

Ash Grove Academy Art and Design Curriculum

Our Year 1 Art and Design curriculum builds directly on the learning undertaken in the EYFS Expressive Arts and Design early learning goal. During their time in early years, children will have used and explored a variety of materials, tools and techniques which allow them to experiment with colour, design, texture, form and function. They will have engaged with the arts in a way that develops their artistic and cultural awareness, as well as their understanding, self-expression and ability to communicate through the arts. These skills, knowledge and experiences underpin the learning that takes place in Year 1 and across the KS1 and KS2 curriculum.

	Autumn One	Spring One	Summer One
 Year One	Drawing: PENCIL, COLOURED PENCILS <u>National Curriculum Objectives:</u> <i>Become proficient in drawing techniques; Use drawing to develop and share their ideas, experiences and imagination; Develop a wide range of art and design techniques in using texture, line, shape, form and space; Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Focus on self portraits. Draw lines of different sizes and thickness. Show patterns and textures by adding dots and lines. Colour (own work) neatly following lines. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. Investigate – Explain the term ‘portrait’/ ‘self-portrait’? <i>What features might a portrait have?</i> Introduce the artist Pablo Picasso by showing a photo of him and locating Spain on the world map. Share several examples of his portraits, giving children time to evaluate – what do they notice about them? What is unusual about them? Do they like them/why? How do the portraits make them feel? Establish that Picasso used paint to create his	Colour: PAINT <u>National Curriculum Objectives:</u> <i>Use painting to develop and share their ideas, experiences and imagination; Develop a wide range of art and design techniques in using colour, texture, line, shape, form and space; Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Focus on seasonal changes, using autumn / winter / spring colour palettes (link to ongoing learning in science relating to seasons). Name all of the primary and secondary colours. Mix primary colours to create secondary colours and begin to predict resulting colours. Use colour on a large scale (working collaboratively in groups on a large canvas). Experiment with different techniques eg: dripping, splashing, splattering, dribbling, exploring different techniques as ideas develop. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. Investigate - Introduce the artist Jackson Pollock by showing a photo of him and locating USA on the world map. Share several examples of his artwork, giving children time to evaluate – what do they notice about them? What is	Printing <u>National Curriculum Objectives:</u> <i>Use printing to develop and share their ideas, experiences and imagination; Develop a wide range of art and design techniques in using colour, texture, line, shape, form and space; Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Focus on relief (block) printing. Use repeating patterns. Create printing tiles using relief method. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. Investigate - Introduce the artist Katharine Watson by showing a photo of her and revising location of USA on the world map. What other artist have we learnt about from the USA? Share several examples of her artwork, giving children time to evaluate – what do they notice about them? Do they like them/why? How does the artwork make them feel? Establish that Watson uses block printing to create her artwork, and that she creates prints inspired by the natural world using flowers/plants. Explore

portraits, and that they use unusual shapes, unusual positions for facial features, and unusual colours. Explore – Explain that they will be creating their own self-portraits in the style of Picasso, but using coloured pencils, not paint. Revise what was unusual about Picasso’s portraits and explain that this is the aspect of his work that they will be recreating in their own self-portrait. - Develop skills by exploring a range of techniques for drawing with pencils eg: making thin and thick lines, shading etc. - Explore how to create patterns and textures using coloured pencils eg: by adding dots and lines, hatching and cross hatching, multi-directional strokes. - Explore how to represent facial features using different/unusual shapes (in the style of Picasso). Plan – Design own self portrait, using skills and techniques practised. - Observe own facial features in a mirror. Create – Own self portrait in the style of Pablo Picasso (using unusual shapes, unusual positions for facial features, and unusual colours) Evaluate - What type or artwork have you created? (<i>self-portrait</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – self-portrait, line Artist link for self portraits: Pablo Picasso (1881 – 1973)	unusual about them? Do they like them/why? How does the artwork make them feel? Establish that Pollock used paint to create his artwork, and that he was an expressionist painter. Explain how he painted and add that his style has been called ‘action painting’. Explore – Name and establish the three primary colours. - Mix and establish/name the three secondary colours. – Make collections of other colours through colour mixing - which colours relate to each of the seasons? - Practise range of skills for Pollock’s drip technique (drip / splash / dribble paint). Relate to Pollock’s work. Plan – design large scale response – which season will we express in our group work? Which colours will we use? Which techniques? What effect do we want to create for the viewer? Create – large scale work, in groups, in the style of Jackson Pollock using seasonal colour palettes. Evaluate - What type or artwork have you created? (<i>Expressionist</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – Expressionism, primary colours, secondary colours Artist link for expressionist technique: Jackson Pollock (1912 – 1956)	– make patterns and arrangements using a variety of objects/media. - explore how to vary patterns by arranging the images in different ways (eg linear, concentric, symmetrical) Plan – design own relief print image inspired by nature - decide on colour theme - decide on arrangement of repeated images Create – transfer relief print image onto a tile, carving out the pattern. - use this to create a repeated image print following the design colour theme. Evaluate - What type or artwork have you created? (<i>block printing</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>pattern</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – block print, pattern, arrange Artist link for repeating pattern: Katharine Watson
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	Autumn One	Spring One	Summer One
 Year Two	Colour: PAINT <i>National Curriculum Objectives:</i> <i>Use painting to develop and share their ideas, experiences and imagination;</i> <i>Develop a wide range of art and design techniques in using texture, line, shape, form and space;</i> <i>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Create colour wheels by mixing primary colours to create secondary colours. Add white to colours to make as many tints of one colour as possible. Darken colours without using black. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. Investigate Introduce the artist Mark Rothko by showing a photo of him and locating America on the world map. Retrieval – can they remember any other artists they have learnt about from America? (Jackson Pollock and Katharine Watson from Y1) Share several examples of his colour field paintings, giving children time to evaluate – what do they notice about them? What is unusual about them compared to other paintings they may have seen? Do they like them/why? How do the paintings make them feel? Establish that Rothko used paint to create his work, choosing colours to reflect emotions and mood, and that they will be using paint to create paintings in a similar style. Explore Develop their painting skills by exploring colour: link to learning in Year One on primary and secondary colours and make own colour wheels by mixing colours.	Drawing: PENCIL, CHARCOAL <i>National Curriculum Objectives:</i> <i>Become proficient in drawing techniques;</i> <i>Use drawing to develop and share their ideas, experiences and imagination;</i> <i>Develop a wide range of art and design techniques in using colour, texture, line, shape, form and space;</i> <i>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Focus on drawing as a way to record experiences and feelings. Draw lines of different sizes and thickness. Understand the basic use of a sketchbook and work out ideas for drawings. Use a sketchbook to gather and collect drawings. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. Link to this half term's learning in History. Investigate - Introduce the artist L. S. Lowry by showing a photo of him and locating NW England on the UK map. Share several examples of his drawings (NOT PAINTINGS) of life in the industrial landscape of NW England, giving children time to evaluate – what do they notice about them? Do they like them/why? Establish that L. S. Lowry used pencil to draw relatively simple images of industrial landscape. Explain that they will create similar images this term using pencil and charcoal. Explore - Establish the difference between drawing and sketching. - Explore how to make different marks with pencil and charcoal, for example, using the side of the pencil compared to the point, blending pencil and charcoal lines,	Sculpture: SALT DOUGH <i>National Curriculum Objectives:</i> <i>Use sculpture to develop and share their ideas, experiences and imagination;</i> <i>Use a range of materials creatively to design and make products;</i> <i>Develop a wide range of art and design techniques in using colour, texture, line, shape, form and space;</i> <i>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</i> Create a 3D sculpture using techniques such as rolling, kneading, moulding and carving to create different effects. Use a combination of shapes to create abstract forms. Describe the work of notable artists, artisans and designers. Use some of the ideas of artists studied to create pieces of their own. <i>Material:</i> salt dough (baked for permanence) Investigate - Introduce the artist and sculptor Dame Barbara Hepworth by showing a photo of her and locating West Yorkshire on the UK map. Explain the term 'sculpture'. Share several examples of her Modern abstract sculptures, giving children time to evaluate – what do they notice about them? What is unusual about them compared to other sculptures they may have seen (eg in Macclesfield or Manchester)? Do they like them/why? Establish that Barbara Hepworth was a sculptor who worked with wood, stone and bronze; that she helped to establish the modern sculpture movement which was more abstract than representative of people or things; that she created a series of 'pierced' sculptures in the 1930s and that these were the start of the modern sculpture era. Make link back to Mark Rothko (abstract) and forward (Georgia O'Keefe Y3 Modernism) Explain that they will be creating an abstract sculpture of their own, in the style of

	Use white to make a spectrum of different tints; darken colours using the opposite colour on the colour wheel. Plan Relate colours to emotions/mood – children to determine this for themselves based on personal responses. Design own abstract painting in the style of Mark Rothko – will they choose two or three colours, will their blocks sit vertically or horizontally, what mood will their colour field reflect? Create Create their own colour field abstract painting using acrylic paint. Evaluate - What type or artwork have you created? (<i>abstract painting/colour field painting</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>mixing colours to create the right mood</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – tint, darken, abstract Artist link: Mark Rothko (1903 – 1970)	and exploring the different lines and textures created when different pressure is applied. Decide which effects are best for people and which are best for buildings/larger spaces. - Have a go at sketching people and buildings using both pencil and charcoal in the style of Lowry – ‘matchstick’ people, flat rectangular buildings Plan - Decide on composition of their piece – type, height and number of buildings, position of people in relation to these - Decide when to use pencil and when to use charcoal in their work Create - Use their knowledge of Lowry’s work, and the skills they have acquired using pencil and charcoal, to create their own piece in the style of L. S. Lowry, using their plan/sketches to guide their work. Evaluate - What type or artwork have you created? (<i>drawing</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>line thickness, blending and smudging, flat 2D perspective</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – sketch, draw, thickness, charcoal, blend Artist link: L. S. Lowry (1887 – 1976)	Hepworth, using salt dough as their medium. Explore - use playdough to explore a variety of techniques to create abstract forms and shapes - develop their techniques of rolling (with hands and a rolling pin), kneading, moulding and carving, using a range of tools, to create different effects with their dough - explore how to pierce their shapes in a way that keeps the structure and form of their design Plan - use what they know of Barbara Hepworth’s pierced sculptures to design their own Create - apply the techniques learnt, including piercing, to create their own modern salt dough sculpture in the style of Barbara Hepworth Evaluate - What type or artwork have you created? (<i>modern sculpture</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – sculpture, knead, mould, carve, pierce Artist link: Dame Barbara Hepworth (1903 – 1975)
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	Autumn One	Spring One	Summer One
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Year Three

Colour: PAINT (oil / acrylic)

National Curriculum Objectives:

Create sketchbooks to record their observations and use them to review and revisit ideas;
Improve their mastery of art and drawing techniques;
Learn about great artists, architects and designers in history.

Focus on **Modernism: flowers**

Undertake close observations.

Use a developed colour vocabulary.

Mix a variety of colours and know create a developed colour wheel to include tertiary colours (blue-green, blue-violet, red-orange, red-violet, yellow-orange and yellow-green)

Replicate some of the techniques used by notable artists, artisans and designers.

Create original pieces that are influenced by studies of others.

Investigate

Introduce the artist Georgia O'Keefe by showing a photo of her and locating America on the world map. Retrieval – can they remember any other artists they have learnt about from America? (Jackson Pollock/Katharine Watson from Y1, Mark Rothko from Y2)

Share several examples of her flower paintings, giving children time to evaluate – what do they notice about them? What do they like/not like about them? How do the paintings make them feel? Establish that O'Keefe created large scale paintings of flowers at close range using bold colours to make people notice them and take the time to look at them.

Explore

- sketching flowers – make close observations of real flowers/photos of real flowers and create rough, faint outlines. Add quick lines and rough shading to create texture.

- colour mixing - develop their colour vocabulary

Sculpture: CLAY

National Curriculum Objectives:

Create sketchbooks to record their observations and use them to review and revisit ideas;
Improve their mastery of art and drawing techniques, including sculpture;
Learn about great artists, architects and designers in history.

Mould and shape clay for a desired effect.

Create a design in clay, considering shape, size, proportion and texture.

Replicate some of the techniques used by notable artists, artisans and designers.

Create original pieces that are influenced by studies of others.

Link to learning in Year Two on sculpture (Dame Barbara Hepworth).

Investigate

Introduce the ceramic artist Andile Dyalvane by showing a photo of him and locating South Africa on the world map. Retrieval link to Y2 work based on Barbara Hepworth's sculptures. Share several examples of Dyalvane's terracotta pots, giving children time to evaluate – what do they notice about them? What do they like/not like about them? How do the pots make them feel? Establish that Dyalvane believes in a deep spiritual connection to his ancestors, and he creates pots and artwork to reflect his cultural traditions.

Explore

– revisit shaping techniques from Year Two, but this time with clay
- explore how to use a pinch pot technique to create a small clay pot
- explore pattern and decorating techniques using a selection of tools and materials.

Plan

– consider their own culture and ancestry

Drawing: OIL PASTELS

National Curriculum Objectives:

Create sketchbooks to record their observations and use them to review and revisit ideas;
Improve their mastery of art and drawing techniques;
Learn about great artists, architects and designers in history.

Focus on

Use their sketchbook to collect and record visual information from different sources. Draw for a sustained period of time at their own level.

Plan, refine and alter their drawings as necessary.

Use oil pastels to achieve variations in line, texture, tone, colour, shape and pattern.

Replicate some of the techniques used by notable artists, artisans and designers.

Create original pieces that are influenced by studies of others.

Investigate

Introduce the artist American artist and illustrator, Childe Hassam, by showing a photo of him and locating America on the world map. Remind children of other American artists (Georgia O'Keeffe, Mark Rothko, Jackson Pollock, Katharine Watson). Share examples of Hassam's pastel works, giving children time to evaluate – what do they notice about them? What is different about them compared to other artwork they have seen? What do they like/not like about them? Help the children to notice the style of drawing – using small strokes of colour, not 'colouring in'. Explain that this is called stippling:

Stippling

- Use small, choppy strokes to create stippled effect on paper. Layer with additional colors for depth.



Discuss how the representation of these

	by creating an extended colour wheel to include primary, secondary and tertiary colours Plan – decide on flower head and colour choices that they will apply in their own work in the style of Georgia O’Keefe. Limit colour choices to three or four (background colour + two or three for the zoomed-in flower head) Create – use their sketches/plan to create their own zoomed-in flower head painting in the style of Georgia O’Keefe. Evaluate - What type or artwork have you created? (<i>modernist</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – modernism, tertiary colours Artist link for Modernist style: Georgia O’Keefe (1887 – 1986)	- design their own vessel that reflects this, inspired by the work of Andile Dylavane. - consider which techniques and tools they will use Create – use their plan and chosen techniques to create their own clay vessel that reflects their culture and ancestry Evaluate - What type or artwork have you created? (<i>pinch pot</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>including decorative</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – vessel, culture, ancestry Artist link: Andile Dyalvane (1978 -)	gardens/flowers differs from the work of Georgia O’Keefe (autumn term). Explore - practise stippling technique using oil pastels on sugar paper - different colours and different directions. Explore the effect of leaving more/less background colour showing through. - practise creating a ‘garden’ of flowers (on a small scale – small piece of paper) by layering greens, blues, yellows for the stems and leaves and then adding patches of bright colour for the flower heads. Create - apply their new knowledge of stippling with oil pastels to create their own flower patch in the style of Childe Hassam. <i>If appropriate, the individual works could be put side by side to create a larger, collaborative piece?</i> Evaluate - What type or artwork have you created? (<i>pastel drawing</i>) – What medium did you use to create your artwork? (<i>oil pastels</i>) - Which techniques or skills did you use? (<i>stippling</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – pastels, stippling Artist link: Childe Hassam (1859 – 1935)
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	Autumn One	Spring One	Summer One
 Year Four	Colour: PAINT <i>National Curriculum Objectives:</i> Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and drawing techniques; Learn about great artists, architects and designers in history. Investigate Impressionism through the use of light/reflections within painting. Use more specific colour language eg: tint, shade, hue. Choose paints/colours and apply in a way that is appropriate to the piece. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Investigate Introduce the artist Claude Monet by showing a picture of him and locating Paris on the world map. Share several examples of Monet's paintings that show light/reflection, giving children time to evaluate (eg <i>The Seine at Giverny</i>, <i>The Houses of Parliament</i> series, <i>Water Lilies</i>) What do they notice about them? Can they see any reflections? How does the light change in each painting? Do they think they were all painted at the same time of day? How do they know? How do the paintings make them feel? Establish that Monet was an impressionist artist – painted nature and buildings, quickly and in situ, with short, rapid strokes to capture that one moment in time – the time of day, the light, the reflections – to give an impression of that moment. Explore - revise how to create different tints using white (retrieval from Y2) and explore this in the context of reflections/levels of light	Drawing: COLOURED PENCILS <i>National Curriculum Objectives:</i> Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and drawing techniques; Learn about great artists, architects and designers in history. Focus on still life Understand how to sketch lightly to avoid using a rubber for mistakes and annotate their sketches to explain and elaborate ideas. Use shading to show the effect of light and shadow. Use hatching and cross hatching to show tone and texture. Undertake close observation, and use this to reflect scale, proportion and placement in their own work Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. * Photorealism Investigate Introduce the artist Audrey Flack by showing a picture of her and locating New York on the world map. Retrieval – can they remember any other artists they have learnt about from America? (Jackson Pollock/Katharine Watson from Y1, Mark Rothko from Y2, Georgia O'Keefe Y3)) Share several examples of Flack's still life art work, giving children time to evaluate – what medium do they think Flack uses to create her work? What do they like/not like about them and why? How does her work make them feel? Establish that Flack is an artist whose work pioneered the genre of photorealism – art that is characterised by the highly detailed depiction of ordinary life in an extremely realistic way, giving the impression of a photograph. Explain that Flack uses acrylic and oil paint, but that they will be creating still life art work in the style of Audrey Flack using coloured pencils.	Collage - MOSAICS <i>National Curriculum Objectives:</i> Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and drawing techniques, including printing; Learn about great artists, architects and designers in history. Focus on Roman mosaics Record colours, textures and patterns. Replicate patterns observed in the natural world. Make precise patterns. Understand the term, 'tessellate'. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Investigate Share examples of Roman mosaics, giving children time to evaluate – what do they notice about how these pieces have been created? Why do they think the colours might be muted (made out of pieces of stone/tile, ancient/faded) What do they like/not like about them? Explore – practise cutting paper into strips and then into squares of relatively equal size (scissor skills) - practise using squares of paper of different colours and sizes to create a simple picture - evaluate best size of squares and overall effect of this – all the same? different sizes within the same picture? time it takes to create a picture – how will this affect the picture they choose to create and the size of their finished piece? Plan – DECIDE AS A CLASS: - create individual mosaics or work in pairs/groups? - work collaboratively to create a whole class mosaic?

	- explore Impressionist painting techniques using quickly applied brush strokes Plan – decide on subject matter, including water for reflection – eg sky/land/water horizontal across page. Land to include either trees or buildings of their own design. Ensure these are reflected in the water. - decide on time of day/light levels that will determine the tint/tone of the colours chosen Create – use ideas from plan to create their own painting in the style of Monet, using Impressionist brush strokes and making appropriate choices of tint and tone to match light levels/time of day. Evaluate - What type or artwork have you created? (<i>Impressionist painting</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>short, quick brush strokes, reflection</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – hue, tint, shades, impressionism, reflection Artist link for impressionist style: Oscar-Claude Monet (1840 – 1926)	Explore – drawing techniques using coloured pencils, including hatching, contour hatching, cross hatching, random hatching to show texture line and tone. - practise a variety of shading techniques using coloured pencils to convey the effect of light and shadow from different angles to create a realistic impression of placement and proportion - use close observation of different compositions of real-life objects to explore scale and proportion Plan – decide on the object(s) they will use in their own still life artwork - decide on the angle of light for their finished piece, considering how they will create a realistic effect of light and shadow in their finished piece - determine which texture techniques will be best suited for their chosen object Create – apply the techniques learnt to create their own photorealism still life drawing in the style of Audrey Flack Evaluate - What type or artwork have you created? (<i>Photorealism drawing</i>) – What medium did you use to create your artwork? - Which techniques or skills did you use? (<i>techniques for light/shade/texture</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – still life, placement, proportion, realistic Artist link: Audrey Flack (1931 -)	- size of finished piece (time it will take) - size of mosaic pieces (all the same? varied? smaller? larger?) - what will the subject matter be? Animal? Person? Landscape/season/weather related? Still life? Create ONCE THESE DECISIONS HAVE BEEN MADE: – create a mosaic based on the criteria above, inspired by the work of the Romans Evaluate - What type or artwork have you created? (<i>mosaic</i>) – What medium did you use to create your artwork? (<i>paper</i>) - Which techniques or skills did you use? (<i>cutting, pattern, tessellation</i>) - Which artist inspired your artwork? (<i>Ancient Romans</i>) - Do you think your work reflects this style? Why? Vocabulary – tessellation, mosaic Artist link: Ancient Romans
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	Autumn One	Spring One	Summer One
 Year Five	Sculpture: MOD ROC <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and design techniques, including sculpture, with a range of materials. Learn about great artists, architects and designers in history.</i> Focus on sculpture using ModRoc - shape, form, model and construct from observation and imagination. Describe the key skills involved in modelling and sculpture. Use an armature (including using found or recycled items) to show life-like qualities and real-life proportions. Use tools to carve and add shapes and texture. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Focus on figurative sculpture Investigate Introduce the artist George Segal (sculptor) by showing a picture of him and locating New York City/New Jersey on the world map. Retrieval – can they remember any other artists they have learnt about from America? (Faith Ringgold/Audrey Flack Y4) Explain that Segal was a sculptor – created three-dimensional forms – and that he used Mod Roc as his medium. Share several examples of Segal’s sculptures, giving children time to evaluate – discuss form, movement, position and proportion, as well as personal response to the work. Explain that, in pairs, they will be creating their own figurative sculpture using Mod Roc.	Colour: PAINT (oil / acrylic) <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and drawing techniques; Learn about great artists, architects and designers in history.</i> Focus on the use of texture and colour Use brush techniques and the qualities of paint to create texture. Consolidate understanding of contrasting (complementary) colours Show an awareness of how paintings are created (composition). Choose appropriate paint, paper and implements to adapt and extend their work. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Post Impressionist Investigate Introduce the artist Vincent Van Gogh by showing a painting of him and locating the Netherlands on the world map. Retrieval – can they remember any other painters they have learnt about? (Jackson Pollock Y1, Mark Rothko Y2, Georges Seurat Y3, Claude Monet Y4) Remind them that Monet was an Impressionist painter – Van Gogh was a post-impressionist painter – a group of artists who moved away from naturalism to explore colour, line and form and the emotional response of the artist. Share several examples of Van Gogh’s paintings, giving children time to evaluate – what do they notice about his use of colour/line/form? What emotional response does his work elicit from them? What do they notice about his technique of painting (brush strokes)? Do they like his work/why? Explore	Drawing: PENCIL, PEN & INK <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas; Improve their mastery of art and drawing techniques, with a range of materials; Learn about great artists, architects and designers in history.</i> Focus on Understanding perspective Understand one-point perspective and express it in their drawing, using an effective technique to achieve this. Produce increasingly accurate drawings of buildings. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Architecture Investigate Introduce the words ‘architect’ and ‘architecture’. Discuss in terms of being a designer of buildings. - Show some photographs of buildings in Macclesfield that reflect where people lived and worked during the Industrial Revolution/Victorian era (terraced housing, terraced shops (eg Church St), weaver’s cottages, factories and mills) <i>Link back to prior learning in history and on L. S. Lowry. Make sure these photographs are showing one-point perspective.</i> Give the children time to evaluate – what do they notice about the buildings, including materials used? What is the same/different? <i>Talk here about the role of ‘purpose/function’ and ‘aesthetics’ when designing something.</i> Children record their personal responses to the industrial style of architecture in terms of purpose and aesthetics. Explore - look again at the images of some of Macclesfield’s architecture from previous lesson. Discuss as 3D - introduce the term ‘perspective’. - Develop their understanding of one-point perspective by practising the skill of drawing buildings in this way (<i>using pencil at this point</i>). - Explore the effect of drawing in ink pen: different ways to hold/angle the pen for different effects, different lines and

Explore Skills lesson – introduce the term ‘armature’ and explain its purpose. Explore ways to build an armature using a range of wire/paper/recycled materials and various tapes/joining techniques as appropriate. Critique pros and cons and decide on the best method/materials for making their figurative sculpture. Skills lesson – practise the technique of using Mod Roc by using a selection of recycled materials as the armature before overlaying with Mod Roc. Discuss effect, technique, benefits of using this medium. Plan Sketch an outline of their chosen position for their figure. Label with materials needed, including joining materials for the armature. Create In pairs, use their plan and their knowledge of armatures and Mod Roc, to create a figurative sculpture in the style of George Segal. Evaluate - What type or artwork have you created? <i>(Figurative sculpture)</i> – What medium did you use to create your artwork? - Which techniques or skills did you use? <i>(armature including joining techniques, layering, understanding proportion/position)</i> - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – sculpt, mould, armature Artist link: George Segal (1924 – 2000)	– revisit complementary (contrasting) colours (primary, secondary and tertiary) and the effect these have on the viewer - explore the impasto technique of using thick, undiluted paint to create texture on the page – investigate with adding PVA glue to poster paint, using acrylic paint, and using a variety of brushes and tools (eg glue spreaders) to create texture - explore Van Gogh’s landscape paintings, identifying the colour palettes used and the impasto technique in his work - understand the composition of his landscape paintings – foreground, midground, background Plan – choose a local landscape in the Macclesfield area to recreate in the style of Van Gogh - decide on the composition of their painting – what will they present in the foreground, midground, background? - choose the complementary (contrasting) colours they will use in their palette, determined by season and time of day - decide on the tools they will use to create their impasto technique Create – use their plan to create their own oil / acrylic landscape painting in the style of Van Gogh. Evaluate - What type or artwork have you created? <i>(landscape painting)</i> – What medium did you use to create your artwork? - Which techniques or skills did you use? <i>(impasto)</i> - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – palette, composition, impasto Artist link: Vincent Van Gogh (1853 - 1890)	techniques. <i>(These are not applied to buildings at this point; just exploring the techniques for line, shape, form, texture with pen and comparing the effects to previous drawing experiences with pencils/coloured pencils/charcoal).</i> Plan – sketch (in pencil) a street of buildings using one-point perspective. - practice adding details (still in pencil) such as windows, doors and chimneys, whilst maintaining the vanishing points/scale/perspective. Create – sketch out their one-point perspective vanishing points and horizon using pencil, before using pen to design their 3D terrace in the style of Macclesfield’s historical architecture (factories, mills, terraced housing, weaver’s cottages, terraced shops). - Add some relevant details (windows? doors? chimneys? steps?), thinking about the purpose/function and the aesthetics of their building/terrace. - Maintain one-point perspective for all aspects of their architectural design. Evaluate - What type or artwork have you created? <i>(architectural design)</i> – What medium did you use to create your artwork? <i>(pencil and ink pen)</i> - Describe what you have done and what you have learned in this art project. - Describe some links between your work and the original industrial architecture of Macclesfield. Vocabulary – architect / architecture, design, perspective Design link: Local architecture of Macclesfield during the Industrial Revolution
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	Autumn One	Spring One	Summer One
 Year Six	Collage – MULTI-MEDIA <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas;</i> <i>Improve their mastery of art and drawing techniques;</i> <i>Learn about great artists, architects and designers in history.</i> Focus on LANDSCAPES Explore a range of media, thinking about colours, textures and patterns. Use cutting and tearing techniques. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Investigate Share examples of landscape collages, giving children time to evaluate – what do they notice about how these pieces have been created? What materials do they think have been used? What effect does this have? What do they like/not like about them? Explore – practise cutting and tearing a selection of paper, including sugar paper, tissue paper, magazines, newspapers, backing paper (colour with white beneath) into different shapes and sizes - discuss the ‘randomness’ of collage – things don’t need to be geometric or perfect; mistakes can be incorporated into the work or layered differently to make them work - consider background, midground and foreground of a landscape artwork - practise layering these papers (without glueing down) to achieve different effects - explore other media – wool, ribbon or textiles;	Drawing: PEN & INK <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas;</i> <i>Improve their mastery of art and drawing techniques;</i> <i>Learn about great artists, architects and designers in history.</i> Focus on Perspective, light and shadow Understand 2 point perspective and express it in their drawing, using an effective technique to achieve this Use a variety of techniques to add interesting effects, for example, direction of sunlight and shadows Produce increasingly accurate drawings of buildings Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Architecture Investigate - Revise the term ‘architect’ from Year 5, thinking about purpose/function and aesthetics. - Link back to learning in Year Five on one-point perspective and the industrial architecture of Macclesfield. - Show some photographs of buildings in Manchester that reflect the range of architecture in the city – Victorian era and more modern examples. <i>Make sure these are showing two-point perspective.</i> - Give the children time to evaluate – what do they notice about the buildings, including materials used? What is the same/different? How do the buildings make them feel? Do they like this architectural style/why? <i>Support the children to discuss the architectural style in terms of ‘purpose/function’ and ‘aesthetics’.</i> Children record their personal responses to these buildings in terms of purpose and aesthetics (window shapes, archways, columns, towers, glass or brick etc). Explore - Discuss images of examples of architecture in Manchester in terms of perspective – 3D. Revise one-point perspective from Y5 and develop their understanding of two-point perspective by practising how to create drawings of buildings in this way	Paint: OIL / ACRYLIC <u>National Curriculum Objectives:</u> <i>Create sketchbooks to record their observations and use them to review and revisit ideas;</i> <i>Improve their mastery of art and drawing techniques, including painting;</i> <i>Learn about great artists, architects and designers in history.</i> Focus on using colour to reflect mood Use different media to create tints, tones, hues. Understand how colour can portray emotion and reflect mood. Choose an appropriate palette of colour to reflect a specific mood/emotion. Replicate some of the techniques used by notable artists, artisans and designers. Create original pieces that are influenced by studies of others. Link back to learning from Y1-Y5, developing their colour vocabulary and their understanding of primary, secondary, tertiary and complementary (contrasting) colours. Investigate Introduce the artist Frida Kahlo by showing a photo of her and locating Mexico on the world map. Retrieval – can they remember any other painters they have learnt about? (Jackson Pollock Y1, Mark Rothko Y2, Georges Seurat Y3, Claude Monet Y4, Vincent Van Gogh Y5) Share several examples of Frida Kahlo’s self-portraits – retrieval of Y1 Picasso self-portraits. Give children time to evaluate – what do they notice about them? What makes them unusual? (background/additional strange or unusual details) What do they like/not like about them? Encourage detailed and articulate responses. Establish that Frida Kahlo was a painter who worked within the genre of surrealism and magical realism – she found magic and strange beauty in the unexpected and unconventional. Explain that she experienced both physical and mental pain during her life, and she used her paintings as a way of expressing herself through her bold

	bottle tops or recycled materials; sand, beads, glitter etc How could these add to the landscape? What effect do they have? Can they be added and then painted over to blend them in? - explore the effects of these various media as individual pieces, paired or group pieces and a whole class piece NOT NECESSARY TO GLUE ANYTHING DOWN AT THIS POINT; JUST PLAY AROUND WITH VARIOUS MEDIA AND TECHNIQUES/EFFECTS Plan – DECIDE AS A CLASS: - create individual piece or work in pairs/groups, OR work collaboratively to create a whole class landscape? - type of landscape: mountains, seascape, desert, rural, urban? - season/weather/time of day – this will determine colour schemes/textures/chosen materials and media PRACTISE – IN PAIRS, ANY LANDSCAPE, A5 COLLAGE. INDIVIDUALLY – PROVIDE CHILDREN WITH DIFFERENT LANDSCAPES OF MACCLESFIELD (FIELDS, HILLS, TOWN, ETC). CHILDREN TO CREATE THEIR OWN COLLAGE OF MACCLESFIELD BASED ON THE IMAGE PROVIDED. Create ONCE THESE DECISIONS HAVE BEEN MADE: – create a multimedia landscape collage based on the criteria above Evaluate - What type or artwork have you created? (<i>landscape collage</i>) – What medium did you use to create your artwork? (<i>multimedia – children to list what they used</i>) - Which techniques or skills did you use? (<i>cutting, tearing, layering</i>) - Do you think your piece is effective?	(pencil at this stage). - Revisit drawing techniques using pen from Y5 and develop this further by learning how to create light and shadow using pen (<i>skills lesson only, learning techniques for creating light and shadow with ink pen - not applied to buildings at this point</i>) Plan – sketch (in pencil) their own design for a building (Victorian or modern) using two-point perspective - practise adding additional features (still in pencil), such as those featured in the original photos explored in lesson 1 (eg window shapes, archways, columns, towers, glass or brick etc). - maintain the vanishing points, scale, and two-point perspective when adding these additional features. Create – use pencil to draw their horizon and vanishing points - use pen to design their own 3D building in the style of those in Manchester (Victorian or modern), considering the purpose/function and aesthetics and using two-point perspective - add features explored in the planning stage that featured in the original designs in Manchester (see above) - apply shading techniques, using pen, to create light and shadow and provide depth to their architectural design - maintain the vanishing points, scale, and two-point perspective. Evaluate - What type or artwork have you created? (<i>architectural design</i>) – What medium did you use to create your artwork? (<i>pencil and ink pen</i>) - Describe what you have done and what you have learned in this art project. - How is your artwork similar or different to other people's? - Describe some links between your work and the original architecture of Manchester. Vocabulary – architect / architecture, design, perspective, function, aesthetics Design link: Architecture of Manchester	use of colour and unsettling or unusual magical realism. Explore - explore the symbolism of some of the plants, animals and images that surround Kahlo in her self-portraits – what might they represent? - explore the colours used in some of her self-portraits – can they identify complementary (contrasting) colours? What effect do these have on the viewer? What mood do these reflect to them? Plan – use a black and white photo self-portrait (head and shoulders). - decide on one plant and one animal that will reflect their mood and/or personality – consider colour and symbolism. - decide on one accessory that they will add to themselves (hair piece, jewellery, tattoo etc) that will reflect their mood and/or personality – consider colour and symbolism. Create – using their plan and their black and white photo, create a self-portrait in the style of Frida Kahlo, expressing themselves and their mood through their use of colour and symbolism. Evaluate - What type or artwork have you created? (<i>self-portrait</i>) – What medium did you use to create your artwork? (<i>acrylic paint</i>) - Which techniques or skills did you use? (<i>symbolism, including colour symbolism</i>) - Which artist inspired your artwork? - Do you think your work reflects their style? Why? Vocabulary – symbolism Artist link: Frida Kahlo (1907 - 1954)
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