



# Medium Term Planning

Art  
2023 – 2024



Year I

Y1 Art – Autumn Context – Cubism portraiture				
NC PoS	Key Concepts Link	Key Knowledge and Pathway	Vocabulary	Activity
<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To draw lines of varying thickness.</li> <li>To use different materials to draw, for example pastels, chalk, charcoal.</li> <li>To describe how different materials, produce different lines</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Cubism</li> <li>Pablo Picasso</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To add work to a class sketchbook.</li> <li>To look at and begin to discuss the work of great artists to help generate ideas.</li> </ul> <p><b><u>Pathway 4 develop final outcomes</u></b></p> <ul style="list-style-type: none"> <li>To orally discuss what they might create.</li> <li>To orally discuss their choices of materials and methods, with simple reasons.</li> <li>To apply taught skills to final outcomes.</li> </ul>	<p>Portrait – a picture of someone else</p> <p>Self Portrait – a picture of yourself</p> <p>Thickness – how wide or narrow the line is</p> <p>Tone – how light or dark the line is</p>	<p><b>1. How do we use lines to create a self portrait?</b> Children to be introduced to a variety of famous portraits and self portraits created by artist identifying the use of media and materials. Children to use guidelines to create their own self portrait exploring a variety of materials.</p> <p><b>2. Who is Pablo Picasso?</b> Introduce children to Pablo Picasso, focussing on the colour he uses in his artwork and relating it to emotions. Children to create portraits experimenting with warm and cold tones.</p> <p><b>3. What is cubism?</b> Introduce children to cubism portraits created by Pablo Picasso. Children to describe how it makes them feel and things they like and dislike about it. Children to create a collage reflecting cubism in a portrait.</p> <p><b>4. How can I create different thickness and tone?</b> Children to learn about different line styles and explore how different materials produce different lines, thickness and tone. Children to create a crazy hair day applying their line skills and knowledge to a portrait.</p>

Y1 Art – Spring Context – Abstract Art				
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Y1 Art – Summer Context – Sculpture				
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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To apply cutting techniques to cut simple shapes from clay.</li> <li>To create simple marks in clay to begin to show pattern.</li> <li>To create models from different materials, including junk modelling.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Andy Goldsworthy</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To add work to a class sketchbook.</li> <li>To look at and begin to discuss the work of great artists to help generate ideas.</li> </ul> <p><b><u>Pathway 4 develop final outcomes</u></b></p> <ul style="list-style-type: none"> <li>To orally discuss what they might create.</li> <li>To orally discuss their choices of materials and methods, with simple reasons.</li> <li>To apply taught skills to final outcomes.</li> </ul>	<p><b>Sculpture-</b> 3D models/works of art.</p> <p><b>3D (3 dimensional)</b> – objects that are not flat.</p> <p><b>Natural Sculptures</b> - models made with materials found in nature.</p> <p><b>Observation</b> - looking at someone/something very closely.</p> <p><b>Materials</b> - what objects are made from.</p> <p><b>Repeating pattern</b> - Same pattern or object set in a sequence.</p>	<p><b>1. What is a natural object?</b> Children look at land artists artwork and identify the difference between manmade and natural art. Children to go for a walk around the top field and find a natural object to draw.</p> <p><b>2. How can I create a pattern with natural objects?</b> Children to recognise the patterns Andy Goldsworthy has created in his artwork. Children to go on a nature walk and collect natural objects to create a pattern with.</p> <p><b>3. How can I make simple marks in clay?</b> Children to identify what clay is and the what it can be used for. Children to use natural objects collected to create a pattern of their own using clay. Children to experiment with different clay tools.</p> <p><b>4. What is a natural sculpture?</b> Children to identify the shapes they can see when exploring sculptures created by Andy Goldsworthy. Children to apply cutting techniques to create simple shapes. Children to use the shapes cut to create a sculpture.</p> <p><b>5. Showcase of Sculptures</b> Children to showcase their sculptures to others in their class and talk about what shapes/patterns they can see and what they like about them.</p>



Year 2

Y2 Art – Autumn Context – The Great Fire of London (Romanticism - is the artistic movement of the eighteenth and nineteenth centuries which was concerned with the expression of the individual's feelings and emotions.)				
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Y2 Art - Spring Context – Contemporary Sculpture and Traditional African Prints				
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Year 3

Y3 Art - Autumn Context – Prehistoric Art				
NC PoS	Key Concepts Link	Key Knowledge and Pathway	Vocabulary	Activity
<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><u>Pathway 1 – development of art and design techniques</u></p> <ul style="list-style-type: none"> <li>To begin to draw from observation with accuracy.</li> <li>To experiment with different grades of pencil.</li> <li>To have an awareness of how pattern can create texture.</li> <li>To discuss shadows, light and dark.</li> <li>To begin to have an awareness of space and proportion.</li> <li>To use varied brush techniques to create shapes, textures, patterns and lines.</li> <li>To mix a wider range of colours effectively using the correct language, e.g. tint, shade, primary and secondary.</li> <li>To create different textures and effects with paint.</li> </ul> <p><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></p> <ul style="list-style-type: none"> <li>Prehistoric Art</li> <li>Lauscaux Cave Paintings 15,000-17,000 BCE</li> </ul> <p><u>Pathway 3 – develop sketchbooks</u></p> <ul style="list-style-type: none"> <li>To use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source material for future works.</li> <li>To look at and research the work of great artists to help generate ideas.</li> <li>To express likes and dislikes about artworks.</li> <li>To develop annotations to write simple explanations of sketches and techniques.</li> <li>To record initial ideas and observations.</li> <li>To show knowledge of art history.</li> <li>To suggest one improvement to their own and others work.</li> </ul> <p><u>Pathway 4 – Develop final outcomes.</u></p> <ul style="list-style-type: none"> <li>To use small sketches and notes to develop a final outcome.</li> <li>To begin to use artists and knowledge of art history to influence work.</li> <li>To begin to express their likes and dislikes and comment on theirs and others work.</li> <li>To begin to explain reasons behind choices of materials and techniques.</li> <li>To apply taught skills to final outcomes.</li> </ul>	<p>Prehistoric - the period before written records.</p> <p>Hue - a colour.</p> <p>Tint - add a colour to white to create a lighter version.</p> <p>Shade - add black to a hue to create a darker version.</p> <p>Value - how light or dark a colour or hue is.</p> <p>Texture - how art feels or looks like it would feel.</p> <p>Line - a mark made on a surface that joins different points.</p> <p>Sketch - a light, rough drawing.</p>	<p><b>Who were the first artists and why did they create?</b> Pupils begin to <b>recognise</b> the characteristics of the works of prehistoric artists and participate in discussions about cave paintings. Pupils <b>describe</b> the paintings, colours and their likes and dislikes about the works. Pupils <b>produce</b> a sketchbook page, recording key information, studies and their opinions of prehistoric art.</p> <p><b>How can you create earthy hues?</b> <b>AS: What are the primary and secondary colours?</b> Pupils <b>identify</b> and <b>describe</b> the most prominent colours in prehistoric art. Pupils <b>apply</b> previous colour theory knowledge to <b>create</b> prehistoric art colours. Pupils <b>compare</b> colours they have created with annotations in sketchbook.</p> <p><b>How do you make colours lighter and darker?</b> <b>AS: What is a tint and shade?</b> Pupils <b>identify</b> and <b>compare</b> what has happened to two colour wheels, one has been lightened and one has been darkened. Pupils are introduced to the vocabulary tint and shade to <b>describe</b> colours. Pupils choose own colour and <b>produce</b> a value scale of tints and shades in sketchbooks to <b>deconstruct</b> the process of lightening and darkening colours.</p> <p><b>What is texture and how can you create it?</b> Pupils examine different artworks and <b>describe</b> the texture, both real and implied. Pupils <b>hypothesise</b> how these textures were created. Pupils <b>apply</b> their colour theory knowledge to <b>create</b> textures simulating cave walls, employing materials such as coffee granules, sugar and oats. Pupils experiment with a variety of techniques to <b>produce</b> textures and then <b>explain</b> their most successful method in sketchbooks. Pupils <b>design</b> their individual textured cave background for final piece.</p> <p><b>What animals would appear in cave paintings today?</b> Pupils <b>identify</b> and <b>list</b> the animals found in prehistoric art and <b>describe</b> their significance. Pupils <b>generate</b> ideas and <b>argue</b> which animals would appear in cave paintings today. Pupils <b>apply</b> the drawing technique of <b>identifying</b> simple geometric shapes to sketch animals and then add in detail. Pupils choose an animal, simplify the shapes and <b>create</b> a drawing in the style of prehistoric art in sketchbooks.</p> <p><b>Can you use prehistoric art as a source of inspiration?</b> Pupils <b>apply</b> taught techniques and learning to <b>plan</b> and <b>create</b> a final piece, in response to prehistoric art, using their premade texture background and chosen animal from previous lesson. Pupils have a class exhibition to <b>compare</b> the works of class members, pupils <b>describe</b> how they could improve their own work and improve others. <b>AS: Can you explain why you have used this method? Why have you chosen this material or techniques? What would you do differently next time?</b></p>

Y3 Art - Spring Context – Henri Rousseau				
NC PoS	Key Concepts Link	Key Knowledge and Pathway	Vocabulary	Activity
<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To have an awareness of how pattern can create texture.</li> <li>To begin to have an awareness of and apply space and proportion.</li> <li>To develop techniques in mono printing.</li> <li>To use equipment and media correctly to produce a clean printed image.</li> <li>To experiment with overprinting.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Post-Impressionism</li> <li>Henri Rousseau, 1891, Surprised! Tiger in a Tropical Storm.</li> <li>Henri Rousseau, 1910, Tropical Forest with Monkeys.</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To begin use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source material for future works.</li> <li>To begin to begin to look at and research the work of great artists to help generate ideas.</li> <li>To express likes and dislikes about artworks.</li> <li>To develop annotations to write simple explanations of sketches and techniques.</li> <li>To record initial ideas and observations.</li> <li>To show knowledge of art history.</li> <li>To suggest improvements to their own and others work.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To begin to apply artists and knowledge of key artists/work to influence work.</li> <li>To begin to explain their likes and dislikes and comment on theirs and others work.</li> <li>To begin to explain reasons behind choices of materials and techniques.</li> <li>To apply taught skills to create final outcomes.</li> </ul>	<p>Post-Impressionism</p> <p>Pattern</p> <p>Actual Texture</p> <p>Implied Texture</p> <p>Space</p> <p>Proportion</p> <p>Scale</p> <p>Mono print</p> <p>Trace print</p> <p>Positive space</p> <p>Negative space</p> <p>Overprint</p>	<p>Pupils begin to explore the works of Henri Rousseau by recording their initial ideas and observations on a post it note. Assessment: What is post-impressionism? Pupils go on to investigate and find out about the history of Henri Rousseau and his life, collecting notes for their sketchbooks. Pupils then begin to analyse and interpret the work using ‘The Power of Looking’ to break down the elements of art. Pupils annotate in their sketchbooks using key vocabulary, discussing the themes of post-impressionism. Pupils describe their likes and dislikes and complete some observational drawings using viewfinders. Pupils record their ideas on a double page spread in sketchbooks.</p> <p>Pupils analyse Rousseau’s use of pattern and texture – very minimal, therefore paintings are unrealistic and smooth. Pupils explore how pattern can create texture. They use soft pastels and graphite pencils to capture the texture of different subjects from direct observation. Pupils focus on capturing the essence of the subject, rather than focusing on drawing the exact form. Pupils will explore the difference between pastel then graphite on top and the other way round and compare the end results. Pupils are encouraged to think carefully about what types of marks they might make with each medium to describe the texture, and add annotations to their choices.</p> <p>Pupils analyse Rousseau's use of space and proportion, particularly looking at the scale and proportion of the tiger and the foliage. How does the proportion affect the feeling/meaning of the painting? What would happen if we altered the proportion and space? Pupils identify the simple shapes of leaves in Rousseau’s works. Pupils explore mono-printing as a technique to get unique printed drawings of leaves/animals, influenced by Rousseau’s works. Pupils will reflect on their work and note any improvements e.g. more pressure when drawing, not leaning hand on ink.</p> <p>Pupils explore overprinting and working into prints/photocopies of their previous prints. Pupils apply their knowledge of Rousseau and taught skills to create their final outcomes. Pupils explain reasons behind their choices and their influences. Pupils join in small group evaluations to discuss improvements to their own and others works.</p>

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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To begin to draw from observation with accuracy.</li> <li>To plan and design a clay tile.</li> <li>To roll out a slab of clay. To begin to apply tools to carve shapes, add texture and pattern.</li> <li>To apply tools and equipment confidently and safely.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Post Impressionism Still Life</li> <li>Paul Cezanne, 1893, The Basket of Apples.</li> <li>Paul Cezanne, 1890, Still Life with Apples.</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To begin use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source</li> <li>material for future works.</li> <li>To begin to begin to look at and research the work of great artists to help generate</li> <li>ideas.</li> <li>To express likes and dislikes about artworks.</li> <li>To develop annotations to write simple explanations of sketches and techniques.</li> <li>To record initial ideas and observations.</li> <li>To show knowledge of art history.</li> <li>To suggest improvements to their own and others work.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To begin to apply artists and knowledge of key artists/work to influence work.</li> <li>To begin to explain their likes and dislikes and comment on theirs and others work.</li> <li>To begin to explain reasons behind choices of materials and techniques.</li> <li>To apply taught skills to create final outcomes.</li> </ul>	<p>Still Lifes</p> <p>Post-impressionist</p> <p>Geometric shapes</p> <p>Shades</p> <p>Perspective/Viewpoint</p> <p>Slab</p> <p>Clay</p>	<p>Pupils are introduced to the artist Paul Cezanne and piece Basket of Apples. Pupils analyse and describe the artwork by making a double page spread in their sketchbooks. Pupils add notes about the art history, analysis of artwork and observational drawings. Note: Cézanne was drawn to fruit, which often appears freshly picked in his paintings.</p> <p>Cut open a selection of fruits/vegetables to see the inside and all the colours and textures. Pupils closely look at the colours and different textures. Using the drawing materials provided, pupils try to explore re-creating the colours, patterns and textures. Pupils think about ways of drawing the texture or the shapes inside the fruit and vegetables.</p> <p>Pupils create a viewfinder to focus on an area of their drawing, to inspire their clay tile. Take photos of these sections, trace them or use a photocopier to copy and enlarge the sections of your drawings you selected with the viewfinder. These will go into sketchbooks.</p> <p>Pupils explore rolling out a slab of clay. Pupils experiment with using the clay tools, press in or scratch the surface to find out what kind of marks you can make in the clay. If you make a mistake, you can just roll the clay again to make it smooth</p> <p>Pupils roll out a slab of clay on paper using a rolling pin. It should be around half a centimeter thick and bigger than tile. Use a template to cut a neat tile shape. Use the drawings and the sections from the viewfinder as a guide and use the texture tools to impress lines and patterns based on your design.</p>



Year 4

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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To develop techniques in stencil printing.</li> <li>To use equipment and media correctly to produce a clean printed image.</li> <li>To combine colours in printing.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Arts and Crafts Movement</li> <li>William Morris</li> <li>William de Morgan</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To analyse and explore the work of artists to inspire ideas.</li> <li>To express personal feelings and opinions about artworks.</li> <li>To use annotations to comment on personal progress and techniques.</li> <li>To adapt and improve original ideas.</li> <li>To share their understanding and knowledge of great artists and art history.</li> <li>To suggest improvements to their own and others work.</li> </ul> <p><b><u>Pathway 4 develop final outcomes</u></b></p> <ul style="list-style-type: none"> <li>To use sketches and annotations to develop an individual final outcome.</li> <li>To explain how their work is similar and different to others, including key artists/work.</li> <li>To explain reasons behind creative choices.</li> <li>To apply taught skills to final outcomes, with increasing control.</li> </ul>	<p>William Morris William de Morgan Arts and Crafts Movement Nature Floral Stencil/stencilling Print Motif Pattern Repeat Positive space Negative space Colour combinations</p>	<p>1. <b>Why do we have wallpaper in our homes?</b> Look at work by Victorian artists William Morris and William de Morgan and explain Morris's work to bring the outside world into homes during a time of industrialisation. Introduce the process of printing and how it has changed over time. Children to evaluate the work of this artist. Do they recognise the images? (bath tiles, museums, wallpaper, flooring) Identify common themes and techniques. Children to respond to this in sketch books and recreate their favourite section.</p> <p>2. <b>Why do we need stencils in printing? Why can't we draw freehand?</b> Explain to children that we are going to use stencil printing to create our own wallpaper/tiles. Model how to stencil print to enable children to make informed choices about what is achievable when creating their designs. Children to create 4 stencil designs and select one, giving reasons for their choice.</p> <p>3. Children to cut out their stencils. Why must we leave a border around each stencil? How do we ensure each colour of our design is correctly aligned?</p> <p>4. Children to print their designs using up to 3 colours. Why is it important to keep our stencil in place as we apply the paint? Why is it important to lift and place the stencil carefully each time we use it? Why shouldn't we use too much paint or very watery paint?</p> <p>5. <b>How can I edit and improve my work?</b> Set up a carousel feedback so that children can evaluate each other's work. Give children brief and success criteria we created together. what has gone well? Repetition? Symmetry? Floral designs? Simple? Colour? Stencils?</p>


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Year 5

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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To plan and design a sculpture.</li> <li>To employ tools and materials to carve, add shape, and create intricate textures and patterns.</li> <li>To develop cutting and joining skills, e.g. using wire, coils, slabs and slips.</li> <li>To describe and explain different finishing techniques: glaze, paint, polish.</li> <li>To work in a safe and organised way.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Ancient Greek ceramics</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To analyse and compare the work of great artists to inspire own style.</li> <li>To express opinions about artworks, supported with reasons.</li> <li>To show how ideas have developed and improved through annotations, including any further changes they would make.</li> <li>To use research and knowledge of different artist styles and techniques to experiment in their own work.</li> <li>To evaluate and comment on own progress, and others, through detailed annotations and reflections.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan outcomes through sketches and detailed annotations, beginning to show individual style.</li> <li>To think about and suggest who or what they have taken inspiration from key artists/work.</li> <li>To apply developed skills accurately to produce desired final outcomes.</li> </ul>	<p>Sculpture Carve Texture Intricate Pattern Joining Coil Slab Finishes Glaze Polish Ancient Greek ceramics</p>	<p>L1- Children to analyse examples of pottery from Ancient Greek times, what do these tell us and what can we learn from them? Children to stick in examples of this artwork in their sketch books and annotate with opinions and techniques. Children to then create a double page spread with existing examples. Opinions and experimenting with the designs (shape of pots etc)</p> <p>L2- Testing out- children to test out their own designs including some of the ideas from artists in previous lesson.</p> <p>L3- Children to design their own Ancient Greek ceramic in sketchbooks explaining which parts their have used as inspiration and how they have applied testing out to develop their final design.</p> <p>L4- Children to experiment with cutting and joining skills, wire, coils, slabs and slips to create their pottery design with clay.</p> <p>L5- Children to stick in images of their final pottery and annotate the steps as they progressed. Children to evaluate and reflect on what went well and what can be improved next time.</p> <div data-bbox="1854 1082 2476 1345">  <p>Greek Ceramics</p> <p>Exekias, Attic black-figure amphora 540-530 B.C.E.</p> <p>Gorgos, Attic Red-figure Kylix (interior), c. 500 B.C.E.</p> </div>

Y5 Art – Spring Context- Pop art				
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Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To control the types of marks made.</li> <li>To mix colour, shades and tones with confidence building on previous knowledge.</li> <li>To use a range of paint (acrylic, powder paints, water colours) to create visually interesting pieces.</li> <li>To use a range of print techniques confidently.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Andy Warhol</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To analyse and compare the work of great artists to inspire own style.</li> <li>To express opinions about artworks, supported with reasons.</li> <li>To show how ideas have developed and improved through annotations, including any further changes they would make.</li> <li>To use research and knowledge of different artist styles and techniques to experiment in their own work.</li> <li>To evaluate and comment on own progress, and others, through detailed annotations and reflections.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan outcomes through sketches and detailed annotations, beginning to show individual style.</li> <li>To think about and suggest who or what they have taken inspiration from key artists/work.</li> <li>To apply developed skills accurately to produce desired final outcomes.</li> </ul>	<p>Andy Warhol Pop Art Movement Style Imagery Popular culture Print Printing block Screen print Align Repeat</p>	<p>Ask children what they think pop art is and show them images of different pop art styles. Explain that the movement presented a challenge to traditions of fine art by including imagery from popular and mass culture, such as advertising, comic books and mundane mass-produced objects. Give them an example of Andy Warhol’s artwork and ask them to annotate features (colour, line, shape, pattern, tone, value, space, form etc) and give their opinions in their sketch books. Recreate mini sketches of the work. Children should consider the type of imagery used in Pop Art. Why do they think it was chosen? If Pop Art was an art movement happening now, would the images depicted be different? What images do you think they would be?</p> <p>Children to select 4 images of everyday objects or photographs of people to recreate in a pop art style. Children to experiment with creating very simple designs by producing a line drawing of each object and using a maximum of 3 colours to colour it using a variety of media, e.g. acrylics, watercolours etc. Children should analyse their designs and select one to print. Suggested questions:</p> <ul style="list-style-type: none"> <li>What do you think worked well with each design/what could you improve?</li> <li>Explain why you have chosen this design to print.</li> <li>Explain why you have chosen these colours.</li> </ul> <p>This design should be used to create either printing blocks or screens. They will need to consider how they make sure each part of their design aligns and the order in which they print the colours – colours can be altered or lost if they overlap. The children can then either create a one-off print or repeated print.</p> <p>Evaluate pieces of artwork. Children should glue an image of their print into their sketchbook, analyse and annotate it. Suggested questions:</p> <ul style="list-style-type: none"> <li>Explain what went well with your print.</li> <li>How could you improve it?</li> <li>How does your image of popular culture compare to the Pop Art from the past?</li> <li>Do you prefer Pop Art or more traditional art? Explain your choice.</li> </ul>

Y5 Art – Summer Context- Op Art				
NC PoS	Key Concepts Link	Key Knowledge and Pathway	Vocabulary	Activity
Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To create increasingly accurate observational drawings, using a variety of techniques to add effects, e.g. shadows, reflection, hatching and cross-hatching.</li> <li>To depict movement and perspective in drawings.</li> <li>To use a variety of tools and select the most appropriate.</li> <li>To control the types of marks made.</li> <li>To use colour to create atmosphere and light effects.</li> <li>To use a range of paint (acrylic, powder paints, water colours) to create visually interesting pieces.</li> <li>To mix colour, shades and tones with increasing confidence.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Bridget Riley</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To analyse and compare the work of great artists to inspire own style.</li> <li>To express opinions about artworks, supported with reasons.</li> <li>To show how ideas have developed and improved through annotations, including any further changes they would make.</li> <li>To use research and knowledge of different artist styles and techniques to experiment in their own work.</li> <li>To evaluate and comment on own progress, and others, through detailed annotations and reflections.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan outcomes through sketches and detailed annotations, beginning to show individual style.</li> <li>To think about and suggest who or what they have taken inspiration from key artists/work.</li> <li>To apply developed skills accurately to produce desired final outcomes.</li> </ul>	<p>Op art</p> <p>Optical illusion</p> <p>Illusion</p> <p>Print</p> <p>Pattern</p> <p>Tones</p> <p>Marks</p> <p>Lines</p> <p>Score</p> <p>evaluate</p>	<p>Focus artist: Bridget Riley</p> <p>Look at a range of artwork by Brigit Riley and ask the children to describe what they can see. Suggested questions:</p> <ul style="list-style-type: none"> <li>What effects do these pictures create?</li> <li>How has the artist used lines, colours, shades, tones, tints etc to create these effects.</li> <li>What media do you think was used?</li> </ul> <p>Explain that Riley is an op artist - a form of abstract art that gives the illusion of movement by the precise use of pattern and colour, or in which conflicting patterns emerge and overlap. Children to stick examples of her work in sketchbooks and annotate with notes about each piece and their opinions, her techniques and how it makes them feel.</p> <p>Children to experiment with creating examples of op art in their sketch books by following the step-by-step tutorial videos. These include a 3D hand, falling box, worm hole and 3D ball. Children should experiment recreating these images using different media including paint. The children should then evaluate/annotate their own/others work. Suggested questions:</p> <ul style="list-style-type: none"> <li>What was successful about your experiments?</li> <li>Why was it successful?</li> <li>What could you improve and how?</li> <li>Explain which media you prefer to use and why?</li> </ul> <p>Using what they have learned from their investigations, the children will design their own piece of op art. They should plan it out in their sketchbook and test out different media. Once they have completed their final piece, a copy of this should be glued into their sketchbook and evaluated/annotated. Suggested questions:</p> <ul style="list-style-type: none"> <li>Does your work show movement?</li> <li>How did you achieve this?</li> <li>What could you change to improve your work?</li> <li>What do you think/feel about your work/the work of others?</li> </ul>



Year 6

Y6 Art - Autumn Context – War Art				
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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To develop their own style.</li> <li>To use different techniques for different purposes e.g., shading, hatching.</li> <li>To show an awareness of composition, scale and proportion in drawings.</li> <li>To use tone in drawings to create depth.</li> <li>To draw for a sustained period of time over a number of sessions working on one piece.</li> <li>To develop their own style.</li> <li>To purposely control the types of marks made.</li> <li>To confidently mix and choose colours effectively.</li> <li>To confidently choose and use a range of techniques and effects including blocking in colour, washes, thickened paint creating textural effects.</li> <li>To work in a sustained and independent way to develop their own style of painting. This style may be through the development of colour, tone and shade.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>C. R. W. Nevinson</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To use artists’ work to inspire and establish their own style.</li> <li>To express opinions on what has inspired them.</li> <li>To explain choices of techniques, materials and tools with increasing confidence.</li> <li>To look carefully at the techniques that they use and make decisions about the effectiveness of them.</li> <li>To show how knowledge of art history has informed their decisions.</li> <li>To employ a wide range of techniques in their work.</li> <li>To critique and evaluate own work, and others, suggesting areas for improvement.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan individual outcomes, showing an established style.</li> <li>To say who and what their work has been influenced by.</li> <li>To use features of researched key artists/work in their own work.</li> <li>To include technical aspects in their work, applying learnt skills in their final outcome.</li> </ul>	<p><b>Futurism</b>- an art movement that focused on the technical progress of the modern machine age, dynamism, speed, energy, vitality and change.</p> <p><b>Perspective</b> – a way of showing objects on the flat surface of a picture so that they seem the correct size and distance from one another.</p> <p><b>Middle ground</b> – the space between the foreground and the background.</p> <p><b>Background</b> – the part of a picture or scene that appears to be farthest away from the viewer.</p> <p><b>Initial sketch</b> – a drawing to plan out what a final piece of art- work will look like.</p> <p><b>Foreground</b> – the part pf a picture/scene that seems to be nearest to, and in front of the person looking at it.</p>	<p>Nevinson.</p> <p>Paired partner task – justifying opinions on Nevinson’s pieces.</p> <p>Annotating pictures of Nevinson’s art- work, describing the lines, forms, colours, shapes and textures.</p> <p>L2 Pupils will learn what perspective is and understand how Nevinson used it within his work.</p> <p>Paired partner task – identifying perspective within Nevinson’s pieces. Pupils will be given a sketching grid in which to practice sketching images depicting events/symbols relating to WW1, that show perspective.</p> <p>L3 Pupils will learn about different shading and toning techniques within drawing – including showing the effect of light on objects, people and places. They will be able to practice various techniques in their shading grid. Pupils will then be able to utilize some of the shading and toning skills within their own initial sketch following the style of Nevinson.</p> <p>L4 Pupils will utilize their initial sketch, as an aid to help them to plan and prepare their art paper for the Nevinson style painting. They will begin to start work on their painting – using colour effectively to represent mood and atmosphere.</p> <p>L5 Pupils will continue work on their painting – using colour effectively to represent mood/atmosphere. They will be able to showcase their completed pieces in a gallery, giving and justifying opinions on pieces of their peers.</p>



NC PoS	Key Concepts Link	Key Knowledge and Pathway	Vocabulary	Activity
<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups. Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work. Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To develop and generate their own style.</li> <li>To purposely apply control to and justify the types of marks made.</li> <li>To confidently mix and colour effectively and justify choice.</li> <li>To confidently apply and use a range of techniques and effects including blocking in colour, washes, thickened paint creating textural effects.</li> <li>To work in a sustained and independent way to develop their own style of painting. This style may be through the development of colour, tone and shade.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Roy Lichtenstein</li> <li>Claude Monet</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To use artists' work to inspire and establish their own style.</li> <li>To express opinions on what has inspired them and justify it with reasons.</li> <li>To explain choices of techniques, materials and tools with increasing confidence.</li> <li>To compare techniques that they use and make decisions about the effectiveness of them.</li> <li>To explain how knowledge of art history has informed their decisions.</li> <li>To critique and evaluate own work, and others, suggesting areas for improvement.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan individual outcomes, showing an established style.</li> <li>To explain who and what their work has been influenced by.</li> <li>To apply features of researched key artists/work in their own work.</li> <li>To include technical aspects in their work, applying learnt skills in their final outcome.</li> </ul>	<p>impressionism light mark making impasto texture</p> <p>pop art composition cartoon/comic ink-dot patterns scale</p>	<p>Activity 1 – Claude Monet and Roy Lichtenstein Children to create fact file on each artist that compares their artwork and styles. This should include:</p> <ul style="list-style-type: none"> <li>The art movement they belonged to</li> <li>The media they used</li> <li>The time period/place they came from</li> <li>How they used the elements of art (colour, line, shape, form, tone, value, space, pattern).</li> <li>Their thoughts and feelings about each artist's work</li> </ul> <p>Activity 2 – Children to replicate a section of Claude Monet's picture, mixing colours and experimenting with 'impasto' using different tools.</p> <p>Activity 3 – Using previous mixing skills, children will experiment with different paints to find out which is best for colour blocking of Lichtenstein's work.</p> <p>Activity 4 – Start to design final piece replicating either piece of artwork on A3 paper. Creating 'impasto' or colour blocking.</p> <p>Activity 5 – Finish final piece and evaluate.</p>



# Y6 ART – Summer Context – Portraits

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<p>Use research and develop design criteria to inform the design of innovative, functional, appealing products that are fit for purpose, aimed at particular individuals or groups.</p> <p>Evaluate their ideas and products against their own design criteria and consider the views of others to improve their work.</p> <p>Understand and use mechanical systems in their products.</p>	<p>Each unit should begin with the investigation of the relevant artwork, artist/designer/crafts person, art movement etc.</p> <p>The purpose of the artwork should be considered and discussed.</p> <p>Relevant skills, methods and techniques should be taught, and the children given opportunities to practice and refine these in their sketchbooks.</p> <p>A final piece of artwork should be produced, that incorporates and demonstrates the learning of the child.</p> <p>Children should self/peer critique artwork throughout the unit particularly the final piece.</p> <p>Artwork should be displayed and celebrated.</p> <p>Teaching focuses on teaching the important knowledge.</p>	<p><b><u>Pathway 1 – development of art and design techniques</u></b></p> <ul style="list-style-type: none"> <li>To develop and generate their own style.</li> <li>To purposely apply control to and justify the types of marks made.</li> <li>To confidently mix and colour effectively and justify choice.</li> <li>To confidently apply and use a range of techniques and effects including blocking in colour, washes, thickened paint creating textural effects.</li> <li>To work in a sustained and independent way to develop their own style of painting. This style may be through the development of colour, tone and shade.</li> <li>To plan develop own style in planning, designing and creating 3D forms.</li> <li>To use recycled, natural and manmade materials to create sculptures, confidently and successfully joining.</li> <li>To demonstrate experience in the understanding of</li> <li>different ways of finishing work: glaze, paint, polish.</li> <li>To work in a safe and organised way, independently.</li> </ul> <p><b><u>Pathway 2 – investigate the work of a range of artists, craft makers, architects and designers</u></b></p> <ul style="list-style-type: none"> <li>Children to carryout personal research and select artists that inspire them to study.</li> </ul> <p><b><u>Pathway 3 – develop sketchbooks</u></b></p> <ul style="list-style-type: none"> <li>To use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.</li> <li>To use artists’ work to inspire and establish their own style.</li> <li>To express opinions on what has inspired them and justify it with reasons.</li> <li>To explain choices of techniques, materials and tools with increasing confidence.</li> <li>To compare techniques that they use and make decisions about the effectiveness of them.</li> <li>To explain how knowledge of art history has informed their decisions.</li> <li>To apply and produce a wide range of techniques in their work.</li> <li>To critique and evaluate own work, and others, suggesting areas for improvement.</li> </ul> <p><b><u>Pathway 4 – Develop final outcomes.</u></b></p> <ul style="list-style-type: none"> <li>To plan individual outcomes, showing an established style.</li> <li>To explain who and what their work has been influenced by.</li> <li>To apply features of researched key artists/work in their own work.</li> <li>To include technical aspects in their work, applying learnt skills in their final outcome.</li> </ul>	<p>Portrait</p> <p>Facial features</p> <p>Proportion</p> <p>Position</p> <p>Style</p> <p>Art movement</p> <p>Inspiration</p> <p>Elements of art</p> <p>Colour</p> <p>Line</p> <p>Shape</p> <p>Pattern</p> <p>Tone</p> <p>Value</p> <p>Form</p>	<p>Children begin looking at sketching techniques shared on ppt and video link. They should begin by sketching a face shape and section it using faint lines to show where the eyes, nose, ears and mouth are going to go.</p> <p>Children then explore looking at the Do’s and Don’ts of creating a portrait – stressing that it is easier than they think if they break it down into sections! Take a stage at a time to then create using the taught skills and practising techniques they have experimented with first.</p> <p>Children should be given time to carryout personal research on portrait artists that inspire them. They should collect images in their sketchbooks and annotate them with why they have chosen them.</p> <p>The children need to select who they are going to create a portrait of. They then need to create it in four different ways:</p> <ol style="list-style-type: none"> <li>1. Tonal sketch</li> <li>2. Painting in a style of their own choice</li> <li>3. Sculpture/collage</li> <li>4. Print</li> </ol> <p>Create a gallery of work and evaluate own and the work of others.</p>