WICKERSLEY PARTNERSHIP TRUST

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TRUST.

ART

Primary Curriculum Subject Folder



ART POLICY

INTENT

At Wickersley Partnership Trust (primary) we aim to ensure our Art and design curriculum is designed so that progressive knowledge and skills are taught throughout EYFS up to Year 6. We want all children to see themselves as artists and designers and we aim to equip them with the skills and knowledge in order for them to feel this. We believe that Art and design stimulates creativity and imagination. This policy has been established to address the National Curriculum for Art and Design KS1, KS2 and the Early Years Framework documents. . 'Art' should be interpreted as 'art, craft and design' and artists should be interpreted as artists, crafts people and designers throughout all documentation. The Art and Design policy follows whole school guidance on the curriculum and how it is managed, organized, delivered, assessed and evaluated. It also reflects agreed approaches to the whole school issues, i.e. teaching and learning strategies, differentiation, behaviour and discipline, special educational needs, inclusion and equal opportunities.

We believe that Art and design within the trust schools provides a visual, tactile and sensory experience and a special way of understanding and responding to the world and involving our local community. It enables children to communicate what they see, feel and think through immersion, by creatively looking into colour, texture, form, pattern and space. It gives children the opportunity to explore materials and artistic processes, providing a sense of calm, of achievement and success at all levels.

Throughout the Trust, we aim for the children to become involved in shaping their own immersive learning environments through producing refined finished pieces to display in classrooms and corridors. Children learn to make informed judgements with aesthetic and practical decisions. They explore ideas and meanings through the work of artists and designers. Through learning about the basic skills, roles and functions of art, they can explore the impact it has had on contemporary life and that of modern, historic times and cultures. The children within the settings learn to appreciate and gain enjoyment of the visual arts and the impact that art has to enrich our lives.
It is vital that curriculum knowledge and skills are not learnt in isolation. We teach Art and design through the progression of skills and knowledge, both of which are planned in a sequential document. This document includes key lines of inquiry to develop links across the curriculum, as well as to the bigger concepts that drive our curriculum intent.

VISION STATEMENT

A successful Artist at Wickersley Partnership Trust is:
- Enthusiastic about Art
- Enjoys the creativity that Art allows
- Is able to appreciate the work of other artists
- Is able to evaluate their own work and suggest ways to improve
- Is keen to develop and refine their skills
- Is able to demonstrate a range of skills, handle tools and media, with confidence
- Is able to apply their knowledge and understanding of Art to their own work.

HOW WE INTEND TO REMOVE BARRIERS

In Art and Design we remove barriers to learning and support students' ability to access the curriculum through the development of literacy, numeracy, oracy skills and vocabulary acquisition. Misconceptions do not go unchallenged and the supportive environment within each and every lesson ensures that students develop their own artistic literacy and vocabulary. A progressive vocabulary list forms part of the long term planning document. Key artistic vocabulary is displayed in all settings.

AIMS
- To follow a skills-based curriculum that installs confidence, enthusiasm and creativity and boosts the imagination
- To develop and refine their skills in handling tools and media, with confidence.
- To record from first-hand experience and from imagination, and to select their own ideas to use in their work
- To develop and master increasing confidence in the use of visual and tactile elements and materials
- To improve abilities to control materials, tools and techniques
- To increase their critical awareness and be able to evaluate their own work and make suggestions of ways to improve it
- To appreciate the work of many different artists within the different roles and purposes of art and design from modern and historical times and cultures
- To foster an enjoyment and appreciation of the visual arts throughout the years and gain a knowledge of artists of new and old including craftspeople and designers.

TO PROVIDE ALL CHILDREN WITH A BROAD AND BALANCED EDUCATION:
- Encourage the use of ICT and multimedia to communicate and explore ideas
- Ensuring that every child should experience at least one visit to an art gallery during their time at Wickersley Partnership trust.
- Learn about art and the appreciation of the work of other artists and crafts people from different times and cultures.
- Develop children's ability to observe, investigate, respond to and record the world around them through a variety of forms and media.
- Make increasingly informed and creative choices of media, tools and techniques for a given purpose for example, painting, collage, print making, digital media, textiles, sculpture.
- Develop their visual language and the ability to express their ideas and feelings in order to evaluate their own work and that of others such as sculptors, photographers, architects, textile designers, computer animators, typographers.
- Deliver an ambitious, creative curriculum alongside the National Curriculum where children experience a broad range of creative experiences to enhance their enjoyment and engagement.
- Train children in the safe and appropriate use and maintenance of tools and techniques in accordance with health and safety requirements.

LITERACY
Art contributes to the teaching of English in our school by encouraging children to ask and answer questions about the starting points for their work. They have the opportunity to compare ideas, methods and approaches in their own work and that of other children, and to say what they think

and feel about them.

NUMERACY
Art contributes to the teaching of mathematics in our settings by giving opportunities to develop the children's understanding of shape and space through work in two and three dimensions.

ORACY
In order to develop their oracy within a subject specific context pupils are given opportunities to talk about their learning. Staff challenge the use of skills and artist related language and will direct pupils towards the correct terminology when appropriate.

VOCABULARY
Students are introduced to key subject specific vocabulary and have regular opportunities to reinforce their understanding. Key Art and design vocabulary is highlighted to the pupils and pupils are guided to use this in their work. Key Art vocabulary is displayed in all classrooms.

PERSONAL, SOCIAL AND HEALTH EDUCATION (PSHE) AND CITIZENSHIP
Art feeds into the teaching of some elements of personal, social and health education and citizenship. The children discuss how they feel about their own work and the methods and approaches used by others.

SPIRITUAL, MORAL, SOCIAL AND CULTURAL DEVELOPMENT
The teaching of art offers opportunities to support the social development of our children through the way we expect them to work with each other in lessons. Groupings allow children to work together and give them the chance to discuss their ideas and feelings about their own work and the work of others. Their work in general helps them to develop a respect for the abilities of other children and encourages them to collaborate and co-operate across a range of activities and experiences. The children learn to respect and work with each other and with adults, thus developing a better understanding of themselves. They also develop an understanding of different times and cultures through their work on famous artists, designers and craftspeople.
How we develop skills for learning

NATIONAL CURRICULUM CONTENT

FOUNDATION STAGE
The EYFS framework is structured very differently to the national curriculum as it is organised across seven areas of learning rather than subject areas. The children's learning experiences includes art, music, dance, role-play and imaginative play. The range of experience encourages children to make connections between one area of learning and another and so extends their understanding.

Expressive art and design. Exploring and Using Media and Materials.
EYFS children should be taught:

EXPRESSIVE ARTS AND DESIGN

Creating with Materials ELG
Children at the expected level of development will: - Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form, and function; - Share their creations, explaining the process they have used; - Make use of props and materials when role playing characters in narratives and stories.

Being Imaginative and Expressive ELG
Children at the expected level of development will: - Invent, adapt and recount narratives and stories with peers and their teacher; Sing a range of well-known nursery rhymes and songs; - Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.

KEY STAGE 1
Pupils should be taught:
- To use a range of materials creatively to design and make products.
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.
- About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

KEY STAGE 2
Pupils should be taught
- To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.
- To create sketch books to record their observations and use them to review and revisit ideas.
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- About great artists, architects and designers in history.

HOW WE FOSTER PERSONAL ATTRIBUTES

In Art and Design our curriculum intent embodies that of the school. We are committed to ensuring students are exposed to the wider world context in order to develop them as well rounded individuals. Our curriculum demands independence, resilience and responsibility in line with the SCHOOL Way. The Trust schools use a variety of teaching and learning styles in art and design lessons. Our main aim is to develop the children's knowledge of basic skills needed to develop in art and design.

With this, the trust aims for our schools to ensure that we encourage the fluidity of a full curriculum approach to art and design by exploring and developing ideas, critiquing and evaluating, to develop and progress the learning. We do this, through a mixture of whole-class teaching and individual/ group activities. Teachers should draw attention to good examples of individual performance as models for the other children. As well as working alongside children to give critique and steps forward towards success. We encourage children to evaluate their own ideas and methods, and the work of others, and say what they think and feel about them. We give children the opportunity within lessons to work on their own and collaborate with others, on projects in two and three dimensions and on different scales. Children also have the opportunity to use a wide range of high-quality materials and resources, including ICT.

The Art curriculum is conscious of the learning and participation of all students. Teaching is planned with this in mind and any extra support should be provided to pupils if they need it. We aim to provide suitable learning opportunities regardless of gender, ethnicity or home background. Regular assessment of pupil needs and understanding plays a vital role here as does the provision of appropriate resources. The Internet and our IWB offer a wealth of materials that can be matched to suit individual or group needs, enabling all pupils to develop their skills and understanding.

Within the trust we recognise the fact that we have children of differing ability in all our classes, and so we provide suitable learning opportunities for all children by matching the challenge of the task to the ability of the child. We achieve this through a range of strategies:

- Setting common tasks that are open-ended and can have a variety of responses; Use a variety of approaches that are matched to the activity and the ability of the children.
- Setting tasks of increasing difficulty where not all children complete all tasks;
- Grouping children by ability and setting different tasks for each group;
- Providing a range of challenges with different resources;
- Using additional adults to support the work of individual children or small groups. Special Educational needs children need to be catered for in the planning of the program to support all children to have their confidence and their self-esteem raised.
- Children must be given the opportunity to examine exhibits, artefacts, historical buildings of interest.
- Clearly identify whether the art activities are exclusively art, or whether they are applying skills through one or more aspects of the wider curriculum, as in topic work. When children are undertaking activities that are directly related to another element of the curriculum, they should be aware that the session is an art investigation and that they are therefore, focusing upon art skills.
- Clear links between art and design technology provide opportunity to develop the children's ICT. capabilities.
- Ensure s that issues of Health and Safety are always addressed in the planning and delivery of the art curriculum.
- The planned program must encourage the children's development of personal and social skills, be fully inclusive and give equal opportunities for pupils to access learning.
- Children must be encouraged to work individually, in pairs, small groups and as a whole class when required.

HOW WE INTEND TO ENRICH STUDENT EXPERIENCES AND BROADEN THE HORIZONS OF STUDENTS

The Art curriculum lead and individual school teams are responsible for ensuring that both Art and DT are well planned and link to the topics being covered for each half term. This will ensure equal distribution of Art and DT and progression in the skills of pupils being developed. The art subject leaders are encouraged to keep evidence of the children's work in a portfolio. This demonstrates what the expected level of achievement is in art and design in each year of the school. The staff meet regularly to review and celebrate individual evidence of children's work.

The monitoring of the standards of children's work and of the quality of teaching in art is the responsibility of the art leader. The work of the subject leader also involves supporting colleagues in the teaching of art, being informed about current developments in the subject, and providing a strategic lead and direction for the subject in the school. The art subject leader gives the Head Teacher and Governors an annual summary report in which together they will evaluate the strengths and weaknesses in the subject, and indicates areas for further improvement.

Teachers analyse pupil's progress against the cross curricular skills ladders at the end of each school year to complete the annual report to parents. Teachers will carry out informal ongoing assessment to ensure continuity, progression and achievement in Art. A summative assessment of children's progress in Art over the year is provided in their end of year report. Along with this, a collection of work and sketchbooks, which is carried through into the next academic year, shows children's achievement in art. Staff will also be encouraged to record photographic evidence of pupils work in sketchbooks.

SKETCHBOOKS

Sketchbooks are used in EYFS through to Year 6 to regularly record, collect and explore ideas and images and other information relevant to current and ongoing work. The sketchbook is an essential and personal record although teachers will teach children when it is appropriate to use them and for what purposes, including reviewing the contents to ensure the purpose of the sketchbook at frequent intervals. All year groups use a sketchbook that is similar in format.

The contents of the sketchbook could include:
- A record of what has been seen
- Preparatory studies for further work
- The development of ideas for further study
- A record a basic skills development
- Photograph and other illustrative material to support ongoing work
- Colour schemes and trials
- A record of observations seen outside the classroom which will be used a reference material for further work, for example on a school visit, packaging, advertisements, posters, photographs
- Details of something that will be drawn or painted in entirety
- ICT prints and image manipulations

DISPLAYS

Wickersley partnership trust aims for the learning environment are:
- To value and enhance children's work
- Reflect the vision and aims of the school towards excellence
- To celebrate achievement
- To increase children's self-esteem and pride in their work
- To motivate children by setting high standards to which they can aspire
- To create a stimulating teaching and learning environment
- To encourage aesthetic awareness and a positive attitude to our school environment
- To arouse curiosity, pose questions and stimulate enquiry
- To reflect and value different levels of achievement and cultural backgrounds
- To inform and inspire parents, carers, governors, teachers and visitors to the school.

Individual teachers are responsible for the learning environment within their own classroom and designated areas.

A display should always have one or more of these specific purposes in mind:

- To stimulate interest in a theme
- To introduce, summarise or reinforce knowledge and skills
- To celebrate children's work.

Displays should include:
- Information (pictures, reference materials, word banks, etc to encourage interaction and enquiry)
- A clear title and brief summary about the learning.
- Process evidence (stimulus material, evidence of the work's evolution)
- Outcomes (final results).
- Captions and questions to engage the audience about the learning
- Clear labels and headings to indicate the title of the work and which subject or topics it is related to
- Information about the process involved
- The year group of the children (when outside the individual classrooms).

ICT

The ICT team ensure that the computers in school have a range of graphic software, including 'paint', Tux paint, clip art facilities, with access of a scanner and a digital camera, ipads and notebooks. Schools have full Internet access that can be used to find images for our artwork, with appropriate supervision and parental consent. ICT is incorporated within the art curriculum wherever relevant. Every classroom has an Interactive White Board and will be used to model and demonstrate art programs. It also has many other uses, such as: showing photographs of school trips or artefacts, scanning and showing examples of children's work.

EXTRA-CURRICULAR ACTIVITIES IN ART AND DESIGN.

The Trust is fully committed to providing quality enhanced experiences for all pupils aged 6 and over, outside the classroom and directed teaching time. Each term a varied menu of clubs, workshops and activities are offered which include art and design. The whole ability range is catered for within this extra-curricular provision from children with Special Educational Needs to those who are more able.

RESOURCES

Schools are able to purchase best quality Art resources in line with the school's budget. These materials are distributed among the year group leaders for their classes. Budget information and resource needs are reviewed on a yearly basis.

Resources include: -

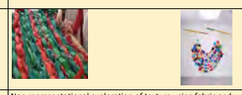
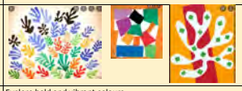
- We provide a list of equipment needs to ensure all schools have access to quality resources.
- We have a bank of resources to go alongside our cross-curricular History and Geography art projects and have access to borrowing artefacts for projects from the community of schools.
- We use the local environment for visual stimulus and for observational drawing work, for example the school grounds (buildings, trees, plants, flowers, insects) the surrounding houses, shops and local landmarks.
- We use visitors and visits, trips outside the local area as an opportunity to use as starting points for children's work.
- The school library has a wide range of books for both teachers and pupils to refer to and use in the classroom to support their work.

ART CURRICULUM OVERVIEW

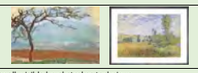
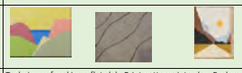
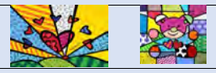
SUBJECT INTENT: Every child is genuinely born an artist. We believe children should be provided with the best quality art materials from the earliest age in order to explore the characteristics of a range of media and develop and extend skills when creating art in both 2 and 3 dimensions. Our Art, craft and design curriculum should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment and invent, drawing on past experiences and the wonder of nature to explore the possibilities of human creativity. Children will find out about the work of other artists and designers and learn how they have shaped and reflected our history, and impacted on the culture and creativity of the world in which we live. Every child has the right to feel successful as an artist and have their unique ideas and thoughts valued. Our Art and Design Curriculum enables pupils to be risk takers, critical thinkers and reflectors - skills which will have a positive life-long impact. Our role in teaching and developing the skills in Art is vital in order for children to keep seeing themselves as artists as they grow up.

		EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
ART AND DESIGN - MASTERING TECHNIQUES - SKILLS AND KNOWLEDGE	**Drawing**	I can use pencils, crayons and pastels to create simple representations of events, people and objects.	I can draw lines of different size and thickness. Show pattern and texture by adding dots and lines. Show different tones by applying pressure using pencil, charcoal, oil and chalk pastel. Start to hatch and cross hatch when shading.	I can draw lines of different size and thickness. Show pattern and texture by adding dots and lines. Show different tones by applying pressure using pencil, charcoal, oil and chalk pastel. Start to hatch and cross hatch when shading.	I can use different grades of pencil to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no rubber). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.	I can use different grades of pencil to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no rubber). Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.	I can use a range of drawing materials to add interesting effects such as reflections, direction of sunlight, shadows. Use a choice of techniques to depict movement and perspective. Choose a style of drawing suitable for the work e.g. realistic/ impressionistic. Use lines to represent movement.	I can use a range of drawing materials to add interesting effects such as reflections, direction of sunlight, shadows. Use a choice of techniques to depict movement and perspective. Choose a style of drawing suitable for the work e.g. realistic/ impressionistic. Use lines to represent movement.
	Equipment/ *Vocabulary*	Artist's Dictionary, Black pen, 4B pencil, charcoal, oil pastel, Chalk pastel ***Line, pattern, texture, shape, form, space***	Artist's Dictionary, Black pen, 4B pencil, charcoal, oil pastel, chalk pastel ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch***	Artist's Dictionary, Black pen, 4B pencil, charcoal, oil pastel, chalk pastel ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch***	Artist's Dictionary and Sketchbook, Black pen 4B, 8B pencils, charcoal, oil pastel, chalk pastel ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch, light, shade, angle, scale***	Artist's Dictionary and Sketchbook, Black pen 4B, 8B pencils, charcoal, oil pastel, chalk pastel ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch, light, shade, angle, scale***	Artist's Dictionary and Sketchbook, Black pen 4B, 8B pencils, charcoal, oil pastel, chalk pastel, Pen and ink ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch, light, shade, perspective, scale, angle, proportion***	Artist's Dictionary and Sketchbook, Black pen 4B, 8B pencils, charcoal, oil pastel, chalk pastel, Pen and ink ***Line, pattern, texture, shape, form, space, tone, hatch, cross hatch, light, shade, perspective, scale, angle, proportion***
	Painting	I can explore what happens when they mix colours. Experiment with paint to create different textures. Choose colours for a purpose. Explore how colours can be changed.	I can use thick and thin brushes. Mix primary colours to make secondary colours. Add white to colours to make tints. Add black to colours to create tones. Create colour wheels.	I can use thick and thin brushes. Mix primary colours to make secondary colours. Add white to colours to make tints. Add black to colours to create tones. Create colour wheels.	I can use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. Mix colours effectively. Use watercolour paint to produce washes for backgrounds then add detail. Experiment with creating mood with colour.	I can use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. Mix colours effectively. Use watercolour paint to produce washes for backgrounds then add detail. Experiment with creating mood with colour.	I can lightly sketch before painting to combine line and colour. Create a colour palette based upon colours observed in the natural or built world according to topic. Use the qualities of watercolour and acrylic paints to create visually interesting pieces. Combine colours, tones and tints to create mood. Use brush techniques and paint consistency to create texture.	I can lightly sketch before painting to combine line and colour. Create a colour palette based upon colours observed in the natural or built world according to topic. Use the qualities of watercolour and acrylic paints to create visually interesting pieces. Combine colours, tones and tints to create mood. Use brush techniques and paint consistency to create texture. Start to develop a personal style.
	Equipment/ *Vocabulary*	Powder paints (brilliant red, blue, yellow, black and white), 6 well pallet, clear water pot, mummy, daddy, baby brush, Try out paper ***Colour, line, pattern, texture, shape, form, space***	Powder paints (brilliant red, blue, yellow, black and white), 6 well pallet, clear water pot, mummy, daddy, baby brush, Try out paper ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours, tints, tones***	Powder paints (brilliant red, blue, yellow, black and white), 6 well pallet, clear water pot, thick, medium, and fine brush, Try out paper ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours, tints, tones***	Powder paints (brilliant red, blue, yellow, black and white), artists pallet and water pot, thick, medium and fine brush, try out paper, Water colour paints ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours,tertiary colours, tints, tones, mood, cold, warm***	Powder paints (brilliant red, blue, yellow, black and white), artists pallet and water pot, thick, medium and fine brush, try out paper, Water colour paints ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours,tertiary colours, tints, tones, mood, cold, warm***	Powder paints (brilliant red, blue, yellow, black and white), artists pallet and water pot, thick, medium and fine brush, try out paper, Water colour paints, Acrylic paints ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours,tertiary colours, tints, tones, mood, opaque, transparent, hue***	Powder paints (brilliant red, blue, yellow, black and white), artists pallet and water pot, thick, medium and fine brush, try out paper, Water colour paints, Acrylic paints ***Colour, line, pattern, texture, shape, form, space, primary colours, secondary colours,tertiary colours, tints, tones, mood, opaque, transparent, hue***
	Sculpture	I can construct with a purpose in mind using a variety of resources e.g. box modelling equipment. Manipulate material such as clay to achieve a planned effect. Join construction pieces together to build and balance.	I can use a combination of shapes and materials including rolled up paper, straws, card, boxes and clay. Use them to create lines and textures. Use techniques such as rolling, cutting, moulding and carving using tools and equipment.	I can use a combination of shapes and materials including rolled up paper, straws, card, boxes and clay. Use them to create lines and textures. Use techniques such as rolling, cutting, moulding and carving using tools and equipment.	I can create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). Include textures. Mould, shape and carve clay, adding materials to provide interesting detail.	I can create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). Include textures. Mould, shape and carve clay, adding materials to provide interesting detail.	I can show life-like qualities and real-life proportions or if more abstract provoke different interpretations. Use tools to carve and add shapes, texture and pattern. Combine visual and tactile qualities. Use frameworks such as wire or moulds to provide stability and form.	I can show life-like qualities and real-life proportions or if more abstract provoke different interpretations. Use tools to carve and add shapes, texture and pattern. Combine visual and tactile qualities. Use frameworks such as wire or moulds to provide stability and form.
	Equipment/ *Vocabulary*	Box modelling equipment Range of joining materials, Clay, Clay tools, Natural materials, Atelier resources ***Mould, roll, shape, assemble, build, balance, join, attach, potters glue***	Box modelling equipment, Range of joining materials, Clay, Clay tools, Natural materials, Atelier resources ***Mould, roll, shape, assemble, build, balance, join, attach, potters glue, fold, 3D, overlapping, solid, stacked***	Box modelling equipment, Range of joining materials, Clay, Clay tools, Natural materials, Atelier resources ***Mould, roll, shape, assemble, build, balance, join, attach, potters glue, fold, 3D, overlapping, solid, stacked***	Clay, Clay tools, Natural materials, Atelier resources ***Mould, roll, shape, assemble, build, balance, join, attach, potters glue, fold, 3D, overlapping, solid, stacked***	Clay, Clay tools, Natural materials, Atelier resources ***Mould, roll, shape, assemble, build, balance, join, attach, potters glue, fold, 3D, overlapping, solid, stacked***	Clay (terracotta and grey), Clay tools, Clay slip ***Glass beads, embellishing materials Form, space, 2D, 3D, Solid, regular, irregular, rounded, curved***	Clay (terracotta and grey), Clay tools, Clay slip ***Glass beads, embellishing materials Form, space, 2D, 3D, Solid, regular, irregular, rounded, curved***
	Printmaking	I can use printmaking techniques such as sponge printing/ block printing to create and recreate patterns on paper and fabric. Create simple relief prints using polyblock, handling rollers correctly.	I can use repeating or overlapping shapes. Mimic print from the environment e.g. wallpapers. Use objects to create prints such as fruit and vegetables. Press, roll, rub and stamp to make prints on paper and fabric.	I can use repeating or overlapping shapes. Mimic print from the environment e.g. wallpapers. Use objects to create prints such as fruit and vegetables. Press, roll, rub and stamp to make prints on paper and fabric.	I can print layers of two or more colours. Replicate patterns observed in natural or built environments. Make own printing blocks (e.g. coiled string on card). Make precise repeating patterns.	I can print layers of two or more colours. Replicate patterns observed in natural or built environments. Make own printing blocks (e.g. coiled string on card). Make precise repeating patterns.	I can build up layers of colours. Create an accurate pattern, showing fine detail. Use a range of visual elements to reflect the purpose of the work.	I can build up layers of colours. Create an accurate pattern, showing fine detail. Use a range of visual elements to reflect the purpose of the work.
	Equipment/ *Vocabulary*	Range of materials to print with including man-made and natural materials, Polyblock, rollers, printing ink, ink trays ***Print, pattern, repeat, shape, colour***	Range of materials to print with including fruit and vegetables, embossed wallpaper, rollers, printing ink, ink trays, polyblock ***Print, relief, repeat, opposite, line, colour, pattern, shape***	Range of materials to print with including fruit and vegetables, embossed wallpaper, rollers, printing ink, ink trays, polyblock ***Print, relief, repeat, opposite, line, colour, pattern, shape***	**Child Made Printing blocks, natural materials, printing inks for children to mix and create own tints and tones** ***Repeat pattern, print relief, tones, tints, shades, effect, symmetrical, uniform***	Child Made Printing blocks, natural materials, printing inks for children to mix and create own tints and tones ***Repeat pattern, print relief, tones, tints, shades, effect, symmetrical, uniform***	Range of materials to print from including polyblock (layer with shaped paper to change the effect) Printing inks to mix own tints and tones, revisit prints, add other visual elements ***Positive, negative, overlap, overlay,motif, effect, impression***	Range of materials to print from including polyblock (layer with shaped paper to change the effect) Printing inks to mix own tints and tones, revisit prints, add other visual elements ***Positive, negative, overlap, overlay,motif, effect, impression***
	Develop ideas	I can explore a range of 2D and 3D materials finding out about their qualities and possibilities.	I can respond to ideas and starting points via topic. Explore different methods and materials as ideas develop	I can respond to ideas and starting points via topic. Explore different methods and materials as ideas develop	I can respond to ideas and starting points via topic. Explore different methods and materials as ideas develop	I can develop ideas from starting points throughout the curriculum. Collect information in sketchbooks. Adapt and refine ideas as they progress. Comment on artworks using visual language.	I can develop ideas from starting points throughout the curriculum. Collect information in sketchbooks. Adapt and refine ideas as they progress. Comment on artworks using visual language.	I can develop and imaginatively extend ideas from starting points throughout the curriculum. Collect information and present ideas imaginatively in a sketchbook. Use the qualities of materials to enhance ideas. Comment on artworks with a more fluent grasp of visual language.
	Key Knowledge	I know about artists who use colour and shape. I know how to represent my ideas using colour and shape.	I know that some artists use colour and pattern to express themselves. I know how to create a landscape using a range of techniques. I know how to flood fill.	I know that landscapes can be represented differently depending on the period they were created. I know that art forms can express important global messages. I know how to create a portrait.	I know how to create a figure. I know that artists represent figures in different ways. I know that artists and designers to the wealth of a nation.	I know how to create an accurate and proportionate portrait. I know about traditional and abstract art forms. I know that artists can contribute to the wealth of a nation and explain why. I know that art includes everyone.	I know that art can represent the culture of a nation. I know that colour can be used to convey mood. I know how to create a cityscape. I know that art includes everyone and can explain why.	I know how to use one-point perspective to create an accurate scene. I know how to create an accurate and proportionate figure and portrait. I know that colour can be used to convey mood and as an expression of how the artist views the world. I know how to express myself.
	Artist Knowledge	I know that artists create painting and sculptures using different materials.	I know that Monet was part of the Impressionist movement. I know that Romero Britto is a pop artist	I know the difference between the style of contemporary (modern) artists such as Lizette Chirrime and traditional artists such as Thomas Gainsborough	I know that Degas was part of the impressionist movement. I know that Doug Hyde is a contemporary artist	I know that Leonardo Di Vinci was a Renaissance artist which is when artists produced accurate and life like representations.	I know that LS Lowry was a 20th Century Naive artist who created Industrial paintings. I know that architecture is a form of art and design	I know that Picasso was part of the Cubist movement. I know that Frida Khalo was part of the Naive/Surrealist movement.

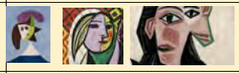
EYFS Explore a variety of materials, tools and techniques,experimenting with colour, design, texture, form and function ;

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Artist	**Wassily Kandinsky** **Alma Thomas**	**Andy Goldsworthy / James Brunt**	**Anna Ray**	**Piet Mondrian**	**Georgia O'Keeffe**	**Henri Matisse**
Art Period/Movement	Abstract Art	Transient Art	Textile Art	Abstract Art	Modern Art	Fauvism (non natural use of colour)
Dates	1866 - 1944 1891 - 1978	Current	Yorkshire born female artist 1975	1872 - 1944	1887-1986	1869- 1954
Biography	Kandinsky was a painter from Russia. Kandinsky is generally credited as one of the pioneers of abstract art in the Western world. He is renowned for his use of colour and shapes to express his ideas and emotions Alma Thomas - African American female artist who became an important role model for women, African Americans and older artists.	Andy Goldsworthy OBE is an English sculptor, photographer, and environmentalist who produces site-specific sculptures and land art situated in natural and urban settings. James Brunt is a local artist who creates transient artwork with children as a visiting artist, very much in the style of Andy Goldsworthy.	Anna Ray is a textiles artist born in Leeds who was a teacher after graduating from her Tapestry degree. She is renowned for her vibrant and large scale pieces which focus on colour and texture. She has been commissioned to produce work for hospitals and was involved in the 'Home' project which was inspired by refugee Syrian mothers.	Piet Mondrian was a Dutch painter who is regarded as one of the greatest artists of the 20th century. He is known for being one of the pioneers of 20th-century abstract art, as he changed his artistic direction from figurative painting to an increasingly abstract style, until he reached a point where his work became simple lines and blocks of colour.	Georgia O'Keeffe was an American modern artist. She was known for her paintings of enlarged flowers. O'Keeffe has been called the "Mother of American modernism". Her paintings are often on a very large scale.	Henri Matisse was a French artist, known for his use of colour. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. Matisse was one of the founders of Fauvism, where colour is used wildly and has no basis in nature.
Examples of artwork						
Characteristics / Knowledge	Non representational Values colour, line, and shape Absence of recognizable objects. Exploration of colour circles, creating clean colours in paint. Alma Thomas created large circular images with a high focus on colour. She used colour to express her feelings and emotions.	Placing open- ended resources together on a surface. Explore shape, space, pattern, positioning, colour, texture and overlapping	Non representational exploration of texture using fabric and weaving techniques on a large scale. Use knowledge of colour to create simple patterns	Non representational Values colour, line, shape and texture Absence of recognizable objects . Exploration of block primary colours and painting within a line.	Bright, bold, and intense color. Use of bright blues, yellows, greens, reds, and purples. Exploration and refinement of clean colours within a line (flood fill) using natural objects, flowers and plants for direct observation.	Explore bold and vibrant colours. Colour is not representational Use of natural objects as a starting point eg shells and seaweed. Matisse invented a new art form by using paper and scissors. He would cut painted papers into shapes and arranged them on the walls. Explore arranging cut out shapes on a large and small scale.
Media Focus	Painting - Colour, Shape (circles)	Sculpture Clay	Textiles - colour, pattern and texture	Printmaking - colour, shape (squares)	Drawing and Painting - flowers (black pen outline and flood colour)	Collage - paper cut The Snail to inspire sea creature images/ shell patterns
Sketchbook buildup	Study mixing 'clean' colours Practice circular motion with a brush Take your paintbrush for a walk Use coloured paper to create circles of colour as a class.	Draw patterns and shapes Recreate images and shapes using natural materials on a small and large scale. Explore clay using natural materials and creating simple sculptures with twigs/ leaves etc.	Explore textures of wool, ribbon and fabric. Learn about simple weaving techniques. Work on a large scale to create a ceiling hanging combining fabric, ribbons and wool in the style of 'Capture'.	Practise straight lines - printing with edge of block and overlapping to create rectangles. Mix clean bold colours to fill spaces.	Observational drawings of plants Practise mixing clean colours Practise curved lines and shapes using black pen. Flood fill with colour within lines.	Observational drawings of shells and seaweed Choose own colours to represent own ideas and emotions. Practice cutting out shapes on large and small scales
Links to previous Artists	Exploration of colour in Nursery	Kandinsky - link to circles and shapes	Link to Goldsworthy, creating patterns and shapes	Link to Kandinsky - abstract art - this time looking at squares and rectangles rather than circles	Link to colours explored but this time representing actual objects (flowers and plants). Use of line to represent real life objects.	Link to georgia O Keeffe - use of line to represent real life objects. Link to Kandinsky, Mondrian and O'Keeffe for use of vibrant colour.

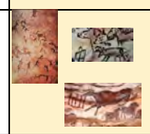
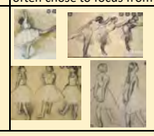
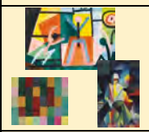
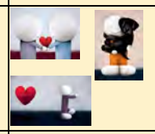
Year 1 Theme of rural Landscapes and seasons, Theme of pattern - moving on from EYFS - looking at Art from Brazil

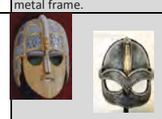
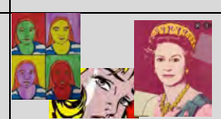
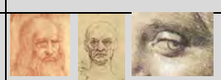
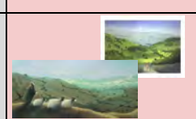
Artist	**Claude Monet**	**Georges Seurat**	**Selection**	**Romero Britto**	**Sam Cox**	**Brazilian Patterns**
Art Period/Movement	Impressionism	Post Impressionism	Contemporary	Pop art	Doodle Art	Contemporary
Dates	1840 -1926	1859-1891	Present day	1963- present	1994 – present day	Current
Biography	Claude Monet was a French painter and founder of impressionist painting. He was passionate about painting nature as he perceived it. He is famous for painting landscapes and nature including the very famous Water Lily series. Impressionism is where the artist paints small, visible brushstrokes that create the bare impression of form, with unblended color and lots of emphasis on light.	Georges Seurat was a French post-Impressionist artist. He devised the painting technique known as pointillism. Pointillism involves painting lots of dots of colour or tiny brushstrokes to create an image. From a distance the colours can blend together.	What is a ceramicist? How do they make their artwork? Explain how working with clay is an art form in itself. What is the difference between a ceramicist and a painter? Introduce techniques of shaping clay to create slabs. What technique do ceramicists use to colour clay?	Romero Britto is a Brazilian artist, painter and sculptor. His work is very colourful and sometimes looks like cartoons with black outlines and bold colours. He uses vibrant colours and bold patterns to express what he sees as hope, dreams and happiness. Romero says: "Art can make you look at something in an exciting and totally different way. It can give you the power to fly."	A self-described 'doodler', Mr Doodle's work is often described as 'Graffiti Spaghetti' for the way it sprawls across the picture surface. Unmistakably inspired by the traditions of New York street art, the artist also takes influence from the visual styles of Disney animation, video games, and comic books.	Find out about the culture of Brazil. What symbols or iconic images do we now know? How can we represent them? Practise printmaking techniques to build up towards a final piece which captures how you see Brazil.
Examples of artwork						
Characteristics / Knowledge	Small, visible brushstrokes technique Depiction of natural light. Pale pastel colours. Focus on landscapes	Post-Impressionists built on the technique of impressionism, but used dots to represent more realistic images. They used thick paint but more vivid colours and focused on real-life subjects such as places, landscapes and people.	Technique of making a flat slab. Print patterns into clay. Explore lines and dots using clay tools.	Inspired by Matisse (studied in EYFS) he also uses vibrant colours. However his art work involves playful themes and abstract ideas. He uses black pen and paint to create bold, simple outlines of animals, places and patterns. Romero Britto loves to educate children in Art and raises lots of money to support Art projects around the world.	Uses black pen to create shapes and patterns, creating lines to enclose and fill spaces. Uses a blank canvas and covers the whole space. Doodles on walls, objects, even cars! His work grows and expands over spaces. It is fun to draw and doodle without worrying about getting it wrong! Doodles can be anything.	Creating simple representations of iconic images which can be simplified in order to be made into a print.
Media Focus	Painting	Oil pastel stippling technique	Clay Drawing/Black pen Flood fill using water colour	Drawing Black pen	Sculpture (box modelling) Drawing	Printmaking - colour and pattern
Sketchbook buildup	Study Monet's landscape.View from outside, capture own landscapes through sketching. Practise impressionist technique, mixing light colour palettes. Sketch own landscape in paint. Use impressionist technique to fill entire paper with light and pastel shades	Study Seurat's painting. Compare with Monet. Explore what oil pastels can do. Create dots and small lines, overlapping and exploring colour. Create colour palettes of bright vivid colours and then pastel/ light tones using pointillist technique. Create a simple landscape using dots, filling the entire paper.	Look at a range of ceramic art forms and compare with previous artists studied. How does clay compare with paint? Explore what clay can do. Print into clay using natural materials. Create dots and lines using tools. Teach how to make a flat clay slab. Draw lines into the clay to create an image. Create texture (practise in sketchbook) Fire and glaze (use of kiln)	Explore a range of Romero Britto images and annotate what we see. Use black pen to pick out and recreate favourite shapes and patterns. How can we create a straight/ curved line? How can we create patterns inside a shape? Create own ideas. Sketch an outline based on what represents own hopes and dreams. Fill the shapes with patterns. Explore bright clean colours using watercolour, creating a pallete for final piece. Flood fill each shape with bright clean colours. Use black pen to create outlines in the style of Romero Britto.	Explore Sam Cox and his 'doodle' style drawings. Explore comic book images, lines and shapes. Fill entire page with doodles and shapes using pencil then black pen. Design and draw a house – think about position of windows/ door etc. Cover a box in either white paint or paper to create a neutral base. Add windows and doors following own design. Finished piece will be to 'doodle' own design onto the 3D house/ box. Create a name for own doodle house.	Study iconic images of Brazil and use previously learnt techniques to draw outlines of images e.g. Carnival masks. Draw masks from direct observation. Build up a series of outlines of objects which you feel capture Brazil. Collate and annotate favourite images. Explore basic printmaking technique to create patterns. Draw simplified images onto polyblock and start to create prints. Select colours and order of images. Build up to finished piece (this could be a series of 4 images to form a line or flag image)
Links to previous Artists	Compare with vibrant colours studied in EYFS - Kandinsky and Matisse.	Compare and contrast with Monet - link to other media	Link to Seurat's dots to create texture in clay	Compare with Monet's technique (no outline)	Link to Romero Britto's black pen outlines and comic book images	Britto's simplified outline of objects.

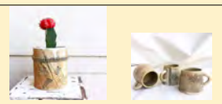
Year 2 Theme of environment - builds on landscapes, pattern and cultural aspects. Link to Africa
Theme of faces - traditional art forms vs modern interpretations contemporary contrasted with traditional portraiture

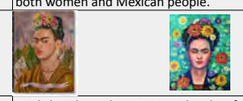
Artist	**Linda Lang / Katsushika Hokusai**	**Louis Masai Michel**	**Lizette Chirrime**	**Kieth Haring**	**George Freeman** **Thomas Gainsborough**	**Pablo Picasso**
Art Period/Movement	Contemporary	Street Art	Contemporary	Pop Art / Street Art	Traditional Classical	Cubism
Dates	present day - Linda Lang 1760-1849 - Hokusai	present	1973-present	1958 - 1990	Freeman - 1787 -1868 Gainsborough - 1727-1788	1881 -1973
Biography	Linda Lang is an internationally acclaimed expedition and climate change artist from Canada, whose paintings are based on the knowledge she gained from her Inuit friends, scientists and over a dozen expeditions to the Polar Regions Japanese 18th/ 19th Century artist famous for The Great Wave	UK street artist - Louis Masai is a London-based painter, sculptor and muralist. He uses his art in the form of murals, paintings and installations as a way to highlight the 6th mass extinction, climate change and species equality.	Lizette Chirrime was born in 1973 in Mozambique, South Africa. She had no formal art training. She is passionate about creating artworks using paint and sewing. Her work is based on her journeys and dreams.	Keith Haring was an American artist born in 1958 in Pennsylvania in the USA. He died in 1990. His work is known as pop art or street art. Keith's art often showed people and animals. He is well-known for his drawings of a baby, a dog, a television and a flying saucer. He used to draw on spaces meant for posters and adverts. He cared a lot about making people feel happy and liked working with children.The art that Keith created was used to express the things he cared about. His work is now appearing everywhere - look out for merchandise in Primark!	Freeman Born in America 18th Century, became famous in England and painted Queen Victoria - classic portraiture Thomas Gainsborough was an English portrait and landscape painter and is one of the most famous British artists of his time.	World famous painter, sculptor, printmaker who is renowned for creating distorted images of faces.
Examples of Artwork						
Characteristics / Knowledge	Linda Lang creates large forms, using colour and lines to capture the Arctic landscape. She uses smooth brush marks and blends colours together. In comparison Hokusai is a 18th/19th century Japanese artist who is famous for creating The Wave using paint and printmaking techniques to develop images of his homeland . Hokusai's work uses outline to capture the subject.	Subject matter focuses on animals Uses African fabrics in image Michel uses spray cans outside, and starts with an outline then fill in the colour patches, followed by the filing of pattern details. The last stages are the highlights and shadows.	She creates large-scale textile-driven works on canvas. It consists of abstract forms rendered in a collage of printed fabrics from Tshwe-tshwe to other so-called African prints associated with dress on the continent. She works in recycled fabrics	Keith haring had his own style. He used thick black outlines, sometimes using drawings and marks that are repeated. His work can look like cartoons. and he used short black lines to represent movement. His work is very colourful.	Representation of individuals appearance - real life portraits that look just like the person. Most portraits captured were of upper class - link to new era of prosperity. Make links to latest era of selfies today (it was fashionable and the thing to do if you were rich) Proportions of body and face were accurate and often enhanced.	Created distorted images of faces, completely opposite to the traditional style of Freeman and Gainsborough.
Media Focus	Paint Clay	DrawingOil pastels	Textiles		Drawing Charcoal	Printmaking
Sketchbook buildup	Explore and annotate what we can see in Lang's work. Explore mixing similar shades to Lang, creating colour wheels. Sketch images of arctic landscapes using pencil to create simple compositions. Use paint and planned colour palette to create arctic landscapes, filling the whole paper. Compare and contrast with Hokusai's wave. Draw outlines of waves in sketchbooks, practising curves and creating splash textures. Roll clay slab. Transfer image of the wave onto slab. Fire and glaze in KS3 kiln.	What subject is Michel campaigning about compared to Linda Lang? Explore and annotate images of his work. Sketch images of animals, exploring composition. Which animal in danger would you campaign for? Sketch using pencil. Create a colour palette based on your animal. Explore how to create texture and tones using oil pastel. Start to create final piece, sketching outline and using oil pastel techniques to add colour and texture. Create final piece choosing shape and size of paper. Link to 'Hope for the future' campaign.	Explore and annotate Lizette Chirrime's work. What colours, patterns and shapes can we see? Any stand out shapes/ lines? How does she create her work? Start to explore her images, taking our pen for a walk as we draw lines to create shapes and enclosed spaces. Use colour to fill shapes and spaces. Add texture using lines and patterns. Explore a range of fabrics, wool and ribbons. Start to position fabrics together to create an abstract image. Explore simple running stitch and how to attach fabrics to another fabric. Build on	Watch BBC Bitesize Keith Haring clips. Talk about and annotate his images. Which do you like the most and why? Practise sketching a simple figure using pencil then black pen. Add lines to create movement. Draw figures/ animals in different positions using lines to create movement. Choose favourite images for final piece and create black pen outline. Explore acrylic paint to create bold clean colours. Create a colour palette for final piece. Sketch image for final piece. Add colour within the shapes. Finally use black pen to create a bold outline and movement.	Explore and annotate the famous portraits of the time. How is Queen Victoria represented? Use sketchbooks to practise drawing a face. Look at proportions and where the eyes/ ears etc sit on a face. Use mirrors to draw own self portrait using pencil. Introduce and explore the characteristics of charcoal and how it can be used to create dark and shading. Create portraits using charcoal.	Explore and annotate famous Picasso portraits. Draw portrait of a friend using the traditional technique. Then distort the image in the style of Picasso. Create simple outline image of a distorted portrait. Create a colour palette. Copy image onto polyblock and create a print. Build up a series of prints to create a set of images in the drawing style of Picasso.
Links to previous Artists	How did Monet capture a landscape?	Link to environmental artists and to pattern and colour. Link to Chirrime - use of African fabrics	Environment link to Linda Lang, Link to patterns work and Matisse placing shapes. Link to Michel's use of colour. Link to fabric work by Anna Ray	Link to Romero Britto and Sam Cox black pen outlines/ doodles in Y1	Compare subject matter and traditional 18th/19th century art work to artists previously studied.	Link to traditional portraiture. Link to previous printmaking technique when studying Brazil in Y1.

Art Curriculum Enrichment
James Brunt Visiting artist linked to Pledges
Lilley Project
River of Hope project
WPT Christmas Card competition
Photography Project
Peace Project (linked to Sheffield Cathedral)

Year 3 theme - Movement and figures - Mostly figurative compared with abstract colour, form, pattern and design						
Artist	**Unknown**	**Edgar Degas**	**Johannes Itten**	**Henry Moore**	**Doug Hyde**	**Vivienne Westwood**
Art Period/Movement	Parietal Art	Impressionism (a glance)	Expressionism (an emotional response)	Modern abstract sculpture	Contemporary	British fashion
Dates	Prehistoric	19th / 20th C	20th Century	20th Century	21st century	Contemporary design
Biography	Oldest work some 44,000 years ago Not survived in Britain due to climate, nearest evidence in England - Creswell Crags. What do they tell us about life then?	Born in Paris, Degas was famous for his pastel and oil painting works, many of which focused on the subject of ballerinas. He used pastel and paint to create movement. He often chose to focus from unusual angles.	Swiss painter who studied life drawing, colour and natural form. He went on to run his own art school. He focused on the use of colour. He created colour wheels using paint.	British sculptor, born in Yorkshire, famous for semi abstract bronze sculptures - accessible at Yorkshire Sculpture Park Recent 'Reclining Figure' sculpture sold for £19m . His work focused on landscapes and the human body.	British current artist who produces commercial images of people and pets. Recently named as 'Britain's most popular living artist' according to the BBC. He produces work based around his love for his family, his unfailing optimism and his sheer enthusiasm for life.He has raised money for many important charities including 'Look Good...Feel Better', 'Families for Children' and 'Children in Need'	British fashion designer who is world famous for her clothing designs, with her 'orb' logo representing her signature. Over the last 20 years Vivienne has campaigned and fundraised for the Environmental Justice Foundation, Friends of the Earth, Amnesty International and War Child, amongst many other grassroots charities and campaigns
Example						
Characteristics / Knowledge	Art which encompasses the application of pigment on walls, floors and ceilings of ancient rock shelters. Some are monochrome, some have earth tones. The art work tells a story and is a historical source to communicate the way of life at the time.	Impressionist art which includes pastel drawings and oil paintings. Many of Degas' works are based on the subject of dance; more than half of his works depict dancers. His work focuses on the composition of figures. He is also renowned for creating movement.	Creates depth and movement through colour . Expresses how he feels about people using colour. Use of basic shapes such as circles, squares and spirals . In 'Abstract Figures 1949' he created simple impressions of figures in different positions.	Semi-abstract sculptures made mostly from bronze. Line drawings involving cross hatching and lines to create movement. Drawings focus on creating 3D representations with tone and texture. In the beginning Moore used clay to model but later replaced this with carving directly from wood or stone. Work represents figures and landscapes	Mostly created using pastel and oil pastel. Simplistic round faced figures, minimalist features usually smiling. Always convey happiness and hope. Heart symbols represent love.	Fabric designs show simple colours together and often compliment each other. Patterns include checks and squiggles as well as the orb design. A printed word can be used to convey a message.
Media Focus	Drawing - pastel and charcoal	Drawing -figurative - create figures using pen and Ink to depict movement (use wooden artist mannequin as starting point)	Painting - block colour and shapes. Clean colour palettes.	Sculpture - clay - 3D structures which stand up	Oil pastels and printmaking	Textiles/ fabric painting - design T shirts
Sketchbook buildup	Explore and annotate examples of cave art. Explore colour palette. Explore soft pastel to create tones. Explore the form of figures/ animals - practise drawing figures and animals with charcoal. Create background and add figurative pieces for final piece.	Explore, discuss and annotate images of Degas' ballerinas. Learn how figures are made up - anatomy drawings (proportion). Use pencil and charcoal to sketch figures. Explore pen and ink technique to create movement. Use wooden mannequin to create poses to copy from direct observation. Build up to finished piece - pen and ink image of a figure posing.	Explore and annotate 'Abstract Figures' image. What is the same/ different to Degas' ballerina? Create colour palette using squares/ circles. Explore one part of the image - a figure - what position is the figure in? How is it the same/ different to Degas? Recreate in sketchbooks. Introduce colour. Build up a palette of colour to use. Create background shapes of colour. Overpaint 'figure' in the style of the artist, choosing own position and colours.	Explore and annotate drawings and sculptures by Henry Moore. Explore drawing techniques to create 3D effect (light and shade). Draw objects from direct observation. Explore the special qualities of clay. Start to mould into 3D structures. Use these 3D structures to work together in groups to create a larger version using wire mesh and modroc. Critique and annotate.	Explore and annotate images by Doug Hyde. How do they compare to Degas' and Henry Moore's sketches? Use pencil to sketch portraits and people in the style of Doug Hyde (no features) . Explore oil pastel and start to blend colours to create backgrounds. Start to pick out favourite shapes/ images and use line to create an outline of a figure or animal. Add motif e.g. heart/ flower. Create a design to draw onto polyblock. Print a series of images exploring colour.	Explore wallpaper designs by Vivienne Westwood. What colours, shapes, motifs do we see? Explore complimentary colours using paint or pastels to create colour wheels. Take paintbrush for a walk producing mindfulness shapes and doodles. Pick out favourite shapes which mean something to you. Simplify the shape/ design. Choose colour to represent final image. This could be a letter or word or pattern. Paint onto a plain white t-shirt as finished piece.
Links to previous Artists	Link to how Louis Michel presented animals. Link to how George Freeman represented people.	Link to how parietal figures are represented. Link to George Freeman portraits. Which style do we prefer?	Link to Degas' images of figures	Link to how previous artists have represented figures. Recall special qualities of clay from previous block.	Link to Degas' faces - compare and contrast	Link to simplified designs by Doug Hyde. Link with how fashion contributes to the wealth of the nation.

Year 4 - Begin with portraiture comparing traditional with Modern Abstract artists. Explore colour and expression, studying artists who provide important messages for children today in terms of inclusion						
Artist	Anglo Saxon Masks	Warhol/Lichtenstein/Hamilton	Leonardo Da Vinci	Mackenzie Thorpe	Iris Grace	Lesley Richmond
Art Period/Movement	Renaissance period	Pop Art	Anglo Saxon era	Contemporary	Contemporary	Contemporary english textile artist
Dates	1452 - 1519	Mid 20th Century	410 - 1066	1956 -	2009 -	
Biography	Helmets were another kind of armour used by the Anglo Saxon warriors although their use became popular only towards the 11th century. Extant Anglo Saxon helmets have been found to be made either from a single piece of metal or many pieces held together in a metal frame.	Lichtenstein - Born in New York in 1923 Took watercolour classes - social realist style Drew subject by hand and projected onto canvas and then used stenciled dots and filled with colour Warhol - worked with many media - drawing, sculpting, film and music, Born in Pittsburgh in 1928	Da Vinci was an influential artist who was part of the Renaissance Period which saw a shift from the abstract forms of the medieval period to the representational forms of the 15th century. Subjects grew from mostly biblical scenes to include portraits, episodes from Classical religion, and events from contemporary life. Da Vinci studied the anatomy. He turned the 2D into 3D through scaled drawings and detailed observational drawings.	Mackenzie Thorpe is an artist from North Yorkshire who creates paintings and sculptures often based on his homeland. He is credited with changing the face of art publishing in the UK. His original paintings, published works and sculpture are held in private and corporate collections across the globe.	Iris Grace is a British little girl from Leicester with an extraordinary talent to express herself through painting. She is on the Autistic Spectrum. Her story was published Globally and she has sold paintings to private art collectors here in the UK and all over the world. Profits from the sales of her art go towards her therapies, education and future.	Lesley is n English textiles artist who is still alive today. She was born in Cornwall. She is inspired by trees and nature. Much of her work focuses on natural forms and she combines fabric, paint and stitching to create work on a large and small scale.
Example						
Characteristics / Knowledge	Use of metal plates held together to create masks/ helmets for protection. Metal work including detailed engravings of animals and intricate patterns as well as symbols.	Recognizable imagery such as cartoon characters Bright colours Humour Drew on comic books magazines etc Movement began in Britain before spreading to America	Use of pencil and charcoal to create perfectly to scale images of people and natural objects. Use of mathematical concepts to create accurate measures of faces. Use of pencil to create texture and tone.	Images of Yorkshire landscapes created in paint. Bright colours to capture England's green spaces. Use of light and shade to create skies and capture mood.	Iris' mum says"I can see nature in her paintings, water, trees, flowers, and also we can see Thula her cat in many of them." Her work shows colour, watery shades and pastel tones. Iris paints with high flicks, dots, dabs, using fine paintbrushes with a careful attention to detail or large brushes in sweeping motions. She uses rollers (textured rollers, straight lines are created by those), stamps, and a range of brushes and sponges	Lesley photographs trees, focusing on the intricacy of their branching structures and then prints these images on cloth, using a medium that creates a dimensional surface. She then eliminates selected background areas, leaving the structural images of trees as the dominant feature. The images are then painted with metal patinas and pigments.
Media Focus	Ceramics - 3D slab masks	Painting - portraits with colour palettes	Drawing - pencil and charcoal Observational drawings	Drawing, oil pastels	Watercolour	Textiles
Sketchbook buildup	Explore and annotate Anglo Saxon masks and helmets. Draw from direct observation using pencil. Use pencil to add further detail. Design own mask - shape and outline of sections. Explore the special nature of clay. Use knowledge of how to create a slab. Add detail using tools and techniques, cutting out shapes to attach together for the different sections of the mask. Use tin can to mould around in order to create a slab structure which stands up. Fire in comp kiln? Glaze and refire? Critique.	Explore and annotate images by Andy Warhol and other Pop Artists. Revisit portraits from Da Vinci work. Use outline of these to create a simple black pen portrait which is accurate and representational. Practise mixing clean, solid colours. Choose own colours towards final piece. Use 4 images of own portrait to add paint/ colour to hair/ face/ background etc. Work towards final piece which is a self-portrait in the style of Pop Art. How does this compare with Da Vinci?	Explore pencil images created by Da Vinci and annotate. Practise pencil skills creating texture and tone. Draw bones and skulls from direct observation. Look at a picture of a face and mathematically divide into sections. Where should the eyes/ nose/ ears etc be? Use this knowledge to start to draw self portrait. Practise just the eyes, just the lips etc. Use this to create final piece. Use pencil techniques to create tone and texture.	Explore and annotate landscape images by Mackenzie Thorpe. During visit to Peak District, capture images of landscapes from direct observation and photography. Use these images to improve perception of landscapes when back in the classroom. Explore oil pastels. What techniques can we explore to create shades, texture and shadow effects? Create a colour palette for a landscape. Decide what weather will influence your finished piece. How will this affect the colours? Explore wintry scene and compare with summer scene. Draw landscape outlines. Use knowledge of pastels to completely fill the paper, using colour tones to reflect the mood/ weather.	Explore and annotate images by Iris Grace. Read about her story and find out how she creates her work. Watch clips from her website. Explore watercolours and what special qualities they have. Use salt and other techniques to create different effects. Explore what happens when we use a roller with water colour. Create a colour palette of tints and tones. Take our paintbrush for a walk, exploring different sized brushes. Revisit pieces and overpaint with more detail. There does not have to be a subject. It is about exploring what we can do with water colour on a large and small scale. Use knowledge of what this media can do to create personalised final piece.	Explore and find out about the artist. Go out and photograph trees. Collect leaves and natural forms such as twigs and foliage. Place them in a frame, arranging them according to how you want them to look. Photograph and place in sketchbook - annotate. Choose a selection of fabrics (colours and textures) including wool. Cut shapes to represent your arrangement within a frame. Add stitching detail to attach. Create a finished piece either individually or as a class.
Links to previous Artists	Use knowledge of faces from previous learning	Link to classical artists, what is same/different Link to flood filling and pointillism	Link to Degas pencil sketches.	Link to Doug Hyde in terms of contemporary/ commercial art. Link with KS1 landscapes studied	How does Mackenzie Thorpe use colour? What is the same and what is different?	Link with previous learning about fabric art

Year 5 - Build on portraiture and landscapes, leading into Structures and cityscapes, and accurate representations. Compare with more simple representations including the use of colour to create mood.						
Artist	Jimoh Buraimoh		LS Lowry	Stephen Wiltshire	India	Kritika Soni
Art Period/Movement	Contemporary		Modernism	British architectural artist		
Dates	1943 -		1887 -1976	1974 -	Often traditions passed from generation to the next	Contemporary ceramicist
Biography	Chief Jimoh Buraimoh is a Nigerian painter and artist. He is one of the most influential artists to emerge from the 1960s. He is credited with being Africa's first head painter.		Laurence Stephen Lowry was an English artist. His drawings and paintings mainly depict Pendlebury, Lancashire, where he lived and worked for more than 40 years, Salford and its vicinity. Lowry is famous for painting scenes of life in the industrial districts of North West England in the mid-20th century.	British, current black artist alive today - known for being able to sketch a landscape after one glance - sold his first piece of art to the prime minister aged 8. Prints available to buy (accessible) Originals valued £10,000+ Artist with Autism	Laced with religious beliefs, environment, culture ,history, architecture and daily life activities, motifs and patterns created by Indian craftsmen are a symbol of artistic intellect. The symbols represent concepts and beliefs personified in human, animal forms, floral and geometric shapes.	Kritika Soni developed her art from textiles into clay. She worked in the textiles industry before becoming a ceramicist. She uses natural forms and patterns created through rolling fabric/ wallpaper and other natural materials to emboss clay surfaces.
Example						
Characteristics / Knowledge	Jimoh creates colourful images of faces/ masks and is credited for incorporating traditional beadwork into his designs. Often his work tells a story.		Industrial paintings showing factories and workers. Often referred to as 'matchstick men and matchstick cats and dogs'. He was determined 'to put the industrial scene on the map'.	Cityscape images drawn with pen and ink, often capturing world famous events or places. He is notorious for drawing lifelike accurate impressions of buildings and skylines.	Symbols, shapes and forms often representing flowers, leaves and Indian traditions/ animals. These patterns can be found in fabric design and henna designs.	Using natural materials and fabrics to create patterns and emboss clay. Her work is not perfect - she celebrates these imperfections. Her work can be vases, cups, plates as well as other 3D structures, often based on slabs.
Media Focus	Drawing - oil pastels	Collage	Paint	Drawing - black pen/ pen and ink	Printmaking	Clay
Sketchbook buildup	Explore, discuss and annotate images by Jimoh Buraimoh. Find out what subjects are included in his work. Use knowledge of how a face is structured to compare with Biraimoh's work. Practise sketching a face in the style of Buraimoh. Decide what colours you would like to include and explore using oil pastels. Create shapes and patterns. Use line to draw image of final piece. Use colour to completely fill the paper, exploring backgrounds too.	Explore a range of fabrics of differing colours. Create a colour tone rainbow from dark tones to light shades within a palette. Use the fabrics to cut out shapes and arrange these shapes into a frame. This could be a whole class frame. Explore sewing and attaching fabric together. Create a section of shapes of colour. Add beads to enhance in the style of Buraimoh. Use towards a class wall hanging (on hessian)	Explore and annotate images by LS Lowry. Compare his work with African art work. Talk about the subject of his work and his mission to recognise the industrial landscape. Sketch images of chimneys, factories and industrial buildings. What clear shapes and sky lines can we create? Use pencil to capture an industrial scene. Explore creating a colour palette of grey, earthy colours using watercolours. Practise layering colour to create dark tones. Complete the background of our image. Focus on Lowry's people and animals. How can we simplify our images of people? Use fine brushes to paint our matchstick men and matchstick cats and dogs onto our backgrounds.	Find out about the artist Stephen Wiltshire and what makes his work unique. Go outside and draw what we see in terms of buildings. What do we mean by a skyline? Practise sketching a skyline from different angles. Use black pen to create skylines. Focus on one building. How can we create texture using pen and ink? How can we make sure the building is an accurate drawing in terms of scale? Practise. Build up towards a final piece which is accurate and includes texture.	Explore and annotate a range of Indian motifs and patterns. Recreate using black pen. Pick out favourite shapes and designs. Start to put together a series of images towards final piece. Explore the printmaking process and what we already know about print. Create a colour palette of the colours we want to use. Draw image onto polyblock, cutting out and shaping where necessary to create a motif. Use colour palette to print. Repeat with different colours, layering and overlapping.	Discuss the artist Kritika Soni and what her work looks like. Choose favourite pieces. Sketch some of the recurring images/ patterns making links back to our exploration of Indian pattern designs. Explore clay. Use knowledge of how to create a clay slab. Select wallpaper/ tools/ lace etc to emboss clay tiles. Repeat, selecting and annotating favourite designs. Build up towards a finished piece using a can/ bottle to wrap the slab around. Add further detail such as handles. Fire in kiln, glaze and re-fire.
Links to previous Artists	Link with knowledge of portraits and the study of faces. Link back to KS1 Lizette Cherrime	Use knowledge of fabric artist Lesley Richmond	Compare with landscapes previously studied. Consider how colour reflects the mood of the time.	Think back to Leonardo Da Vinci and his accurate depictions. Link with Lowry's depiction of a skyline.	Link with Jimoh's outlines and patterns	Link with Indian patterns.

Year 6 - Build on the theme of landscape/ cityscape, moving into the particular use of colour for mood. Work on perspective including accurate representations of figures and portraits, using colour for purpose and mood.						
Artist	Caroline Appleyard	Vincent Van Gogh	Velarie Ganz	Pablo Picasso	Frida Khalo	We are the artists
Art Period/Movement	Contemporary / Naive art	Post Impressionism	Contemporary	Cubism (Blue Period)	Naive realism/ Surrealism	Children express themselves as an artist
Dates	Current	1853 - 1890	1936 - 2015	1881 - 1973	1907 - 1954	Today
Biography	Based in Derbyshire, Caroline spends most of her time travelling around in her camper van, painting and diving wherever she goes. Caroline spends the spring and the summer travelling around Scotland, then when the weather cools she heads south to paint around Devon & Cornwall, via Whitby.	Van Gogh is one of the most famous artists in the world, renown for his troubled mind. He used art to express himself. He painted portraits, landscapes and still lifes using thick paint and often small brushstrokes to create an effect.	Valerie Ganz was a Welsh artist known for her depictions of coal miners and the Welsh countryside. As her interest in the landscape of South Wales grew, her attention was drawn to the landscape of industrial areas and, in particular, the mining industry. Over a period of many years, she worked at fourteen different collieries.	Pablo Picasso was a Spanish artist renown for co-founding the Cubist movement. He created a wide range of pieces and was confident to change his style, endlessly reinventing himself. He was passionate about expressing himself as he saw fit. His work has been broken down into different periods, the first of which is called the 'Blue Period'.	Frida Khalo was a Mexican artist who is best known for her bright and uncompromising self-portraits which focus on the themes of identity and the human body. Some of her work is described as Surreal but she was adamant her work should reflect her personal choice, expressions and emotions. Mexican women celebrate Frida Khalo as she celebrated the female form. She was an advocate for Mexican traditions and indigenous culture, giving hope to both women and Mexican people.	Children use their knowledge of art and design to express their thoughts and ideas, taking complete ownership of how they want to represent them. Important message - Every child is an artist and we will stay this way.
Example						
Characteristics / Knowledge	Caroline's work is naive, bright and fun. She uses acrylics on canvas and linen. She loves to visit new places to paint, and also enjoys revisiting her regular haunts to paint places & locals in a new way.	Van Gogh used thick paint and vibrant colours to depict mood, often over exaggerating these to create an effect, reflecting his mood.	Ganz used paint, charcoal and drawing media to capture images of miners. She wanted to capture the personality as well as the mood of the hard job they were doing. In order to do this, Valerie worked and studied in mines, getting to know the individuals there. Her work is often dark with careful use of light to depict lamps within tunnels.	The Blue Period (Spanish: Período Azul) is a term used to define the works produced by Spanish painter Pablo Picasso between 1901 and 1904 when he painted essentially monochromatic paintings in shades of blue and blue-green, only occasionally warmed by other colors	Brightly coloured portraits with colourful backgrounds, often with flower imagery. Frida embraced her whole self, her true self - her femininity and masculinity, and instead of speaking of it, she lived that confidently. She never tried to hide her 'masculine' features, instead, she exaggerated these features such as her mono-brow and faint moustache in self-portraits	
Media Focus	Painting	Drawing	Drawing - charcoal	Printmaking	Drawing - oil pastel	Mixed media
Sketchbook buildup	During visit to Whitby, sketch images of the harbour/ abbey/ whale bones. Find Caroline Appleyard's art work in the local gallery. On return, discuss and annotate images of her work. Use sketches from visit to refine an image of the view we want to capture. Explore and revisit the techniques we know about using water colour. Practise the effect of creating sky/ water etc. Use simplified image and practise colouring, annotating. Build up to finished and refined piece.	Study street/ country road images by Van Gogh. Introduce one point perspective. Practise creating roads using one point perspective technique (pencil). Link to WW2 images of streets. Sketch parts of buildings and decide which ones to include. Practise tone and texture using graded pencils. Start to create final piece. Revisit and add texture, tone. Critique and improve.	Explore and annotate work by Valerie Ganz. Use knowledge of perspective. Practise drawing figures using line and mathematical concepts to depict tall, elongated images. Practise the special qualities and techniques Charcoal offers - how to create light and shade (dark tones). Use knowledge of perspective and figure drawing to create image of a miner. Add light and shade building towards final piece.	Explore and annotate Picasso's work from the Blue Period. Use paint to create blue palettes exploring light and dark tones. Lightly sketch images of a subject of own choice. Use lines to create angular spaces. Explore the printmaking process using polyblock. Choose design from sketchbook to transfer onto polyblock. Create prints using a range of blue shades, exploring overlapping and taking ownership of how the prints are displayed (eg in squares, in a line, top to bottom etc)	Explore and annotate work by Frida Khalo - portraits. Use mirrors to sketch self portraits, using knowledge of of how a face is made up in terms of proportions. Model this. Use pencil to lightly sketch flowers and other imagery you would like to include in your final piece. Draw from direct observation of flowers etc where possible. Create a colour palette. Start to build up final piece using bold, vibrant colours and careful choice of imagery which represents you.	Showcase final pieces from over time. Critique and discuss. What techniques do we enjoy the most? Which artist is your favourite? Take ownership of final piece - choosing subject and media to be used. Sketch ideas towards final piece, explaining thought process. Be an artist. Celebrate.
Links to previous Artists	Link with previous knowledge on landscapes and cityscapes.	Compare with Caroline Appleyard's naive perspective representations.	Link to Da Vinci life forms as well as Lowry's industrial images.	Use knowledge of how Valerie Lanz used a colour palette to create mood. Compare and contrast.	Use of bold and vibrant colours by Caroline Appleyard to create an effect/ represent mood.	Gallery of artists explored

Curriculum enrichment
Photography Project
Hope Project/ Peace Project