible design ideas and to make notes alongside them for what inspired the idea, what materials would be used, how they might be joined, what size the model would be etc.

Ask them to work towards a final idea and to list the materials they will need to find for the next sessions.

Phase 3






3 I can discuss the styles of artists, craft makers or designers and use this to inform my own work.


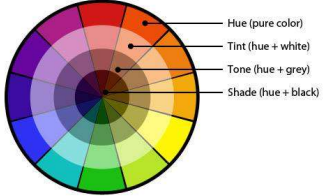

3. I can make observational drawing studies in my sketchbook.

With sketchbooks and clipboards, take children on a drawing field trip to Droskyn Point. Remind children of what inspires Kurt Jackson and how he looks at the landscapes to help him develop

3. I can plan, design, make and adapt 3D models.







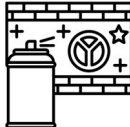
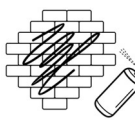

Use their previous drawings and design ideas, ask children to begin planning how they will create their Blue Abyss sculpture. Demonstrate possible ways that they may wish to use different material e.g. clay or junk. Allow children time to think through








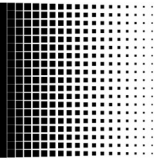

	<p>Explain to children that in this phase we will find out about Roman mosaic art work. Watch Roman Mosaics Kids History Hands-On Education - YouTube</p> <p>What are mosaics? Pictures and patterns made from tiny pieces of coloured stone or tile. Look together at the some photos of Roman mosaics.</p>  <p>https://www.bbc.co.uk/history/ancient/romans/mosaics_gallery.shtml Discuss the images depicted in them and draw attention to the geometric designs and images. Explain that over the next few sessions we will explore mosaics and make our own designs. Ask children to use their sketchbooks and iPads to research different Roman mosaics and create a research page in their sketchbook. Children should make visual and written notes of the different images they have seen. Provide some printed mosaic images that children can cut and stick into sketchbooks and record their thoughts and ideas about.</p> <p>After researching, demonstrate to children how they can draw a simple pencil outline that could become a design for a mosaic. Explain how the designs need to be simple line for now and that they will be using paper tiles (not ceramic), so they will need to consider this in their thinking. Next, ask the children to create a Roman mosaic design of their own. This could be of an image – like a Roman gladiator or could be a geometric pattern. In their sketchbooks, children can try out different ideas of a final design using pencil and pencil crayons for colour (if the mosaic is to be coloured).</p>	<p>his paintings. As the landscape can be vast, it would be sensible to take some simple 'viewfinders' (small card rectangles) and demonstrate to children how they can be used to help them decide upon the landscape composition they will choose. Ask the children to complete a number of landscape studies, looking at different viewpoints. Using iPads, children should also be encouraged to take photographs of their viewpoints to help them with the colours in their landscape when they return to school to create their final Kurt Jackson inspired painting. Children should record written notes alongside their drawing to help remind them later of what they saw, felt and the process they are creating.</p> 	<p>their sculpture and to gather the items they might need to utilise. Next, using the ideas from their Blue Abyss topic learning and the inspiration from Gormley and Hepworth, support children to create their own 3D sculpture. Periodically stop children and ask them to discuss their work with those around them – how is it developing? What changes may need to be made? Is it still looking like your original studies or has the plan changed?</p> <p>When complete, take photographs of the finished sculptures for use in the children's sketchbook.</p> 
<p>Phase 4</p>	<p>4 I can use a variety of materials to create a collage mosaic.</p> <p>Remind the children of the different Roman mosaics shared in the last session. Demonstrate how they can create their own Roman inspired mosaic by drawing out a simple design, then using coloured paper squares to glue down to create the</p>  <p>image. https://www.imagininghistory.co.uk/post/make-a-roman-mosaic</p>	<p>4. I can paint a landscape making and matching colours with increasing accuracy</p> <p>See colour wheel explanation doc – to support teacher subject knowledge</p> <p>Review the images that were collected on iPads on the field trip. Discuss with children to different colours, tones, tints, shades. And hues they can see (explore this vocab further). Ask children to discuss the colours in detail – What colour is the sea? Is it really just 'blue'? Or is it actually a much more complex colour? Can you describe it? Look closely! Provide children with a printed image of the scene from Droskyn to stick in their sketchbook. Ask them to label the scene noting down and describing the colours they can see.</p>	<p>4. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p> <p>Share with children an image of The Great Wave by Hokusai. Discuss the background to the image and how it was made (wood cut block and print) https://youtu.be/dbPHFVw6zQ. Share PPT from resource folder for background info on Hokusai. This link takes you to a story that was inspired by Hokusai's print – it also explains how wood block prints are made:</p>  <p>https://youtu.be/9dVXmN_U0hk Provide children a small print out of the image and ask them to glue this into their</p>

	<p>Ask children to look back through their sketchbook designs and then scale up their chosen line drawing to a larger sheet of paper (heavier paper will be better as the glue will dampen the paper and cause it to wrinkle). Children should then draw out their design on the larger paper and then cut a number of coloured paper tiles. They should then carefully glue down the individual tiles. Surrounding the image in black tiles can sometimes create a more bold effect. Photograph the final mosaic for use in the sketchbooks later.</p> 	<p>Provide children with a large A3 sheet of paper (ideally cartridge paper). Demonstrate how to scale up their sketchbook landscape studies in pencil to 'map out' their composition scene. Next, remind children of the colour wheel work covered in Y3 – primary colours, secondary colours and complementary and tertiary colours – if necessary, review slideshow (Y3 resource folder). Discuss the warm colours, the cool colours, the shadows and how these are darker shades of the colours, the reflections and the light etc. Provide children with a selection of paints and a palette for mixing. Using the iPad scene, demonstrate to children how they can mix colours in paint to match those of the scene. Show children how to paint the scene using a series of different brush strokes to create texture (https://www.bbc.co.uk/teach/class-clips-video/art-and-design-painting-techniques/z7h76v4). You will need to start with a background wash from which to build up the other colours. Now ask children to use their influences from Kurt Jackson and those of the field trip to create their own landscape paintings.</p> 	<p>sketchbooks and record notes on the piece and some sketches etc. Next, ask children to use their sketchbooks to create a drawing of a simple 'Blue Abyss' inspired image – using Hokusai's Great Wave as inspiration. Children will be creating a relief print, so the image will need to be relatively simple, without too much detail and transferable to the print material. Ask children to experiment with several bold and eye-catching images and accompany them with notes to explain their thinking. Finally, ask children to select their final image that they would like to print.</p>
<p>Phase 5</p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick the photograph of their final mosaic art piece in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their collage art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final landscape painting in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their landscape art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...</p>	<p>5. I can create a relief print using suitable tools and materials.</p> <p>Refer back to the Great Wave from the previous session and remind children how it was created and the printing process. Explain that in this session children will have a polystyrene tile to press and cut into to create their printing block. Demonstrate how create an image onto the tile for printing (this video explains and is part of a series showing how to include a second colour) https://youtu.be/jEFhzylTgR4?list=PLnDWU6BBW6gBciNQ7sVO Pz5QFIglfz0s</p>  <p>Ask children to look back at their final design of a Blue Abyss inspired print and ensure that they are happy it can be printed (make any changes required now). When children are confident, provide them with a polystyrene tile and some tools (pencil, the round end of a paint brush etc) to begin making their print from. As an</p>

			<p>additional challenge, children could try to print a second colour after making some secondary cuts/imprints.</p> <p>When the tile has been created, support children to roller their paint onto the tile and print! They may wish to make a series of print like Hokusai did!</p>
			<p>6 . I can reflect, evaluate, and provide feedback on my art work and that of other's.</p> <p>Ask children to stick a photograph of their final sculpture and prints in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ...Next time I need to..... Group members should also provide constructive feedback: I really like how you....I think you have managed toMaybe next time you could...</p>

Year 5			
	Autumn 1	Spring 1	Summer 2
Topic name	Ancient Egyptians	Stargazers	Cornish Coasts
Enquiry Question	What type of art was popular in the Ancient Egypt?	What does the art of the future look like?	Is graffiti art or vandalism?
Enhancements	Trip to Truro Museum	Space Dome	
NC focus	<p><i>Pupils should be taught:</i> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <ul style="list-style-type: none"> ☆ to create sketch books to record their observations and use them to review and revisit ideas ☆ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] ☆ about great artists, architects and designers in history. 		
Builds On	<p>Prior Learning</p> <ul style="list-style-type: none"> • In Year 4 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. • In Year 2 children studied the work of alternative artists (abstract art) with work on Picasso and Mondrian 	<p>Prior Learning</p> <ul style="list-style-type: none"> • In Year 4 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. • In Year 4 children developed creative drawing skills form imaged themes with collage of Roman mosaic. 	<p>Prior Learning</p> <ul style="list-style-type: none"> • In Year 4 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. • Children have previously studied abstract artists with the work of Kandinsky in Y1, Picasso in Y2 and Giacometti in Y3 and Hepworth and Gormley in Y4. In Year 4 children developed their drawing skills with different grades of

	<ul style="list-style-type: none"> In Year 2 and Year 1 children created 3d forms using clay and learned moulding techniques In Year 4 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Boudicca) 	<ul style="list-style-type: none"> In Year 4 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern when the studied Roman architecture. Children have previously studied abstract artists with the work of Kandinsky in Y1, Picasso in Y2 and Giacometti in Y3 and Hepworth and Gormley in Y4. 	<p>pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Boudicca)</p> <ul style="list-style-type: none"> In Year 3 children created cave art works using spray paints and hand stencils and in Year 4 children created prints through relief in polystyrene. 						
End Points	<p>Children will develop:</p> <ul style="list-style-type: none"> Secure knowledge of primary and secondary colours and further develop understanding of tertiary and complimentary colours whilst developing an understanding of colour variation (hue, tint, shade, tone) Further develop print making skills and understanding of types of printing – stencil printing with positive and negative space. 	<p>Children will develop:</p> <ul style="list-style-type: none"> Skills of drawing/sketching techniques - developing drawing techniques understanding shape, form and composition. Develop painting techniques to develop application of colour, brush strokes, texture and application of colour 	<p>Children will develop:</p> <ul style="list-style-type: none"> Refine print making skills and understanding of types of printing – stencil printing with positive and negative space Develop an understanding of different artistic movements and themes – Street Art, graffiti. 						
Memory master	<p>Memory Task – Colour Quiz – Use the following quiz for children to answer and discuss as a class, refreshing previous work on colour and colour mixing: KS1 Art Primary, Secondary and Tertiary Colours (educationquizzes.com)</p>	<p>Memory Task – Abstract Art review – use Year 5 PPT 1 in the final section play Eye Spy using art vocab to describe:</p> <p>Instructions: Choose an art object with a variety of shapes, colours, and lines. Have children sit in a circle and take a minute to look all around the artwork. Model how the game is played. “I spy something dark blue (a small square, zigzag, etc).” Include directional language to incorporate more vocabulary. “I spy something dark blue at the top of the picture.” Have children guess something in the artwork that is blue (square, zigzag, etc). Once children are comfortable with how the game is played, have a child say “I spy something _____” and let other children guess what it could be. This can be done with many different artworks and practiced regularly as part of circle time. Use abstract art as well as representational to help children practice looking for detail even when the objects are not familiar or easily recognizable.</p>	<p>Memory Task – Roman Architecture see Year 5 PPT 2 Review Roman art and architecture learning from Year 4.</p>						
Artists/Designers	Ancient Egyptian Art and Andy Warhol		Peter Thorpe	Banksy, Keith Haring, Shamsia Hassani					
Techniques	Printing		Drawing and Painting	Graffiti, printing/stencilling					
Art Styles Period	Pop Art		Futuristic Art/Sci Fi Art	Graffiti					
Vocabulary	 <p>Pop Art</p>	 <p>Andy Warhol</p>	 <p>Limited palette</p>	 <p>Peter Thorpe</p>	 <p>Sci-Fi/Futuristic Art</p>	 <p>Vivid (colours)</p>	 <p>Street Art</p>	 <p>Graffiti</p>	 <p>Banksy</p>

	 <p>Complementary Colours</p>	 <p>Tertiary Colours</p>	 <p>Stencil</p>	 <p>Perspective</p>	 <p>abstract</p>	<ul style="list-style-type: none"> ➤ Peter Thorpe ➤ Science Fiction/Sci-Fi ➤ Futuristic art ➤ Abstract ➤ Layer ➤ vivid colours ➤ Perspective ➤ Foreground ➤ Background 	 <p>Keith Haring</p>	 <p>Shamsia Hassani</p>	 <p>Ombre</p>
		<ul style="list-style-type: none"> ➤ Pop Art ➤ Andy Warhol ➤ Repetition ➤ Positive / Negative space ➤ Stencil printing ➤ Complementary colours ➤ Tertiary colours 	<ul style="list-style-type: none"> ➤ Warm/cool colours ➤ Colour combination ➤ Limited palette ➤ Hue ➤ Tint ➤ Shade ➤ Tone 				<ul style="list-style-type: none"> ➤ Street art ➤ Graffiti ➤ Banksy ➤ Keith Haring ➤ Shamsia Hassani 	<ul style="list-style-type: none"> ➤ Vandalism ➤ Stencil ➤ Silhouette ➤ Positive space ➤ Negative space ➤ Ombre 	
Key concepts	Colour Mixing, using a limited palette			Futuristic art		Print making, stencilling			
Critical knowledge, skills and understanding	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation. ➤ Use creative thinking to adapt an initial idea, e.g. experiment with alternative colour palette. ➤ Use appropriate language when comparing ideas, methods and approaches in their own and others' work. ➤ Describe what they think and feel about their own and others' work and how this might influence their designs. ➤ Use sketch book to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how they might develop their work further. <p>Print Making</p> <ul style="list-style-type: none"> ➤ Choose the printing method appropriate to task. ➤ Build up layers and colours/textures. ➤ Organise their work in terms of pattern, repetition, symmetry or random printing styles. ➤ Choose inks and overlay colours. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Use a variety of source material for their work. ➤ Work in a sustained and independent way from observation, experience and imagination. 			<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of artists, craft makers or designers and use this to inform their own work. ➤ Use creative thinking to adapt an initial idea, e.g. experiment with alternative colour palette. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Use a variety of source material for their work. ➤ Work in a sustained and independent way from observation, experience and imagination. ➤ Use a sketchbook to develop ideas. ➤ Explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape. <p>Painting</p> <ul style="list-style-type: none"> ➤ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. ➤ Work on preliminary studies to test media and materials. ➤ Create imaginative work from a variety of sources. 		<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation. ➤ Use sketch book to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how they might develop their work further. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Use a variety of source material for their work. <p>Work in a sustained and independent way from observation, experience and imagination.</p> <p>Print Making</p> <ul style="list-style-type: none"> ➤ Choose the printing method appropriate to task. ➤ Build up layers and colours/textures. ➤ Organise their work in terms of pattern, repetition, symmetry or random printing styles. ➤ Choose inks and overlay colours. 			

Planning

Drawing and Printmaking Ancient Egyptian Pop Art

Andy Warhol (4 weeks)

Andy Warhol was part of the pop art movement. He was born Andrew Warhola in 1928 in Pennsylvania. His parents were from a part of Europe that is now part of Slovakia. They moved to New York in the 1920s.

- His first job was illustrating adverts in fashion magazines. Now he is known as one of the most influential artists who ever lived! Warhol is recognised for his use of a vibrant yet limited colour palette.
- Pop art is short for 'popular art'.
- Warhol was inspired mainly by American consumerism and celebrities hence why this is highlighted so much in his work. He became obsessed by consumerism and wanted to be a celebrity himself.

He is also famous for exploring popular culture in his work. Popular culture is anything from Coca Cola to pop stars to the clothes people like to wear.

- He made a print of Campbell's Soup – a popular brand of soup in the United States. He said he ate Campbell's tomato soup every day for lunch for 20 years!
- Warhol liked to use bright colours and silk screening techniques. He liked using screen printing to mass-produce artworks based on photographs of celebrities, like this image of Marilyn Monroe. She was a movie star who was very famous in the 1950s.

Children will create a Warhol-inspired print of Ancient Egyptian gods or Ancient Egyptian symbolism using bright colours and a limited palette. We will look at Warhol's work and recognise particular styles and techniques of his art. Using sketchbooks to develop ideas and themes, children will then create their own pop art repetition ideas. Children will create an Egyptian God or symbolism image to be cut into a cardboard stencil and repeated. They will then experiment with colour printing and layering of colour.



Peter Thorpe

- Peter Thorpe was born in Portland, Oregon USA. He is an abstract artist.
- Thorpe started rocket paintings in the 1980's as a way to use paint that he would have thrown away. After he had finished his commercial pictures, he had paint left over so instead of binning it, he painted an abstract background. Thorpe is a big space fan so on these abstract backgrounds, he started painting rockets! Pupils will use their sketchbooks to develop different possible themes and ideas for a Thorpe inspired final piece – these will be annotated to explain the thinking, ideas, colour choices etc.

Pupils will create their own Peter Thorpe inspired art work using paint to create bright vivid backgrounds. They will think about perspective and layering. Children will then use other sheets of paper to create a spacecraft and a planet/meteor/star etc to layer on top of their background once it has dried. These will be coloured used oil pastels.

<https://www.feedingstickfigures.com/post/peter-thorpe-inspired-space-art>



Explore Street Art from Around the World

Children will look at street art and artists from around the world. Influences and works will vary from the streets of Sao Paulo to the streets of Belfast and a multitude of places between. Children look at the work of Keith Haring, Shamsia Hassani, and Banksy. They will explore the different types, techniques and varieties of work, creativity and influences, making studies in their sketchbooks and trying out techniques for themselves. This will build towards children creating their own final piece of street art influenced work which will be presented in an exhibition to an audience.

USA – Keith Haring

Keith Haring was born in 1958, in Pennsylvania, USA. He loved drawing cartoons and visiting museums. Haring is known for colourful, cartoon artworks and certain characters such as crawling babies, barking dogs and spaceships. When he was 20 years old he moved to New York City. Keith Haring had relationships with men and was a part of the LGBTQ+ community in New York. Keith Haring was inspired by graffiti artists. He drew hundreds of drawings on New York's subway. He got in trouble sometimes for drawing on the subway, but many people loved his art. He carried on drawing because he wanted everyone to experience art. Keith Haring started becoming famous and had exhibitions in galleries. When the paintings were sold, he often gave the money to children's charities. Haring, painted art with and for kids. He made murals in lots of children's hospitals and schools. He even painted a massive artwork of the Statue of Liberty with over 1000 kids! He often listened to hip-hop music. Break-dancers used his pavement drawings as a surface for their performances. Keith Haring's art became very expensive to buy. However, he wanted everyone to be able to buy his work. He



opened a new shop called the Pop Shop to sell his art on badges, posters, games and T-Shirts.

In 1988, Haring became very sick with a disease called AIDS. Haring kept on drawing and he even made posters to tell people about the sickness. Before he died, Haring set up The Keith Haring Foundation to fund AIDS research and to help kids who are in need.

Afghanistan – Shamsia Hassani

Born April 1988, is the first female graffiti artist of Afghanistan. Through her artworks, Shamsia portrays Afghan women in a male dominant society.



Her art gives Afghan women a different face, a face with power, ambitions, and willingness to achieve goals. The woman character used in her artworks portrays a human being who is proud, loud, and can bring positive changes to people's lives. During the last decade of post-war era in Afghanistan, Shamsia's works have brought in a huge wave of colour and appreciation to all the women in the country.









Her artworks have inspired thousands of women around the world and has given a new hope to female Afghan artists in the country. She has motivated hundreds of Afghans to bring in their creativity through her graffiti festival, art classes, and exhibitions in different countries around the world.




UK – Banksy

Banksy is a famous - but anonymous - British graffiti artist. He keeps his identity a secret.

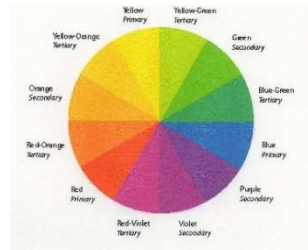


			<p>He produces pieces of work which pop up in public places, such as on the walls of buildings.</p> <p>A lot of his art is done in a particular style which people can easily recognise.</p> <p>Who is Banksy?</p> <p>He began spray-painting trains and walls in his home city of Bristol in the early 1990s. Bristol is well known for its colourful street art and graffiti.</p> <p>But in the 2000s, he expanded his work beyond Bristol and was soon leaving his artistic mark all over the world.</p> <p>‘Graffiti is one of the few tools you have if you have almost nothing.’ Banksy, Artist</p> <p>He quickly became well known as an artist who would poke fun at big companies and send political messages through his work.</p> <p>Banksy was heavily influenced in his early days by a French graffiti artist called Blek le Rat. Not only did this artist inspire Banksy politically, but Banksy was also inspired by his use of stencils. Banksy took on this visual style for himself and, to this day, uses stencils to do a lot of his work. This allows him to create his paintings with great detail in a short amount of time - and has also helped him to remain anonymous.</p> <p>Why is Banksy controversial?</p> <p>His artwork can be rebellious and is known for delivering political messages. There are lots of people who love what he does, paying many thousands of pounds for it and considering it to be incredible art.</p> 
<p>Phase 1</p>	<p>Memory Master Task – - see above</p> <ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work. I can create an artist research page about Andy Warhol. <p>Introduce children to the Pop Artist Andy Warhol – (see ppt and Artist fact sheet in Y5 Resource folder). Discuss with children all about the Pop Art movement and Warhol’s place within it – looking at his influences and inspirations, famous works and use of repeated images and bold colour. Provide children with some images of Warhol’s work and then ask them to use their acquired knowledge and information to create an ‘Artist Research Page’ about Andy</p>	<p>Memory Master Task – - see above</p> <ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work. I can create an artist research page about Peter Thorpe. <p>Introduce children to the sci-fi futurist art of Peter Thorpe – (see Artist fact sheet in Y5 Resource</p> 	<ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work. I can create an artist research page about street Artists. <p>Introduce children to the Street Art – (see ppt History of Graffiti in Y5 Resource folder). Discuss with children about the history of Street Art and the many different types. Pose the question – Is street art/graffiti really art or is it just vandalism?</p> 

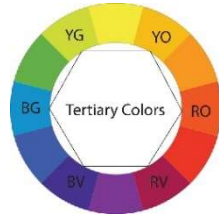
	<p>Warhol – noting down useful information, sketches, and thoughts. Helpful videos/background: https://youtu.be/7rzgdEXnj1Y https://youtu.be/GeWTJ9UPluQ</p>	<p>folder). Discuss with children Peter’s style of art, his influences and inspirations, and the methods he use. Discuss his use of bold colour and how this makes the viewers feels and think of his work. Discuss the backgrounds of his work and revisit the word ‘abstract’ - why would his images be described as abstract? Provide children with some images of Thorpe’s work and then ask them to use their acquired knowledge and information to create an ‘Artist Research Page’ about Peter Thorpe – noting down useful information, sketches, and thoughts.</p>	<p>Explain to the children that in this art unit they will be studying the street art work of three very different street artists (two feature in the ppt) – Keith Haring, Shamsia Hassani and Banksy. (WARNING – do not allow children to internet search Keith Haring unsupervised as there can sometimes be images of a sexual content) In this session focus on the work of Keith Haring (there is a short PPT in the resource folder and this video is also good and suitable for children: https://youtu.be/t74HxOWyvo8). Look at how simple his images are, always surrounded in a bold black line and coloured with bright colours. Provide the children with some images of Haring’s work and ask them to create an Artist Research page. Next ask the children to use felt tip pens to create a Keith Haring style image in their sketchbook. They could try to use the whole page – edge to edge, as if they are graffitiing a wall, or produce an image that has a particular message like Haring often did or theme.</p>  
<p>Phase 2</p>	<p>3. I can design and produce a stencil of an Ancient Egyptian God.</p> 	<p>3. I can develop preliminary studies to explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape</p> <p>Refer back to images looked at in the last session created by Peter Thorpe. Discuss how his images are made up of bright bold backgrounds and then a prominent foreground subject – e.g. a rocket taking off. Explain how the composition is created by drawing and painting the background first, then painting the foreground subject on top (when dry!). Look at the layering of these different parts of the image and explore the word perspective - (is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional</p>	<p>3. I can discuss the styles of artists, craft makers or designers and use this to inform my own work. 4. I can create an artist research page about street Artists.</p> <p>Introduce children to the street art of Shamsia Hassani (the videos below will be a helpful way to see her and understand her work. Look at a variety of her images and see what themes children notice. Discuss the images that she creates and how through painting them</p> 

	<p>Revisit Warhol's repeated print works – e.g. 'Four Marylins' and 'Green Coca-Cola Bottles'. Discuss the printing techniques used and why these types of image were important to Warhol. Children will review a series of images of Ancient Egyptian gods and goddesses, learning about their qualities and characteristics e.g. <i>Anubis was a jackal-headed ancient Egyptian god of the dead and of the transition between life and death</i>. Explain that during the Ancient Egyptian periods, gods and goddesses could be viewed as the celebrities of Warhol's period. Discuss similarities and differences. Children to use their sketchbooks to create simple drawings of a selection of gods, making notes about their drawing choices and the ideas they have for their colour choices etc . They should then select one image that will be repeated as a stencil.</p>  <p>Children will then transfer the images by tracing it. Then, by flipping the tracing paper over and following the images lines with a pencil, this can then be printed again and again (ensuring the lines remain 'leaded'). They will need to decide on the negative and positive spaces of the stencil (those areas to be removed or remain). Children should then cut out their stencil ready for printing – (if there is time, children could create more than one stencil to experiment with negative and positive spaces).</p>	<p>(flat) surface. Perspective is what makes a painting seem to have form, distance, and look "real."). How has Thorpe used perspective in his paintings. Show children several of Thorpe's paintings again and discuss some similarities and differences to help them build their ideas. Now ask children to use their sketchbooks to create some preliminary sketches of their own futuristic abstract art using Thorpe as inspiration. Ask them to think carefully about foreground and background – noting down on sketches their ideas and possible colours and the use of perspective.</p>	<p>she is trying to bring about social change for women in Afghanistan. Provide the children with some pictures of Shamsia Hassani and ask children to create an artist research page about her and her work.</p> <p>https://youtu.be/FsJc8li48Dc https://youtu.be/1JhfclD0JGw</p>  <p>Next, ask children what they would like to change in the world or the way it works? Would they like free education for all children all over the world? Would they like to ensure that no one ever goes without food? Would they like to end wars like the one in Ukraine? Etc. Just like Shamsia Hassani, ask the children to use their sketchbook to develop some visual ideas to support their message for change. They may wish to adopt a similar style to Hassani or create a new one of their own. Alongside their sketches, encourage children to record notes explaining their ideas and what they have represented in their street art message. Children can use different media to colour their image – pencils, felt tips, paint etc</p>
<p>Phase 3</p>	<p>4. I can create different colours and make informed colour choices using the colour wheel See colour wheel explanation doc – to support teacher subject knowledge</p>	<p>4 I can use paint to create imaginative work inspired by the work of Peter Thorpe</p> <p>Review the work in sketchbooks from the last session. Ask children to decide on a final background design/image. Remind children about their knowledge of colour and Thorpe's use of bold, vivid colours. Provide children with a palette of primary colours, black and white. Ask children to use their colour mixing knowledge to create their background image. When dry, now children will need to draw their foreground image, thinking carefully of perspective and again, applying bold and bright colours.</p>	<p>5. I can discuss the styles of artists, craft makers or designers and use this to inform my own work.</p> <p>6. I can create an artist research page about street Artists.</p> <p>Introduce children to the street art of Banksy (see ppt – this is also a very good video about Banksy and his work: https://youtu.be/45P9c7pRueo Warning - it must be stopped and skipped at 3.19 as there is an unfortunate swear word).</p> 

Review the children's previous learning on the colour wheel, primary colours, secondary colours, warm and cold, complementary colours and tertiary colours and colour variation – hue, tint, shade and tone.. Ensure children have a secure knowledge of colour and colour mixing.



Children should look at different Warhol prints and art works making note of the colour choices he has made. Focus specifically on colour and the different ways colour is used. Share with children the significance that different colours had to the Ancient Egyptians and the meaning of these colours:



Provide children with a blank colour wheel which includes primary, secondary and tertiary colour spaces. Starting with just the three primary colours, ask children to practise their colour mixing techniques to complete the colour wheel.

As before, provide children with some images of Banksy's work and ask them to create an Artist Research page. Do children recognise the influence of Banksy's image to the right?



Next, demonstrate how to draw (or print out) a simple stencil or silhouette. Discuss with the children about negative and positive space – positive space being the section that will be painted, negative the section that won't. Draw a simple image and shade the sections that will be removed. This could be



something like this simple penguin or tiger image (clip art is useful here). Cut the black parts away using scissors (it can help to make a small hole using a pencil into soft blu tac). Next tape down the stencil using masking tape to a sheet of paper then demonstrate how to use a spray bottle (like used for gardening or a toothbrush loaded with watery paint) to spray paint over the stencil. Remove the stencil to leave behind the image. Children could experiment with different techniques. They could try an ombre effect (**ombre**: Stripes of colour that gradually blend from one colour to another.)



If possible, allow children time to develop different stencils to try out. If possible take pictures of the Banksy style images to record in sketchbooks alongside notes from children on the effects they were trying to create.

<p>Phase 4</p>	<p>5. I can organise my work thinking of pattern, repetition, symmetry or random printing styles</p> <p>6. I can create a print using my stencil.</p> <p>Review further works by Warhol and focus on his use of colour and combinations of colour. Look at the image Queen Elizabeth II and discuss Warhol's choices of colour. Using the stencils made in the previous session, children should experiment in sketchbooks with different colour combinations using a limited palette. They should look at a colour wheel to see complimentary colours and understand how these are opposite each other on the wheel. Children should record their findings, notes and ideas as they work towards a final selection of colours. With a final colour selection, children should use their stencil to create a final repeated pattern piece in the style of Warhol but using their Ancient Egyptian inspired stencil image. In sketchbooks, ask children to reflect and evaluate their finished pieces:</p> <p><i>Have I been able to combine pop art with the Egyptian celebrity – modern and ancient?</i></p> <p><i>Did the stencil printing work? If I were to do the project again, what would I change?</i></p>	<p>5. I can reflect, evaluate, and provide feedback on my sci-fi artwork and those of other's.</p> <p>Children should work in table groups to share their futuristic artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....</i>Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>	<p>7. I can work with others to plan a piece of street art.</p> <p>Remind children of the different styles of street art they have learned about, the different styles, use of colour and techniques. Discuss how often street art has been a way to share a message for some sort of change and how audiences are meant to engage with it and hear a message. Explain to children that in the next session, they will working with others to create their own large scale piece of street art. In this session, ask children to use their sketchbooks (in pictures and words) to explore different ideas for a group street art creation. Ask children to think about and note down what their image will be, what message they want to convey, what colours they will use, how they will create their image? Will it be painted? Sprayed with a stencil? Draw with bold black lines like Haring? Ask them to work collaboratively to plan their street art composition. Children will need to work together to create a planned image for their final piece and work out the different media to be used.</p>
<p>Phase 5</p>	<p>7. I can reflect, evaluate, and provide feedback on my final print and those of other's.</p> <p>Children should work in table groups to share their Warhol inspired print and making process. They should take it in</p>		<p>8. Work on collaboratively with others to produce a piece of street art using influences from different artists.</p>

turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their print and colour choices with their group reflecting on the process and using evaluative language: *I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....*
Group members should also provide constructive feedback: *I really like how you...I think you have managed toMaybe next time you could...*

Take children outside onto the playground, using large sheets of wallpaper, roll the plain side of the paper out and pin it to the backs of the climbing walls, or weight it down on the playground floor. Encourage children to use their sketchbooks and their final designs to recreate their street art on a larger scale. Explain to children that they will need to 'scale up' their image and use the space provided to convey their message in their street art. They will need to use the media they have decided upon – paint? Spray bottles? Stencils? Chalks? Etc






Take plenty of photographs along the way and of the final images for children sketchbooks. When complete, invite parents to see the images either at the end of the day or at an exhibition in the school hall.








9. I can reflect, evaluate, and provide feedback on my animal portrait and those of other's.

Children should work in table groups to share their animal artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: *I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to.....*Group members should also provide constructive





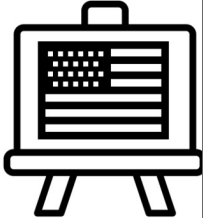



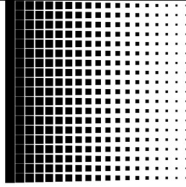

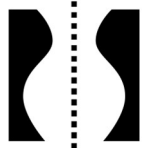







feedback: *I really like how you...I think you have managed to
....Maybe next time you could...*

Year 5		Spring 2	
Topic name	On the Farm		
Enquiry Question			
Enhancements			
NC focus	<p>Pupils should be taught: to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <ul style="list-style-type: none"> ☆ to create sketch books to record their observations and use them to review and revisit ideas ☆ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] ☆ about great artists, architects and designers in history. 		
Builds On	<p>Prior Learning</p> <ul style="list-style-type: none"> • In Year 4 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, tint, tone and shade. • In Year 2 children studied African animal artist Geoffree Mugwe and animal collage artist Megan Coyle • In Year 4 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern (their project on Romans) 		
End Points	<ul style="list-style-type: none"> ➤ Utilise colour mixing techniques and understanding of colour creation with increasing accuracy to create colours that match the scene or object. ➤ Develop painting techniques to develop application of colour, brush strokes, texture and application of colour 		
Memory master			
Artists/Designers	Kate Simpson		
Techniques	Fine Art - Painting		
Art Styles Period	Animal portraiture		
Vocabulary	 <p>Kate Simpson</p>	 <p>Fine Art</p>	 <p>observational drawing</p>

	 <p>composition</p>	<ul style="list-style-type: none"> ➤ Kate Simpson ➤ Fine Art ➤ Media ➤ Observational drawing ➤ Composition 	<ul style="list-style-type: none"> ➤ Colour match ➤ Detailed ➤ Realistic ➤ Colour mix ➤ Warm colours ➤ Cold colours
Key concepts			
Critical knowledge, skills and understanding	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Investigate a range of starting points for their work, and choose which idea to develop further. ➤ Record their thoughts and experiences in a sketch book / 'ideas journal', and annotate these in order to aid the development of their ideas. ➤ Explain how they are developing their ideas as they work, and use language appropriate to the chosen art form. ➤ Use appropriate language when comparing ideas, methods and approaches in their own and others' work. ➤ Describe what they think and feel about their own and others' work and how this might influence their designs. <p>Painting</p> <ul style="list-style-type: none"> ➤ Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. ➤ Work on preliminary studies to test media and materials. ➤ Create imaginative work from a variety of sources. 		<p>Drawing</p> <ul style="list-style-type: none"> ➤ Use a variety of source material for their work. ➤ Work in a sustained and independent way from observation, experience and imagination. ➤ Use a sketchbook to develop ideas. ➤ Explore the potential properties of the visual elements: line, tone, pattern, texture, colour and shape.
Planning	<p>Kate Simpson</p> <p>Kate Simpson is an English artist who was shortlisted for the David Shepherd Wildlife Foundation's wildlife artist of the year competition. Moving to a farm, helped Kate be inspired! Her drawings and paintings are mainly of farm animals and pets. Kate is often commissioned to create paintings of people's pets.</p> <p>Using Simpson's work as influence and inspiration, children will build on their sketching skills and sketch from a photo of their pet in their sketchbooks. After trying out and experimenting different drawings and compositions, pupils will be 'commissioned' to create a painting of their pet. They will look at Simpson's use of colour and careful brushstrokes to create realistic looking images of animals.</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div>		
Phase 1	<ol style="list-style-type: none"> 1. I can discuss the styles of artists, craft makers or designers and use this to inform my own work. 2. I can create an artist research page about Kate Simpson <p>Introduce children to the fine art of Kate Simpson – (see About Fine Artist Kate Simpson — Kate Simpson Farm Animal, Pet & Wildlife Artist (katesimpsonart.uk)). Discuss with children what 'fine art' is and how her work has been very different from previous artists like Andy Warhol and Peter Thorpe. Look carefully at some different artworks by Kate and ask the children to describe the media and techniques she might've used? Look at Simpson's use of colour and careful brushstrokes to create realistic looking images of animals – how might she do this when animals seldom stand still? Provide children with some images of Simpson's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about her and her work – noting down useful information, sketches, and thoughts.</p> <p>In preparation for the next session – ask children to take a photograph of their pet or to bring in an image of an animal they are fond of for their own Kate Simpson inspired art work.</p>		
Phase 2	<ol style="list-style-type: none"> 3. I can draw independently from observation, experience and imagination. <p>Review some Kate Simpson's artwork seen in the previous session and discuss how the drawings have been created through careful and sustained observation – observational drawing. Using an image of an animal (and possibly a view finder to hone in on one particular area) demonstrate to children how firstly 'map out' the image using loose pencil strokes and light lines, repeating lines until the rough outline is formed. Show children how to build up the detail of the image carefully and lightly until they are happy with the composition. Once the composition is accurate, then demonstrate how to slowly build up detail in the image. Remind children how important it is to 'look' at the image they are using - 'Draw what you see, not what you know!' There should be an 80:20 ratio – 80% looking, 20% drawing.</p> <p>Allow children time in their sketchbooks to start working out the composition of their animal artwork. They can try out several loose sketches first until they have found one they are happy with. Then, provide children with larger paper to draw out their final composition and then gradually build up detail.</p>		
Phase 3	<ol style="list-style-type: none"> 4. I can mix colours and apply using paint to match my subject 		

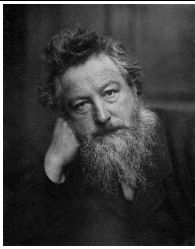
	<p>Show the children some of Kate Simpson’s animal portraits again, but focus on her use of colour and how realistic it is. Ask the children to look at the image of their pet that they are using and to identify the different colours they can see. Remind children of the colour mixing techniques – both with paint and pencil crayons. Demonstrate how to match a colour carefully by adding a little more of the respective colours needed.</p> <p>Ask children to use their colour mixing knowledge and skills to either paint or colour using coloured pencil (or a combination of both – mixed media) their animal portrait – carefully matching colours to the image to complete their Kate Simpson inspired animal portrait.</p>
Phase 4	<p>5. I can reflect, evaluate, and provide feedback on my animal portrait and those of other’s.</p> <p>Children should work in table groups to share their animal artwork and making process. They should take it in turns to discuss their initial design ideas, share their sketches and explain their thoughts at the time. They should share their development of ideas and the making of their amulet and colour choices with their group reflecting on the process and using evaluative language: <i>I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of...The tricky part was... ..Next time I need to.....</i> Group members should also provide constructive feedback: <i>I really like how you...I think you have managed toMaybe next time you could...</i></p>

Year 6			
	Autumn 1	Spring 1	Summer 1
Topic name	Victorians	Blood Heart	Frozen Kingdoms
Enquiry Question	What was popular design in the Victorian era?	What does a flower look like up close?	What type of art do Inuits create?
Enhancements	Trips visitors etc		
NC focus	<p>Pupils should be taught: to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <ul style="list-style-type: none"> ☆ to create sketch books to record their observations and use them to review and revisit ideas ☆ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] ☆ about great artists, architects and designers in history. 		
Builds On	<p>Prior Learning</p> <ul style="list-style-type: none"> ➤ In Year 5 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. ➤ In Year 4 and 5 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern ➤ In Year 4 children created relief prints inspired by Hokusai using polystyrene squares. In Year 5 children learned how to stencil print with studies on Warhol and street art. 	<p>Prior Learning</p> <ul style="list-style-type: none"> ➤ In Year 5 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. ➤ In Year 4 and 5 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern ➤ In Year 4 children created relief prints inspired by Hokusai using polystyrene squares. In Year 5 children learned draw and paint in the style of fine art with work on animals inspired by Kate Simpson. 	<p>Prior Learning</p> <ul style="list-style-type: none"> ➤ In Year 5 children further developed their knowledge and understanding of colour with work on the colour wheel – primary, secondary and tertiary colours whilst also learning about light and dark of colour with hue, hint, tone and shade. ➤ In Year 4 and 5 children developed their drawing skills with different grades of pencil and shading techniques to achieve variations in line, texture, tone, colour, shape and pattern ➤ In Year 5 children learned to create and print with stencils when studying Andy Warhol prints and street art. ➤ Children learned 3d sculpture moulding techniques in with clay in Y3 when studying the human form inspired by Giacometti and in Y4 when creating sea creatures.
End Points	<p>Children will develop:</p> <ul style="list-style-type: none"> • Further develop print making skills and understanding of types of printing – mono printing 	<p>Children will develop:</p> <ul style="list-style-type: none"> • Improve print making skills and understanding of types of printing – collagraph printing with positive and negative space. 	<p>Children will develop:</p> <ul style="list-style-type: none"> • Show confidence in print making and understanding of types of printing – stencil printing and with positive and negative space

	<p>and relief block printing with positive and negative space</p> <ul style="list-style-type: none"> • Skills of drawing/sketching techniques - developing drawing techniques understanding shape, form and composition. • Utilise colour mixing techniques and understanding of colour creation with increasing accuracy to create colours that match the scene or object. 	<ul style="list-style-type: none"> • Show confidence in skills of drawing/sketching techniques - understanding shape, form and composition. • Show confidence in painting techniques to develop application of colour, brush strokes, texture and application of colour 	<ul style="list-style-type: none"> • Show confidence in 3d form/sculpture and the manipulation of different media to achieve different effects 				
Memory master	<p>Memory Task – Open Year 6 MM PPT 1 about Andy Warhol and Pop Art. Ask the children to identify the artist by the images alone. Then on the next slide there are four from before questions for children to answer. There is also a link to a 5 min video if needed to help children remember: Andy Warhol for Kids! Art History for Kids - YouTube</p>	<p>Memory Task – Colour Quiz – Use the following quiz for children to answer and discuss as a class, refreshing previous work on colour and colour mixing: KS1 Art Primary, Secondary and Tertiary Colours (educationquizzes.com)</p>	<p>Memory Task – Open Year 6 MM PPT 2 about Graffiti or Street Art. Ask the children to identify answer the 4 from before questions.</p>				
Artists/Designers	William Morris	Georgia O’Keefe	Inuit Art				
Techniques	Print making, repeated pattern design	Painting, print making	Print making, 3D sculpture				
Art Styles Period	Victorian design	American Modernist, Abstract	Inuit Art				
Vocabulary	 <p>William Morris</p>  <p>Designer</p>  <p>Repeated pattern</p>	 <p>Georgia O’Keefe</p>  <p>American Modernist Art Movement</p>  <p>Tamara Phillips</p>	 <p>Inuit Art</p>  <p>Stencil</p>  <p>Ombre</p>				
	 <p>block Print</p>  <p>Symmetry</p>  <p>Floral</p>	 <p>Collagraph printing</p>  <p>Still Life</p>  <p>abstract</p>	 <p>Form</p>  <p>sculpture</p>  <p>Texture</p>				
	<ul style="list-style-type: none"> ➤ William Morris ➤ Designer ➤ Arts and Crafts Movement 	<ul style="list-style-type: none"> ➤ Repeated Pattern ➤ Block Printing ➤ Symmetry ➤ Floral 	<ul style="list-style-type: none"> ➤ Georgia O’Keefe ➤ Observational Drawing ➤ Detail 	<ul style="list-style-type: none"> ➤ Close up ➤ Still life ➤ Abstract art ➤ Collagraph printing 	<ul style="list-style-type: none"> ➤ Inuit art ➤ Stencil/stencilling ➤ negative space ➤ positive space ➤ ombre 	<ul style="list-style-type: none"> ➤ colour wheel ➤ primary colours ➤ secondary colours 	<ul style="list-style-type: none"> ➤ daubing ➤ sculpture ➤ form ➤ moulding ➤ shaping

								➤ tertiary colours	➤ Texture
Key concepts	Print making – repeated pattern			Drawing - sketching, illustrating, recording ideas, lines, thick thin			Colour mixing – primary and secondary colours		
Critical knowledge, skills and understanding	<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. ➤ Record their thoughts and experiences in a sketch book / ‘ideas journal’, and review and revisit these ideas as their work develops. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. <p>Drawing</p> <ul style="list-style-type: none"> ➤ Identify artists who have worked in a similar way to their own work. ➤ Manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape. <p>Printing:</p> <ul style="list-style-type: none"> ➤ Describe varied techniques. ➤ Be familiar with layering prints. ➤ Be confident with printing on paper and fabric. ➤ Alter and modify work. 			<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. ➤ Record their thoughts and experiences in a sketch book / ‘ideas journal’, and review and revisit these ideas as their work develops. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. <p>Painting:</p> <ul style="list-style-type: none"> ➤ Choose appropriate paint, paper and implements to adapt and extend their work. ➤ Work from a variety of sources ➤ Show an awareness of how paintings are created <p>Printing:</p> <ul style="list-style-type: none"> ➤ Describe varied techniques. ➤ Be familiar with layering prints. ➤ Be confident with printing on paper and fabric. ➤ Alter and modify work. 			<p>Knowledge of Artists & Designers /Exploring Ideas/ Evaluating work</p> <ul style="list-style-type: none"> ➤ Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. ➤ Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation. ➤ Record their thoughts and experiences in a sketch book / ‘ideas journal’, and review and revisit these ideas as their work develops. ➤ Confidently use language appropriate to the chosen art form, to help them to explain their ideas. <p>Painting:</p> <ul style="list-style-type: none"> ➤ Choose appropriate paint, paper and implements to adapt and extend their work. ➤ Work from a variety of sources ➤ Show an awareness of how paintings are created <p>Textiles and Collage: (A-Y6TandC1.1A-Y6TandC1.2, A-Y6TandC1.3)</p> <ul style="list-style-type: none"> ➤ Awareness of the potential of the uses of material. ➤ Use different techniques, colours and textures etc when designing and making pieces of work. ➤ To be expressive and analytical to adapt, extend and justify their work. <p>3d Form and Sculpture (A-Y6F&S1.1, A-Y6F&S1.2)</p> <ul style="list-style-type: none"> ➤ Develop skills in using a variety of different 3D materials – e.g. clay, paper/card construction, natural objects ➤ Create sculpture and constructions with increasing independence. 		

Planning



William Morris (1834–96). William Morris was an English artist, poet and politician. He was incredibly creative and he produced decorative art in a range of different forms, including: textiles, furniture, wallpaper, stained glass

windows, book design and tapestry.

- William Morris lived and worked during the Victorian era. He was born in 1834 and he died in 1896.
- He earned a degree from Exeter College, Oxford. After his graduation he started to work as an architect.
- William Morris was friends with the painters Edward Burne-Jones and Dante Gabriel Rossetti, and he soon stopped being an architect in order to become a painter.
- In 1859 William Morris married Jane Burden.



Soon after they had a house built for them on Bexley Heath. The house was called Red House and was designed by Philip Webb. William and Jane designed all of the interiors and decoration themselves. They spent about two years getting the house just right, doing much of the work themselves. They were so happy with the results that they decided to start their own fine art craft work company.

- Work outdoors to sketch plants, flowers and trees, looking carefully to accurately capture their shape, form, pattern and colour.



Work in oil pastel/paint/coloured pencil and use a hand lens or digital microscope to examine very fine details. Head back to the classroom and compare the range of plant and flower species that group has drawn.

- Explore the work of Georgia O'Keeffe and specifically her paintings of flowers as inspiration for scale, detail and colour.



the work her



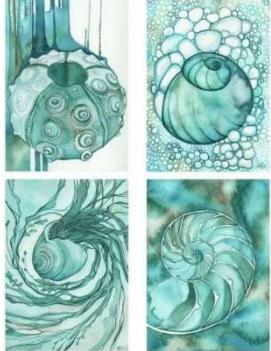


Georgia O'Keeffe: Born in 1887- died 1986, Georgia O'Keeffe was an American artist who painted nature in a way that showed how it made her feel. She is best known for her paintings of flowers and desert landscapes. She played an important part in the development of modern art in America, becoming the first female painter to gain respect in New York's art world in the 1920s. Her unique and new way of painting nature, simplifying its shapes and forms meant that she was called a pioneer. Georgia knew from the age of 12 that she wanted to be an artist. She went to art school but what she was taught there didn't seem relevant to the way she wanted to paint. Then in 1912 she discovered the revolutionary ideas of an artist and designer called Arthur Wesley Dow. He emphasised the importance of composition – which means how you arrange shapes and colours.

- Discuss the technique of stencilling and its place in Inuit culture. Invite the children to research examples online and discuss the themes and colours of the images they find.
- Children will use their sketchbooks to experiment with different Inuit style drawing, simple in form with little detail. They should annotate their drawing explaining their ideas and subject.
- Show the video Stencilling 101:

<https://www.youtube.com/watch?v=7ReZvmQD89o> How to

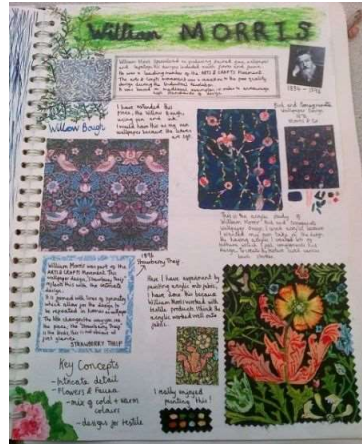
paint with a stencil as a step-by-step guide to the technique. To clarify the process, ask the children to describe the stencilling technique in their own words in their sketchbooks. Children will then refer back to their sketches and notes to select an animal or Inuit scene for their final choice of stencil. They will need to consider the template in both negative and positive space. Create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established. Allow the children time to practise the technique before developing a series of prints. Children can experiment with different types of printing to create different effects and textures – daubing, blowing with straw, spraying, flicking etc.



	<ul style="list-style-type: none"> In 1861 their  <p>company, called Morris, Marshall, Faulkner and Co., started to make furniture, tableware, soft furnishings and wallpaper. All of the items produced were handcrafted.</p> <ul style="list-style-type: none"> By the mid-1860s, William Morris concentrated on designing wallpaper. His patterns were inspired by the natural world, and these are some his best-known works of art. In 1875 William Morris started a new company, Morris and Co. William Morris wrote many poems during his lifetime. Most of his best work is heavily influenced by the Icelandic sagas. When William Morris died in 1896, his doctor said that Morris had carried out the work of ten men during his lifetime. A famous William Morris quote is: <i>'Have nothing in your house that you do not know to be useful, or believe to be beautiful.'</i> <p>Children will look at and explore the work of the designer and artist, William Morris, making detailed sketches of his wallpapers and fabric prints. Paint or colour delicately, with attention to detail, using viewfinders or tracing paper to copy intricate pattern work. Make a detailed press print block. Carve patterns into polystyrene tiles using a pencil, then use a roller to apply paint. Print carefully, taking care not to overlap the colours.</p>	<p>As O'Keeffe explained: 'His idea was, to put it simply, fill a space in a beautiful way'. This was a light-bulb moment for her and from then on she began to experiment with shapes, colours and marks.</p>  <ul style="list-style-type: none"> Children select aspect of their drawing to enlarge and the detail. They use their sketchbooks to explore different composition ideas and annotate their thinking. Children to create a simple line drawing of in a square of their selected composition. They will then create a collagraph plate using cardboard, string, found objects and pva ready for printing. Children will apply paint to their plate to create prints of their image. If no printing press is available, use the pressure a hand, or a clean roller. <p>Look at the shell paintings of Tamara Phillips and the incredible studies she has made of seashells. Ask children to identify light and dark areas discuss how the has achieved the of tone and depth. fine ink pens to detailed drawings in their sketchbooks of different types of shells, including barnacle shells. Use a hand lens or a digital microscope to observe fine details of the shell, including its many lines and shapes. Apply an ink wash to their drawings to add shadow and tone and then label them with the name of the shell or animal that lived in it.</p> 	<ul style="list-style-type: none"> Share some traditional Inuit stories/folktales e.g. The Eagle and the Whale. Ask the children to use their sketchbooks to depict a scene from the story using the descriptions, the Inuit art influences and their own imagination. The children should explore several scenes in sketches and annotate their thinking and ideas. Ask children to select one scene to develop into a stencil for printing. As before, children should create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established. Children can then create their final stencil of their chosen scene and use a selected stencilling techniques to add colour and texture. 3D Sculpture – investigating Inuit sculptures and 3D forms, then using air dry clay to create their own Inuit inspired sculptures.  
Phase 1	<p>Memory Master Task – - see above</p> <ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work. 	<p>Memory Master Task – - see above</p> <ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work. 	<p>Memory Master Task – - see above</p> <ol style="list-style-type: none"> I can discuss the styles of artists, craft makers or designers and use this to inform my own work.

2. I can create an artist research page about William Morris

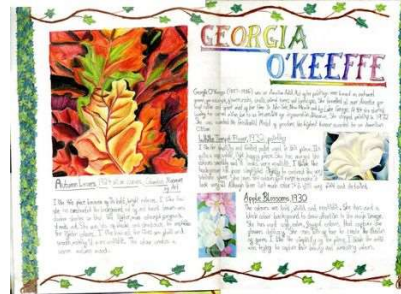
Introduce children to the art and design work of William Morris – (see ppt and Artist fact sheet in Y6 Resource folder). Explain how William Morris was an artist, architect, furniture and fabric



designer, writer, translator and socialist who founded the British Arts and Crafts Movement. Discuss how Morris was part of the Pre-Raphaelite art movement: William Morris and his friend Edward Burne-Jones were inspired by the paintings of the Pre-Raphaelites (a group of English artists established in 1848). After leaving university, the two friends began working for one of the leading Pre-Raphaelite artists, Dante Gabriel Rossetti and the three of them became good friends. The following video is a good introduction to Morris too : <https://youtu.be/pl3EN407rbs> Discuss with children all about the work of Morris, his influences and inspirations, his enjoyment of nature, use of repeated natural leafy images and colour. Provide children with some images of Morris's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about all about William Morris (the fact sheet could be helpful here but children may also wish to do some of their own research using iPads etc) – Their artist page should be full of images, drawn sketches, notes of useful information, sketches, and thoughts.

2. I can create an artist research page about Georgia O'Keeffe

Introduce children to the floral artwork of Georgia O'Keeffe (see ppt and Artist fact sheet in Y6 Resource folder). Discuss her motivations and why she wanted to paint flowers and so enlarged and detailed images of them. Look carefully at her use of colour and the vibrant use of it. Ask children what they think of the images of flowers and how the close-up painting make them feel. Discuss how although the image is really a 'still life' painting, because it is such a close-up image, it almost verges on being abstract art. Discuss how O'Keeffe was very proud of being American and of her country too. She wanted to break away from the European art traditions and so by painting flowers in this way, she developed a unique style and look. O'Keeffe was part of the American Modernist Art Movement and sometimes called the 'Mother of American Modern Art'. <https://youtu.be/C3iKpM0H6Ek> Provide children with some images of O'Keeffe's work and then ask them to use their acquired knowledge and information to create an 'Artist Research Page' about all about her (the fact sheet could be helpful here but children may also wish to do some of their own research using iPads etc) – Their artist page should be full of images, drawn sketches, notes of useful information, sketches, and thoughts.



2. I can create an artist research page about Inuit stencil art

Introduce children to Inuit art and in particular their use of stencils and prints in their art work. Discuss the technique of stencilling and its place in Inuit culture. Invite the children to research examples online and discuss the themes and colours of the images they find. Discuss with children the different themes they see in the images – often hunting, wildlife and sometimes scenes from stories too. Next, ask children to create an Inuit Art research page. They can then also use their sketchbooks to experiment with different Inuit style drawing, simple in form with little detail. They should annotate their drawing explaining their ideas and subject.





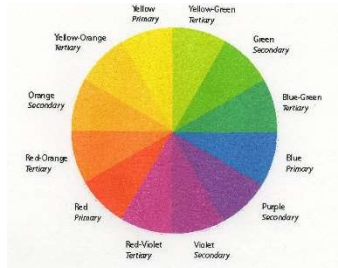
Phase 2

3. I can create a William Morris inspired wallpaper design

3. I can create a Georgia O'Keeffe inspired flower drawings and sketches.

3. I can create an Inuit inspired stencil

Take the children into the school grounds to find and identify different flowers (if few can be found due to the season, flowers may need to be bought and brought into school). Demonstrate to children how to look closely at the

	<p>Revisit several of Morris’s wallpaper designs. Ask children to look carefully at the images and discuss what they notice – themes of nature, floral pattern, birds, flowers, insects. Now discuss the use of colour– natural colour, with stand out features. Look at his use of symmetry and repeated pattern. Discuss how the patterns were made using block printing which is why the repeating pattern is so thematic. (video link to tutorial might be a helpful resource: Link). Demonstrate to children how to draw simple floral and animal designs inspired by Morris. Experiment with symmetry and repeating pattern.</p> <p>Next, ask children to use their sketchbooks to experiment with different possible wallpaper designs using Morris as inspiration. Children should record notes next to their sketches explaining their ideas and the techniques they are trying out. Ask children to work towards a final design that can be repeated in the next session.</p>	<p>flowers and identify the different parts and colours within them. Either outside or in the classroom, demonstrate to children how to draw close up detailed sketches of the flowers. It might be helpful to use a viewfinder to help isolate particular parts of the flower. Encourage children to use a variety of graded pencils and shading techniques to produce a number of sketches of the flowers they can see. Children should be looking very carefully – remind them to ‘draw what they see, not what they know’ with a 80:20 ratio of looking to drawing.</p> <p>Children might wish to bring some colour to their sketches too using coloured pencils. Show children how pencil crayons can be blended by overlaying the colours. Again, remind them to look very carefully at the colours they can see and the different tones and hues. Ask children to make notes alongside their sketches, sharing their thoughts, the colours they can see.</p> <p>**This would be a good time to take close up photographs of the flowers for use in the next session to avoid purchasing more flowers**</p>	<p>Remind children of the stencilling they have learned in Year 5 when studying Banksy. Show the children several images of Inuit stencilling and discuss how they are similar or different from the stencils the children saw in their work on Street Art. Show the video Stencilling 101: https://www.youtube.com/watch?v=7ReZmQD89o</p>  <p>demonstrate how to create a simple stencil. To clarify the process, ask the children to describe the stencilling technique in their own words in their sketchbooks. Children should then refer back to their sketches and notes from the previous session to select an animal or Inuit scene for their final choice of stencil. They will need to consider the template in both negative and positive space. Next, children should create a preparatory sketch of the template to ensure that cut lines and positive and negative space have been established. Provide children with thicker paper or thin card to transfer their stencil to. They should use a sharp pencil and blu-tac behind to puncture the paper so that they can cut out their stencil using scissors ready for the next session.</p>
<p>Phase 3</p>	<p>4. I can use a printing technique to create a repeating pattern.</p> <p>Review the wallpaper patterns that children created in the previous session. Demonstrate how to use a square of tracing paper to trace over the design with pencil, then re-trace the same lines on the reverse of the paper. Show</p> 	<p>4. I can mix and blend colours to produce a Georgia O’Keeffe inspired artwork.</p>	<p>4. I can use a stencil to create an Inuit inspired artwork</p> <p>See colour wheel explanation doc – to support teacher subject knowledge</p>  <p>Using a stencil, demonstrate to children the different techniques that can be used to apply paint to the stencil to create different effects and textures – daubing, blowing with straw, spraying, flicking etc.</p> <p>Next, demonstrate how children can achieve different colour effects by changing the colour gradually along the stencil in an ombre effect. This would be good time to</p>

children how the tracing paper can then be used to print with by placing the square on a fresh page in their sketch book and then drawing back over the lines. Underneath, a faint line will be printed for children to mark out more prominently. This can be repeated over and over by simply relining the paper with pencil. Allow children to use the tracing paper technique to print out their design.

Colour – remind children of their previous learning on the colour wheel. Discuss complimentary colours and discuss those used by William Morris. Now that children have created their repeated wallpaper design, ask them to decide which media (pencil crayon, felt tip pens, paint, pastel etc) they think will achieve the colour they wish to convey – children may wish to used mixed media. Allow children time to add colour to their designs, reminding them of the repeating nature of the wallpaper.

Ask children to look back at their sketches from the previous session and explain that in this session they will use colour to create their own O’Keeffe inspired artwork. Demonstrate to children on large A3 paper how to transfer their sketched image, scaled up, onto the larger paper – using one of three media. It will be necessary to show children how this can be done using oil pastels or paint. Show children how to use the oil pastels to draw out the flower and the colour. Show them how to dab a cotton wool ball into baby oil and carefully mix and blend the colours. Also demonstrate how to create an image using paint, mixing the colours on a palette. This will allow children to free choice of their own media – either oil pastels or paint. (helpful demonstration video using oil pastel: [link](#))



remind children of their previous learning on the colour wheel, primary, secondary and tertiary colours so that they can confidently mix colours to achieve the effects they wish.

Using their stencils allow children time to practise the technique before developing a series of prints using the different printing techniques. Children can experiment with different types of printing and colours before selecting their final design to create.



Phase 4

5. I can using a block printing technique to create a repeating pattern.

Review the wallpaper patterns that children created in the second session. Now explain that, like Morris, in this session children will make a block print of their design. Demonstrate how to carefully press into a polystyrene tile to create a design. Show children how to ‘ink’ the tile by rolling paint onto the tile and then press down onto a sheet




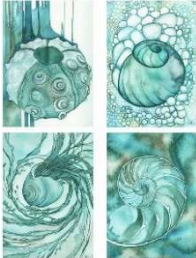
5. I can use collagraph printing techniques to create a Georgia O’Keeffe inspire print. Ask children to select an aspect of their previous flower drawings to enlarge. They should use their sketchbooks to explore different composition ideas and annotate their thinking. Demonstrate to children how to create a simple line drawing of their chosen flower image in a square to be used for their string collagraph. Now demonstrate to children how to create a collagraph plate using cardboard, string, found objects and pva in the outline of their flower image. Show children how to apply paint to their plate to create prints of their image. Show them how to use the pressure a hand, or a clean roller to transfer the image onto a new sheet.



5. I can investigate art, craft and design in the locality and in a variety of genres, styles and traditions.

Introduce children to Inuit sculptures. Show them a series of images and discuss the forms seen and the subjects. Explain to children that they will be making their own Inuit inspired sculpture in the next session, but first they must engage in research to find out what they can about this form of Inuit art. Ask children to do their own research to investigate Inuit sculpture using iPads etc and create an information/research page in their sketchbooks. This page should contain pictures, sketches and notes that will support them in developing their own sculpture idea.



	<p>of paper and repeat to fill the page. Next demonstrate to children how they can cut away parts of their tile or make further imprints with a pencil/blunt tool to change the design for a second colour or even third by overlayering– see this helpful tutorial: Polystyrene Printing - YouTube</p> <p>Now allow children time to look back at their wallpaper design, to use their sketchbooks to make any changes they wish to as the tile block printing techniques may require a more simple design. Then give children their tile to begin designing and then printing!</p> <p>Take photographs of children’s final wallpaper print and put in sketchbooks for children to record their work and make notes on how they created it.</p>		<p>Bring the class together and ask them to share their findings. Next, ask children to use their research to develop their own idea for a sculpture. They should try to draw this in their sketchbook making several studies and annotating to explain their reasons of choice, how they will make it, the materials they will use etc.</p> 
<p>Phase 5</p>	<p>5. I can reflect, evaluate, and provide feedback on my art work and that of other’s.</p> <p>Ask children to stick a photograph of their final print and other designs in their sketchbook. Ask children to record notes on their feelings about their final piece – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The</p>	<p>6. I can create tonal sketches inspired by the work of Tamara Phillips.</p> <p>Introduce children to the shell paintings of Tamara Phillips and the incredible studies she has made of seashells. Ask children to identify the light and dark areas and discuss how the artist has achieved the effect of tone and depth. Ask children to make notes of some of Tamara Phillips artwork and share their thoughts in their sketchbooks.</p> <p>Next, provide children with a selection of shells to look at in detail. Ask them to use their sketchbooks to record notes and sketch studies of their shells.</p> <p>Demonstrate how to use fine ink pens to make detailed drawings in their sketchbooks of different types of shells, including barnacle shells. Use a hand lens or a digital microscope to observe fine details of the shell, including its many lines and shapes. Apply an ink wash to their drawings to add shadow and tone.</p> 	<p>6. Create sculpture and constructions with increasing independence.</p> <p>Demonstrate to children how to use air-drying clay to form, mould and sculpt an Inuit inspired sculpture. Show children how the clay can be shaped and rolled to achieve different forms. Show them how to use simple tools to create markings, patterns or textures. Show children how water can be used in small amounts to help create smoothed areas.</p> <p>Allow children time to look back at their previous studies for their sculpture from their sketchbooks. Ask them to think through the forms they will need to create and the tools they may need too. Next, allow children independence to use their sketchbook studies to create their own Inuit inspired 3D sculpture.</p> <p>Take photographs of these in process and when finished to put in children’s sketchbooks.</p>

tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed to ...Maybe next time you could...

6. I can reflect, evaluate, and provide feedback on my art work and that of other's.

Ask children to stick photographs of their prints and Georgia O'Keefe paintings and other designs in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...

7. I can reflect, evaluate, and provide feedback on my art work and that of other's.

Ask children to stick photographs of their sculptures and stencil art works and other designs in their sketchbook. Ask children to record notes on their feelings about their final pieces – evaluating the strengths and any areas they would like to improve. Next children to work in groups to share the images of their sculpture and other art creations and other work that supported it from the previous sessions in their sketchbooks. Ask children to take it in turns to discuss their initial ideas, share their thoughts at the time and after making their artwork. Ask children to share their development of ideas and the making of their pieces and material choices, colour choices etc with their group reflecting on the process and using evaluative language: I really like the way II wish I had.....I still need to work on.....This helped me understand....I am most proud of....The tricky part was... ..Next time I need to..... Group members should also provide constructive feedback: I really like how you...I think you have managed toMaybe next time you could...