



ART CURRICULUM

Our Art and Design Curriculum is build around broad substantive concepts. These concepts represent the fundamental areas of artistic practice and are the foundation for all of the knowledge that is taught within our curriculum. Each substantive concept is meticulously explored year by year, fostering a comprehensive understanding that seamlessly integrates practical, theoretical, and disciplinary knowledge. This approach empowers pupils to delve into the complexity of each discipline and truly gain an understanding of the multifaceted nature of the creative arts.

KEY SUBSTANTIVE CONCEPTS

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	IDEA DEVELOPMENT
<p>The essence of visual representation across all of the creative arts. Drawing stands firmly as its own discipline however it also inherently interweaves throughout painting, printmaking and sculpture.</p>	<p>Painting is the exploration of paint as a medium; the manipulation of it's colour, texture and form to produce visually vibrant works of art that entertain, engage and captivate global audiences.</p>	<p>Printmaking is a collection of sophisticated techniques and processes that allow practitioners to create, reproduce and disseminate visual information for a multitude of different purposes.</p>	<p>Sculpture is the exploration of form, structure and spatial relationships through the manipulation of many different materials. As a discipline, it allows the artist to explore form, texture, space and even colour.</p>	<p>Idea Development is where initial thoughts take shape in sketchbooks and ,through experimentation, evaluation honing and refining, become original pieces of artwork. It's a process that encourages exploring and responding to set themes using all accumulated practical, theoretical and disciplinary knowledge.</p>

A key component of the Art and Design Curriculum is the development of Practical Knowledge. This knowledge is necessary for pupils to make and create art in a proficient manner and with some level of technical skill. This practical knowledge is taught in small, purposeful steps through explicit teaching of different techniques and processes within each specific disciplinary area and will ultimately enable pupils to develop a bank of skills which they can then apply.

PRACTICAL KNOWLEDGE

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Drawing progresses from a foundational skill to a method of transcribing accurate observations and a means of planning personal creative ideas.</p>	<p>Painting progresses from being a medium for making vibrant lines and shapes on different surfaces to a method used to create accomplished, unique compositions.</p>	<p>Printmaking progresses from a primitive method of making impressions of simple objects to a range of complex techniques that can be drawn upon to produce unique, visual art work.</p>	<p>Sculpture evolves from learning basic manipulation of materials to shaping three-dimensional forms and exploring spatial relationships.</p>	<p>Idea Development progresses from the most basic form of teacher-directed recording in sketchbooks to pupils planning, developing and refining their own ideas in response to set themes.</p>

The second domain of knowledge in our art and design curriculum is theoretical knowledge. This enables pupils to make connections between art's past, present and future. Our curriculum is designed so pupils learn about a plethora of great artists and designers, across many different disciplines, and, most importantly, understand the historical and cultural development and significance of their art forms. By carefully mapping theoretical knowledge throughout each year group, we aim to help pupils recognise that art and art practices are embedded in socio-cultural matrices; themes and diverse connections are contextually routed and take place within cultures, society and history thus that the meaning of images, objects and artefacts can and have changed depending on a multitude of factors.

THEORETICAL KNOWLEDGE

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Understanding the materials, tools, and methods used in creating art. It involves learning how and why the great artists have used different mediums and techniques to produce their work.	Exploring the themes, ideas, and visual elements within artworks. This strand focuses on the subjects depicted in art and how artists use imagery to convey meaning and emotions.	Examining the deeper ideas and messages conveyed through art. It involves understanding the symbolism, messages, and concepts artists express in their work.	Exploring how art connects to cultural, social, or political contexts. This aspect investigates how art reflects, comments on, or shapes cultural and societal values or political viewpoints.	Studying the sources or influences behind an artist's work. This strand explores what inspires artists, whether it's personal experiences, other artists, nature, or societal issues.	Learning about different artistic movements and styles. It involves understanding the characteristics, principles, and key artists associated with various art movements.	Examining the historical context and impact of artworks. This strand delves into understanding the importance of artworks within their historical period and their lasting influence on art history.

The third domain of knowledge within our art and design curriculum is disciplinary knowledge. Disciplinary knowledge relates to theoretical knowledge within the school curriculum but it is different. Where theoretical knowledge teaches children about specific artists, designers, art movements and art traditions, disciplinary knowledge transcends the different areas of art making and focuses on norms, products and purposes of art. It is about how art itself is thought of as a discipline. This is a crucially important element of our curriculum as it contributes to pupils' capacities to interpret art across all disciplines. As with the other two domains of knowledge, disciplinary knowledge is carefully mapped across all year groups; providing pupils with the cumulative knowledge and language to participate in meaningful discourse about the big ideas in art; about quality, value, purpose and more.

DISCIPLINARY KNOWLEDGE

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Understanding varying viewpoints on the definition and boundaries of art. It acknowledges that different individuals or cultures have diverse opinions regarding what qualifies as art.	Exploring the multitude of roles and intentions behind creating art. Recognising that art serves various purposes across cultures, societies, and historical periods.	Investigating the processes and methodologies involved in creating art. Recognising the myriad techniques, skills, and approaches used by artists in their creative endeavours.	Understanding the criteria and methods used to assess and assign value to artworks. Acknowledging the diverse perspectives and standards that influence how art is evaluated.	Exploring the intersections of art with societal, political, or moral issues. Understanding how art can reflect, comment on, or contribute to broader social, political, or ethical dialogues.	Studying the influences shaping art across diverse cultures and historical periods. Recognising the impact of cultural heritage, traditions, movements, and historical events on artistic expressions.

Curriculum Overview: Art

	Autumn	Spring	Summer	Summer
Nursery Foundations for Art	Theme: Discipline: Artist:	Theme: Discipline: Artist:	Theme: Discipline: Artist:	Theme: Discipline: Artist:
Reception Foundations for Art	Theme: Discipline: Artist:	Theme: Discipline: Artist:	Theme: Discipline: Artist:	Theme: Discipline: Artist:
Year 1	Theme: Trash To Treasure Discipline: Sculpture Artist: Michelle Reader	Theme: First Impressions Discipline: Printmaking Artist: Japanese Gyotaku	Theme: Does It Sound Colourful? Discipline: Painting Artist: Wassily Kandinsky	Theme: Togetherness Discipline: Creative Response Artist: TBC
Year 2	Theme: Is It All An Illusion? Discipline: Printmaking Artist: Bridget Riley	Theme: Indigenous Art Discipline: Painting Artist: George Ward Tjungerurrayi	Theme: The Natural World Discipline: Sculpture Artist: Peter Randall-Page	Theme: Art and Literature Discipline: Creative Response Artist: TBC
Year 3	Theme: Jackson Pollock Discipline: Painting Artist: Splash and Splatter	Theme: Ancient Egypt Discipline: Sculpture Artist: Ancient Egyptian Art	Theme: A Revolution Discipline: Printmaking Artist: Chinese Block Printing	Theme: Feelings and Emotions Discipline: Creative Response Artist: TBC
Year 4	Theme: The Beauty Of Nature Discipline: Printmaking Artist: Peggy Angus	Theme: Geometric Abstraction Discipline: Painting Artist: Robert Delauney	Theme: Ancient Peru Discipline: Sculpture Artist: Ancient Peruvian Pottery	Theme: Religion and Spirituality Discipline: Creative Response Artist: TBC
Year 5	Theme: Larger Than Life Discipline: Sculpture Artist: Claus Oldenburg	Theme: Out Of This World Discipline: Printmaking Artist: Roseffa Santucci	Theme: Painting The Luxurious Discipline: Painting Artist: Tamara De Lempicka	Theme: Can Anything Be Art? Discipline: Creative Response Artist: TBC
Year 6	Theme: Reuse and Recycle Discipline: Sculpture Artist: Anish Kapoor	Theme: All Mixed Up Discipline: Painting Artist: Pablo Picasso	Theme: How It Feels Discipline: Printmaking Artist: Belkis Ayon	Theme: Can Art Make You Think? Discipline: Creative Response Artist: TBC

Art Curriculum Topics Learning Blocks and Substantive Concepts

LEARNING BLOCK		SUBSTANTIVE CONCEPTS				
		DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
YEAR 1	DOES IT SOUND COLOURFUL?	✓	✓			
	FIRST IMPRESSIONS	✓		✓		
	TRASH TO TREASURE				✓	
	TOGETHERNESS	✓				✓
YEAR 2	INDIGENOUS ART	✓	✓			
	IS IT ALL AN ILLUSION?	✓		✓		
	THE NATURAL WORLD				✓	
	ART AND LITERATURE	✓				✓
YEAR 3	SPLASH AND SPLATTER	✓	✓			
	A REVOLUTION	✓		✓		
	ANCIENT EGYPT				✓	
	FEELINGS AND EMOTIONS	✓				✓
YEAR 4	GEOMETRIC ABSTRACTION	✓	✓			
	THE BEAUTY OF NATURE	✓		✓		
	ANCIENT PERU				✓	
	RELIGION AND SPIRITUALITY	✓				✓
YEAR 5	PAINTING THE LUXURIOUS	✓	✓			
	OUT OF THIS WORLD	✓		✓		
	LARGER THAN LIFE				✓	
	CAN ANYTHING BE ART?	✓				✓
YEAR 6	ALL MIXED UP	✓	✓			
	HOW IT FEELS	✓		✓		
	REUSE AND RECYCLE				✓	
	CAN ART MAKE YOU THINK?	✓				✓

Art Curriculum Learning Blocks and Theoretical Knowledge

LEARNING BLOCK		ARTIST	THEORETICAL KNOWLEDGE						
			MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
YEAR 1	DOES IT SOUND COLOURFUL?	WASSILY KANDINKSY	✓		✓		✓		✓
	FIRST IMPRESSIONS	JAPANESE GYOTAKU	✓	✓	✓	✓			
	TRASH TO TREASURE	MICHELLE READER	✓	✓	✓		✓		
	TOGETHERNESS	-							
YEAR 2	INDIGENOUS ART	GEORGE WARD TJUNGURRAYI	✓			✓	✓		✓
	IS IT ALL AN ILLUSION?	BRIDGET RILEY		✓	✓	✓		✓	
	THE NATURAL WORLD	PETER RANDALL PAGE	✓		✓	✓	✓		
	ART AND LITERATURE	-							
YEAR 3	SPLASH AND SPLATTER	JACKSON POLLOCK	✓				✓	✓	✓
	A REVOLUTION	CHINESE BLOCK PRINTING	✓		✓	✓			✓
	ANCIENT EGYPT	ANCIENT EGYPTIAN ART	✓	✓		✓			✓
	FEELINGS AND EMOTIONS	-							
YEAR 4	GEOMETRIC ABSTRACTION	ROBERT DELAUNEY				✓	✓		✓
	THE BEAUTY OF NATURE	PEGGY ANGUS		✓	✓		✓		
	ANCIENT PERU	ANCIENT PERUVIAN POTTERY	✓	✓					✓
	RELIGION AND SPIRITUALITY	-							
YEAR 5	PAINTING THE LUXURIOUS	TAMARA DE LEMPICKA		✓		✓		✓	
	OUT OF THIS WORLD	ROSETTA SANTUCCI		✓	✓		✓		
	LARGER THAN LIFE	CLAUS OLDENBURG	✓		✓	✓		✓	
	CAN ANYTHING BE ART?	-							
YEAR 6	ALL MIXED UP	PABLO PICASSO		✓	✓			✓	✓
	HOW IT FEELS	BELKIS AYON	✓			✓	✓		✓
	REUSE AND RECYCLE	ANISH KAPOOR	✓	✓	✓				✓
	CAN ART MAKE YOU THINK?	-							

Art Curriculum Learning Blocks and Disciplinary Knowledge

LEARNING BLOCK		DISCIPLINARY KNOWLEDGE					
		PERSPECTIVE - PE	PURPOSE - PU	CREATION - CR	JUDGEMENT - J	IMPACT - I	CULTURE AND HISTORY - CH
YEAR 1	DOES IT SOUND COLOURFUL?	✓		✓	✓		
	FIRST IMPRESSIONS	✓					✓
	TRASH TO TREASURE		✓	✓		✓	
	TOGETHERNESS		✓			✓	
YEAR 2	INDIGENOUS ART		✓	✓			✓
	IS IT ALL AN ILLUSION?	✓			✓	✓	
	THE NATURAL WORLD	✓	✓	✓			
	ART AND LITERATURE	✓			✓		
YEAR 3	SPLASH AND SPLATTER		✓		✓	✓	
	A REVOLUTION	✓	✓			✓	
	ANCIENT EGYPT			✓		✓	✓
	FEELINGS AND EMOTIONS		✓		✓		
YEAR 4	GEOMETRIC ABSTRACTION			✓	✓		✓
	THE BEAUTY OF NATURE		✓	✓			
	ANCIENT PERU	✓				✓	✓
	RELIGION AND SPIRITUALITY	✓					✓
YEAR 5	PAINTING THE LUXURIOUS			✓			✓
	OUT OF THIS WORLD		✓	✓			
	LARGER THAN LIFE		✓		✓	✓	
	CAN ANYTHING BE ART?	✓			✓		
YEAR 6	ALL MIXED UP		✓			✓	✓
	HOW IT FEELS	✓	✓		✓		
	REUSE AND RECYCLE		✓	✓			
	CAN ART MAKE YOU THINK?	✓			✓		

Artist Information

		ARTIST	COUNTRY OF BIRTH	GENDER	DATES	OTHER INFO
YEAR 1	DOES IT SOUND COLOURFUL?	WASSILY KANDINSKY	RUSSIA	M	1866 - 1944	SYNESTHESIA
	FIRST IMPRESSIONS	JAPANESE GYOTAKU	JAPAN	M	1800s	
	TRASH TO TREASURE	MICHELLE READER	ENGLAND	F	1975 -	SUSTAINABILITY
	TOGETHERNESS	TBC	-	-	-	
YEAR 2	INDIGENOUS ART	GEORGE TJUNGURRAYI	AUSTRALIA	M	1943 -	
	IS IT ALL AN ILLUSION?	BRIDGET RILEY	ENGLAND	F	1931 -	
	THE NATURAL WORLD	PETER RANDALL-PAGE	ENGLAND	M	1954 -	
	ART AND LITERATURE	TBC	-	-	-	
YEAR 3	SPLASH AND SPLATTER	JACKSON POLLOCK	USA	M	1912 - 1956	NEURODIVERGENT
	A REVOLUTION	CHINESE BLOCK PRINTING	CHINA	M/F	618AD	
	ANCIENT EGYPT	ANCIENT EGYPTIAN ART	EGYPT	M/F	3000BC - 30BC	
	FEELINGS AND EMOTIONS	TBC	-	-	-	
YEAR 4	GEOMETRIC ABSTRACTION	ROBERT DELAUNEY	FRANCE	M	1885 - 1941	
	THE BEAUTY OF NATURE	PEGGY ANGUS	CHILE	F	1904 - 1993	
	ANCIENT PERU	ANCIENT PERUVIAN POTTERY	PERU	M/F	2500BC - 1532AD	
	RELIGION AND SPIRITUALITY	TBC	-	-	-	
YEAR 5	PAINTING THE LUXURIOUS	TAMARA DE LEMPICKA	POLAND	F	1898 - 1980	LGBTQ+
	OUT OF THIS WORLD	ROSETTA SANTUCCI	AUSTRALIA	F	1976 -	
	LARGER THAN LIFE	CLAUS OLDENBURG	SWEDEN	M	1929 -	LGBTQ+ , LOCAL SIGNIFICANCE
	CAN ANYTHING BE ART?	TBC	-	-	-	
YEAR 6	ALL MIXED UP	PABLO PICASSO	SPAIN	M	1881 - 1973	DYSLEXIA
	HOW IT FEELS	BELKIS AYON	CUBA	F	1967 - 1999	
	REUSE AND RECYCLE	ANISH KAPOOR	INDIA	F	1954 -	LOCAL SIGNIFICANCE
	CAN ART MAKE YOU THINK?	TBC	-	-	-	



EYFS

FOUNDATIONS FOR

ART

EYFS Foundations for Art

Area of Learning: Physical Development and Expressive Art and Design	Key Learning Themes			
<p>Physical Development Physical activity is vital in children's all-round development, enabling them to pursue happy, healthy and active lives. Gross and fine motor experiences develop incrementally throughout early childhood, starting with sensory explorations and the development of a child's strength, co-ordination and positional awareness through tummy time, crawling and play movement with both objects and adults. By creating games and providing opportunities for play both indoors and outdoors, adults can support children to develop their core strength, stability, balance, spatial awareness, co-ordination and agility. Gross motor skills provide the foundation for developing healthy bodies and social and emotional well-being. Fine motor control and precision helps with hand-eye co-ordination, which is later linked to early literacy. Repeated and varied opportunities to explore and play with small world activities, puzzles, arts and crafts and the practice of using small tools, with feedback and support from adults, allow children to develop proficiency, control and confidence.</p> <p>Expressive Art and Design The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.</p>	Nursery		Reception	
	Autumn	Me and My Family Colourful Autumn Materials	Autumn	People who help us Shopping
	Spring	Around the World- Cold places On the Farm!	Spring	Roads and Transport Around the World- Hot places.
Summer	In the Garden- Minibeasts Let's Get Physical Dinosaurs	Summer	Space In the Garden-Plants Fun at the Seaside!	

Early Learning Goal for Physical Development and Expressive Art and Design	Key Vocabulary
<p>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.</p> <p>Expressive Art and Design: Creating with Materials: Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; Share their creations, explaining the process they have used.</p>	<p>painting, thick, thin, brush/es, see, colour, drawing, me, you, pencil/s, crayon/s, repeat/ing, pattern, print, sponge press, roll/rolling, rub/rubbing, stamp/stamping, light, dark, texture, glue, sticking, paper, materials, cut, explore.</p>

Conceptual Knowledge and Understanding




Nursery	Reception
<p>Use one-handed tools and equipment. Use scissors to snip paper. Use a cylindrical or modified tripod grasp with improving control when holding pens and pencils. Look at pictures and real objects to help decide what to paint, draw or make. Begin to make decisions about what to create and what to use to make it. Explore a range of materials and textures and begin to experiment with them. Explore some simple joining techniques (glue, tape). Select tools independently for a given purpose. Draw simple representations e.g. head, body, arms, legs which show a range of simple emotions.</p>	<p>Use one-handed tools and equipment with increasing control and accuracy. Use scissors to cut out more complex shapes and cut outs. Use an effective tripod grasp with good control when holding pens and pencils. Talk about ideas and express feelings. Look at pictures or real objects and talk about their features with others to help develop ideas. Use a variety of media independently and explore artistic effects to express ideas and feelings. Use colour for a purpose e.g. correct eye/hair colour. Use appropriate patterns when creating observational drawings of simple objects, animals and people. Select an appropriate tool for a given purpose. Safely use and explore tools to achieve a texture, form or function e.g. cutting, printing. Work with peers to create a shared project. Say likes and dislikes and ways to improve and listen to feedback from others.</p>



YEAR 1

ART CURRICULUM

Year 1 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - DOES IT SOUND COLOURFUL? • PRINTMAKING - STARTING TO PRINT • SCULPTURE - TRASH TO TREASURE • CREATIVE RESPONSE - CAN ART BRING PEOPLE TOGETHER? 		<p>Kandinsky is recognised as one of the first painters to paint in an abstract manner.</p> <p>Kandinsky painted what he heard.</p> <p>Kandinsky represented feelings with colours.</p> <p>Gyotaku was an early form of monoprinting.</p>
<p>Vocabulary</p>		
<p>abstract, represented, shape, 2-dimensional, line, pressure, primary colours, pure, dots, marks, rotate, brushstroke, smooth, flat, fishermen, photographs, texture, rubbing, pattern, template, dipped, printing, repeat, surface, ink, roller, mark-making, recycled, viewer, spiral, swirl, materials, sculpture, 3-dimensional, PVA glue, found, cutting, repeated.</p>	<p>WASSILY KANDINSKY</p> 	<p>Japanese fishermen would apply ink to the fish and then place it onto fabric to create a print that should the size, shape and detail of the fish.</p> <p>Fishermen did this in order to record what they had caught as there were no cameras to take photographs.</p> <p>Michelle Reader makes work out of recycled materials.</p> <p>Reader's work usually depicts animals.</p> <p>Reader aims to get the viewer to think about recycling and how pollution is impacting on earth's natural beauty.</p> <p>Reader loves working with found materials because they are unpredictable.</p>
<p>Quality Literature Links</p>		<p>Disciplinary Knowledge</p>
	 <p>MICHELLE READER</p>	<p>Art can be representational or abstract.</p> <p>People enjoy different kinds of art.</p> <p>Art has different purposes in different time periods.</p> <p>Modern art practices and techniques can be influenced by historical methods from all around the world.</p> <p>Art can be a way to make people think about their actions or wider social issues.</p> <p>Artists can use almost any materials to produce artwork.</p>

Year 1 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Pencils are usually held using a tripod grip.</p> <p>Lines can be used to draw 2D shapes.</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>Although usually pencils are held using a traditional tripod grip, drawing implements can be held in different ways.</p> <p>A line varies depending on the speed in which it is made.</p> <p>A line varies depending on the pressure that is applied.</p> <p>Texture can be captured by placing a piece of paper over a textured surface and rubbing a drawing implemented over the top.</p> <p>Graphite can be used on its side to make wide marks.</p> <p>Keeping consistent pressure on a drawing medium achieves a consistent tone.</p> <p>Lines can be used to imply texture.</p> <p>Lines and shapes can be used to make patterns.</p> <p>The path of a line can be more accurately dictated by moving the pencil slowly and carefully.</p> <p>Pencils are usually held using a tripod grip.</p> <p>Lines can be used to spirals, swirls and loops.</p> <p>In order to achieve consistent size and proportion in a drawing, the completed part of the drawing should be continually observed.</p>	<p>Red, blue and yellow are primary colours</p> <p>Primary Colours are colours that are pure pigments and can't be made with other colours. .</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>A paintbrush should be held using a tripod grip</p> <p>Brushes are washed rigorously with water and patted dry on a paper towel before using another colour.</p> <p>Paintbrushes can be used to create different marks – dots, lines, shapes</p> <p>Rotating the page makes it easier to stay inside the lines.</p> <p>Brushstrokes should be made slowly and gently.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p> <p>Different sized brushes can be used for different sized shapes.</p> <p>Paint should be smoothed into flat patches with no white gaps.</p> <p>A small amount of paint should be put onto your brush.</p>	<p>Objects can be dipped in paint and pressed onto paper to make a variety of marks.</p> <p>Different objects have different textures and shapes.</p> <p>The texture of an object can be captured by printing with it.</p> <p>The strength of the mark that the object makes depends on how often it is dipped into the paint.</p> <p>Objects can be printed in rows to create repeat patterns.</p> <p>Objects can be printed on different surfaces to create different effects.</p> <p>Prints can be overlapped to create interesting patterns and effects.</p> <p>Ink rollers are used to roll ink.</p> <p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>Only a small amount of ink is needed to cover a whole printing sheet.</p> <p>Different drawing objects can be used to make different marks.</p> <p>If the artist makes a mistake, the ink can be re-rolled and the print can be started again.</p> <p>Repeated lines and shapes make interesting patterns.</p>	<p>Recycled materials can be used to build sculptures.</p> <p>Sculptures are 3 dimensional and can usually be viewed from all sides.</p> <p>Different materials have different properties (size, form, texture, colour, strength)</p> <p>A 3 Dimensional form can be created by arranging and fixing different found objects together.</p> <p>Glue sticks and Sellotape can be used to stick objects together quickly whereas PVA glue must be held in place for over an hour for it to begin to hold.</p> <p>Scissors can be used to cut thinner materials whereas some thicker found materials can't be cut.</p> <p>Smaller detailed pieces can be created and added to a found-materials sculpture.</p> <p>Thin cardboard and paper are the easiest found materials to cut and shape.</p> <p>Detailed pieces can be created by sketching the proposed shape onto the material and cutting it out carefully using the base of the scissors to make small cuts following the line.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

EYFS SCULPTURE: Children created

YEAR 1

Unit of Learning: SCULPTURE

Theme: TRASH TO TREASURE

FUTURE LEARNING LINKS

YEAR 2 SCULPTURE: Children will make clay tiles adorned with textures from the natural world.

Artist Study

Michelle Reader

Can I draw spirals, swirls and loops of a consistent size?

Can I explore the different properties of collected found materials?

Can I build my creature out of recycled materials?

Can I add detail to my creature using small pieces of found materials?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Michelle Reader makes work out of recycled materials. Reader loves working with found materials because they are unpredictable.	Reader's work usually depicts animals	Reader aims to get the viewer to think about recycling and how pollution is impacting on earth's natural beauty.				

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Artists can use almost any materials to produce artwork.		Art can be a way to make people think about their actions or wider social issues.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Michelle Reader	Can I draw spirals, swirls and loops of a consistent size?	Can I explore the different properties of collected found materials?	Can I build my creature out of recycled materials?	Can I add detail to my creature using small pieces of found materials?
Practical Knowledge		<p>Pencils are usually held using a tripod grip.</p> <p>Lines can be used to spirals, swirls and loops.</p> <p>In order to achieve consistent size and proportion in a drawing, the completed part of the drawing should be continually observed.</p>	<p>Recycled materials can be used to build sculptures.</p> <p>Sculptures are 3 dimensional and can usually be viewed from all sides.</p> <p>Different materials have different properties (size, form, texture, colour, strength)</p>	<p>A 3 Dimensional form can be created by arranging and fixing different found objects together.</p> <p>Glue sticks and Sellotape can be used to stick objects together quickly whereas PVA glue must be held in place for over an hour for it to begin to hold.</p> <p>Scissors can be used to cut thinner materials whereas some thicker found materials can't be cut.</p>	<p>Smaller detailed pieces can be created and added to a found-materials sculpture.</p> <p>Thin cardboard and paper are the easiest found materials to cut and shape.</p> <p>Detailed pieces can be created by sketching the proposed shape onto the material and cutting it out carefully using the base of the scissors to make small cuts following the line.</p>
Vocabulary	recycled viewer	spiral swirl	materials sculpture	3-dimensional PVA glue	found cutting
Theoretical Knowledge	<p>Michelle Reader makes work out of recycled materials.</p> <p>Reader's work usually depicts animals.</p> <p>Reader aims to get the viewer to think about recycling and how pollution is impacting on earth's natural beauty.</p> <p>Reader loves working with found materials because they are unpredictable.</p>				
Disciplinary Knowledge	<p>Art can be a way to make people think about their actions or wider social issues.</p> <p>Michelle Reader produced work using recycled materials to make people think about waste and environmental pollution.</p> <p>Artists can use almost any materials to produce artwork.</p>				

PRIOR LEARNING LINKS

EYFS PRINTMAKING:

YEAR 1

Unit of Learning: PRINTMAKING

Theme: STARTING TO PRINT

FUTURE LEARNING LINKS

YEAR 2 PRINTMAKING: Children will make foam board relief printings and oil pastel monoprints whilst exploring the oldest form of block printing.

Artist Study

Japanese
Gyotaku

Can I make
rubblings of
interesting
textures by using
the frottage
technique?

Can use lines
and shapes to
create interesting
patterns on fish
templates?

Can I print using
interesting
objects?

Can I make
interesting
repeating
patterns by
printing from
objects?

Can I experiment
with mark-
making using the
subtractive
monoprinting
technique?

Can I make
interesting lines,
patterns and shapes
using the subtractive
monoprinting
technique?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Japanese fishermen would apply ink to the fish and then place it onto fabric to create a print that should the size, shape and detail of the fish.			Fishermen did this in order to record what they had caught as there were no cameras to take photographs.			Gyotaku was an early form of monoprinting.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art has different purposes in different time periods.				Modern art practices and techniques can be influenced by historical methods from all around the world.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Japanese Gyotaku	Can I make rubbings of interesting textures by using the frottage technique?	Can use lines and shapes to create interesting patterns on fish templates?	Can I print using interesting objects?	Can I make interesting repeating patterns by printing from objects?	Can I experiment with mark-making using the subtractive monoprinting technique?	Can I make interesting lines, patterns and shapes using the subtractive monoprinting technique?
Practical Knowledge		<p>Texture can be captured by placing a piece of paper over a textured surface and rubbing a drawing implemented over the top.</p> <p>Graphite can be used on its side to make wide marks.</p> <p>Keeping consistent pressure on a drawing medium achieves a consistent tone.</p>	<p>Lines can be used to imply texture.</p> <p>Lines and shapes can be used to make patterns.</p> <p>The path of a line can be more accurately dictated by moving the pencil slowly and carefully.</p>	<p>Objects can be dipped in paint and pressed onto paper to make a variety of marks.</p> <p>Different objects have different textures and shapes.</p> <p>The texture of an object can be captured by printing with it.</p> <p>The strength of the mark that the object makes depends on how often it is dipped into the paint.</p>	<p>Objects can be printed in rows to create repeat patterns.</p> <p>Objects can be printed on different surfaces to create different effects.</p> <p>Prints can be overlapped to create interesting patterns and effects.</p>	<p>Ink rollers are used to roll ink.</p> <p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>Only a small amount of ink is needed to cover a whole printing sheet.</p>	<p>Different drawing objects can be used to make different marks.</p> <p>If the artist makes a mistake, the ink can be re-rolled and the print can be started again.</p> <p>Repeated lines and shapes make interesting patterns.</p>
Vocabulary	fishermen photographs	texture rubbing	pattern template	dipped printing	repeat surface	ink roller	mark-making repeated
Theoretical Knowledge	<p>Gyotaku was an early form of monoprinting.</p> <p>Japanese fishermen would apply ink to the fish and then place it onto fabric to create a print that should the size, shape and detail of the fish.</p> <p>Fishermen did this in order to record what they had caught as there were no cameras to take photographs.</p>						
Disciplinary Knowledge	<p>Art has different purposes in different time periods.</p> <p>Japanese Gyotaku was a means of fishermen recording and documenting their catches before cameras were invented.</p> <p>Modern art practices and techniques can be influenced by historical methods from all around the world.</p> <p>Gyotaku printing influenced many future printmaking artists from all around the world.</p>						

PRIOR LEARNING LINKS

EYFS PAINTING:

YEAR 1

Unit of Learning: PAINTING

Theme: DOES IT SOUND COLOURFUL?

FUTURE LEARNING LINKS

YEAR 2 PAINTING: Children will make Indigenous paintings using the Pintupi style of mark-making.

Artist Study

Wassily Kandinsky

Can I draw a range of 2 - dimensional shapes?

Can I make different marks with different drawing materials?

Can I use sponges to paint along to music?

Can I create dots, lines and shapes with paint?

Can I paint circles which represent different feelings?

Can I produce a painting in the style of Kandinsky?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	Kandinsky represented feelings with colours.	Kandinsky painted what he heard.				Kandinsky is recognised as one of the first painters to paint in an abstract manner.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Art can be representational or abstract.	People enjoy different kinds of art.		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Wassily Kandinsky	Can I draw a range of 2 - dimensional shapes?	Can I make different marks with different drawing materials?	Can I use sponges to paint along to music?	Can I create dots, lines and shapes with paint?	Can I paint circles which represent different feelings?	Can I produce a painting in the style of Kandinsky?
Practical Knowledge		<p>Pencils are usually held using a tripod grip.</p> <p>Lines can be used to draw 2D shapes.</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p>	<p>Although usually pencils are held using a traditional tripod grip, drawing implements can be held in different ways.</p> <p>A line varies depending on the speed in which it is made.</p> <p>A line varies depending on the pressure that is applied.</p>	<p>Red, blue and yellow are primary colours</p> <p>Primary Colours are colours that are pure pigments and</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p>	<p>A paintbrush should be held using a tripod grip</p> <p>Brushes are washed rigorously with water and patted dry on a paper towel before using another colour.</p> <p>Paintbrushes can be used to create different marks – dots, lines, shapes</p>	<p>Rotating the page makes it easier to stay inside the lines.</p> <p>Brushstrokes should be made slowly and gently.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p>	<p>Different sized brushes can be used for different sized shapes.</p> <p>Paint should be smoother into flat patches with no white gaps.</p> <p>A small amount of paint should be put onto your brush.</p>
Vocabulary	<p>abstract represented</p>	<p>shape 2-dimensional</p>	<p>line pressure</p>	<p>primary colours pure</p>	<p>dots marks</p>	<p>rotate brushstroke</p>	<p>smooth flat</p>
Theoretical Knowledge	<p>Kandinsky is recognised as one of the first painters to paint in an abstract manner.</p> <p>Kandinsky painted what he heard.</p> <p>Kandinsky represented feelings with colours.</p>						
Disciplinary Knowledge	<p>Art can be representational or abstract.</p> <p>People enjoy different kinds of art.</p>						

PRIOR LEARNING LINKS

EYFS: Children

YEAR 1

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ART BRING PEOPLE TOGETHER?

FUTURE LEARNING LINKS

YEAR 2 CREATIVE RESPONSE: Children will explore whether or not art can be inspired by literature.

Artist Study

TBC

Can I collect and record primary and secondary source images?

Can I collect and record primary and secondary source images?

Can I develop my ideas in response to the theme?

Can I develop my ideas in response to the theme?

Can I produce a final outcome?

Can I evaluate my final outcome?

How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE

PURPOSE

CREATION

JUDGEMENT AND VALUE

IMPACT

CULTURE AND HISTORY

Can art bring people together?

Can art make people feel different things?

Mapping of Knowledge and Vocabulary




Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Primary source images are images that are collected by the artist themselves.</p> <p>Secondary source images are images that have already been captured by somebody else and are being used by the artist.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Is art just something that is hung in an art gallery?</p> <p>Can writing be art?</p>						



YEAR 2

ART CURRICULUM

Year 2 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - INDIGENOUS ART: PINTUPI STYLE • PRINTMAKING - IS IT ALL AN ILLUSION? (OP ART) • SCULPTURE - THE NATURAL WORLD • CREATIVE RESPONSE - CAN ARTWORK BE INSPIRED BY LITERATURE? 	 <p>GEORGE WARD TJUNGURRAYI</p>	<p>Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.</p> <p>Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.</p> <p>Tjungurrayi is inspired by the traditions and stories of the Pintupi people.</p> <p style="padding-left: 40px;">Tjungurrayi is one in a long line of indigenous Australian Artists.</p> <p style="padding-left: 80px;">Bridget Riley is associated with the Op Art movement.</p> <p style="padding-left: 40px;">Riley arranged shapes, lines and colours to create optical illusions in her paintings.</p> <p>Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.</p> <p>Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.</p> <p>Riley's success contributed to breaking barriers for female artists across the world.</p> <p>Peter Randall Page works with various materials including stone, bronze and other natural materials.</p> <p style="padding-left: 40px;">His work explores the patterns and structures found in nature.</p> <p style="padding-left: 40px;">Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.</p> <p style="padding-left: 80px;">Randall Page's inspiration is the natural world.</p>
Vocabulary	 <p>BRIDGET RILEY</p>	Disciplinary Knowledge
<p>twigs, geometric, secondary, edge, observe, lightly, secondary, gently, bristles, indigenous, applied, Pintupi, translucent, underapplied, rhythm, movement, straight, curved, charcoal, block, relief, overlap, coating, multiple, monoprinting, subtractive, intersecting, effect, natural, bronze, space, form, natural, clay, rolling sticks, impressions, rolling sticks, impressions, carve, forefinger, carve, forefinger</p>	 <p>PETER RANDALL-PAGE</p>	<p style="padding-left: 40px;">Art can be a means of spiritual expression.</p> <p style="padding-left: 40px;">Art can be made with lots of different techniques.</p> <p style="padding-left: 40px;">People value and judge art differently based on their personal taste and knowledge.</p> <p style="padding-left: 40px;">One artist's contributions can have a profound impact on the future of art.</p> <p style="padding-left: 80px;">Art can often interweave with other subject areas.</p> <p>Some artwork is meant to be touched and some art is meant to only be viewed.</p>
Quality Literature Links		

Year 2 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using rubbers.</p> <p>When drawing, the artist should observe carefully what they are drawing and draw what they see and not what they think they see.</p> <p>Pencil pressure should start lightly to allow for lines to be corrected and moved.</p> <p>A ruler can be used to draw accurate straight lines.</p> <p>When drawing straight line with a ruler, the ruler should be held tightly with the forefinger and thumb and then the pencil should be run quickly and lightly down the straight edge to complete the line.</p> <p>Curved lines should be made up of smaller, light lines that overlap and join.</p> <p>Charcoal can be used on its side to block in large areas of tone</p> <p>A rubber can be used to make marks and, in some techniques, can be used to draw with.</p> <p>An artist can draw curved and straight lines that remain an equal distance apart by continually observing and assessing the distance whilst the drawing medium is in motion.</p> <p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>Light lines are best to use when trying to transcribe a 2D shape or a 3D form.</p> <p>An artist should continually compare their drawing to the source image to check for accuracy.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Brushstrokes should be made slowly and gently. Paint should be smoother into flat patches with no white gaps.</p> <p>Rotating the page makes it easier to stay inside the lines.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p> <p>Paint can be applied using cotton buds.</p> <p>The pressure that is applied to the cotton bud affects the mark that is made.</p> <p>The gaps and spaces left between dots impacts the final visual outcome.</p> <p>Paint can become translucent if underapplied.</p> <p>Different effects can be created by pairing different primary and secondary colours.</p>	<p>Strips of cardboard can be cut and stuck onto a larger sheet of cardboard to make a relief printing block.</p> <p>When drawing a straight line with a ruler, the ruler is held tightly with your thumb and forefinger.</p> <p>When cutting thicker materials with scissors, smaller and slower cuts should be made using the base of the blade.</p> <p>Card should not overlap the edges of the printing block.</p> <p>Printing ink should be spread evenly on a palette in order to get an even coating onto the printing block.</p> <p>The quality of the print varies depending on the amount of pressure that is applied to the printing block.</p> <p>A printing block can be used multiple times on the same page to create a repeat pattern.</p> <p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>A cotton bud can be used to remove printing ink from the printing block.</p> <p>Removing ink from the printing block will result in the colour of the page remaining in those areas. Repeating lines can run adjacently to each other without intersecting to create a particular effect.</p> <p>Thicker lines can be created by drawing two adjacent lines and removing the ink in between.</p> <p>Black and white lines can create striking images</p>	<p>Different natural objects have different textures.</p> <p>Using a range of different textures, when working with clay, can make interesting outcomes.</p> <p>Rolling sticks are placed either side of the clay to roll the clay out to a consistent thickness.</p> <p>Objects can be pressed into clay to create a impressions.</p> <p>A texture from an object can be applied to clay by pressing it into it.</p> <p>Varying the pressure when pressing the object will alter the effect.</p> <p>Clay can be manipulated using the thumb, forefinger and middle finger.</p> <p>Clay can be squeezed, pulled and shaped in order to achieve the desired 3D form.</p> <p>Clay tools can be used to carve out of and shape clay.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

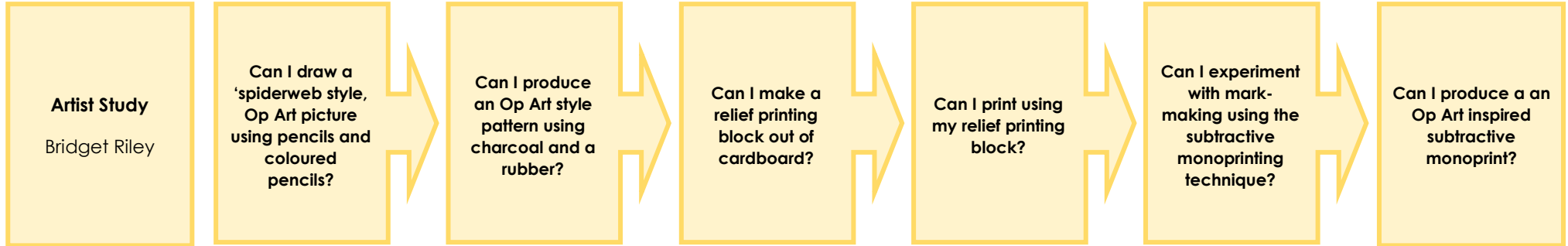
YEAR 1 PRINTMAKING: Children will have printed with different interesting objects and tried using the subtractive monoprinting technique.

YEAR 2

Unit of Learning: PRINTMAKING
Theme: IS IT ALL AN ILLUSION? (OP ART)

FUTURE LEARNING LINKS

YEAR 3 PRINTMAKING: Children will make foam board relief printings and oil pastel monoprints whilst exploring the oldest form of block printing.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	Riley arranged shapes, lines and colours to create optical illusions in her paintings.	Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.	Riley's success contributed to breaking barriers for female artists across the world.		Bridget Riley is associated with the Op Art movement.	Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
			People value and judge art differently based on their personal taste and knowledge.	One artist's contributions can have a profound impact on the future of art.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Bridget Riley	Can I draw a 'spiderweb style, Op Art picture using pencils and coloured pencils?	Can I produce an Op Art style pattern using charcoal and a rubber?	Can I make a relief printing block out of cardboard?	Can I print using my relief printing block?	Can I experiment with mark-making using the subtractive monoprinting technique?	Can I produce a an Op Art inspired subtractive monoprint?
Practical Knowledge		<p>A ruler can be used to draw accurate straight lines.</p> <p>When drawing straight line with a ruler, the ruler should be held tightly with the forefinger and thumb and then the pencil should be run quickly and lightly down the straight edge to complete the line.</p> <p>Curved lines should be made up of smaller, light lines that overlap and join.</p>	<p>Charcoal can be used on its side to block in large areas of tone</p> <p>A rubber can be used to make marks and, in some techniques, can be used to draw with.</p> <p>An artist can draw curved and straight lines that remain an equal distance apart by continually observing and assessing the distance whilst the drawing medium is in motion.</p>	<p>Strips of cardboard can be cut and stuck onto a larger sheet of cardboard to make a relief printing block.</p> <p>When drawing a straight line with a ruler, the ruler is held tightly with your thumb and forefinger.</p> <p>When cutting thicker materials with scissors, smaller and slower cuts should be made using the base of the blade.</p> <p>Card should not overlap the edges of the printing block.</p>	<p>Printing ink should be spread evenly on a palette in order to get an even coating onto the printing block.</p> <p>The quality of the print varies depending on the amount of pressure that is applied to the printing block.</p> <p>A printing block can be used multiple times on the same page to create a repeat pattern.</p>	<p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>A cotton bud can be used to remove printing ink from the printing block.</p> <p>Removing ink from the printing block will result in the colour of the page remaining in those areas.</p>	<p>Repeating lines can run adjacently to each other without intersecting to create a particular effect.</p> <p>Thicker lines can be created by drawing two adjacent lines and removing the ink in between.</p> <p>Black and white lines can create striking images</p>
Vocabulary	rhythm movement	straight curved	charcoal block	relief overlap	coating multiple	monoprinting subtractive	intersecting effect
Theoretical Knowledge	<p style="text-align: center;">Bridget Riley is associated with the Op Art movement.</p> <p style="text-align: center;">Riley arranged shapes, lines and colours to create optical illusions in her paintings.</p> <p style="text-align: center;">Riley used abstract forms to create a sense of movement, rhythm and vibration in her artwork.</p> <p style="text-align: center;">Riley was one of the a hugely successful female artist in a time when female artists faced great challenged in gaining recognition.</p> <p style="text-align: center;">Riley's success contributed to breaking barriers for female artists across the world.</p>						
Disciplinary Knowledge	<p style="text-align: center;">People value and judge art differently based on their personal taste and knowledge.</p> <p style="text-align: center;">Bridget Riley created artwork which incorporated optical illusions in her paintings. Many people don't believe that this should be considered art and don't place any value in it. On the other hand, many people do believe the this is a credible art form and value her paintings very highly.</p> <p style="text-align: center;">One artist's contributions can have a profound impact on the future of art.</p> <p style="text-align: center;">As key pioneer of the Op Art movement, Riley inspired many future artists to explore optical illusions in their artwork.</p>						

PRIOR LEARNING LINKS

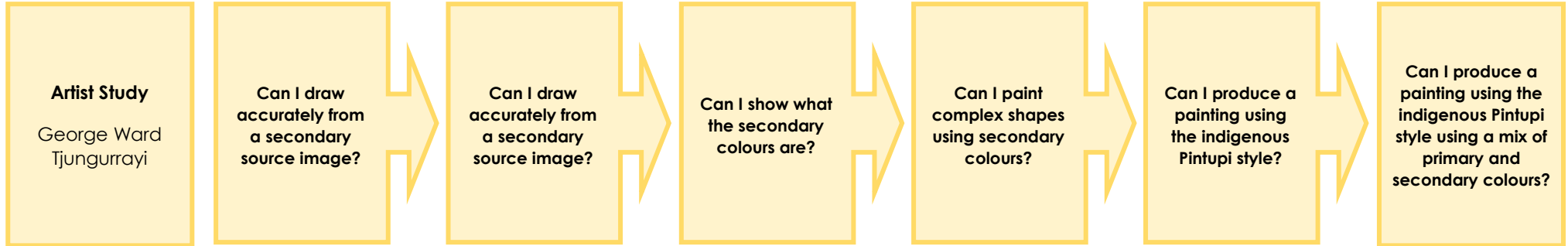
YEAR 1 PAINTING: Children will have made abstract paintings in response to listening to music.

YEAR 2

Unit of Learning: PAINTING
Theme: INDIGENOUS ART; PINTUPI STYLE

FUTURE LEARNING LINKS

YEAR 3 PAINTING: Children will make work drip and splatter paintings in the style of the Abstract Expressionists.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.	Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.		Tjungurrayi is inspired by the traditions and stories of the Pintupi people.			Tjungurrayi is one in a long line of indigenous Australian Artists.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art can be a means of spiritual expression.	Art can be made with lots of different techniques.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study George Ward Tjungurrayi	Can I draw accurately from a secondary source image?	Can I draw accurately from a secondary source image?	Can I show what the secondary colours are?	Can I paint complex indigenous inspired shapes using secondary colours?	Can I produce a painting using the indigenous Pintupi style?	Can I produce a painting using the indigenous Pintupi style using a mix of primary and secondary colours?
Practical Knowledge		<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using rubbers.</p>	<p>When drawing, the artist should observe carefully what they are drawing and draw what they see and not what they think they see.</p> <p>Pencil pressure should start lightly to allow for lines to be corrected and moved.</p>	<p>Secondary colours are made by mixing two primary colours.</p> <p>The secondary colours are orange, purple and green.</p> <p>Brushstrokes should be made slowly and gently.</p>	<p>Paint should be smoother into flat patches with no white gaps.</p> <p>Rotating the page makes it easier to stay inside the lines.</p> <p>Flattening your bristles on the side of your water pot gives your brush a cleaner and sharper point.</p>	<p>Paint can be applied using cotton buds.</p> <p>The pressure that is applied to the cotton bud affects the mark that is made.</p> <p>The gaps and spaces left between dots impacts the final visual outcome.</p>	<p>Paint can become translucent if underapplied.</p> <p>Different effects can be created by pairing different primary and secondary colours.</p>
Vocabulary	twigs geometric	secondary edge	observe lightly	secondary gently	bristles indigenous	applied Pintupi	translucent underapplied
Theoretical Knowledge	<p>Tjungurrayi, like his predecessors, uses twigs, sticks and cotton buds to make his paintings.</p> <p>Tjungurrayi uses circles, concentric circles, arcs, lines, and other geometric shapes.</p> <p>Tjungurrayi is inspired by the traditions and stories of the Pintupi people.</p> <p>Tjungurrayi is one in a long line of indigenous Australian Artists.</p>						
Disciplinary Knowledge	<p>Art can be a means of spiritual expression.</p> <p style="color: red;">Indigenous Australian artists used the Pintupi style of painting to express their beliefs and explore their spirituality.</p> <p>Art can be made with lots of different techniques.</p> <p style="color: red;">Indigenous Australian artists used dot wooden sticks to apply their paint.</p>						

PRIOR LEARNING LINKS

YEAR 1 SCULPTURE: Children created sculpture of a creature made from found and recycled materials.

YEAR 2

Unit of Learning: SCULPTURE
Theme: THE NATURAL WORLD

FUTURE LEARNING LINKS

YEAR 3 SCULPTURE: Children will make clay tiles adorned with Ancient Egyptian Hieroglyphics.

Artist Study

Peter Randall-Page

Can I draw one of Peter Randall-Page's sculptures?

Can I collect a range of natural materials with interesting textures?

Can I make a clay tile which captures a range of textures from the natural world?

Can I make a pinch pot inspired by a natural form?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Peter Randall Page works with various materials including stone, bronze and other natural materials.	His work explores the patterns and structures found in nature.	Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.		Randall Page's inspiration is the natural world.		

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Some artwork is meant to be touched and some art is meant to only be viewed.	Art can often interweave with other subject areas.				

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Peter Randall-Page	Can I draw one of Peter Randall-Page's sculptures?	Can I collect a range of natural materials with interesting textures?	Can I make a clay tile which captures a range of textures from the natural world?	Can I make a pinch pot inspired by a natural form?
Practical Knowledge		<p>Filling the whole space on your page makes artwork so much more interesting and effective.</p> <p>Light lines are best to use when trying to transcribe a 2D shape or a 3D form.</p> <p>An artist should continually compare their drawing to the source image to check for accuracy.</p>	<p>Different natural objects have different textures.</p> <p>Using a range of different textures, when working with clay, can make interesting outcomes.</p>	<p>Rolling sticks are placed either side of the clay to roll the clay out to a consistent thickness.</p> <p>Objects can be pressed into clay to create a impressions.</p> <p>A texture from an object can be applied to clay by pressing it into it. Varying the pressure when pressing the object will alter the effect.</p>	<p>Clay can be manipulated using the thumb, forefinger and middle finger.</p> <p>Clay can be squeezed, pulled and shaped in order to achieve the desired 3D form.</p> <p>Clay tools can be used to carve out of and shape clay.</p>
Vocabulary	natural bronze	space form	natural clay	rolling sticks impressions	carve forefinger
Theoretical Knowledge	<p>Peter Randall Page works with various materials including stone, bronze and other natural materials.</p> <p>His work explores the patterns and structures found in nature.</p> <p>Randall Page's sculptures aim to get the viewer to think about their relationship with the natural world.</p> <p>Randall Page's inspiration is the natural world.</p>				
Disciplinary Knowledge	<p>Art can often interweave with other subject areas.</p> <p>Randall Page's work bridges the gap between art and science; highlighting the complexities of the complexities of the natural world.</p> <p>Some artwork is meant to be touched and some art is meant to only be viewed.</p> <p>Randall Page's work is created so viewers can touch and feel the texture of the materials he has used.</p>				

PRIOR LEARNING LINKS

YEAR 1 CREATIVE RESPONSE: Children explored the ideas of togetherness in their artwork.

YEAR 2

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ARTWORK BE INSPIRED BY LITERATURE?

FUTURE LEARNING LINKS

YEAR 3 CREATIVE RESPONSE: Children will investigate whether or not artwork can show or evoke feelings and emotions.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Can writing be art?			Is art just something that is hung in an art gallery?		

Mapping of Knowledge and Vocabulary




Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Primary source images are images that are collected by the artist themselves.</p> <p>Secondary source images are images that have already been captured by somebody else and are being used by the artist.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>Primary source images can be drawings or photographs.</p> <p>Secondary source images can be found on the internet, in magazine or newspapers or in many other places.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>When planning ideas, the drawings don't need to be polished pieces of art; they are just ideas for the artist themselves to use for reference.</p> <p>When developing ideas, the artist should continuously be thinking about how their ideas link to the theme.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Ideas can be discussed and developed with other people or collaboratively as part of a larger group.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Is art just something that is hung in an art gallery?</p> <p>Can writing be art?</p>						



YEAR 3

ART CURRICULUM

Year 3 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - SPLASH AND SPLATTER • PRINTMAKING - A REVOLUTION • SCULPTURE - ANCIENT EGYPT • CREATIVE RESPONSE - CAN ARTWORK SHOW AND EVOKE EMOTIONS AND FEELINGS? 		<p>Jackson Pollock was part of the abstract expressionism movement.</p> <p>Jackson Pollock used dripping, pouring and splattering to apply paint.</p> <p>Jackson Pollock used the application of paint to express emotion and feeling.</p> <p>Jackson Pollock was inspired by Surrealism.</p> <p>Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.</p> <p>Automatic DRAWING was used by the Surrealists and then used again by the Abstract Expressionists.</p>
<h3>Vocabulary</h3>	<p>JACKSON POLLOCK</p>	<p>Chinese block printing was the first known use of block printing.</p>
<p>groundbreaking, express, graduated tone, HB pencil, cross-hatching, illusion, gradually, splatter, erased, detail, broad, horizontal, automatic, resist, block printing, mass-produced, landscape, primary source, continuous, coordination, etching, foam board, recreate, consistent, oil pastels, coated, secondary source, photographs, culture, pharaohs, hieroglyphs, guidelines, clay tools, tile, adorned, damp, dry-brushing, crevice</p>	 <p>ANCIENT CHINESE BLOCK PRINTING</p>	<p>The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.</p> <p>It was used to mass-produce texts and images to a wider audience.</p> <p>It had a profound impact on education, religion, administration and the dissemination of culture</p> <p>Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.</p> <p>Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.</p> <p>Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.</p> <p>Egyptians painted, wrote and carved hieroglyphics.</p> <p>The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.</p>
<h3>Quality Literature Links</h3>	<p>ANCIENT EGYPTIAN ART</p>	<h3>Disciplinary Knowledge</h3>
		<p>Art is sometimes valued because of the process and not because of the final, visual outcome.</p> <p>Some pieces of art can be controversial and provoke discussion.</p> <p>Art can have major impacts on wider society.</p> <p>The term Art isn't clear and fixed. People have different interpretations of what it means.</p> <p>Artists make art using materials, techniques and processes which are affordable and readily available to them.</p> <p>Art can be a means of providing great insight into a civilisation.</p>

Year 3 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Varying the pressure when using a pencil will change the tonal value of the mark made on the page</p> <p>Graduated tone is produced by varying the pressure on the pencil when the pencil is in motion.</p> <p>Cross hatching is produced when lines travelling in different directions are overlapped.</p> <p>Cross Hatching is a way of producing the illusion of tone.</p> <p>3D objects can be represented in 2 dimensions</p> <p>Outlines can be imagine around the outer edge of objects in order to begin to transcribe 3D objects in 2-dimensions</p> <p>Lines should be constantly reassessed and compared to the subject/object when drawing; paying close attention to distance between object and proportions of objects in comparison to each other.</p> <p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>When producing a continuous line drawing, the artist should aim to capture as much information as possible; filling the whole page.</p> <p>When drawing, 80% of the time should be spent observing the subject/object and only 20% making marks.</p> <p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using a rubber.</p> <p>Guidelines can be drawn lightly in order to map out the proposed size and shape of a drawing.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Ready mixed paint can be thinned by adding water.</p> <p>Paint can be applied in different ways.</p> <p>When mixing colours, the darker colour should be added to the lighter colour; gradually and in small amounts.</p> <p>Fine liner can be used to add detail to dry paint.</p> <p>Fine liner marks cannot be erased like pencil.</p> <p>Ready mixed paint becomes translucent.</p> <p>Broad, flat brushes are used to makes paint washes.</p> <p>Washes are made with broad, horizontal brushstrokes.</p> <p>Paint can become translucent if underapplied.</p> <p>Clear wax can be used to repel and resist paint.</p> <p>Automatic drawing is where you don't consciously think about what you're drawing.</p>	<p>A sharp drawing tool is used to etch lines into the foam printing board.</p> <p>When using text, it must be written backwards as the final print will be a reverse of the printing block.</p> <p>Images are made from lines and shapes.</p> <p>Graduated tone cannot be achieved with this technique.</p> <p>Printing onto different papers can add to the effectiveness of the print.</p> <p>Ink must first be rolled onto a flat pallet first to enable the artist to get an even coating on the inking roller.</p> <p>The ink must be rolled onto the printing block in a consistent manner to achieve a smooth and consistent result.</p> <p>Oil pastels can be used as a medium for monoprinting.</p> <p>The back of the printing sheet must be fully coated with oil pastels.</p> <p>Applying pressure to the printing image, in any area, will cause the oil pastel to print onto the paper.</p> <p>Secondary source photographs can be used to print from.</p> <p>The placement of the colours on the back of the source image has an impact on the final print.</p> <p>It is imperative that the source image remains in the same position throughout the process.</p>	<p>Clay rolling sticks are used to roll clay to the desired thickness.</p> <p>A square, card template is used to cut around to get the desired shape for the clay tile.</p> <p>Clay tools, and other sharp implements, can be used to create different lines and marks in clay.</p> <p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p> <p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p> <p>Clay can be painted.</p> <p>Dry brushing is a technique where a darker colour is painted on and left to dry first before then applying a lighter colour over the top without the use of water to thin paint.</p> <p>The dry brushing technique allows the darker colour to settle and remain uncovered in the crevices of the clay.</p>	<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p> <p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

YEAR 2 PAINTING: Children created Indigenous paintings using the Pintupi style of mark-making.

YEAR 3

Unit of Learning: PAINTING
Theme: SPLASH AND SPLATTER

FUTURE LEARNING LINKS

YEAR 4 PAINTING: Children will paint geometric abstract images using a mixture of warm or cool colours.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Jackson Pollock used dripping, pouring and splattering to apply paint. Automatic was used by the Surrealists and then used again by the Abstract Expressionists.		Jackson Pollock used the application of paint to express emotion and feeling.		Jackson Pollock was inspired by Surrealism.	Jackson Pollock was part of the abstract expressionism movement.	Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
			Art is sometimes valued because of the process and not because of the final, visual outcome.	Some pieces of art can be controversial and provoke discussion.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Jackson Pollock	Can I create graduated tone using a standard HB drawing pencil?	Can I create the illusion of tone using cross-hatching with fineliner?	Can I mix my own secondary colours to splash, splatter and drip onto a page?	Can I use fineliners to draw back into my drip painting?	Can I create translucent washes with paint?	Can I produce an automatic drawing using the wax resist technique?
Practical Knowledge		<p>Varying the pressure when using a pencil will change the tonal value of the mark made on the page</p> <p>Graduated tone is produced by varying the pressure on the pencil when the pencil is in motion.</p>	<p>Cross hatching is produced when lines travelling in different directions are overlapped.</p> <p>Cross Hatching is a way of producing the illusion of tone.</p>	<p>The secondary colours are orange, purple and green.</p> <p>Ready mixed paint can be thinned by adding water.</p> <p>Paint can be applied in different ways.</p> <p>When mixing colours, the darker colour should be added to the lighter colour; gradually and in small amounts.</p>	<p>Fine liner can be used to add detail to dry paint.</p> <p>Fine liner marks cannot be erased like pencil.</p>	<p>Ready mixed paint becomes translucent.</p> <p>Broad, flat brushes are used to makes paint washes.</p> <p>Washes are made with broad, horizontal brushstrokes.</p>	<p>Paint can become translucent if underapplied.</p> <p>Clear wax can be used to repel and resist paint.</p> <p>Automatic drawing is where you don't consciously think about what you're drawing.</p>
Vocabulary	groundbreaking express	graduated tone HB pencil	cross-hatching illusion	gradually splatter	erased detail	broad horizontal	automatic resist
Theoretical Knowledge	<p>Jackson Pollock was part of the abstract expressionism movement.</p> <p>Jackson Pollock used dripping, pouring and splattering to apply paint.</p> <p>Jackson Pollock used the application of paint to express emotion and feeling.</p> <p>Jackson Pollock was inspired by Surrealism.</p> <p>Jackson Pollock's work was groundbreaking for the time and influenced lots of future painters.</p> <p>Automatic Drawing was used by the Surrealists and then used again by the Abstract Expressionists.</p>						
Disciplinary Knowledge	<p>Art is sometimes valued because of the process and not because of the final, visual outcome.</p> <p>Pollock's final paintings didn't always appear conventionally eye-catching. The viewers were more interested in the process that led to his final outcomes.</p> <p>Some pieces of art can be controversial and provoke discussion.</p> <p>Many people didn't believe Pollock's paintings were real art because they thought that art should follow more traditional conventions and be pleasing to look at.</p>						

PRIOR LEARNING LINKS

YEAR 2 SCULPTURE: Children created a pinch pot bowl and explored how to use found natural materials to create texture.

YEAR 3

Unit of Learning: SCULPTURE

Theme: ANCIENT EGYPT

FUTURE LEARNING LINKS

YEAR 4 SCULPTURE: Children will make make pinch pots and coil pots inspired by Ancient Peruvian pottery.

Artist Study

Ancient Egyptian Art

Can I draw Ancient Egyptian hieroglyphics?

Can I create a clay tile and use different clay tools to experiment with mark-making?

Can I create a clay tile adorned with relief hieroglyphics?

Can I paint my clay tiles using the dry brushing technique?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.	Egyptians painted, wrote and carved hieroglyphics.		Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.			The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Artists make art using materials, techniques and processes which are affordable and readily available to them.			Art can be a means of providing great insight into a civilisation.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Ancient Egyptian Art	Can I draw Ancient Egyptian hieroglyphics?	Can I create a clay tile and use different clay tools to experiment with mark-making?	Can I create a clay tile adorned with relief hieroglyphics?	Can I paint my clay files using the dry brushing technique?
Practical Knowledge		<p>Secondary sources can be drawn accurately by imagining an outer edge around objects.</p> <p>Lines can be altered and moved using a rubber.</p> <p>Guidelines can be drawn lightly in order to map out the proposed size and shape of a drawing.</p>	<p>Clay rolling sticks are used to roll clay to the desired thickness.</p> <p>A square, card template is used to cut around to get the desired shape for the clay tile.</p> <p>Clay tools, and other sharp implements, can be used to create different lines and marks in clay.</p>	<p>Printed templates can be scored through in order to make outlines in clay.</p> <p>Clay pieces are joined by scoring both surfaces and coating them with slip.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p>	<p>Clay can be painted.</p> <p>Dry brushing is a technique where a darker colour is painted on and left to dry first before then applying a lighter colour over the top without the use of water to thin paint.</p> <p>The dry brushing technique allows the darker colour to settle and remain uncovered in the crevices of the clay.</p>
Vocabulary	culture pharaohs	hieroglyphs guidelines	clay tools tile	adorned damp	dry-brushing crevice
Theoretical Knowledge	<p>Ancient Egyptian Art usually depicted religious and symbolic imagery featuring gods, goddesses and pharaohs.</p> <p>Ancient Egyptians used stone carving, mural painting on walls and painting on papyrus to create artwork.</p> <p>Egyptians painted, wrote and carved hieroglyphics.</p> <p>The Ancient Egyptian artwork that has been discovered provides historians a valuable insight into their culture and religious beliefs.</p>				
Disciplinary Knowledge	<p>Artists make art using materials, techniques and processes which are affordable and readily available to them.</p> <p style="color: red;">The ancient Egyptians carved into stone and used natural dyes and pigments to paint with.</p> <p>Art can be a means of providing great insight into a civilisation.</p> <p style="color: red;">Ancient Egyptian art allowed historians to learn about the daily lives, religious practices and artistic advancements of the Ancient Egyptian People</p>				

PRIOR LEARNING LINKS

YEAR 2 PRINTMAKING: Children created relief prints and monoprints inspired by Bridget Riley and the Op Art movement.

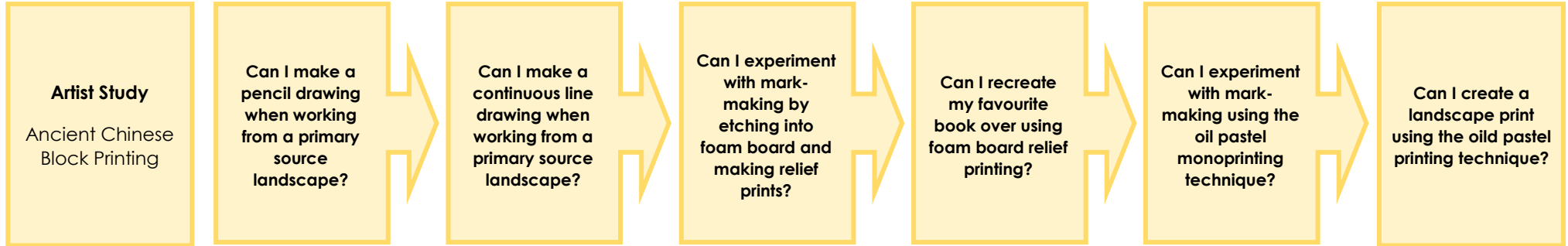
YEAR 3

Unit of Learning: PRINTMAKING

Theme: A REVOLUTION

FUTURE LEARNING LINKS

YEAR 4 PRINTMAKING: Children will create foam board relief prints and monoprints inspired by nature.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.		It was used to mass-produce texts and images to a wider audience.	It had a profound impact on education, religion, administration and the dissemination of culture	Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.		Chinese block printing was the first known use of block printing.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
The term Art isn't clear and fixed. People have different interpretations of what it means.				Art can have major impacts on wider society.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study	Can I make a pencil drawing when working from a primary source landscape?	Can I make a continuous line drawing when working from a primary source landscape?	Can I experiment with mark-making by etching into foam board and making relief prints?	Can I recreate my favourite book over using foam board relief printing?	Can I experiment with mark-making using the oil pastel monoprinting technique?	Can I create a landscape print using the oil pastel printing technique?
Practical Knowledge		<p>3D objects can be represented in 2 dimensions</p> <p>Outlines can be imagine around the outer edge of objects in order to begin to transcribe 3D objects in 2-dimensions</p> <p>Lines should be constantly reassessed and compared to the subject/object when drawing; paying close attention to distance between object and proportions of objects in comparison to each other.</p>	<p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>When producing a continuous line drawing, the artist should aim to capture as much information as possible; filling the whole page.</p> <p>When drawing, 80% of the time should be spent observing the subject/object and only 20% making marks.</p>	<p>A sharp drawing tool is used to etch lines into the foam printing board.</p> <p>When using text, it must be written backwards as the final print will be a reverse of the printing block.</p> <p>Images are made from lines and shapes.</p> <p>Graduated tone cannot be achieved with this technique.</p>	<p>Printing onto different papers can add to the effectiveness of the print.</p> <p>Ink must first be rolled onto a flat pallet first to enable the artist to get an even coating on the inking roller.</p> <p>The ink must be rolled onto the printing block in a consistent manner to achieve a smooth and consistent result.</p>	<p>Oil pastels can be used as a medium for monoprinting.</p> <p>The back of the printing sheet must be fully coated with oil pastels.</p> <p>Applying pressure to the printing image, in any area, will cause the oil pastel to print onto the paper.</p>	<p>Secondary source photographs can be used to print from.</p> <p>The placement of the colours on the back of the source image has an impact on the final print.</p> <p>It is imperative that the source image remains in the same position throughout the process.</p>
Vocabulary	block printing mass-produce	landscape primary source	continuous coordination	etching foam board	recreate consistent	oil pastels coated	secondary source photographs
Theoretical Knowledge	<p>Chinese block printing was the first known use of block printing.</p> <p>The technique involved carving images onto wooden blocks, inking them and then pressing them onto paper and silk.</p> <p>It was used to mass-produce texts and images to a wider audience.</p> <p>It had a profound impact on education, religion, administration and the dissemination of culture</p> <p>Chinese block printing was the beginning of the development of all printmaking techniques; including monoprinting.</p>						
Disciplinary Knowledge	<p>Art can have major impacts on wider society.</p> <p style="color: red;">Chinese block printing transformed the way information and art were distributed.</p> <p>The term Art isn't clear and fixed. People have different interpretations of what it means.</p> <p style="color: red;">The primary purpose of Chinese block printing was functional however it required great craftsmanship and some of the illustrations produced were stunning.</p>						

PRIOR LEARNING LINKS

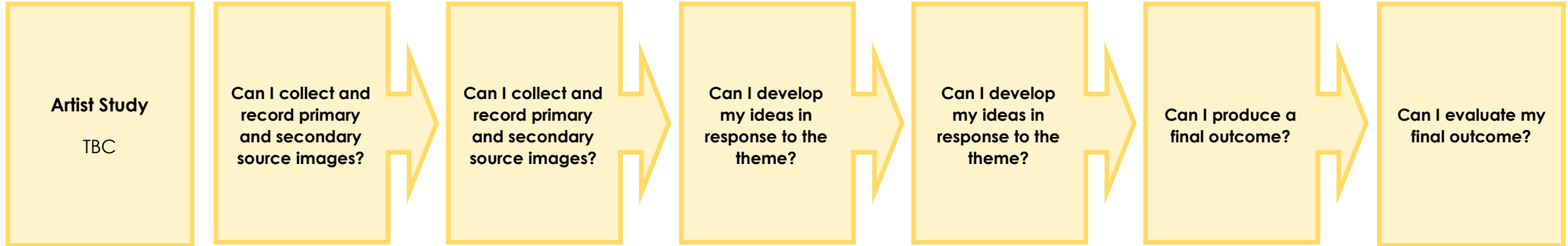
YEAR 2 CREATIVE RESPONSE: Children created artwork that was inspired by literature.

YEAR 3

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ARTWORK SHOW AND EVOKE EMOTIONS AND FEELINGS?

FUTURE LEARNING LINKS

YEAR 4 CREATIVE RESPONSE: Children will produce a piece of work that explores beliefs or spirituality.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Can making art help people with their feelings and emotions?		Can you always tell how an artist is feeling by looking at their work?		

Mapping of Knowledge and Vocabulary




Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Can making art help people with their feelings and emotions?</p> <p>Can you always tell how an artist is feeling by looking at their work?</p>						



YEAR 4

ART CURRICULUM

Year 4 Art - Broader Curriculum Aims and Objectives

Topics of Study	Key Artists	Theoretical Knowledge
<ul style="list-style-type: none"> • PAINTING - GEOMETRIC ABSTRACTION • PRINTMAKING THE BEAUTY OF NATURE • SCULPTURE - PERUVIAN POTTERY • CREATIVE RESPONSE - CAN AN ARTIST EXPLORE THEIR SPIRITUAL AND RELIGIOUS BELIEFS THROUGH THEIR ARTWORK? 		<p>Delauney was influenced by Cubism.</p> <p>Delauney was one of the pioneers of abstract art.</p> <p>Delauney was influenced by Wassily Kandinsky.</p> <p>He used vibrant colours and geometric shapes to try and create the illusion of movement.</p>
<h3>Vocabulary</h3>		
<p>pioneers, geometric, graphite, grades, realistic, spheres, temperature, experience, visible, inlined, lighten, darken, monochromatic, depth, simplified, architecture, still-life, primary source, negative space, composition, secondary source, balanced, surfaces, fabric, implements, face-up, muddy, landscape, pottery, symbols, faces, vertices, pinch pots, refine, circular, simultaneous, surface, varnish</p>	<p>ROBERT DELAUNEY</p>  <p>ANCIENT PERUVIAN POTTERY</p>	<p>Delauney used geometric shapes to reflect industrialisation and modern technological aesthetics.</p> <p>Peggy Angus produced prints with vibrant colours, strong lines and simplified shapes.</p> <p>Angus' work was inspired by the beauty that could be found in rural landscapes and architecture.</p> <p>Angus' prints were used as: pieces of stand-alone artwork, designs for fabric and textiles and for book illustrations.</p> <p>Angus tried to capture and emphasise the beauty that could be found in ordinary day to day scenes and subjects.</p> <p>Ancient Peruvian artists used mainly clay to make pottery. They used coiling and moulding to make their pots before painting.</p> <p>The pots usually depicted cultural motifs, religious symbols, animals, humans and mythological creatures.</p> <p>Ancient Peruvian pottery is historically significant because it provides historians with an insight into their lives and their beliefs.</p>
<h3>Quality Literature Links</h3>		<h3>Disciplinary Knowledge</h3>
	 <p>PEGGY ANGUS</p>	<p>Art can be influenced by technological advancements in society.</p> <p>Abstract art often uses colour and shape to create something that a viewer can enjoy and appreciate.</p> <p>An artists' work could be used in a number of different ways.</p> <p>Most artists work across different media and do not limit themselves to one way of working.</p> <p>People have personal interpretations of artwork based on their own knowledge, experiences and beliefs.</p> <p>Art can reflect and influence a society by acting as a means of communication and even as a transmission of knowledge within communities.</p>

Year 4 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Different grades of pencils are made from graphite with different properties. They range from 9H to a 9B. 9H being the hardest and 9B being the softest.</p> <p>Softer pencils create darker marks.</p> <p>Softer pencils work best when trying to represent graduating tone.</p> <p>Primary sources can be transcribed in 2 dimensions.</p> <p>Carefully observation of light and dark areas is essential when trying to transcribe the objects/ subjects form into 2-dimensions.</p> <p>Light lines should so they can be continually reassessed, rubbed out and moved.</p> <p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>Timed drawing encourages the artist to make quick decisions, comparisons without overthinking.</p> <p>When making a continuous line drawing, the artist should make constant comparisons between the objects/subjects to assess their size, shape, position in relation to each other.</p> <p>Arranging objects in an interesting composition helps ensure an interesting composition on the page.</p> <p>Observing negative space, between objects and parts of objects, helps the artist make judgements about the distance between and around objects and parts of objects.</p> <p>Objects need to be studied and analysed carefully throughout the drawing process.</p> <p>3D shapes are made from faces and vertices.</p> <p>The direction of the line will change depending on which way the 3D object is position because of perspective.</p> <p>When drawing 3D shapes, the artist must carefully study the visible lines and visualise the hidden lines to ensure that all lines are travelling in the correct direction.</p>	<p>Colours can be categorised by imagined temperature into two categories; warm or cool.</p> <p>Warm and cool colours are determined by our own experiences of the colours in the world around us.</p> <p>A painter's bridge should be used in order to avoid leaning in wet areas on the page.</p> <p>Paint should be applied gently and smoothed and flattened with the brush after application to avoid visible brushstrokes.</p> <p>The edges of the shapes should be inlined carefully and accurately first carefully before blocking in the centre.</p> <p>A colour can be lightened by adding white.</p> <p>A colour can be darkened by adding black.</p> <p>White and black, when used to lighten or darken colours, should be used in small parts and added gradually.</p> <p>Depth can be created in a painting by placing colours with different tonal values next to each other.</p> <p>Depth, in a 2 Dimensional piece of art work, is the illusion that some parts of the images are in front or behind others.</p>	<p>Smaller source images can be combined to create an interesting pattern on the foam printing plate.</p> <p>Secondary source images can be used as templates to create a printing block.</p> <p>Artists think about the placement of objects and images in a piece of 2 dimensional art work to make sure the composition feels balanced.</p> <p>Printing blocks can be used to print on different papers and fabrics.</p> <p>Different colours can be alternated when printing to make different patterns.</p> <p>Repeat printing can be done using any of the following techniques to create different effects: repeat, half-drop or full-drop.</p> <p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>The mono-printing printing block is inked up and placed face up on the table. The paper is then placed on top of the inked-up printing block. Marks are then made with different implements.</p> <p>In mono-printing, different drawing implements make different marks.</p> <p>The artist can use more than one colour when mono-printing by carefully rolling the ink in the chosen areas so they just rest next to each other.</p> <p>When using multiple colours in a monoprint, the ink shouldn't be rerolled too many times otherwise the colours will start to mix and become muddy.</p> <p>Artists can make the choice to use colour that aren't necessarily representational or realistic for the image that they're producing.</p>	<p>Pinch pots are made by forming a large clay ball, making a hole in the top with a thumb and then refining the shape.</p> <p>Clay can be worked and reworked if errors are made; it can even be rerolled and restarted.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p> <p>Coil pots are created by using a circular base that has been rolled, stencilled and cut out; and then build up using rings of rolled clay called coils.</p> <p>Coils are rolled out on a flat surface by using both hands simultaneously; moving the clay forwards and backwards with the palms.</p> <p>Colis are joined to each other, layer upon layer, by scoring and adding slip.</p> <p>A wooden rib tool and damp sponge are used to gradually smooth the outside of the coli pot.</p> <p>Designs can be drawn onto the dried clay surface prior to painting.</p> <p>Paint can be applied in stages in order to prevent colours from unintentionally mixing.</p> <p>A varnish can be applied to over the final pot in order to protect the paintwork and give it a finish with a soft sheen.</p>	<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p> <p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>

PRIOR LEARNING LINKS

YEAR 3 PRINTMAKING: Children made foam board relief printings and oil pastel monoprints whilst exploring the oldest form of block printing.

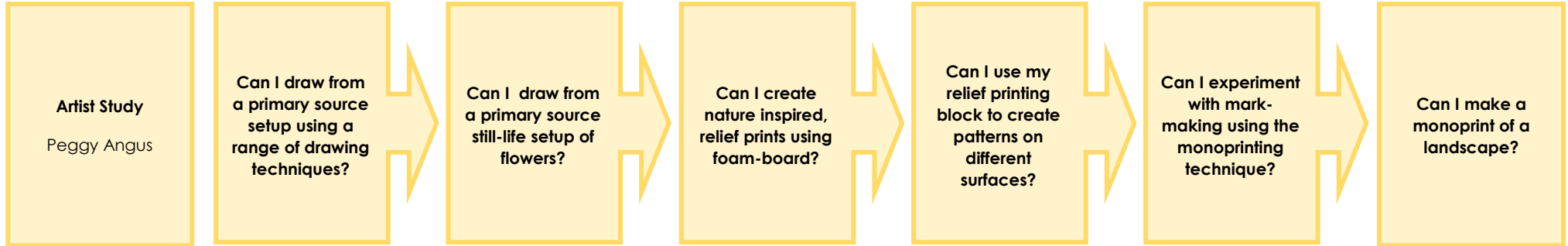
YEAR 4

Unit of Learning: PRINTMAKING

Theme: THE BEAUTY OF NATURE

FUTURE LEARNING LINKS

YEAR 5 PRINTMAKING: Children will begin to explore lino printing.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	Peggy Angus produced prints with vibrant colours, strong lines and simplified shapes.	Angus tried to capture and emphasise the beauty that could be found in ordinary day to day scenes and subjects. Angus' prints were used as: pieces of stand-alone artwork, designs for fabric and textiles and for book illustrations.		Angus' work was inspired by the beauty that could be found in rural landscapes and architecture.		

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	An artists' work could be used in a number of different ways.	Most artists work across different media and do not limit themselves to one way of working.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Peggy Angus	Can I draw from a primary source setup using a range of drawing techniques?	Can I draw from a primary source still-life setup of flowers?	Can I create nature inspired, relief prints using foam-board?	Can I use my relief printing block to create patterns on different surfaces?	Can I experiment with mark-making using the monoprinting technique?	Can I make a monoprint of a landscape?
Practical Knowledge		<p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>Timed drawing encourages the artist to make quick decisions, comparisons without overthinking.</p> <p>When making a continuous line drawing, the artist should make constant comparisons between the objects/subjects to assess their size, shape, position in relation to each other.</p>	<p>Arranging objects in an interesting composition helps ensure an interesting composition on the page.</p> <p>Observing negative space, between objects and parts of objects, helps the artist make judgements about the distance between and around objects and parts of objects.</p> <p>Objects need to be studied and analysed carefully throughout the drawing process.</p>	<p>Smaller source images can be combined to create an interesting pattern on the foam printing plate.</p> <p>Secondary source images can be used as templates to create a printing block.</p> <p>Artists think about the placement of objects and images in a piece of 2 dimensional art work to make sure the composition feels balanced.</p>	<p>Printing blocks can be used to print on different papers and fabrics.</p> <p>Different colours can be alternated when printing to make different patterns.</p> <p>Repeat printing can be done using any of the following techniques to create different effects: repeat, half-drop or full-drop.</p>	<p>When rolling ink, the artist should roll in all directions and keep rolling until they have an even and smooth surface.</p> <p>The mono-printing printing block is inked up and placed face up on the table. The paper is then placed on top of the inked-up printing block. Marks are then made with different implements.</p> <p>In mono-printing, different drawing implements make different marks.</p>	<p>The artist can use more than one colour when mono-printing by carefully rolling the ink in the chosen areas so they just rest next to each other.</p> <p>When using multiple colours in a monoprint, the ink shouldn't be rerolled too many times otherwise the colours will start to mix and become muddy.</p> <p>Artists can make the choice to use colour that aren't necessarily representational or realistic for the image that they're producing.</p>
Vocabulary	simplified architecture	still-life primary source	negative space composition	secondary source balanced	surfaces fabric	implements face-up	muddy landscape
Theoretical Knowledge	<p>Peggy Angus produced prints with vibrant colours, strong lines and simplified shapes.</p> <p>Angus' work was inspired by the beauty that could be found in rural landscapes and architecture.</p> <p>Angus' prints were used as: pieces of stand-alone artwork, designs for fabric and textiles and for book illustrations.</p> <p>Angus tried to capture and emphasise the beauty that could be found in ordinary day to day scenes and subjects.</p>						
Disciplinary Knowledge	<p>An artists' work could be used in a number of different ways.</p> <p style="color: red;">Some of Angus' work is enjoyed as a standalone piece of work whereas some had a more functional purpose.</p> <p>Most artists work across different media and do not limit themselves to one way of working.</p> <p style="color: red;">Peggy Angus was a printmaker, a painter and a sculptor.</p>						

PRIOR LEARNING LINKS

YEAR 3 PAINTING: Children made drip and splatter paintings in the style of the Abstract Expressionists.

YEAR 4

Unit of Learning: PAINTING
Theme: GEOMETRIC ABSTRACTION

FUTURE LEARNING LINKS

YEAR 5 PAINTING: Children will use stylised painting techniques to produce realistic paintings of fabric.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	He used vibrant colours and geometric shapes to try and create the illusion of movement.		Delauney used geometric shapes to reflect industrialisation and modern technological aesthetics.	Delauney was influenced by Wassily Kandinsky.	Delauney was influenced by Cubism.	Delauney was one of the pioneers of abstract art.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
			Abstract art often uses colour and shape to create something that a viewer can enjoy and appreciate.		Art can be influenced by technological advancements in society.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Robert Delauney	Can I blend different grades of drawing pencil to produce graduated tone?	Can I draw realistic 3-dimensional spheres using pencil?	Can I mix and categorise warm and cool colours?	Can I use warm and cool colours to produce an abstract painting in the style of Robert Delauney?	Can I lighten and darken colours when painting?	Can I create depth in a monochromatic, abstract painting?
Practical Knowledge		<p>Different grades of pencils are made from graphite with different properties. They range from 9H to a 9B. 9H being the hardest and 9B being the softest.</p> <p>Softer pencils create darker marks.</p> <p>Softer pencils work best when trying to represent graduating tone.</p>	<p>Primary sources can be transcribed in 2 dimensions.</p> <p>Carefully observation of light and dark areas is essential when trying to transcribe the objects/subjects form into 2-dimensions.</p> <p>Light lines should so they can be continually reassessed, rubbed out and moved.</p>	<p>Colours can be categorised by imagined temperature into two categories; warm or cool.</p> <p>Warm and cool colours are determined by our own experiences of the colours in the world around us.</p>	<p>A painter's bridge should be used in order to avoid leaning in wet areas on the page.</p> <p>Paint should be applied gently and smoothed and flattened with the brush after application to avoid visible brushstrokes.</p> <p>The edges of the shapes should be inlined carefully and accurately first carefully before blocking in the centre.</p>	<p>A colour can be lightened by adding white.</p> <p>A colour can be darkened by adding black.</p> <p>White and black, when used to lighten or darken colours, should be used in small parts and added gradually.</p>	<p>Depth can be created in a painting by placing colours with different tonal values next to each other.</p> <p>Depth, in a 2 Dimensional piece of art work, is the illusion that some parts of the images are in front or behind others.</p>
Vocabulary	pioneers geometric	graphite grades	realistic spheres	temperature experience	visible inlined	lighten darken	monochromatic depth
Theoretical Knowledge	<p>Delauney was influenced by Cubism.</p> <p>Delauney was one of the pioneers of abstract art.</p> <p>Delauney was influenced Wassily Kandinsky.</p> <p>He used vibrant colours and geometric shapes to try and create the illusion of movement.</p> <p>Delauney used geometric shapes to reflect industrialisation and modern technological aesthetics.</p>						
Disciplinary Knowledge	<p>Art can be influenced by technological advancements in society.</p> <p>Delauney's work represented the technological advancements around him due to industrialisation.</p> <p>Abstract art often uses colour and shape to create something that a viewer can enjoy and appreciate.</p> <p>Delauney's work was a great example of this.</p>						

PRIOR LEARNING LINKS

YEAR 3 SCULPTURE: Children created clay tiles adorned with Ancient Egyptian Hieroglyphics.

YEAR 4

Unit of Learning: SCULPTURE

Theme: PERUVIAN POTTERY

FUTURE LEARNING LINKS

YEAR 5 SCULPTURE: Children will make larger than life paper mache models of food.

Artist Study

Peruvian Pottery

Can I draw range of 3-dimensional shapes?

Can I make a pinch pot out of clay?

Can I make a coil pot out of clay?

Can I paint my pinch pot and coil pot?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Ancient Peruvian artists used mainly clay to make pottery. They used coiling and moulding to make their pots before painting.			The pots usually depicted cultural motifs, religious symbols, animals, humans and mythological creatures.			Ancient Peruvian pottery is historically significant because it provides historians with an insight into their lives and their beliefs.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
People have personal interpretations of artwork based on their own knowledge, experiences and beliefs.				Art can reflect and influence a society by acting as a means of communication and even as a transmission of knowledge within communities.	

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Peruvian Pottery	Can I draw range of 3-dimensional shapes?	Can I make a pinch pot out of clay?	Can I make a coil pot out of clay?	Can I paint my pinch pot and coil pot?
Practical Knowledge		<p>3D shapes are made from faces and vertices.</p> <p>The direction of the line will change depending on which way the 3D object is position because of perspective.</p> <p>When drawing 3D shapes, the artist must carefully study the visible lines and visualise the hidden lines to ensure that all lines are travelling in the correct direction.</p>	<p>Pinch pots are made by forming a large clay ball, making a hole in the top with a thumb and then refining the shape.</p> <p>Clay can be worked and reworked if errors are made; it can even be rerolled and restarted.</p> <p>Clay surfaces can be smoothed with a damp sponge.</p>	<p>Coil pots are created by using a circular base that has been rolled, stencilled and cut out; and then build up using rings of rolled clay called coils.</p> <p>Coils are rolled out on a flat surface by using both hands simultaneously; moving the clay forwards and backwards with the palms.</p> <p>Coils are joined to each other, layer upon layer, by scoring and adding slip.</p> <p>A wooden rib tool and damp sponge are used to gradually smooth the outside of the coil pot.</p>	<p>Designs can be drawn onto the dried clay surface prior to painting.</p> <p>Paint can be applied in stages in order to prevent colours from unintentionally mixing.</p> <p>A varnish can be applied to over the final pot in order to protect the paintwork and give it a finish with a soft sheen.</p>
Vocabulary	pottery symbols	faces vertices	pinch pots refine	circular simultaneous	surface varnish
Theoretical Knowledge	<p>Ancient Peruvian artists used mainly clay to make pottery. They used coiling and moulding to make their pots before painting.</p> <p>The pots usually depicted cultural motifs, religious symbols, animals, humans and mythological creatures.</p> <p>Ancient Peruvian pottery is historically significant because it provides historians with an insight into their lives and their beliefs.</p>				
Disciplinary Knowledge	<p>People have personal interpretations of artwork based on their own knowledge, experiences and beliefs.</p> <p>Viewers of Peruvian pottery, throughout the years, have interpreted and appreciated the imagery depicted on the pots in different ways.</p> <p>Art can reflect and influence a society by acting as a means of communication and even as a transmission of knowledge within communities.</p> <p>Different Peruvian religions had distinct styles pottery styles which served as a visual language to share cultural beliefs, myths and historical narratives.</p>				

PRIOR LEARNING LINKS

YEAR 3 CREATIVE RESPONSE: Children created pieces of art work that explored feelings and emotions.

YEAR 4

Unit of Learning: CREATIVE RESPONSE
Theme: CAN AN ARTIST EXPLORE THEIR SPIRITUAL AND RELIGIOUS BELIEFS THROUGH THEIR ARTWORK?

FUTURE LEARNING LINKS

YEAR 5 CREATIVE RESPONSE: Children will produce a piece of artwork that challenges the idea of what art is.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Can art be sacred?					Is art a universal language?

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Both primary and secondary source images are credible ways of sourcing imagery for use in an artist's work.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>An artist should think about the source imagery that they require to work from.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>Ideas can be discarded or altered at any point during the planning process.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Can art be sacred?</p> <p>Is art a universal language?</p>						



YEAR 5

ART CURRICULUM

Year 5 Art - Broader Curriculum Aims and Objectives

Topics of Study

- PAINTING - PAINTING THE LUXURIOUS
- PRINTMAKING - OUT OF THIS WORLD
- SCULPTURE - LARGER THAN LIFE
- CREATIVE RESPONSE - CAN ART BE ANYTHING? CAN ANYTHING BE ART?

Vocabulary

elegant, luxurious, blending, graphite, still-life, tonal, tertiary, pigment, wet-on-wet, seamless, illusion, prolong, transcription, represent, starscapes, cosmic, composition, perspective, blind drawing, angles, linoleum, modern, preliminary, intricate, inspiration, personalised, offset, vibrant, MIMA, consumerism, midtone, replicate, scrunched, resemble, accentuate, paper mâché, realistic, gradients

Quality Literature Links

Key Artists



TAMARA DE LEMPICKA



ROSETTA SANTUCCI



CLAUS OLDENBURG

Theoretical Knowledge

Tamara De Lempicka was part of the Art Deco movement.

Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness.

The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation.

Tamara De Lempicka used high quality materials.

De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.

Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes.

Santucci uses vibrant colours and intricate detail.

Within her work, Santucci explores the infinite nature of the universe.

Santucci is also inspired by the natural world around her.

Claus Oldenburg created the bottle of notes which is located outside of MIMA.

Claus Oldenburg was associated with the Pop Art Movement.

Oldenburg created huge sculptures using fabric, vinyl, plaster and metal.

Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.

Disciplinary Knowledge

Art often reflects cultural and political shifts.

Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.

Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings.

Some artists are trained and some are self-taught.

Art can be displayed in public spaces to engage communities and stimulate public dialogue

Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.

Year 5 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Soft pencils can be smudged in order to create a smooth graduated tone.</p> <p>Graphite can be smudged with fingers, tissue paper or blending stumps.</p> <p>The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms.</p> <p>Light lines should so they can be continually reassessed, rubbed out and moved.</p> <p>Soft pencils can be smudged in order to create a smooth graduated tone.</p> <p>Graphite can be smudged with fingers, tissue paper or blending stumps.</p> <p>The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms.</p> <p>Light lines should so they can be continually reassessed, rubbed out and moved.</p> <p>Charcoal can be used on its side to block in a midtone over the whole page.</p> <p>A rubber can be used to draw the light areas when working with charcoal.</p> <p>An artist should continually reassess the light and dark areas in the source image when drawing; adding and subtracting light and dark areas in their drawing to carefully replicate what they can see.</p>	<p>Tertiary colours are made by mixing a primary and a secondary colour or two secondary colours.</p> <p>There are an infinite number of tertiary colours that are determined by the amount of each source colour used to mix.</p> <p>Acrylic paint has stronger pigments and is of a better quality than ready-mixed paint.</p> <p>Wet on wet painting is where two colours or shades of paint are blended whilst still wet.</p> <p>The blend can be altered by continually adding more of each of the source colours that the artist is blending between.</p> <p>Gentle brush strokes that all travel in the same direction make for a smoother, more seamless blend.</p> <p>The illusion of form is best represented in 2 dimensions by using brush strokes that follow the direction of the 3 Dimensional object/subject.</p> <p>The careful observation of the object/subject is essential when identifying where the light and dark areas can be found.</p> <p>Paint can be applied in a thicker manner to prolong the drying time.</p> <p>Form can be represented in 2 dimensions by the successful transcription of light and dark areas.</p>	<p>Lino printing is a modern form of block printing using linoleum instead of wood.</p> <p>Lino is cut using lino cutting tools. They are extremely sharp and care should be taken.</p> <p>Marks are made by digging into the lino with the lino cutter.</p> <p>The areas that are left uncut are the areas which will print.</p> <p>A preliminary drawing can be made on the lino to map out proposed image.</p> <p>The depth and size of the marks are affected by the pressure that the artist applies to the lino cutting tool.</p> <p>Intricate detail can be achieved by carving slowly and only cutting in short runs.</p> <p>Shapes and lines from an image can be used as inspiration for a personalised design.</p> <p>Shapes and lines can be combined to make interesting compositions.</p> <p>A successful lino print has a balance between positive and negative areas and not large areas of either.</p> <p>Ink should be applied in a smooth manner after pre-rolling onto a rolling palette.</p> <p>The printing block can be cleaned and inked up again with another colour.</p> <p>Overprinting with a different colour and offsetting the printing block can create a vibrant, eye-catching effect.</p>	<p>Paper balls, made from scrunched up newspaper or newsprint and tape, can be used as building blocks to make 3D forms.</p> <p>Paper balls are arranged carefully, to resemble the desired form, and attached together with tape.</p> <p>Paper balls of different shapes and size can be used in order to achieve the desired details.</p> <p>When covering an object using paper mâché, strips should be small in order to allow them to fully accentuate the desired form.</p> <p>PVA mix should be applied to the surface of the frame, the paper strips should be added and then a final coat should be applied on top to smooth down as much as possible. A brush should be used for this.</p> <p>Paper mâché is most effective when 2 or 3 solid layers are used.</p> <p>Glued tissue paper can be manipulated with fingers in order to achieve different forms, details and textures.</p> <p>Wet on wet painting can be used to blend colours to achieve realistic colour gradients.</p> <p>Wet on dry can be used in order to add further detail to a sculpture.</p>	<p>Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery.</p> <p>Some imagery is protected by copyright and belongs to another creator so should only be used with caution.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p> <p>Sketchbooks are used to record primary and secondary source research.</p> <p>In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it</p>

PRIOR LEARNING LINKS

YEAR 4 SCULPTURE: Children created pinch pots and coil pots inspired by Peruvian pottery.

YEAR 5

Unit of Learning: SCULPTURE

Theme: LARGER THAN LIFE

FUTURE LEARNING LINKS

YEAR 6 SCULPTURE: Children will make abstract sculptures using found and recycled materials.

Artist Study

Claus Oldenburg

Can I produce a tonal sketch of an item of food using charcoal?

Can I make a stiff paper frame for my food sculpture?

Can I paper mache over my paper frame?

Can I paint my large food sculpture to make it look realistic?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Oldenburg created huge sculptures using fabric, vinyl, plaster and metal.		Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.			Claus Oldenburg was associated with the Pop Art Movement.	Claus Oldenburg created the bottle of notes which is located outside of MIMA.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art can be displayed in public spaces to engage communities and stimulate public dialogue		Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Claus Oldenburg	Can I produce a tonal sketch of an item of food using charcoal?	Can I make a stiff paper frame for my food sculpture?	Can I paper mache over my paper frame?	Can I paint my large food sculpture to make it look realistic?
Practical Knowledge		<p>Charcoal can be used on its side to block in a midtone over the whole page.</p> <p>A rubber can be used to draw the light areas when working with charcoal.</p> <p>An artist should continually reassess the light and dark areas in the source image when drawing; adding and subtracting light and dark areas in their drawing to carefully replicate what they can see.</p>	<p>Paper balls, made from scrunched up newspaper or newsprint and tape, can be used as building blocks to make 3D forms.</p> <p>Paper balls are arranged carefully, to resemble the desired form, and attached together with tape.</p> <p>Paper balls of different shapes and size can be used in order to achieve the desired details.</p>	<p>When covering an object using paper mâché, strips should be small in order to allow them to fully accentuate the desired form.</p> <p>PVA mix should be applied to the surface of the frame, the paper strips should be added and then a final coat should be applied on top to smooth down as much as possible. A brush should be used for this.</p> <p>Paper mâché is most effective when 2 or 3 solid layers are used.</p> <p>Glued tissue paper can be manipulated with fingers in order to achieve different forms, details and textures.</p>	<p>Wet on wet painting can be used to blend colours to achieve realistic colour gradients.</p> <p>Wet on dry can be used in order to add further detail to a sculpture.</p>
Vocabulary	MIMA consumerism	midtone replicate	scrunched resemble	accentuate paper mâché	realistic gradients
Theoretical Knowledge	<p>Claus Oldenburg created the bottle of notes which is located outside of MIMA.</p> <p>Claus Oldenburg was associated with the Pop Art Movement.</p> <p>Oldenburg created huge sculptures using fabric, vinyl, plaster and metal.</p> <p>Oldenburg's work was made to question the conventional ideas in art and make comments about consumerist culture.</p>				
Disciplinary Knowledge	<p>Art can be displayed in public spaces to engage communities and stimulate public dialogue</p> <p>Artists can often purposefully make unconventional choices when making their artwork to intentionally challenge established standards of artistic judgement.</p>				

PRIOR LEARNING LINKS

YEAR 4 PRINTMAKING: Children made nature inspired relief and monoprints.

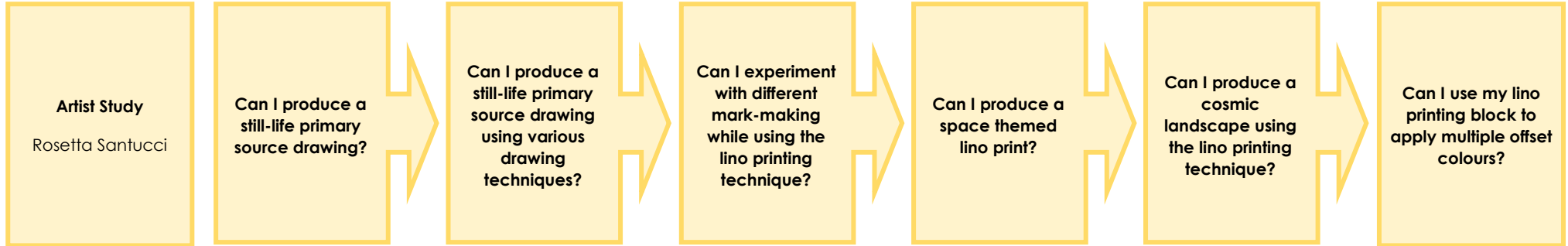
YEAR 5

Unit of Learning: PRINTMAKING

Theme: OUT OF THIS WORLD

FUTURE LEARNING LINKS

YEAR 6 PRINTMAKING: Children will begin to explore collagraph printing by using found materials.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Santucci uses vibrant colours and intricate detail.	Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes.	Within her work, Santucci explores the infinite nature of the universe.		Santucci is also inspired by the natural world around her.		

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings.	Some artists are trained and some are self-taught.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Rosetta Santucci	Can I produce a still-life primary source drawing?	Can I produce a still-life primary source drawing using various drawing techniques?	Can I experiment with different mark-making while using the lino printing technique?	Can I produce a space themed lino print?	Can I produce a cosmic landscape using the lino printing technique?	Can I use my lino printing block to apply multiple offset colours?
Practical Knowledge		<p>Arranging objects in an interesting composition helps ensure an interesting composition on the page.</p> <p>Objects that are further away appear smaller due to perspective.</p> <p>Objects need to be continually compared to each other during the drawing process to ensure that the sizes of each object are accurate in relation to one another; taking into account perspective.</p>	<p>Blind drawing is a technique to improve an artist's observation skills and is not a technique to achieve an accurately drawn image.</p> <p>Continuous line drawing allows strengthens and develops hand eye coordination.</p> <p>Drawing a still life setup from different perspectives allows an artist to see how objects can change when viewed from different angles.</p>	<p>Lino printing is a modern form of block printing using linoleum instead of wood.</p> <p>Lino is cut using lino cutting tools. They are extremely sharp and care should be taken.</p> <p>Marks are made by digging into the lino with the lino cutter.</p> <p>The areas that are left uncut are the areas which will print.</p>	<p>A preliminary drawing can be made on the lino to map out proposed image.</p> <p>The depth and size of the marks are affected by the pressure that the artist applies to the lino cutting tool.</p> <p>Intricate detail can be achieved by carving slowly and only cutting in short runs.</p>	<p>Shapes and lines from an image can be used as inspiration for a personalised design.</p> <p>Shapes and lines can be combined to make interesting compositions.</p> <p>A successful lino print has a balance between positive and negative areas and not large areas of either.</p>	<p>Ink should be applied in a smooth manner after pre-rolling onto a rolling palette.</p> <p>The printing block can be cleaned and inked up again with another colour.</p> <p>Overprinting with a different colour and offsetting the printing block can create a vibrant, eye-catching effect.</p>
Vocabulary	starscapes cosmic	composition perspective	blind drawing angles	linoleum modern	preliminary intricate	inspiration personalised	offset vibrant
Theoretical Knowledge	<p>Rosetta Santucci creates work depicting galaxies, starscapes and cosmic landscapes.</p> <p>Santucci uses vibrant colours and intricate detail.</p> <p>Within her work, Santucci explores the infinite nature of the universe.</p> <p>Santucci is also inspired by the natural world around her.</p>						
Disciplinary Knowledge	<p>Artists often make artwork based on their own personal experiences and, by viewing the work, the viewer gets a glimpse into the artist's thoughts and feelings.</p> <p>Some artists are trained and some are self-taught.</p>						

PRIOR LEARNING LINKS

YEAR 4 PAINTING: Children made abstract paintings using a mix of warm and cool colours.

YEAR 5

Unit of Learning: PAINTING
Theme: PAINTING THE LUXURIOUS

FUTURE LEARNING LINKS

YEAR 6 PAINTING: Children will produce cubist style portraits using complementary colours.



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Tamara De Lempicka used high quality materials. De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.	Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness.		The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation.		Tamara De Lempicka was part of the Art Deco movement.	

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
		Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.			Art often reflects cultural and political shifts.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Tamara De Lempicka	Can I blend graphite and drawing pencils by smudging them?	Can I make a drawing of a primary source still-life setup made from different bottles, containers and fabrics?	Can I mix tertiary colours?	Can I blend paint using the wet on wet technique on a practise frame?	Can I blend paint using the wet on wet technique to represent 3 dimensional shapes?	Can I create a still life painting of fabric in the style of Tamara De Lempicka?
Practical Knowledge		Soft pencils can be smudged in order to create a smooth graduated tone. Graphite can be smudged with fingers, tissue paper or blending stumps.	The accurate tonal representation of light and dark areas can enable the artist to create realistic 2-Dimensional representations of 3-Dimensional forms. Light lines should so they can be continually reassessed, rubbed out and moved.	Tertiary colours are made by mixing a primary and a secondary colour or two secondary colours. There are an infinite number of tertiary colours that are determined by the amount of each source colour used to mix. Acrylic paint has stronger pigments and is of a better quality than ready-mixed paint.	Wet on wet painting is where two colours or shades of paint are blended whilst still wet. The blend can be altered by continually adding more of each of the source colours that the artist is blending between. Gentle brush strokes that all travel in the same direction make for a smoother, more seamless blend.	The illusion of form is best represented in 2 dimensions by using brush strokes that follow the direction of the 3 Dimensional object/subject. The careful observation of the object/subject is essential when identifying where the light and dark areas can be found. Paint can be applied in a thicker manner to prolong the drying time.	Form can be represented in 2 dimensions by the successful transcription of light and dark areas.
Vocabulary	elegant luxurious	blending graphite	still-life tonal	tertiary pigment	wet-on-wet seamless	illusion prolong	transcription represent
Theoretical Knowledge	<p>Tamara De Lempicka was part of the Art Deco movement.</p> <p>Tamara De Lempicka's work was stylised, and idealised; often embracing symmetry and sleekness.</p> <p>The portrayal of elegant, modern, and confident women captured the spirit of the era's social change and female emancipation.</p> <p>Tamara De Lempicka used high quality materials.</p> <p>De Lempicka's blended her paint in a stylised manner reflected the elegance of the Art Deco movement.</p>						
Disciplinary Knowledge	<p>Art often reflects cultural and political shifts.</p> <p>Tamara De Lempicka's art work depicts the liberated and empowered women of the interwar period.</p> <p>Artists styles can be consciously chosen as a way to express a certain concepts or meanings in their work or subconsciously developed in response to the cultural and artistic surroundings.</p>						

PRIOR LEARNING LINKS

YEAR 4 CREATIVE RESPONSE: Children created art work that explore beliefs or spirituality.

YEAR 5

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ART BE ANYTHING? CAN ANYTHING BE ART?

FUTURE LEARNING LINKS

YEAR 6 CREATIVE RESPONSE: Children will create art work that aims to make the viewer think about a certain topic or issue.



How we understand the work of history's greatest artists.

DISCUSSION POINTS

- How does the artists work relate to the theme?
- What do you like/dislike about the artists work?
- What can we learn from the artist which may help us when working from our theme?
- How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
Can art be anything? Can anything be art?			Who decides what art is?		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery.</p> <p>Some imagery is protected by copyright and belongs to another creator so should only be used with caution.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Can art be anything? Can anything be art?</p> <p>Who decides what art is?</p>						



YEAR 6

ART CURRICULUM

Year 6 Art - Broader Curriculum Aims and Objectives

Topics of Study

- PAINTING - ALL MIXED UP
- PRINTMAKING - OUT OF THIS WORLD
- SCULPTURE - REUSE AND RECYCLE
- CREATIVE RESPONSE - CAN ART MAKE YOU THINK?

Vocabulary

innovative, fragment, method, proportions, scale, translated, complementary, opposite, juxtaposition, vigorous, stippling, colour-match, heritage, folklore, two-point perspective, vanishing point, horizontal, vertical, rigidly, collagraph, protruding, crevices, representational, figurative, border, printing plate, overpower, infinity, combinations, twine, arrangement, viewpoint, suspended, fixed, biro, angles

Quality Literature Links

Key Artists



PABLO PICASSO



BELKIS AYON



ANISH KAPOOR

Theoretical Knowledge

Picasso was a major pioneer in the Cubist movement.

He was known for his innovative style of fragmenting and distorting forms. He challenged artistic norms by representing images from multiple perspective simultaneously.

His work reflected human experiences and emotions.

Ayon is known for her mastery of collagraphy.

Ayon's work explores the culture and history of Cuba as well as themes of identity and cultural heritage.

Ayon was inspired by Afro-Cuban folklore.

Her work brought attention to Cuba's rich cultural heritage

Kapoor is the artist who created the Temenos sculpture which is located near the Riverside Stadium.

Kapoor crafts massive sculptures using steel, stone and mirrors.

His sculptures depict huge, puzzling shapes that explore space, light and form.

Kapoor aims to overpower the viewer; giving them an experience of something colossal and mysterious. A lot of his work stems from ideas about infinity.

Disciplinary Knowledge

Art work can be influenced by and represent conflicts.

Art work can have be made to shock the viewer or give the viewer an emotional response.

Art can educate the viewer.

A single artist's success can prompt a reevaluation of the value of works by other connected artists.

The materials that artists use can often have their own meaning which adds to the overall concept behind a work of art.

Artwork can be created to evoke an emotional response.

Year 6 Art - Broader Curriculum Aims and Objectives

Practical Knowledge

DRAWING	PAINTING	PRINTMAKING	SCULPTURE	DEVELOPING IDEAS
<p>Standard human facial proportions can be mapped out using a set method.</p> <p>In drawing, light guidelines should be used to help position things in the correct place.</p> <p>The scale of objects or parts of objects should be continually compared to each other in order to achieve accurate proportions in a drawing.</p> <p>The scale of objects or parts of objects should be continually compared to each other in order to achieve accurate proportions in a drawing.</p> <p>The pencil measuring technique can be used to measure the space between objects or parts of objects on a secondary source image and then directly translated to the artist's page.</p> <p>Two point perspective is a drawing technique used by many artists to depict depth.</p> <p>Two point perspective is created using a horizon line and two vanishing points.</p> <p>Vanishing lines and vertical lines are drawn to add further detail to the drawing.</p> <p>Two point perspective is a drawing technique used by many artists to depict depth.</p> <p>Two point perspective is created using a horizon line and two vanishing points.</p> <p>Vanishing lines and vertical lines are drawn to add further detail to the drawing.</p> <p>Biro pen can be used for drawing and can make interesting marks.</p> <p>Objects can be lit from different angles to produce different tonal effects</p>	<p>Complementary colours appear opposite each other on the colour wheel.</p> <p>The complementary colours are usually paired as: red and green, blue and orange, yellow and purple.</p> <p>More vigorous, stiffer brush strokes can be used to create certain effects.</p> <p>Stiffer brushers can be used to create different kinds of marks.</p> <p>A mix of smoothly painted areas and roughly painted areas make for an interesting juxtaposition.</p> <p>Colours can be mixed and then overpainted onto secondary source images to colour-match areas.</p> <p>Some wet areas of a painting can be left to dry in order to use the wet on dry technique.</p> <p>A stippling effect can be created with a stiff paint brush.</p> <p>Colours can be mixed and then overpainted onto secondary source images to colour-match areas.</p> <p>Some wet areas of a painting can be left to dry in order to use the wet on dry technique.</p> <p>A stippling effect can be created with a stiff paint brush.</p>	<p>Objects and materials with different applied textures can be printed to make implied texture.</p> <p>Materials used to build up a collagraph print cannot be too thick.</p> <p>All materials must be stuck rigidly to the printing block and coated with PVA glue.</p> <p>The printing block is fully inked up using a brush to get in all the crevices.</p> <p>The ink is then rubbed away from the parts of the printing block that are protruding most; leaving the ink stuck in the crevices.</p> <p>Specialist printing paper is dampened prior to printing.</p> <p>A printing press is used to print a collagraph.</p> <p>Applied textures from different materials can be used to represent implied texture in a representational image.</p> <p>Interesting Textures can be placed together to achieve interesting results.</p> <p>Materials can be collaged in an intricate manner by building images up slowly; using small sections.</p> <p>When printing, an even, clean, white border is left around the print.</p> <p>Ink of different colours can be applied to the collagraph block to achieve different effects.</p>	<p>Recycled objects of different forms, colours and textures can be juxtaposed in order to create interesting effects.</p> <p>Objects can be stuck together quickly using a hot glue gun.</p> <p>Objects can be tied together with twine, string or rope.</p> <p>As sculptures can be viewed from multiple angles, each viewpoint must have a purpose or be interesting to look at.</p> <p>Objects can be partially placed inside each other in order to create an interesting arrangement.</p> <p>Objects and images can be repeated to form interesting patterns.</p> <p>Sculpture doesn't always have to be fixed to the ground; it can be suspended.</p> <p>Twine can be tied around a sculpture or fasted to a hole in the sculpture in order to suspend it.</p> <p>Sculptures can be suspended and arranged together to create interesting effects and to allow the viewer to pass between them.</p>	<p>Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery.</p> <p>Some imagery is protected by copyright and belongs to another creator so should only be used with caution.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p> <p>Sketchbooks are used to record primary and secondary source research.</p> <p>In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p> <p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p> <p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p> <p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p> <p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it</p>

PRIOR LEARNING LINKS

YEAR 5 SCULPTURE: Children created larger than life sculptures of food out of paper mache.

YEAR 6

Unit of Learning: SCULPTURE
Theme: REUSE AND RECYCLE

FUTURE LEARNING LINKS

YEAR 7 SCULPTURE: -

Artist Study

Anish Kapoor

Can I juxtapose found objects together to make interesting colour and texture combinations?

Can I begin building my found materials sculpture?

Can I suspend my sculpture in an interesting way?

Can I draw my sculpture using a biro pen?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Kapoor crafts massive sculptures using steel, stone and mirrors.	His sculptures depict huge, puzzling shapes that explore space, light and form.	Kapoor aims to overpower the viewer; giving them an experience of something colossal and mysterious. A lot of his work stems from ideas about infinity.				Kapoor is the artist who created the Temenos sculpture which is located near the Riverside Stadium.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Artwork can be created to evoke an emotional response.	The materials that artists use can often have their own meaning which adds to the overall concept behind a work of art.			

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Anish Kapoor	Can I juxtapose found objects together to make interesting colour and texture combinations?	Can I begin building my found materials sculpture?	Can I suspend my sculpture in an interesting way?	Can I draw my sculpture using a biro pen?
Practical Knowledge		<p>Recycled objects of different forms, colours and textures can be juxtaposed in order to create interesting effects.</p> <p>Objects can be stuck together quickly using a hot glue gun.</p> <p>Objects can be tied together with twine, string or rope.</p>	<p>As sculptures can be viewed from multiple angles, each viewpoint must have a purpose or be interesting to look at.</p> <p>Objects can be partially placed inside each other in order to create an interesting arrangement.</p> <p>Objects and images can be repeated to form interesting patterns.</p>	<p>Sculpture doesn't always have to be fixed to the ground; it can be suspended.</p> <p>Twine can be tied around a sculpture or fastened to a hole in the sculpture in order to suspend it.</p> <p>Sculptures can be suspended and arranged together to create interesting effects and to allow the viewer to pass between them.</p>	<p>Biro pen can be used for drawing and can make interesting marks.</p> <p>Objects can be lit from different angles to produce different tonal effects.</p>
Vocabulary	overpower infinity	combinations twine	arrangement viewpoint	suspended fixed	biro angles
Theoretical Knowledge	<p>Kapoor is the artist who created the Temenos sculpture which is located near the Riverside Stadium.</p> <p>Kapoor crafts massive sculptures using steel, stone and mirrors.</p> <p>His sculptures depict huge, puzzling shapes that explore space, light and form.</p> <p>Kapoor aims to overpower the viewer; giving them an experience of something colossal and mysterious. A lot of his work stems from ideas about infinity.</p>				
Disciplinary Knowledge	<p>The materials that artists use can often have their own meaning which adds to the overall concept behind a work of art.</p> <p>Artwork can be created to evoke an emotional response.</p>				

PRIOR LEARNING LINKS

YEAR 5 PAINTING: Children made luxurious, stylised paintings in the style of Tamara De Lempicka.

YEAR 6

Unit of Learning: PAINTING

Theme: ALL MIXED UP

FUTURE LEARNING LINKS

YEAR 7 PAINTING: -



How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
	He was known for his innovative style of fragmenting and distorting forms.	His work reflected human experiences and emotions.			Picasso was a major pioneer in the Cubist movement.	He challenged artistic norms by representing images from multiple perspective simultaneously.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art work can have be made to shock the viewer or give the viewer an emotional response.				Art work can be influenced by and represent conflicts.

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Pablo Picasso	Can I follow a step by step method of drawing a human face to achieve accurate proportions?	Can I draw self-portrait with mixed up features in the style of Cubism?	Can I mix and identify complementary colours?	Can I paint a Cubist style portrait using complementary colours?	Can I paint a realistic portrait using a stippling effect?	Can I paint a realistic portrait using a stippling effect?
Practical Knowledge		<p>Standard human facial proportions can be mapped out using a set method.</p> <p>In drawing, light guidelines should be used to help position things in the correct place.</p> <p>The scale of objects or parts of objects should be continually compared to each other in order to achieve accurate proportions in a drawing.</p>	<p>The scale of objects or parts of objects should be continually compared to each other in order to achieve accurate proportions in a drawing.</p> <p>The pencil measuring technique can be used to measure the space between objects or parts of objects on a secondary source image and then directly translated to the artist's page.</p>	<p>Complementary colours appear opposite each other on the colour wheel.</p> <p>The complementary colours are usually paired as: red and green, blue and orange, yellow and purple.</p>	<p>More vigorous, stiffer brush strokes can be used to create certain effects.</p> <p>Stiffer brushes can be used to create different kinds of marks.</p> <p>A mix of smoothly painted areas and roughly painted areas make for an interesting juxtaposition.</p>	<p>Colours can be mixed and then overpainted onto secondary source images to colour-match areas.</p> <p>Some wet areas of a painting can be left to dry in order to use the wet on dry technique.</p> <p>A stippling effect can be created with a stiff paint brush.</p>	<p>Colours can be mixed and then overpainted onto secondary source images to colour-match areas.</p> <p>Some wet areas of a painting can be left to dry in order to use the wet on dry technique.</p> <p>A stippling effect can be created with a stiff paint brush.</p>
Vocabulary	innovative fragment	method proportions	scale translated	complementary opposite	juxtaposition vigorous	stippling colour-match	stippling colour-match
Theoretical Knowledge	<p>Picasso was a major pioneer in the Cubist movement.</p> <p>He was known for his innovative style of fragmenting and distorting forms.</p> <p>He challenged artistic norms by representing images from multiple perspective simultaneously.</p> <p>His work reflected human experiences and emotions.</p>						
Disciplinary Knowledge	<p>Art work can be influenced by and represent conflicts.</p> <p>Art work can have be made to shock the viewer or give the viewer an emotional response.</p>						

PRIOR LEARNING LINKS

YEAR 5 PRINTMAKING: Children made lino prints inspired by space.

YEAR 6

Unit of Learning: PRINTMAKING

Theme: HOW IT FEELS

FUTURE LEARNING LINKS

YEAR 7 PRINTMAKING:

Artist Study

Belkis Ayon

Can I produce a two point perspective drawing?

Can I produce a two point perspective drawing?

Can I make a collagraph printing plate?

Can I print with my collagraph printing plate?

Can I produce a figurative collagraph printing plate?

Can I print with my figurative collagraph printing plate?

How we understand the work of history's greatest artists.

MATERIALS, TECHNIQUES AND PROCESSES	SUBJECT MATTER AND IMAGERY	CONCEPTUAL MEANING	CULTURAL, SOCIAL AND POLITICAL LINKS	INSPIRATION	ART MOVEMENTS	HISTORICAL SIGNIFICANCE
Ayon is known for her mastery of collagraphy.			Ayon's work explores the culture and history of Cuba as well as themes of identity and cultural heritage.	Ayon was inspired by Afro-Cuban folklore.		Her work brought attention to Cuba's rich cultural heritage.

How we study, discuss and form judgements about art.

PERSPECTIVE	PURPOSE	CREATION	JUDGEMENT AND VALUE	IMPACT	CULTURE AND HISTORY
	Art can educate the viewer.		A single artist's success can prompt a reevaluation of the value of works by other connected artists.		

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study Belkis Ayon	Can I produce a two point perspective drawing?	Can I produce a two point perspective drawing?	Can I make a collagraph printing plate?	Can I print with my collagraph printing plate?	Can I produce a figurative collagraph printing plate?	Can I print with my figurative collagraph printing plate?
Practical Knowledge		<p>Two point perspective is a drawing technique used by many artists to depict depth.</p> <p>Two point perspective is created using a horizon line and two vanishing points.</p> <p>Vanishing lines and vertical lines are drawn to add further detail to the drawing.</p>	<p>Two point perspective is a drawing technique used by many artists to depict depth.</p> <p>Two point perspective is created using a horizon line and two vanishing points.</p> <p>Vanishing lines and vertical lines are drawn to add further detail to the drawing.</p>	<p>Objects and materials with different applied textures can be printed to make implied texture.</p> <p>Materials used to build up a collagraph print cannot be too thick.</p> <p>All materials must be stuck rigidly to the printing block and coated with PVA glue.</p>	<p>The printing block is fully inked up using a brush to get in all the crevices.</p> <p>The ink is then rubbed away from the parts of the printing block that are protruding most; leaving the ink stuck in the crevices.</p> <p>Specialist printing paper is dampened prior to printing.</p> <p>A printing press is used to print a collagraph.</p>	<p>Applied textures from different materials can be used to represent implied texture in a representational image.</p> <p>Interesting Textures can be placed together to achieve interesting results.</p> <p>Materials can be collaged in an intricate manner by building images up slowly; using small sections.</p>	<p>When printing, an even, clean, white border is left around the print.</p> <p>Ink of different colours can be applied to the collagraph block to achieve different effects.</p>
Vocabulary	heritage folklore	two-point perspective vanishing point	horizontal vertical	rigidly collagraph	protruding crevices	representational figurative	border printing plate
Theoretical Knowledge	<p>Ayon is known for her mastery of collagraphy.</p> <p>Ayon's work explores the culture and history of Cuba as well as themes of identity and cultural heritage.</p> <p>Ayon was inspired by Afro-Cuban folklore.</p> <p>Her work brought attention to Cuba's rich cultural heritage.</p>						
Disciplinary Knowledge	<p>Art can educate the viewer.</p> <p>Ayón's collagraphs challenge viewers' perspectives by exploring the rich mythological heritage of the Abakuá society</p> <p>A single artist's success can prompt a reevaluation of the value of works by other connected artists.</p> <p>Her prints prompted a reevaluation of the value attributed to Afro-Cuban cultural heritage within the art world, sparking discussions on the recognition of marginalized cultural narratives.</p>						

PRIOR LEARNING LINKS

YEAR 5 CREATIVE RESPONSE: Children created art work that challenged the idea of what art is.

YEAR 6

Unit of Learning: CREATIVE RESPONSE
Theme: CAN ART MAKE YOU THINK?

FUTURE LEARNING LINKS

YEAR 7 CREATIVE RESPONSE: -

Artist Study

TBC

Can I collect and record primary and secondary source images?

Can I collect and record primary and secondary source images?

Can I develop my ideas in response to the theme?

Can I develop my ideas in response to the theme?

Can I produce a final outcome?

Can I evaluate my final outcome?

How we understand the work of history's greatest artists.

DISCUSSION POINTS

How does the artists work relate to the theme?

What do you like/dislike about the artists work?

What can we learn from the artist which may help us when working from our theme?

How is my final outcome the same/different to the artist's work?

How we study, discuss and form judgements about art.

PERSPECTIVE

PURPOSE

CREATION

JUDGEMENT AND VALUE

IMPACT

CULTURE AND HISTORY

Should there be limits to what can be shown in a piece of artwork?

Can art change people's minds?

Mapping of Knowledge and Vocabulary

Learning Step	Artist Study TBC	Can I collect and record primary and secondary source images?	Can I collect and record primary and secondary source images?	Can I develop my ideas in response to the theme?	Can I develop my ideas in response to the theme?	Can I produce a final outcome?	Can I evaluate my final outcome?
Practical Knowledge		<p>Although secondary sources can be used, in order for an artist to create truly original work, they should seek to capture their own primary source imagery.</p> <p>Some imagery is protected by copyright and belongs to another creator so should only be used with caution.</p> <p>Very rarely does an artist make something up on the page without referring to some kind of source images.</p>	<p>Sketchbooks are used to record primary and secondary source research.</p> <p>In order to capture primary source imagery, the artist may need to visit a certain location or gather resources from different places depending on what imagery they need.</p> <p>Short annotations in sketchbooks, accompanying the source imagery, can help the artist remember why they made their choices and how they intend to use the imagery in their artwork.</p>	<p>Ideas are planned out using rough sketches in a sketchbook.</p> <p>Detailed drawings can help artists clarify their ideas and intentions.</p> <p>Exploring how other artists have responded to the same theme in different ways can help in the development process.</p>	<p>When developing ideas, the artist should think about the materials, techniques and processes that they may want to use for their final piece.</p> <p>When developing ideas, the artist should think about the who the target audience is and what the purpose of the piece of art is.</p> <p>Making small annotations can help artists keep track of their ideas and their intentions.</p>	<p>The artist should draw upon their knowledge of the specific materials, techniques and processes that they've chosen to use.</p> <p>The artist should take their time with their artwork and aim to produce something of quality.</p> <p>Artists can work collaboratively or independently.</p>	<p>Artists evaluate what they have produced.</p> <p>Artists will analyse their work and think about whether or not it achieves what they wanted it to achieve.</p>
Vocabulary							
Theoretical Questions	<p>How does the artists work relate to the theme?</p> <p>What do you like/dislike about the artists work?</p> <p>What can we learn from the artist which may help us when working from our theme?</p> <p>How is my final outcome the same/different to the artist's work?</p>						
Disciplinary Questions	<p>Can art change people's minds?</p> <p>Should there be limits to what can be shown in a piece of artwork?</p>						