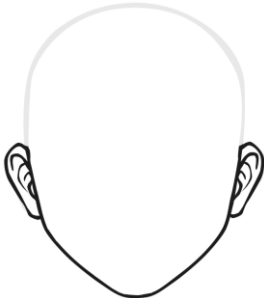# Whole School Art Curriculum
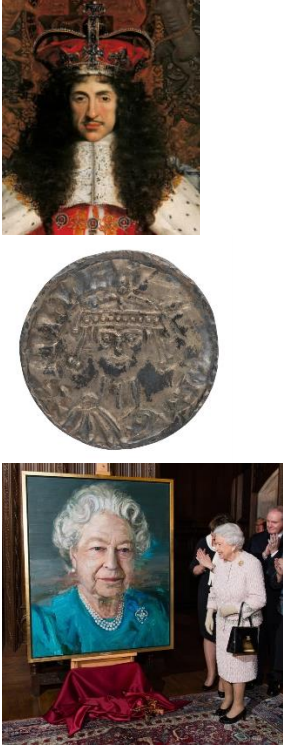
Hagley Primary School

Portraiture progression – taught at the beginning of each academic year

The following document outlines how portraiture is taught across the school. This is used as a transition activity and piece of artwork at the beginning of each academic year. Scaffolds are withdrawn as the children move through the school and refine their ability to draw faces. The progression in portraiture also allows children to review skills previously taught and allow a choice of varied media as they move into Upp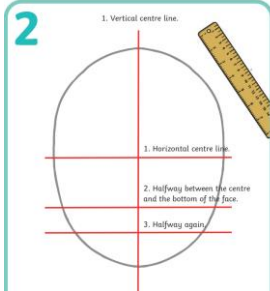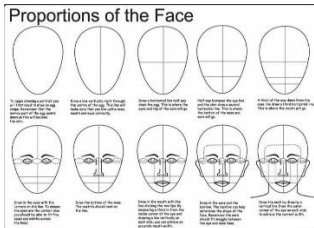er Key Stage 2. The final piece of artwork in year 6 allows the children to look back on their own work as artists, as well as what they have learnt during their time at Primary School, before breaking with convention to create an abstract portrait.

	Media	Focus for portraiture Link to the formal element of form	Resources and key knowledge	Outcomes
N	Mixed media/collage	Placement of features on the face	Paper plates and use of a range of 3D media e.g. buttons, string	
R	Black paint, Chalk pastels and pencils	Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Draw with increasing complexity and detail, such as representing a face with a circle and including details. To accurately place on facial features.	Black paint and chalk pastels. Range of thicker and thinner paintbrushes for face and features. Draw face and features in pencil first. Matching colours to emotions. Children to use a mirror to identify different emotions and create self portraits of different emotions.	
1	Pencil (HB) and crayon	Placement of features using guide for face shape Weaving their jumper/cardigan to show their personalities. To write traits/ qualities and weaving near where their heart would be e.g. writing kind and weaving it through their jumper.	 Use of template	

		• Use techniques such as weaving and gluing • Know the terms horizontal, vertical, long, short, curved and straight Example paper weave		
2	Pencil (HB) and crayon	Placement of features and using the whole page to create a portrait *Build on learning from Year 1 and Reception to create a portrait without the use of a template*	 Know that portraits allowed monarchs to not only record their likeness, but shape their image as a ruler (use images of monarchs they are going to study or have studied previously)	

Year 3	Pencil (HB)	Use half of an image of the child to focus on details such as eyes lips and mouth	Photos required of children (take during transition days)	
Year 4	Pencil – *different grades for shading and tone to build on year 3 drawing work*	Focus on the use of 4 simple guidelines to show position of eyes, nose and mouth	https://www.twinkl.co.uk/resource/t2-a-004-how-to-draw-a-face	
Year 5	Pencil and choice of media for colour (paint, crayon, felt)	Focus on 4 guidelines and further detail of proportion and spacing on the face	https://www.bbc.co.uk/teach/class-clips-video/art-and-design-draw-self-portrait/z6ytscw http://lohrart.weebly.com/portrait-study--weeks-1-and-2.html	

| Year 6 | Pencil, felt and pastels

Wire sculptures for continuous line sculpture- give children a small piece of wire to explore with first. | Consider learning across school linked to portraiture – relate to Picasso's changing style and moving from realism to abstract.

After cubism portrait of final piece. Children to create their portrait using wire. |

Key knowledge:
- In around 1907 two artists living in Paris called Pablo Picasso and Georges Braque developed a revolutionary new style of painting which transformed everyday objects, landscapes, and people into geometric shapes.
- In 1908 art critic Louis Vauxcelles, saw some landscape paintings by Georges Braque in an exhibition in Paris, and described them as 'bizarreries cubiques' which translates as 'cubist oddities' – and the term cubism was coined
- They felt that they could give the viewer a more accurate understanding of an object, landscape or person by showing it from different angles or viewpoints, so they used flat geometric shapes to represent the different sides and angles of the objects. By doing this, they could suggest three-dimensional qualities and structure without using techniques such as perspective and shading. | |
|---|---|---|---|---|

Nursery						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
2 To create a portrait of a family member or friend.	Form	Play dough	- To use malleable materials to begin to build with a purpose in mind.	- Children to know how to mould and then place facial features by creating shapes.		Play dough
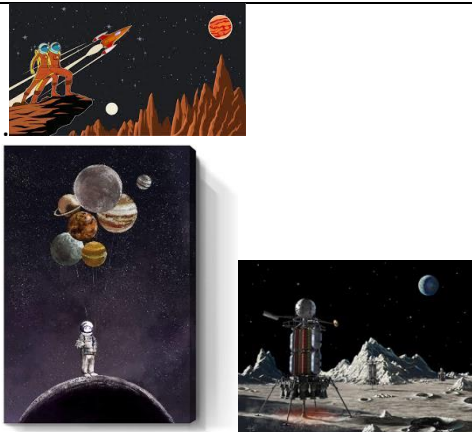
					Pablo Picasso	
			• To look at the changes in malleable materials.	• To select different colour play dough to match their family/ friend facial features. E.g. blue eyes etc. • To accurately place on facial features. • Children could link to showing different emotions on the faces.		
3 To create their own repeating pattern using their own choice of shape.	Shape, pattern, printing and colour	Paint and mixed media (everyday objects).	• Explore colour and colour-mixing with primary colours (not defining them as primary colours). • Create closed shapes with continuous lines, and begin to use these shapes to represent objects. • Explore different materials	• Children to know names of colours. E.g. red, blue, yellow etc. • Children to know how to use mark making tools to create lines and shapes to represent objects. • To use everyday objects bubble wrap, cardboard rolls, jars etc to print shapes.	Wassily Kandinsky	Paint Everyday items to create patterns.

			freely, to develop their ideas about how to use them and what to make. • Develop their own ideas and then decide which materials to use to express them.			
4 To create a collage linked to their topic?	Collage and texture	Range of different materials for collaging and different types of paint/ crayon/ pastels	• Explore different materials freely, to develop their ideas about how to use them and what to make. • Develop their own ideas and then decide which materials to use to express them. • Join different materials and explore different texture. • To explore what happens when texture	• Children to explain the different textures that they can feel. • Children to create their collage with meaning. • Children to know how to create a collage using the materials they have available.	Robert Rauschenberg	Range of materials for collaging PVA glue Different types of paint

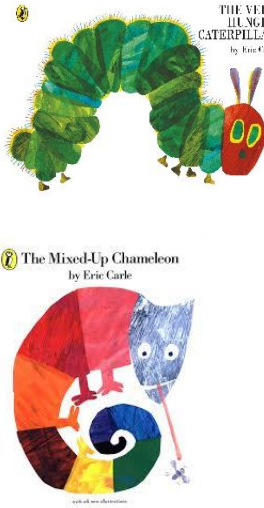|						
			and colour overlap. • Improve fine motor skills through ripping and tearing purposefully.			
5 To create a movement picture to represent loud noises or movement Listen to music and respond in different ways to represent loud or movement	Line and colour	Mixed media and resources for the children to select. E.g paint brushes, lolly pop sticks, fingers.	• Use drawing to represent ideas like movement or loud noises. • Develop their own ideas and then decide which materials to use to express them. • Explore different materials freely, to develop their ideas about how to use them and what to make. • To know how to use mark making tools to create lines & circles.	• To listen to music and respond using their emotions through colours and lines. • Children to know names of colours. E.g. red, blue, yellow etc. • To represent movement and loud noises through their lines and colour	 Melissa McCracken (SEND) Synesthesia	Different types of paints, paint brushes, finger painting, lolly pop sticks and any other mark making tools. Drum painting Music ideas Aladdin- Arabian Nights Aladdin- A Whole New World In the Hall of the Mountain King- Edvard Grieg Peter and the Wolf- Prokoviev https://www.youtube.com/watch?v=tSdaL7jM4Lo

| ARTS week Theme: England

To create a landscape of their favourite/ important place to them in England. Their 'My world' picture. E.g. their house, garden, school, park, England flag or seaside in England.	Line, shape and colour	Coloured tape, strips of coloured paper and streamers	• Create closed shapes with continuous lines, and begin to use these shapes to represent objects. • Explore different materials freely, to develop their ideas about how to use them and what to make. • Develop their own ideas and then decide which materials to use to express them.	• Children to demonstrate continuous lines to make shapes to create a picture. • Children to dicusss names of basic shapes. • Children to be able to select their own ideas for their pictures and whether to use paper or tape or a mixture. • Children to know names of colours. E.g. red, blue, yellow etc.	John Piper	https://readysetgopreschool.com/?p=390 Photos/ pictures for inspiration and ideas coloured tape streamers strips of sugar paper

Reception						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes

2 Space To create a space picture.	Colour and line	Watercolours, oil pastels and poster paint	• To begin to match and join lines. • To know how to make marks using a variety of tools on a variety of different surfaces. • To mark make with crayon, felt pen and pastels. • Safely use and explore a variety of materials, tools and techniques, experimenting with **colour, design**, texture and form. • To recognise and name primary colours. • To be able to experiment with mixing colours informally. • Share their creations, explaining the process they have used. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Share their work with their adults / peers talking about how they created it.	• Artists can be influenced by different ideas e.g. nature, feelings • Artists can represent real life things in different ways using different objects	 Leonard G Collins	
3 The Adventure Begins Paper art 3D collage (Children to work in	Form	Paper art 3D collage	• To explore tearing, layering and cutting collage materials for varied effects. • To know how to develop collages based on simple ideas – using paper and materials. • To develop an understanding of 2D & 3D in terms of	• The process of sticking and joining. • Finding the best way to stick and join certain pieces.	 Andy Goldsworthy	3D art collage

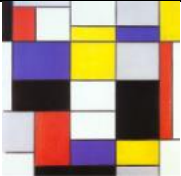|						
groups or whole class to create a large scale art piece)			• artwork, paintings, and sculptures. • To investigate different materials. • Explore how to connect materials to make simple structures • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, **design**, texture and **form.** • Explore, use and refine a variety of artistic effects to express their ideas and feelings.	• Different materials can be used for different purposes		
4 Healthy Me To create a face from food pictures.	Space & shape	Pictures of different foods (fruit and vegetables-linked to healthy eating).	• Explore, use and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources and skills.	• Shapes can be used to represent different things. • A face contains eyes, nose, ears and mouth • Artists can represent real life things in different ways using different objects	Guiseppe Archimboldo 	Food pictures

				• The shape of one object can be similar to the shape of another		
5 Ready Steady Grown

Sunflowers | Texture | Textured sunflowers Impasto | • Choosing different textures for different parts of their work.
• Safely use and explore a variety of materials, tools and techniques, experimenting with **colour, design, texture** and form.
• Share their creations, explaining the process they have used.
• Share their work with their adults / peers talking about how they created it. | • Texture is how something looks or feels
• Words associated with texture: smooth, soft, rough, bumpy, hard,
• That texture can add to the effect of a piece.
• Artists create texture with the material they are using
• Art can be felt as well as looked at. |

Van Gogh | Textured sunflower paintings- impasto technique |
| 6 Eric Carle | Pattern and printing | Printing/ pattern-paint/ | • Explore, use and refine a variety of artistic effects to express their ideas and feelings. | • Art can be felt as well as looked at. | Eric Carle tutorials printing using tissue paper- | Patterns and prints using tissue paper like Eric Carle
https://www.youtube.com/watch?v=vYG1tLt5GCQ&list=PLCQyS65V7j9_05MrN6WVWsLLw_B9kUYZ3 |

Tissue paper prints and patterns To create a print using natural materials		tissue paper	• Choose a preferred media to create their own. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture and form. • To know how to use a variety of objects to print with. • Use hard and soft tools and observing the difference e.g. sponges, corks etc. • To be able to look at patterns in shape and colour • Repeating patterns • To know how to overprint with primary colours and observe new colours created. •	• Sometimes artists will use patterns again and again this is called a repeated pattern. • Patterns in nature often inspire artists.	learning how an illustrator creates the pictures from the books. 	
6 To design a collage of a dinosaur	Shape	Collage using gummed paper collage background with printed images of dinosaurs juxtapos s juxtapos	• Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture and form. • Share their creations, explaining the process they have used. • Share their work with their adults / peers talking about how they created it.	• Artists use patterns to create a piece of artwork • Art can be felt as well as looked at.	Sir Eduardo Paolozzi	Collage using gummed paper collage background with printed images of dinosaurs juxtaposed onto background

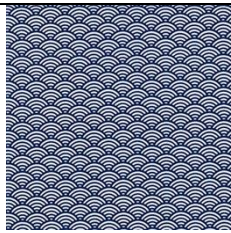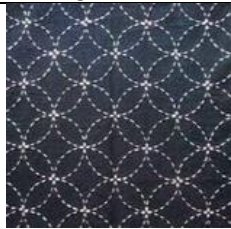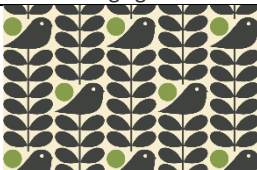|		ed onto background				
ARTS week Theme: Africa To create a sunset scene.	Line, shape & colour	Paint, pencil/ chalk and charcoal & collage	• Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture and form. • Share their creations, explaining the process they have used.	• A sunset occurs when the sun drops below the horizon • Sunsets often create beautiful shades of the same colour • Many artists have used shapes in their artwork • Artists use shapes and lines to help them draw more complex ideas • Art around the world can look very different because it is influenced by the culture of	 Paul Krapf (born in Pennsylvania)(Masai Mara sunset painting in Kenya) Esther Mahlangu (African artist) Rafiy Okefolahan (African artist to look at colours linked to sunset) Not particularly well-known artists blog 10 African artists	Children to create sunset then draw and cut out trees / animals from dark paper to create silhouettes. Paul Klee Claude Monet Ideas for sunsets

				the people, its landscape, music etc. • Paul Klee was a Swiss/German artist • Paul Klee created art using shapes • The things he created did not look exactly like real life		

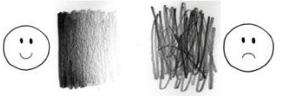| Year 1						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
1 To design their own toy (link with History old toys- Kapow unit) Children to explore on a small scale and	Line	Paper and charcoal, pencil (choose media for final piece)	• Use a range of dry media e.g. pencils, rubbers, felt tops, chalk, charcoal and explore **line.** • To know how to explore drawing small scale	• Art can evoke emotions and a personal response • A piece of art can be completed in stages where ideas	 Gustav Klimt 	https://www.youtube.com/watch?v=0u6eGp8wbtA video to show how to represent light and dark through shading.

complete final piece on large scale			through to large scale • To know how to look closely at objects to identify details for drawing. • To know how to begin to add detail to drawings • To know how to identify the lighter areas on objects and to represent light and dark through shading and pencil control	develop over time	Adonna Khare (large scale pencil drawings) Egon Schiele	
2 Use digital PAINTZ app to create their own	Shape and colour	Chalks (for experimentatio n) Digital painting using Paintz app	• Use a range of brush sizes and talk about the difference	• Abstract art is a piece of artwork that does not	Piet Mondrian	https://paintz.app

shape and colour themed composition (Father's Day cards)			(digital brush size) • Develop techniques of **colour,** pattern, line, **shape** • Mix and match colours to objects • Name the primary and secondary colours • Explore similarities and differences in pieces of artwork using simple vocabulary based around colour, image etc	attempt to represent an accurate depiction of a visual reality • Henri Matisse is a French artist • He had an interest in colour • Art can be developed and represented through a range of materials	Robert Delaunay The Snail by Matisse	
3 Children create collage paper and link to Northern	Texture and space	Paint and collage (materials include sand, string, sawdust, glue)	• Create different textures with paint e.g sawdust, sand etc.	• The process of finding, collecting, arranging and sticking is also	Anselm Kiefer (The Morgenthau Plan 2012)* *he mixes in all sorts of different textures in art such	

lights – use black silhouette to complete image Although 3 artists are covered, focus **on Van Gogh**			- Use a range of brush sizes and talk about the difference - Use a wide range of media e.g. newspaper, crepe paper, magazines etc and describe them (link to science materials) - Explore similarities and differences in pieces of artwork using simple vocabulary based around colour, image etc - Say what they think and feel about artwork	called collage - Texture can be created with different media including paint - Texture means how something feels or looks as though it feels - Van Gogh was a Dutch artist who painted portraits and landscapes - The 'Starry Night' is one of his most famous paintings - Van Gogh was interested in night time and	as glass, sand, dried flowers, ash, broken ceramics, straw, and more J.M.W. Turner, Rain, Steam, and Speed–The Great Western Railway, 1844 The Starry Night Vincent Van Gogh 1899	

				often used yellow to show happiness		
5 ARTS week Theme: Japan Children create their own patterned tile print based on Japanese images and culture	Pattern / printing	paint, polystyrene and fabric	• Use a wide range of media, understanding that a variety of materials can be used to create a print* • Develop techniques of colour, **pattern**, line, shape • Record and explore ideas from first hand observation *materials include Lego print and natural tile on cardboard to dip and print to create a pattern	• A variety of tools can be used to make printing art • Recognisable patterns can form part of a countries culture and identity	The seigaiha pattern symbolizes a peaceful sea, quiet strength and good fortune The Shippo pattern is said to be a symbol of harmony and good The **Uroko pattern is a v**ery old Japanese pattern that protects and brings good luck. Orla Kiely (designer)	Media use example

Bridget Riley
Optical pattern

Year 2						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
1 Feather drawings	Line and tone Focus: the basic rules of shading	Dry media pencil/ charcoal/ chalk Including black and white paper	• Say what they would change about a piece of artwork • Draw for a sustained period a single object and explore **line, shape**, colour and pattern • Observe carefully when drawing • Explore a range of marks that can be made with pencil and how this contributes to the basic rules of shading • To know how to use pencil marks to represent different textures	• Shading should be done in one direction with neat, even tones, no gaps and neat edges	Leonardo Da Vinci Rembrant young lion resting 1638-42 Nancy McCroskey Suite in White and Grey 1992	Holding a pencil Rules of shading

			• First hand observational drawings Example of practice (using ribbon and HB pencil): 			
2 Christmas decoration textile project (through DT)	Shape and texture	Textiles	• Learn how to thread a needle and basic stitch • Understand the safety and basic care of materials • Ask and answer questions about the processes they have used when creating their work • Use a range of materials to design and make products			

3 Great Fire of London collage image	Space and texture	Dry media pencil, pencil crayons, charcoal and chalk (layering) Use contrasting textures of collage materials, dull/shiny smooth/rough	• Layer different dry media in the same piece of artwork • Shapes can be represented through drawing • Different media can be used within the same piece of artwork for different effects • To create both individual and group collages- working on a range of scales • Artists use different techniques to create depth including **overlapping and size** • Use a range of materials to design and make products • Ask and answer questions about	• Know that composition describes the way different elements have been put together in a piece of art	 Jacob Lawrence – The Library 1960 (flat/shallow space) – overlapping Jan Griffer (1652-1718) Peter Bruegel – Children's games 1560 example of size	

			the processes they have used when creating their work			

4 Children to create their own sculpture of an animal linked to science work	Shape and form	Clay	• Manipulate clay in. a variety of ways e.g. rolling, shaping and moulding, cutting, making incisions with tools
			 • Know that water makes clay softer and easier to mould but too much makes it unworkable
			 • Know that clay that's too thin will crack when dry
				• Know that sculpture is a work of art produced by carving or shaping using media such as stone, wood, clay
				 • Know that a sculptor is someone who creates a sculpture
				 • Sculpture is a 3D art form
				 • Sculptures can be made using natural or man-made materials
					Henry Moore
					  Claurice Cliff
					  Alexander Calder	

5 ARTS week Theme: France Children to produce their own	Colour and texture (tache and pointillism technique)	Paint	• **Mix primary colours to create secondary colours** • **Describe the changes when**	• Impressionism is a style of painting that uses dabs of paint and visible brush strokes	Georges Seurat – Eiffel tower - 1889	[Tache method walkthru](#) Possible cross curricular text: Katie meets the impressionists (steps into the painting)

| impressionist style painting | | | **two primary colours are mixed**

• Experiment with colour mixing and use understanding of the colour system for effect in their own painting

• Experiment with different brush strokes, choosing an appropriate brush size *(link from Y1 U4 and U2)*

• Say what they would change about a piece of artwork

• Experiment with new techniques like the **tache method and pointillism.** | • Impressionists focussed on light and colour

• Pointillism, also known as Neo-Impressionism or Divisionism, is a technique developed by Georges Seurat and Paul Signac that builds upon Impressionism's interest in color and light by using small, distinct dots or strokes of color to create an image.

• Pointillism uses small distinct dots of colour to create an image.

• Know that artists can be inspired by one another e.g, In 1885 John Singer Sargent arrived from France and settled in |
Camille Pissarro Boulevard Montmartre à Paris, 1897,

Claude Monet Haystacks 1890 | |

				London. While in France Sargent had met the great French impressionist, Claude Monet, and in the next few years made a major contribution to impressionism in Britain • Know the names of some impressionist painters			

Year 3						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
1 Children to create their own cave painting	Colour and shape	Paint	• **Mix secondary colours and describe the changes** • **Understand that mixing of secondary colours creates a tertiary colour**	• Colour theory is the art and science of using colour. It describes how to mix,	 Cave-Paintings at Altamira	What is Surrealism?

| | | | To know and understand the colour wheel in terms of opposing and complimentary colours To know how to lighten and darken tones using black and white incrementally To know how to match colours carefully – create a palette to match and image or requirements Understand that different types of paper have different properties that will vary the effect of the paint Work confidently on a range of scales Begin to annotate their work in their sketchbook drawing on oral skills from KS1 Example of practice with paper and paint:

Example of practice – colour wheel | match and contrast colour Paul Klee was a Swiss-born German artist Klee deeply explored colour theory, writing about it extensively He was influenced by movements such as cubism and surrealism Surrealism deals with thoughts, dreams and fantasies | Cave-Paintings at Lascaux
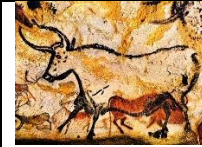
Paul Klee – Cat and Bird 1928 | |

			THE COLOUR WHEEL This is the colour wheel.			
2 Stonehenge model Short piece	Form	Clay	• Join clay adequately using score and slip* • Construct a clay base for extending and modelling other shapes • To know how to add colour once clay has dried • Compare ideas and methods in their own and other's work and say what they feel about them	• Score and Slip Score and slip refers to a method of joining two pieces of clay together • First, score the clay; this means that you make scratches in the surfaces that will be sticking together. • Then you slip it; that is you wet the surface with some slip, using it like glue. • Next, you press the two pieces together	 Avebury Henge Stonehenge Salisbury Ring of Brodgar, Orkney	
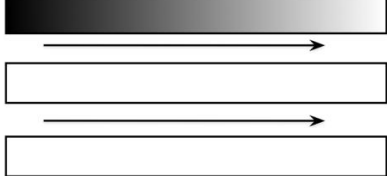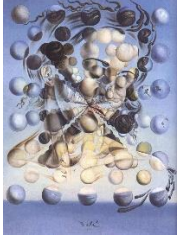
| 3 Children to produce Roman mosaic based around a chosen theme | Pattern | Mosaics | • Develop skills in cutting and joining to create a mosaic
• Begin to annotate their work in their sketchbook drawing on oral skills from KS1 | • A mosaic is a picture or pattern using small pieces of material
• Mosaics become widespread in the classical time in both Greece and Rome
• Early Christian Basilicas are often decorated with mosaics
• Antoni Gaudi was a Spanish architect born in 1852
• He spent much of his childhood outside, which made nature very important in his later work
• He was influenced by both nature and his Catholic faith
• Gaudi's first project was designing lampposts for the Placa Reial in Barcelona
• In 1883, Gaudí was given the responsibility of the project to build a Barcelona church.- this is known as the Sagrada Familia and is yet to be finished |
Sonia King – contemporary mosaic artist

Antoni Gaudi (Architect) mosaic in Park Quell

Spiderman Peter Mason | |

| 4 Children to produce a still life sketch of a teddy bear using | Tone, line and shape | Pencils (5H, HB, 3B and 6B) | • Experiment with different grades of pencils: know that different pencils can be used to create different effects e.g. shadows and shade
• Draw for a sustained period of time a single object and explore **tone**, **line, shape**, colour, texture and pattern
• Identify basic shapes when sketching before adding more detail
• Compare ideas and methods in their own and other's work and say what they feel about them

Tone using different pencils:
Shade dark... then gradually... get lighter and lighter

Example of finding shapes:

Example of final detail: | • Pencils are graded using a graphite scale which measures softness and hardness
• Soft leads are graded with a letter B to show how 'black' the mark they make is
• The higher the number the darker the pencil
• Hard leads are graded in the same way but H is used to show how hard they are
• HB are considered a happy medium which is why the lead is used in most standard pencils
• Leonardo Da Vinci was born near Florence in Italy in 1452.
• Leonardo Da Vinci is probably best known as the famous artist who painted the 'Mona Lisa', which has hung in the Louvre gallery in Paris for over 200 years. |
Salvador Dali Galatea of the Spheres 1952

Tony Cragg Laboratory Still Life 1988

Leonardo DaVinci drawing of a horse | Da Vinci bio BBC |

| 5
ARTS week
Theme: Mexico

Photo portrait with background designed in the style of Frida Khalo | Mixed media | Colour, space and pattern | • Explore a chosen artist and define their style in terms of medium used (mostly oil paints), colours tone etc.
• Begin to annotate their work in their sketchbook drawing on oral skills from KS1
• Compare ideas and methods in their own and other's work and say what they feel about them
• Different media can produce different effects in terms of their vibrancy of colour
• To explore abstract colour patterns e.g. blue for leaves
• To know that spaces are an important aspect a piece of artwork

Example of practice using mixed dry media: | • Frida Khalo is a Mexican artist now regarded as one of the most significant of the 20th Century
• She was severely injured and took up painting when confined to her bed
• She couldn't see very much from her bed, so she had a mirror placed on the ceiling so that she could see herself
• She was famous for painting self-portraits but she was particularly famous for painting women as strong people.
• Kahlo draws upon a diverse range of influences, including Surrealism, ancient Aztec belief, popular Mexican folklore, Eastern philosophy and medical imagery. |

 | |
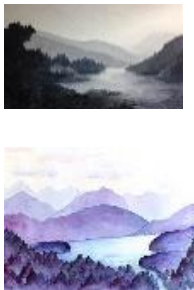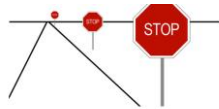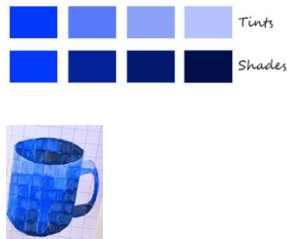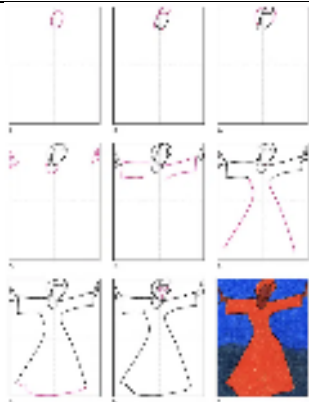
(oils, pastels, crayons, felts, chalks, wax crayons)
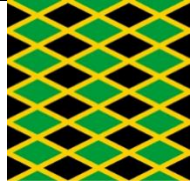
Year 4						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
1 Children to produce their own still life drawing using the work of the artists mentioned as inspiration	Line and shape	Dry media/ paper (pencil and pastels, crayons, felts)	• Alter and refine their drawings as necessary • Draw for a sustained period of time a group of **similar objects** and describe the tone, line, shape colour • Make informed choices about paper used and media • Use research to inspire drawings from memory or imagination • Explore similarities and differences in pieces of artwork across different times and cultures	• Photorealism is a style that emerged in the late 1960's in Europe and the USA • The advent of photography helped shape the idea of art that shows forms as realistically as possible • Paul Cezanne was a post-impressionist painter – his still	 Audrey Flack Queen 1976 (photo-realism) Georgia O'Keefe Apple family 1920 (fusion of realism and abstraction inspired by impressionists)	

				life does not have a single perspective because he did not think that is how we see the world	 Paul Cezanne still life with apples and oranges 1895 (post-impressionist	
2 Children produce a sculpture from masking tape reflecting on the theme of power	Texture and form	Sculpture	• Use recycled, natural and manmade materials • Explore and use different materials and ways of working to develop from initial ideas to a 3D sculpture • Express views on existing sculpture and justify their views/understanding that sculpture can be used to deliver a message	• Royal colossi were ritual and also served to proclaim the grandeur and power of the king. • Ramesses II is known as one of Egypt's greatest pharaoh • Ramesses owed his reputation to the way he portrayed himself- he erected more statues than any other Egyptian pharaoh. • He even changed or added to the inscriptions on previous pharaohs' statues to glorify himself. • This ensured that Ramesses was worshiped as a god for centuries after his death • Statues were set up by Egypt's kings as public statements of their divine status and power. Their massive size was meant	 Ptolemy Elrington, Hubcap Creatures (Shark) Khalil Chishtee, Plastic bag sculptures Tim Noble and Sue Webster, Wild Mood Swings	 Statue of Rameses II

				to fill everyone who saw them with awe. • They did not show the pharaoh as he really was, but perfect, like a god. • Historians know that Ramesses lived to be 92, but all his statues, show him as young, handsome and athletic, because this was how the ideal king was supposed to look.		
3 Create a landscape drawing to include depth (through faded mountains and a river)	Colour and space (value and focus)		Painting • Make and match colours with increasing accuracy and create shades with black added and tint with white added • Demonstrate a secure knowledge of primary, secondary, warm and cold colours • Understand that depth can be created by making objects appear lighter in the background • To understand that proportion, size and	• **In colour theory, a hue is known as the pure colour** • **A tint is a hue + white** • **A shade is a hue + black** • Landscape painting, also known as landscape art, is the depiction of natural scenery such as mountains, valleys, trees, rivers, and forests • The nineteenth century saw a remarkable explosion of naturalistic landscape painting, partly driven it seems by the notion that nature is a direct manifestation of God, and partly by the increasing alienation of many people from nature	Claude Monet - Autumn on the Seine, Argenteuil (1873) Space and depth through and value/focus The sea near Brighton John Constable 1826 (focus on use of tints and shades)	SPACE The element of space is used to create the illusion of depth. Artists use several techniques to create the illusion of depth within two dimensional artwork. OVERLAP — Shapes in the distance will be overlapped by shapes that are closer SHADING — Adding shading and shadows to two dimensional shapes can make them appear three dimensional. PLACEMENT — Objects that are farther away are placed closer to the horizon line. SIZE — Objects that are far away appear smaller. Objects that are close to the viewer appear larger VALUE & FOCUS — Objects that are far away appear lighter in color and less clear than objects that are close. PERSPECTIVE — Depth can be created through the use of one vanishing point. (A.K.A. one point perspective) kitchentableclassroom.com Color and Value - Objects that are further away are cooler in color temperature, while objects that are closer are warmer. Objects that are further away are lighter in value, while objects that are closer are typically darker in value.

			depth are significant in landscape painting and should be considered with a focus on foreground, middle and background • Adapt their work based on feedback and annotation • Example practice 	by growing industrialisation • Britain produced two outstanding contributors to landscape art: John Constable and J.M.W. Turner. • Today, landscape continues to be a major theme in art with many artists using documentary techniques such as video and photography to explore the ways we relate to the places we live in and to record the impact we have on the land and our environment.	 Pierre Adolphe Valette, Albert Square, Manchester, 1910 (depth) space through and value/focus	
4 ARTS week Theme: Jamaica Children recreate Bernard Hoyes piece using template below. Focus on Sketchbook skills which will allow a	Mixed media – choice given	Colour, shape and pattern	• Adapt their work based on feedback and annotation • Make informed choices about paper used and media • Demonstrate a secure knowledge of primary, secondary, warm and cold colours • To recreate repeating patterns • Use research to inspire drawings	• Art and design can be influenced by and representative of different cultures	 Barrington Watson Bernard Hoyes	 Link for tutorial

collection of ideas around Jamaican culture and dress so that the children produce alternative clothing than a red dress			from memory or imagination		 Jamaican flag (pattern)	

Year 5						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
Mixed media (pencil, charcoal, chalk, ink) perspective drawing of Tudor streets	Space, tone and shape Focus: perspective	Pencil, charcoal, chalk, ink	• Begin to draw from imagination, memory, experience and research, including a sense of perspective (one point-perspective) • Identify the use of basic shapes within a piece of artwork	• A vanishing point can be used to create the impression of depth • The use of shade and colour can impact on the mood of a piece of artwork		

|					
			and how this develops into a finished piece of artwork • To know how to develop skills in observational drawings of unfamiliar objects To learn and apply effectively: cross hatching, pointillism, sidestrokes etc • To know how to use charcoal and putty rubbers for highlighting • Use a variety of media in their work • Compare and contrast their work with the work of an artist or artists around a similar theme	• Henry Moore is best known for his sculpture: his large scale pieces are on display across the world • His shelter drawings went on display in Britain in the National gallery in 1942 • During the bombings of WWII, Moor drew more than 300 drawings • Analyse the following quote: "drawing, even for people not trying to produce a good drawing, make you look more intensely" • Paul Nash (11 May 1889 – 11 July 1946) was a British surrealist painter and war artist, as well as a photographer • He entered the Slade School of Art but was poor at figure drawing and	 Frank Auerbach	

				concentrated on landscape painting. • The artworks he produced during World War I are among the most iconic images of the conflict. • After the war Nash continued to focus on landscape painting, originally in a formalized, decorative style but, throughout the 1930s, in an increasingly abstract and surreal manner.	
Watercolour painting linked to Willow Pattern story	Tone and colour	Watercolour paints	• Plan to create different effects and textures, using different paint and tools e.g. blocking colours, washes, thickened paint using less water • Understand that depth can be created by making	• A wash is a thin diluted paint over a large area and often used to paint over afterwards	John Constable Cloud study, 1822	

| | | | objects appear lighter in the background
• Carry out preliminary work including testing media, materials and colour mixes
• Experiment with various watercolour techniques
• Wet on wet
• Dry on dry (rough texture)
• Wet brush on dry surface (allows more control)
• Adapt their work based on feedback and annotation and explain where they have done this

Example of practice:
 | • A wash can be flat or graded
• A variegated wash involves using wet paper and drops of colour so that they blend together
• That the amount of water affects the vibrancy of the colour |
William Turner, Lake Geneva, 1840
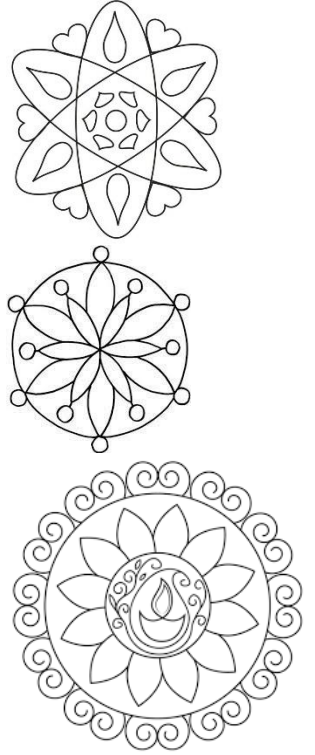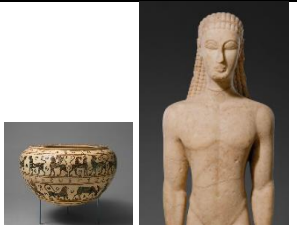
Antoni Gaudi (Architect) | |

| 3 Short piece Children produce a Shang artefact To have time to explore using the wax slabs and then do their final piece. To work in groups. | Line and form (line to focus on decoration) | Wax scuplture | • Describe their work and how it has been constructed using a variety of materials • Use various tools to make incisions, lines and deeper holes within a media • To create a collage element into the sculptural process | • Barbara Hepworth was a key figure in the British abstract art movement • She lived near the seaside in St Ives Cornwall and often used the shapes of shells and rocks to inspire her work • Pots have been used throughout history by different civilisations • Pots are often a found in archaeological sites. They help to date the site and think about what it may have been used for • Nowhere in the world has pottery assumed such importance as in China, and the influence of Chinese porcelain on later European pottery has been profound. • The Shang worked with many materials to produce works of art: clay, jade, bone and bronze • Shang Artisans loved to carve objects out of a precious green stone called Jade | Focus artist: Barbara Hepworth Marie Tussaud | Marie Tusssards (born Marie Grosholtz. 1761) was a French wax sculptor and founded the museum "Madame Tussauds" in London. To share with the children during this unit. They may enjoy looking at some of the wax figures of famous people from Madame Tussauds. |

| 4
Short piece

Children produce digital art inspired by aerial photos using Brushes Redux (videos process of work being made) or Free Form app on Ipads or laptops | Colour and line | Digital art | • Plan to create different effects and textures, using different paint and tools e.g. blocking colours, washes, thickened paint etc
• Apply understanding of the above to digital art e.g. the fill tool is similar to using a wash across the page with watercolour
• Adapt their work based on feedback and annotation and explain where they have done this | • David Hockney (born 9 July 1937) is an English painter, draftsman, printmaker, stage designer, and photographer. As an important contributor to the pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th century
• Pop art was a style of art that was bright, full of colour. It was made by lots of young artists who felt that the art they saw in galleries was a little bit boring.
• Some of his most recent work includes painting on iPads. |
David Hockney Garowby Hill (using Ipad) | Use aerial photos to inspire pieces (see below)

What is Pop Art? |

				• Andy Warhol is another famous Pop Art artist • Andy Warhol was an American artist, film director, and producer who was a leading figure in the visual art movement known as pop art.		
5 ARTS week Theme: India focus on Rangoli pattern print	Pattern	Collagraph printing using cardboard and string	• Describe their work and how it has been constructed using a variety of materials	• Rangoli patterns are ways of decorating houses for Diwali • Rangoli can be created using a variety of media e.g. on the floor using rice or flower petals • Rangoli patterns are repeated motifs with clear symmetry • A motif is a recurring fragment, theme or pattern that appears in a work of art • A variety of materials can be used to create printing e.g. print block, screen	Under the Wave off Kanagawa by Katsushika Hokusai (1760–1849) – block printing Andy Warhol (screen printing)	Examples of Rangoli:

				printing and mono printing	Karen Lederer (contemporary – monoprinting)	

Year 6						
Unit and outcome	Formal element	Media	Progression of skills	Key knowledge	Artist examples to demonstrate formal element	Resources and notes
1 Batik piece In the style of a Greek pot (use of orange and red inks)	Pattern	Batik (wax resist) and inks	• Identify patterns within pieces of artwork • To create own abstract pattern to reflect personal experiences and expression – create pattern for purposes • Understand the need for different levels of accuracy and intricacy when using certain tools e.g. simpler shapes when using wax compared with drawing pencils • Describe a change in artistic style over time (antiquity) • Work with a variety of tools and techniques and	• Archaic Period Sculptures Period were mostly made of stone. Most of them were free standing and would look like humans. Male and females were sculpted, and they had distinctive looks. • The Classical Period had a change of sculptures and during this time, the sculptures became more natural. Statues and sculptures were	Geometric period sculpture and pottery Archaic period sculpture and pottery	

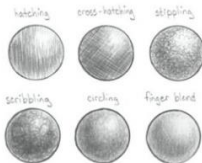|					
			explain their use within the work • Use sketch books to collect, record and evaluate ideas • Ask and answer questions about their work with reference to the style of an artist/artistic movement/theme	made more than in other periods and it was a time when the statues and sculptures were put into buildings and temples • Marble was easy to get to and was found in different cities close to Ancient Greece. Since marble and bronze were so easy to get, many of the statues were made of these materials. • Marble was easy to form and easy to use and so when making sculptures, the Ancient Greek artist would often use this material.	 Classical period sculpture and pottery
2 Create a sketch of an animal outline- large unit of work	Mixed media (pencil and ink)	Line, shape and tone	• Draw for a sustained period of time a group of objects and describe the tone, line, shape, colour, texture and pattern	• Charles Darwin was a passenger on the HMS Beagle from 1832 to 1836, which had been chartered	 Donald Rodney

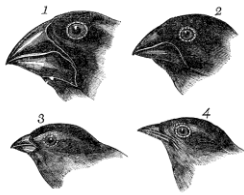|					
(split unit into two parts, drawing and painting) Part 1 Drawing and shading			• Demonstrate a wide variety of ways to make marks using dry and wet media • Work in a sustained and independent way from experience, imagination and observation • Develop increased control of drawing tools and a greater understanding of their ability to achieve specific effects with regards to shading Example of practice – techniques for shading: 	to survey the South American coast. • The ship's voyage to survey the South American coast and the Galapagos Islands took five years, during which Darwin made a massive collection of fossils and made detailed studies of local plants and wildlife. • The visit to the Galapagos would prove the starting point from which Darwin would develop his theories on evolution and secure his enduring fame. • It was actually Darwin's shipmate on the HMS Beagle, Conrad Martens, who made the sketches best known from that expedition. And, it wasn't until well after Darwin's famous voyage to the Galapagos that	 Darwin's field sketches	
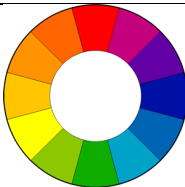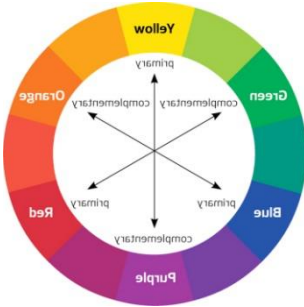
				a publisher sent an artist back to that region with the express responsibility to illustrate Darwin's observations • Field sketches were an important way to record what was being observed at the time		
2 Create a sketch of an animal outline- large unit of work (split into two parts, drawing and painting) Part 2 Painting	Colour and texture	Paint	• Demonstrate a secure knowledge of primary, secondary, warm, cold, complimentary and contrasting colours • Make and match colours with accuracy and create shades with black added, tint with white added and tone with grey added • Understand the difference between a spectrum colour wheel and complimentary colour wheel • Work with a variety of tools and techniques and explain their use within the work • Use a range of media to create a specific artistic goal	• When complementary colours are placed next to each other, a very strong contrast is created. The colours appear more vivid and brighter. Some people say these colours clash when used next to each other and create very visually stimulating artwork • Les Fauves means 'Wild Beasts' and the term was associated with a group of artists including Matisse who were considered as 'wild'	 Henri Matisse, Woman with a Hat, 1905 The River Seine at Chatou (1906) by Maurice de Vlaminck	Spectrum colour wheel Complimentary colour wheel

			• Learn about great artists, architects and designers • Start to understand artistic style and movement. Build on reflections and evaluations from previous year groups- see other year groups notes sections. Example of practice: Shades, tints and tones (build from Y4) 	and revolutionary in style • Work in this style was part of an artistic era or movement known as 'Fauvism' (can link back to previous work on Pop Art – Y5, Impressionism – Y2) • The fauvists were interested in the scientific colour theories developed in the nineteenth century – particularly those relating to complementary colours. • Fauvism uses brilliant colours and spontaneous brushwork.		

| 4
Arts week
Theme: America

Cityscapes look at various cities in America and design their own skyline. Think about patterns on their buildings.

 | Space (perspective) line, and pattern | Free choice of mixed media (water colours, water colour pencil crayons, crayons, pencil crayons, black handwriting pens etc) | • Draw for a sustained period of time a group of objects and describe the colour and pattern
• Work with a variety of tools and techniques and explain their use within the work
• Use a range of media to create a specific artistic goal
• Learn about great artists, architects and designers
• Adapt their work based on feedback and annotation and explain where they have done this through | • Frank Lloyd Wright (June 8, 1867 – April 9, 1959) was a famous American architect from the early 20th century.
• He designed all kinds of buildings including banks, holiday resorts, office buildings, churches, a synagogue, a gas station, a beer garden and an art museum
• He designed buildings with waterfalls and streams running underneath them, buildings that celebrated nature around them. Frank Lloyd Wright often used glass so that people could see the outdoors whilst being protected from the weather.
• Already well-known during his lifetime, Wright was recognized in 1991 by the American Institute of Architects as "the greatest American architect of all time."
• The Empire State Building is a 102-story Art Deco skyscraper in Midtown Manhattan, New York City
• The Empire State Building was designed by Shreve, Lamb and Harmon
• Art Deco is a style of decorative art, design and architecture of the 1920s and 1930s in Europe, | Edward Hopper

Thomas Kinkade

Solomon R. Guggenheim Museum in New York City,
Frank Lloyd Wright (Architect and Designer)
 | |

			annotation, including how they would develop it further	the United States and other countries.	Stephen Wiltshire (ASD-SEND) Visit cities and then draws them from memory	