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| **Art in the EYFS** |
| Children will explore Art through Expressive Arts and Design. Throughout our continuous provision for the children they will have opportunities to become Artists, showing their creativity, ideas and experiences through drawing, painting, sculpture and collage. They will use a range of different materials to expressive themselves through Art. Children will have continuous access to creative areas where they can freely access materials, pens, pencils and paint.  Through encouraging curiosity with our big questions, we are able to expose children to ideas and key vocabulary that will support the progression of Art into year 1 and contribute to the children’s readiness for the Key Stage 1 Art Programme of study. Children will have art lessons to support a progression of skills  Each Term our Big Questions will allow us to spark children’s interests in different techniques in art, scaffolding them to use new skills to develop and share their ideas and imagination. |
| **To Support our readiness we will -** |
| * Use/develop a four-finger grasp and move on to a static tripod grasp. * Be given the opportunity to construct a variety of different products safely using different tools and media, learning how to join different materials * Learn to hold and use scissors correctly, to cut straight and curved lines. * Have an opportunity to share our ideas and explain adaptations to work where necessary. * Use a mixture of natural and man-made materials to explore and create new structures. * Explore mixing of colours and will use different mediums such as crayons, felts, chalks (fat and thin), paint, collage, sculpting and modelling, 3D sculpture with modelling resources with blocks, natural resources, Lego etc. * Use a variety of pencils, pens, markers, chalks, charcoal etc for drawing and sketching whilst investigating the varying effects which can be made using these tools * Develop our ideas and techniques with the support and guidance to create masterpieces. * Begin to look at different artists, discussing their work and creating our own. |

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| **Reception Overview** | | | | | |
|  | **Autumn** | | **Spring** | | **Summer** |
| **Big Questions** | What makes me Unique?  What is a traditional tale? | | How can I get there?  What is my favourite animal and why? | | What can I grow?  Who can help me? |
|  | **Progression of Skills across the Year – These skills will be completed throughout the year and not set into terms.** | | | | |
| **Kapow Progression of Skills** | **Generating ideas** | **Sketch books** | **Making skills**  **(including Formal elements)** | **Knowledge of artists** | **Evaluating and analysing** |
| Talk about their ideas and explore different ways to record them using a range of media. | Experiment in an exploratory way. | Use a range of drawing materials, art application techniques, mixed-media scraps and modelling materials to create child-led art with no set outcome.  Cut, thread, join and manipulate materials safely, focussing on process over outcome.  Begin to develop observational skills (for example, by using mirrors to include the main features of faces). | Enjoy looking at and talking about art.  Recognise that artists create varying types of art and use lots of different types of materials.  Recognise that artists can be inspired by many things. | Talk about their artwork, stating what they feel they did well.  Say if they like an artwork or not and begin to form opinions by explaining why. |
| **Links to EYFS** |  | ELG: Expressive Arts and design: Creating with materials  ● Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. | ELG: Expressive Arts and design: Creating with materials  ● Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.  ELG: Physical development: Fine motor skills:  ● Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases;  ● Use a range of small tools, including scissors, paint brushes and cutlery;  ● Begin to show accuracy and care when drawing. | ELG: Speaking  ● Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary. | ELG: Expressive Arts and design: Creating with materials  ● Share their creations, explaining the process they have used. |
| **Key Vocabulary in Reception** |  | Painting and Mixed Media | Sculpture and 3D | Craft and Design | |
| Artist, Bumpy, Chalk, Circle, Colours, Curved, Drawing, Feeling, Felt tips, Hard, Line, Long, Mark, Mark making, Medium, Observational drawing, Observe, Oil pastel, Paint, Pattern, Pencils, Ridged, Rough, Rubbing, Self-portrait, Short, Smooth, Soft, Squiggly, Straight, Texture, Thick, Thin, Wavy, Wax crayons, Zig-zag | Collage, Create, Cut, Dab, Design, Dot, Flick, Glide, Glistening, Glossy, Landscape, Permanent, Rip, Shiny, Silky, Slimy, Slippery, Smooth, Splat, Splatter, Squelchy, Stick, Sticky, Sweep, Swirl, Swish, Tear, Temporary, Transient art, Wet, Wipe | 3D art, Bend, Clay, Chop, Collage, Cut, Evaluate, Flatten, Join, Landscape, Pinch, Plan, Poke, Pull, Push, Reflect, Roll, Sculpture, Silky, Slimy, Slippery, Smooth, Squash, Squelchy, Sticky, Stretch, Twist, Wet | Bend, Blades, Crease, Create, Cut, Design, Flange, Fix, Fold, Glue, Handle, Join, Paper clip, Pattern, Pinch, Plan, Pull, Push, Rip, Roll, Scissors, Scrunch, Slot, Snip, Split pin, Straight line, String, Strip, Sturdy, Tape, Thread, Tie, Wave, Wobbly, Wrap, Zig-zag | | |

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| **Y1** |  | **Autumn 2** | **Spring 2** | **Summer 2** |
| **Topic** |  | Landscapes and Cityscapes  (Van Gogh, Monet and Metzinger) | Paper Art  (Mackintosh) | Painting and mixed media  (Jasper Johns) |
| **National Curriculum objectives** |  | * To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. * Learn about work from a range of artists.  |  | | --- | |  |  |  | | --- | |  | | * To learn about the work of a range of artists. * To develop a wide range of art and design techniques. * To use sculpture to develop and share ideas, experiences & imagination. | * 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 * To learn about the work of a range of artists |
| **Whole unit** | Expected outcomes | |  | | --- | |  |  * To be able to describe the style of Monet, Van Gogh and Metzinger. * To understand the similarities and differences between these artists’ styles. * To be able to recreate the styles and create their own landscapes and cityscapes. * To be able to use pastels and paints. | * To understand that paper can be used in lots of artistic ways. * To be able to name different types of paper. * To be able to work with paper to create different types of artwork. * To be able to evaluate their work. | * To develop some control when using a wide range of tools to draw, paint and create crafts and sculptures. * To know that the primary colours are red, yellow, and blue. * To know primary colours can be mixed to make secondary colours. * To learn about the work of a range of artists.  |  | | --- | |  | |
| Vocab | Impressionism, founder, garden, lily pond, outdoors, landscape, scene, light, seasons, bold brushstrokes, bright colours, Monet, cityscape, building, pastels, colour, light, reflection, stormy, sunset, shape, sky, clouds, Impressionism, t, Waterloo Bridge, Charing Cross Bridge, Houses of Parliament, smudge, Vincent van Gogh, artist, oil paint, bright, bold, brushstrokes, colours, style, acrylic paint, daytime, marks, style, daytime, marks, Neo-Impressionism, painting, cityscape, similarities, differences, colourful, vibrant, mosaic, squares, Metzinger, gaps, features. | Crepe, greaseproof, watercolour paper, tissue paper, newspaper, wrapping, collage, template, sequin, texture, acetate, Mackintosh, stained glass, bead, wood, plastic, glass, necklace, keyring, papier mâché, sculpture, materials, sculpture, twist, bend, fold, curl, slot. | |  | | --- | | Blend, hue, kaleidoscope, pattern, mix, primary colour, print, secondary colour, shade, shape, space, texture, thick | |
| **Weekly learning objectives specific to St. Michael’s (progression of skills)key questions** |  | I can paint a landscape using colour and texture.  I can describe the work of the artist, Monet.  What do you think this is a painting of? How do you think Monet was feeling when he painted it? What do you notice about the colour and brushstrokes? Are there any similarities and differences? | I know about the different types of paper used in art.  What is this type of paper? How would you describe this paper? What is the same/different?  How could we explore different types of papers? What could we look at? | I can investigate mixing and making colours.   |  | | --- | | What are primary colours? How can we make colours? What does the word primary mean? | |
|  | I can use pastels to create a cityscape.  I can describe the work of the artist, Monet.   |  | | --- | | Can you compare the two Monet paintings? What colours are used? What is the time of day? The weather and seasons? | | I can roll paper to make 3D sculptures.  How can I roll the paper? What happens if you roll the paper along the short side? What happens if you roll the paper along the long side? | I know the primary and secondary colours and I know how to make secondary colours.  What are the primary colours? What are the secondary colours? What two colours mix to make orange? What two colours mix to make green? What two colours mix to make purple? |
|  | I can use colour, texture, and line in a landscape.  I can describe the work of the artist, van Gogh.  Why do you think Van Gogh used such dark colours? | I can shape paper to make a 3D drawing.  I can describe the work of Samantha Stevenson.  How can you shape the paper? Can you make a zig zag shape? Can you make a round shape? How will you attach your shapes to the base? | |  | | --- | | I can make a print in primary colours. | | What are primary colours? What is a print? How can I make a pattern? Will I use all three colours? What shapes can I make? | |
|  | I can use colour, texture, and line in a cityscape.  I can describe the work of the artist, van Gogh.   |  | | --- | | What type of marks did Van Gogh use in this painting? What colours did you use in your landscape? How do you know this is a night-time scene? | | I can use paper-shaping to make a sculpture.  What will your picture look like? What colours will you use? Will you use different shapes? Will you use the same shapes? | I can make different shades of a secondary colour.  What are the secondary colours? How do I make green? How do I make orange? How do I make purple? How can I make a lighter shade? How can I make a darker shade? |
|  | I can use colour and pattern to create a landscape.  I can describe the work of the artist, Metzinger.  Why did Monet paint the same scene several times? How is this painting the same/different? Which of these do you think was painted by Metzinger? | I can use papier mâché to create a sculpture.  What is papier mâché? Have you ever used it before? What shape will you make for your sculpture? What materials could you use? | I can work in the style of Clarice Cliff.  Who is Clarice Cliff? What colours did she use? What patterns did she use? How similar is my painting to Cliff’s? |
|  | I can create a mosaic collage landscape.  I can compare Metzinger, van Gogh and Monet.  What do you remember about how Metzinger painted? | I can create sculptures from paper.  What is a sculpture? How could we make a sculpture with paper? How could you twist, bend, fold, curl, slot the paper? | |  | | --- | |  | |

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| **Y2** |  | **Autumn** | **Spring** | **Summer** |
| **Topic** |  | Explore & Draw  Enquiry Question: How can we become open, curious, explorers of the world, and use what we find to inspire us to make art? | Super Sculptures | LS Lowry |
| **National Curriculum objectives** |  | * 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 * to know 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. | * § 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. | * § 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. |
| **Whole unit** | Expected outcomes | * I have seen how some artists explore the world around them to help them find inspiration. * I can explore my local environment and collect things which catch my eye. * I can explore composition by arranging the things that I have collected. * I can talk about what I collected, and how and why I arranged the things I collected. * I can take photographs of my artwork and I can think about focus and light. * I can use careful looking to practice observational drawing, and I can focus for 5 or 10 minutes. * I can hold an object and I can make a drawing thinking about the way the object feels. * I can combine different drawing media such as wax resist and watercolour, graphite and water, wax crayon and pencil in my observational drawings. * I can work small in my sketchbook and on large sheets of paper, exploring how I can use line, shape and colour in my work. * I can cut out and collage to explore composition. * I can talk about the work I have made with my classmates, sharing the things I thought were successful and thinking about things I would like to try again. | * Create sculptures using different materials * Talk about the shapes they are using * Express preferences for certain materials * Describe the work of a range of sculptors. | * Compare two paintings. * Mix paint with Lowry colours * Paint a seascape * Draw simple buildings * Point out the matchstick figures in Lowry’s paintings. * Draw simple matchstick figures. * Use scissors safely and effectively. * Assemble a collage. |
| Vocab | Explore, Collect, ReSee, Imagine, Curious, Present, Re-present, arrange, composition  Photograph, Focus, Light, Shade, Observational Drawing, Close study, draw slowly, Intention, Pressure, Line, Mark, Page, Sense of Touch, Wax resist, Graphite, Watercolour, Brusho, Pencil, Mark making, Line, Tone, Shape, Reflect, Present, Share, Discuss, Feedback | sculpture, sculptor, three dimensional (3-D), techniques, carving, wood, casting, metal, bronze, stone, marble, figurative, abstract, materials, dough, Marc Quinn, Antony Gormley, tangram, pipe cleaner mannequin, maquette, modelling wire, cardboard boxes/tubes/rigid plastic packaging, human form, clay, silhouettes, figures, Henry Moore, plaster of Paris, Barbara Hepworth, inside spaces, outside spaces, geodes, acrylic paints, permanent markers, modelling wire mesh glue gun, Alexander Calder, kinetic, mobiles, hanging rods, Dale Chihuly, glass, kiln, furnace, molten, silica, tools | LS Lowry, industrial, landscape, gallery, charcoal, pencil, paint, drawing, painting, perspective, factory, terraced houses, matchstick figures, collage |
| **Weekly learning objectives specific to St. Michael’s (progression of skills), key questions** |  | To understand that artists find inspiration for artwork from their environment.  How are artists inspired by their environment?  Andy Goldsworthy says: “Art has this amazing ability to show you what’s there.”  What do you think he means by that?  Do you like the artwork in the video more because you can see how it has been made?  How much control does Andy have over the artwork he makes? Does he want more control?  What kinds of things catch Hassan Hajjaj’s eye when he is looking around his environment?  Do you think there is a clear distinction between “art” and “life” in Hassan’s mind?  How do you think Lorna Crane decides which things to pick up and turn into brushes?  Do you think two brushes are ever the same?  Which part do you think Lorna likes best: the collecting, the making brushes, or the painting with her brushes?  What could you make brushes out of? What marks would they make? What challenges might you face?  Can you think of some words to describe the small pieces of art that Alice Fox makes? What do they make you think of?  When she is making her work, how do you think Alice feels?  Where do you think she gets her ideas about how to transform materials from?  Do you think she works quickly or slowly?  Do you think these students knew what they would make before they found the materials?  How do you think they decided what to make?  Do you think the project went right from the start, or can you imagine they had to keep rethinking challenges along the way?  What challenges do you think they faced? | I can sculpt with different materials and I can describe the work of the sculptor, Marc Quinn.  What is Sculpture?  In 1994, Marc Quinn made lots of sculptures of his hands. Can you guess which material he used?  cross curricular links – science materials | I can compare two paintings.  Who is LS Lowry?  What kinds of art work do you make?  How many ways can you think of to make a work of art?  What can you use to make art?  Imagine you are inside the painting- What kind of colours can you see? What is the weather like? Look at the people in the painting. What are they doing? What noises would you hear if you were in the painting?  If you were in the painting how would you feel?  What would you be doing? Where would you be going? Where have you been?  What do you like about the painting? What don’t you like about the painting?  How did it feel to be inside the painting?  What’s the same about these paintings? What’s different?  What parts of the paintings do you like? Why? |
|  | To explore my environment and collect things that inspire me.  How can I be inspired by my environment?  Can you explore your environment and find some twigs, leaves, moss, feathers etc that you like?  What patterns could you make using these twigs?  What shape are the leaves and where would they look interesting when placed on the ground?  Can you stand some twigs together to make a tipi tent? | To use simple shapes to make sculptures of the human form.  These sculptures are by a sculptor called Antony Gormley.  What do you think it is made of?  Where do you think it might be?  Why do you think it looks like this?  How big do you think it is?  How does it make you feel?  Do you like it? Why?  Does it remind you of anything?  How are they similar?  How are they different?  Can you make a human form using tangram pieces?  Antony Gormley used cubes and cuboids to make this sculpture of a human form. How can we tell it is a human form?  What simple shapes could you use to make sculptures in the form of different animals?  cross curricular links – science materials | I can paint a seascape using colours I have mixed and I can talk about the work of LS Lowry.  This is Going to the Match, 1928 by LS Lowry. What colours can you see?  This is Yachts, 1959 by LS Lowry. What colours can you see?  Can you mix colours like Lowry?  How do you make green?  How do you make orange?  How do you make purple?  How do you make pink?  How do you make brown?  What do you add to make a colour darker?  What do you add to make a colour lighter? |
|  | To explore different drawing exercises to record the things you have collected.  How can I record the items I have collected through drawing?  Continuous Line Drawings:  Can you make a drawing without taking your pen off the paper for the duration of the exercise?  Can you try a “blind continuous line drawing” by only looking at the subject matter?  Now can you look at the subject matter and then look at the drawing” – flitting between  the two every few seconds?  Can you look in detail at what you are drawing and concentrate on your drawing for 5 to 10 minutes?  Feely Drawings or Drawing by Touch:  Can you build a picture in your mind of the object before you start to draw?  How does the object feel? Is it smooth? Rough? Spiky?  How can you make marks which help describe what you feel? How can you show the form and shapes? | To make a sculpture with a simple human form.  Look at the sculptures by Henry Moore.  What do you think they are made of?  What do they remind you of?  How big do you think they are?  How do you think they were made?  How is this different to the way human bodies really look?  What does this sculpture make you think of?  This is the full arrangement of sculptures. Now what do you think?  Can you describe any similarities between your own work and the sculptures of Henry Moore?  cross curricular links – science materials | I can paint a background.  Look at this picture.  Which things are very close?  Which things are in the middle?  Which things are far away? |
|  | Wax Resist Autumn Leaves – Part 2  To use a range of materials to create lots of varied mark making drawings of natural objects around me.  How can I use a range of materials to explore mark making?  Can you explore your leaf by gently rubbing it, feeling the texture of it, by looking at the edges and noticing whether they were smooth, jagged or rough?  Can you make a wax rubbing of your leaf? | To explore sculptures with ‘inside’ and ‘outside’ spaces.  These sculptures are by a sculptor called Barbara Hepworth. What do you think they are made of?  How big do you think they are?  Can you describe the different surfaces? What shapes make up the sculptures?  How do you think they were made?  Can you think of other natural objects with different inside and outside spaces?  This sculpture, by Anish Kapoor is called Leviathan. What do you think it looks like inside?  cross curricular links – science materials | I can draw buildings to use in my Lowry City Collage and I can talk about the work of LS Lowry.  This is Coming from the Mill, 1930 by LS Lowry. Look at this painting. What kinds of buildings can you see?  What do these factories look like? |
|  | Wax Resist Autumn Leaves – Part 2  To use a range of materials to create lots of varied mark making drawings of natural objects around me.  **How can I use a range of materials to explore mark making?**  **Can you draw your leaf in detail?**  Can you paint over the edges of your leaf so the shape shows up clearly?  What do you notice about the parts you drew in wax? | To create kinetic sculptures that move in the wind.  These sculptures are by a sculptor called Alexander Calder. What do you think they are made of?  How do you think they are made?  What shapes can you see?  What colours can you see?  What do you think makes these mobiles move?  Try balancing a pencil or a ruler on your finger. Where was the balancing point?  Can you describe how you think each of these objects will move?  cross curricular links – science materials | I can draw matchstick figures and I can talk about the work of LS Lowry.  This is Coming From the Mill, 1930 by LS Lowry.  Can you see a man driving a  horse and cart?  Can you see a little black cat?  Can you see a person leaning  out of a window?  Can you see a woman in a red hat?  What is this matchstick figure doing?  What is this matchstick figure doing?  What is this matchstick figure doing?  What are these matchstick figure doing?  Who is that man?  What do you think this man is called?  Where is he going?  Where has he been?  What are his family like?  What does he do for a job?  What does he do for fun?  What is he thinking?  What are your matchstick figures doing? |
|  | To display the work made through the half term and reflect on the outcomes.  **How can I reflect on my drawings?**  How might I display my “art”? Will it be at eye level? On some kind of plinth? Hung?  How do I feel about what I have made? How does it relate to the starting point?  How far did I come away from the initial starting point?  What do I like about it? Which parts of the process did I enjoy? Where did I feel lost? What did I discover? What did i enjoy? Are there clues for what’s next?  What do other people think about what I have made? | To make a sculpture where light, shape and colour create an interesting effect.  These sculptures are by a sculptor called Dale Chihuly. What do you think they are made of?  What colours can you see?  How do you think they have been made?  Do they remind you of anything?  cross curricular links – science materials | I can use good scissor skills to make a Lowry City Collage.  Who is L.S. Lowry?  How do we use scissors safely? |

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| **Y3** |  | **Autumn** | **Spring** | **Summer** |
| **Topic** |  | Prehistoric Art - |  |  |
| **National Curriculum objectives** |  |  |  |  |
| **Whole unit** | Expected outcomes | Recognise the processes involved in creating prehistoric art.  Explain approximately how many years ago prehistoric art was produced.  Use simple shapes to build initial sketches. Create a large scale copy of a small sketch. Use charcoal to recreate the style of cave artists.  Demonstrate good understanding of colour mixing with natural pigments.  Discuss the differences between prehistoric and modern paint.  Make choices about equipment or paint to recreate features of prehistoric art, experimenting with colours and textures. Successfully make positive and negative handprints in a range of colours.  Apply their knowledge of colour mixing to make natural colours. |  |  |
| Vocab | charcoal composition negative image pigment positive image proportion scaled up sketch smudging texture prehistoric tone |  |  |
| **Weekly learning objectives specific to St. Michael’s (progression of skills)**  **key questions** |  | To apply an understanding of prehistoric man-made art. |  |  |
|  | To understand and use scale to enlarge drawings in a different medium. |  |  |
|  | To explore how natural products produce pigments to make different colours. |  |  |
|  | To select and apply a range of painting techniques. |  |  |
|  | To apply painting skills when creating a collaborative artwork. |  |  |
|  | To evaluate yours and your peers art work  What do you like about your art work? Is there anything you would do differently? Why? What has caught your eye in your peers work? How could they improve? What have they done well? |  |  |

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| **Y4** |  | **Autumn** | **Spring** | **Summer** |
| **Topic** |  | Power Prints | Painting & mixed media: Light and dark | Sculpture and 3D: Mega materials |
| **National Curriculum objectives** |  | * 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 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. | * 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. | 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. |
| **Whole unit** | Expected outcomes | Create several pencil tones when shading and  create a simple 3D effect.  Explore the effect of holding a pencil in different  ways and applying different pressures.  Use charcoal and rubber to show areas of light and  dark in their drawings.  Demonstrate an awareness of the relative size of  the objects they draw.  Use scissors with care and purpose to cut out  images.  Try out multiple arrangements of cut images to  decide on their composition.  Use different tools to create marks and patterns  when scratching into a painted surface.  Show some awareness of how to create contrast by  including areas with more and less marks.  Create an interesting finished drawing based on  their original composition, including detail such as  contrast and pattern.  Work co-operatively to create a joint artwork,  experimenting with their methods. | Share their ideas about a painting.  Describe the difference between a tint and a shade.  Mix tints and shades by adding black or white paint.  Discuss their real-life experiences of how colours  can appear different.  Use tints and shades to paint an object in 3D.  Try different arrangements of objects for a  composition, explaining their decisions.  Produce a clear sketch that reflects the  arrangement of their objects.  Create a final painting that shows an understanding  of how colour can be used to show light and dark,  and therefore show three dimensions.  Paint with care and control to make a still life with  recognisable objects. | Try drawing in an unfamiliar way and take risks in  their work.  Use familiar shapes to create simple 3D drawings  and describe the shapes they use.  Draw a simple design with consideration for how its  shape could be cut from soap.  Transfer a drawn idea successfully to a soap  carving.  Make informed choices about their use of tools.  Successfully bend wire to follow a simple template,  adding details for stability and aesthetics.  Create a shadow sculpture using block lettering in  the style of Sokari Douglas Camp.  Show they are considering alternative ways to  display their sculpture when photographing it.  Explore different ways to join materials to create a  3D outcome, making considered choices about the  placement of materials.  Describe how their work has been influenced by the  work of El Anatsui. |
| Vocab | collaborate  collaboratively  collage  combine  composition  figurative  gradient  hatching  highlight  mixed media  abstract  block print  contrast  cross-hatching | abstract  composition  contrasting  dabbing paint  detailed  figurative  formal  grid landscape mark-making muted paint wash patterned pointillism | figurative  form  found objects  hollow  join  mesh  model  organic shape  pliers  quarry  sculpture  secure  surface  template  texture  three-dimensional (3D)  tone  two-dimensional (2D)  typography  visualisation  weaving  welding |
| **Weekly learning objectives specific to St Michael’s (progression of skills)** |  | To draw using tone to create a 3D effect.  Can children experiment with shading to create different tones?  Can children use contrasting tones to make a drawing look three-dimensional?  Can children explore more than one way of holding a pencil to create different effects? | To understand how to darken or lighten a colour when mixing paint.  I can add white paint to one colour to create a tint.  I can add black paint to one colour to create a shade.  I can investigate creating a wide range of colours by mixing tints and shades | To develop ideas for 3D work through drawing and visualisation in 2D.  I can use my whole arm to draw big shapes.  I can use curved lines to suggest three dimensional shapes.  I can name key features of Magdalene Odundo’s artwork. |
|  | To explore proportion and tone when drawing.  Can children explore charcoal as a drawing material?  Can children look for light and dark areas and recreate these using tone?  Can children show how big one object is compared to another when drawing? | To use tints and shades to give a three-dimensional effect when painting.  I can describe the way colours change in different lights.  I can add black to make a colour darker and add white to make a colour lighter.  I can use just one original colour in my painting and only change it by adding black, white or water. | To use more complex techniques to shape materials.  I can draw a simple design for a three dimensional piece.  I can use tools and my hands to carve, model and refine my sculpture.  I can work safely with the carving tools |
|  | To plan a composition for a mixed-media drawing.  Can children use scissors with precision?  Can children make decisions about how to place drawn elements in my composition?  Can children create contrast by combining different shapes, sizes? | To explore how paint can create very different effects.  I can describe how I created a paint effect.  I can use a painting tool in a new way.  I can use tints and shades of colour to make my painted object appear 3D. | To explore how shapes can be formed and joined in wire.  I can bend the wire to make shapes.  I can join wire by twisting and looping it.  I can add details using smaller pieces of wire.  I can work safely with the tools and equipment I am using |
|  | To use shading techniques to create pattern and contrast.  I can draw tone by ‘hatching’ parallel pencil lines.  I can choose an interesting part of my composition to recreate.  I can use a range of scratched marks to add contrast and patterns. | To consider proportion and composition when planning a still life painting.  I can explain what composition means.  I can choose and arrange objects to create my own still life composition.  I can select important detail to include in my composition sketch | To consider the effect of how sculpture is displayed.  I can make decisions about how to display my sculpture.  I can compose photographs that present my shadow sculpture as a finished piece |
|  | To work collaboratively to develop drawings into prints  I can work co-operatively with my group.  I can experiment with printing techniques.  I can include contrast and pattern in a print. | To apply knowledge of colour mixing and painting techniques to create a finished piece.  I can organise the equipment I will need to paint using my chosen technique.  I can show light and dark by using tints and shades of colour.  I can show what I have learned about techniques in the way I paint | To choose and join a variety of materials to make sculpture.  I can try different ways of joining materials to make something three dimensional.  I can explore combinations of colour and texture.  I can decide how to display my sculpture. |
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| **Y5** |  | Unit 1 | | Unit 2 | | Unit 3 | Unit 4 | |
| **Topic** |  | Drawing: I need space | | Painting and Mixed Media: Portraits | | Sculpture & 3D: Interactive installation | Craft & Design: Architecture | |
| **National Curriculum objectives** |  | 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. | | 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. | | 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. | 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. | |
|  | Expected outcomes | Understand and explain what retrofuturism is. Participate in discussions and offer ideas. Evaluate images using simple responses, sometimes using formal elements to extend ideas. Provide plausible suggestions for how a piece was created. Comfortably use different stimuli to draw from. Use past knowledge and experience to explore a range of drawing processes. Select and place textures to create a collagraph plate, applying an understanding of the material, which may be supported by testing. Create a selection of drawings and visual notes that demonstrate their ideas using sketchbooks. Generate a clear composition idea for a final piece that shows how it will be drawn. Apply confident skills to make an effective collagraph print. Independently select tools and drawing techniques, with some guidance. Demonstrate growing independence, discussing ways to improve work. | Outline a portrait drawing with words, varying the size, shape and placement of words to create interest. Try a variety of materials and compositions for the backgrounds of their drawings. Communicate to their partner what kind of photo portrait they want. Show that they are making decisions about the position of a drawing on their background, trying multiple ideas. Create a successful print. Use some Art vocabulary to talk about and compare portraits. Identify key facts using a website as a reference. Explain their opinion of an artwork. Experiment with materials and techniques when adapting their photo portraits. Create a self-portrait that aims to represent something about them. Show they have considered the effect created by their choice of materials and composition in their final piece. | | Group images together, explaining their choices. Answer questions about a chosen installation thoughtfully and generate their own questions. Show that they understand what installation art means. Justify their opinions of installation artworks. Evaluate their box designs, considering how they might appear as full-sized spaces. Suggest changes they could make if they repeated the activity to create a different atmosphere in the space. Create an installation plan, model or space. Describe their creations and the changes they made as they worked. Describe how their space conveys a particular message or theme. Make and explain their choices about materials used, arrangement of items in the space and the overall display of the installation. Show they have considered options for how to display their installation best e.g. lighting effects. Present information about their installation clearly in the chosen format. Justify choices made, explaining how they improve the viewer experience or make it interactive | | | Sketch a house from first-hand or second-hand observation. Use basic shapes to place key features and form the composition, measuring to work out proportions. Notice small details to incorporate into the drawing by observing. Select a section of their drawing that creates an interesting composition, with a variety of patterns, lines and texture. Follow steps to create a print with clear lines, with some smudging. Purposefully evaluate their work, demonstrating what went well and what could be improved. Create a building design based on a theme or set purpose. Draw a plan view or front elevation of their building, annotating the key features. Discuss Hundertwasser’s work and recognise his style. Create a factual presentation about Hundertwasser in a visually pleasing way. Show understanding of what a monument is for by designing a monument that symbolises a person or event. Describe their monument and explain their choices. Give constructive feedback to others about their monument designs. |
| Vocab | cold war collagraph evaluate futuristic collagraphy composition culture decision develop imagery printing plate printmaking process propaganda | art medium atmosphere evaluate justify carbon paper collage composition continuous line drawing mixed media monoprint multimedia paint wash portrait | | analyse art medium atmosphere concept culture display elements evaluate experience features influence installation art interact interactive | | | abstract annotate architect architectural architecture birds eye view built environment commemorate composition crop design design brief design intention elevation |
| **Weekly learning objectives specific to St. Michael’s (progression of skills)**  **key questions** |  | To explore the purpose and effect of imagery. | To explore how a drawing can be developed. | | To identify and compare features of art installations. | | | To apply observational drawing skills to interpret forms accurately. |
|  | To understand and explore decision making in creative processes. | To combine materials for effect. | | To investigate the effect of space and scale when creating 3D art. | | | To apply composition skills to develop a drawing into print. |
|  | To develop drawn ideas through printmaking. | To identify the features of self-portraits. | | To problem-solve when constructing 3D artworks. | | | To apply an understanding of architecture to design a building. |
|  | To test and develop ideas using sketchbooks. | To develop ideas towards an outcome by experimenting with materials and techniques. | | To plan an installation that communicates an idea. | | | To extend design ideas through research and sketchbook use. |
|  | To apply an understanding of drawing processes to revisit and improve ideas. | To apply knowledge and skills to create a mixed media self-portrait | | To apply their knowledge of installation art and develop ideas into a finished piece. | | | To explore and evaluate the intention of a design. |
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| **Y6** |  | **Autumn** | **Spring** | **Summer** |
| **Topic** |  | Gustav Klimt  (Cross-curricular links: History – great artists in history) | Monet and the Impressionists: Still Life  (Cross-curricular links: History – great artists in history; Maths - measurement) | Whole-school Art Week  (Cross-curricular links: History – great artists in history) |
| **National Curriculum objectives** |  | **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.  **Pupils should be taught:**   * 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 and painting with a range of materials [for example, pencil, charcoal, paint]; * about great artists, architects and designers in history. | **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.  **Pupils should be taught:**   * 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 and painting with a range of materials [for example, pencil, charcoal, paint]; * about great artists, architects and designers in history. | **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.  **Pupils should be taught:**   * 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 and painting with a range of materials [for example, pencil, charcoal, paint]; * about great artists, architects and designers in history. |
| **Whole unit** | Expected outcomes | At the end of this unit, children should be able:  To discuss and respond to questions about the life of Gustav Klimt and analyse his work. To compose portraits in the style of the sketches of Gustav Klimt. To annotate and/or attempt to improve upon their own sketches. To understand what symbolism is. To identify and attempt to explain symbolic imagery in works of art. To plan and produce imaginative works of art including symbolic imagery. To revisit and develop previous art work they have done. To use a growing range of techniques to develop and enhance their work.  To consider and discuss the effect of the gold and silver gilding in Klimt’s work. To identify aspects of Klimt’s works which show how he was influenced by others. To identify and describe the colours  and techniques used in Klimt’s landscapes. To develop techniques to create textures in landscape drawings and paintings. To identify differences between Klimt’s early and later work. to describe symbolism used to depict Death in Klimt’s work. To develop techniques and use symbolism in a Klimt-inspired work of art. To evaluate their own work. | At the end of this unit children should be able:  To understand what Impressionism is. To know that Claude Monet was an important person in the Impressionist movement. To explore and compare Impressionist paintings. To understand the main features of Impressionism. To select objects for a piece of still-life art. To understand observational drawing and measurement techniques, in still-life art. To have explored and be able to select and apply appropriate media in their artwork. To apply shadows and highlights in their artwork. To evaluate their own work. |  |
| Vocab | Gustav Klimt, analyse, compose, annotate, symbolism, symbolic imagery, techniques, enhance, gold and silver leaf, influenced, landscapes, textures, inspired. | Impressionism, Impressionists, still-life art, arrangement, sketching, measurement, observation, observational drawing, techniques, proportion, perspective, colour, shadows, highlights. |  |
| **Weekly learning objectives specific to St. Michael’s (progression of skills), key questions** |  |  | To analyse still life paintings to help develop my own ideas.  What is still-life art? Who were the Impressionists? Who was Claude Monet? |  |
|  | To learn about the painter Gustav Klimt and analyse some of his paintings.  Who was Gustav Klimt and what were his paintings like? Planbee 1 | To create a still-life arrangement and start sketching.  How will I decide to arrange my objects? What measuring technique can be used to ensure correct size, proportion and perspective? |  |
|  | To sketch, and improve upon sketches, in the style of the early drawings of Gustav Klimt.  How did Klimt use realistic sketches in his work? What materials did he use for these? Planbee 1 | I can produce small sketches from my still-life arrangement.  What measuring technique can be used to ensure correct size, proportion and perspective? |  |
|  | To use symbolic imagery in the style of Gustav Klimt in works of art that share ideas, or tell a story.  What is symbolism and can you identify it and explain what it means in works of art? Planbee 2 | I can sketch and develop a final piece of still-life art.  What measuring technique can be used to ensure correct size, proportion and perspective? How will I represent my final drawing on the page and what size will it be? What type of paper will I use? |  |
|  | To review and revisit ideas, then use gilding in a Klimt-inspired work of art or product.  What is gold leaf? What is gilding? How does Klimt use this in his artwork? Planbee 3 | I can complete a final piece of still-life art, using colour, shadows and highlights, and add a background.  What media will I use for my final piece? How can I add shadows and highlights? How will I choose a background? |  |
|  | To develop techniques used to create natural textures such as those in Klimt’s landscape paintings.  How was Klimt influenced by others? What colours and techniques does Klimt use in his landscapes? Planbee 4 | I can evaluate my work.  How well does my work resemble my still-life arrangement? How well have I applied colour? How well does my work follow an Impressionistic style? How could I improve my work? |  |
|  | To develop techniques and use symbolism in the style of, or inspired by Gustav Klimt.  How are Klimt’s earlier and later works different? How did Klimt use symbolism to depict Death in his work? Planbee 5 |  |  |
|  |  | To complete and evaluate work.  How does your work compare with Klimt’s work? How effective is your work? If you could improve on your work, how would you change it? |  |  |