






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 data-bbox="1005 612 1223 635">ROBERT DELAUNEY</p>	<p data-bbox="1644 328 1939 349">Delauney was influenced by Cubism.</p> <p data-bbox="1592 368 1991 389">Delauney was one of the pioneers of abstract art.</p> <p data-bbox="1615 408 1968 429">Delauney was influenced by Wassily Kandinsky.</p> <p data-bbox="1476 448 2107 494">He used vibrant colours and geometric shapes to try and create the illusion of movement.</p> <p data-bbox="1442 513 2141 560">Delauney used geometric shapes to reflect industrialisation and modern technological aesthetics.</p> <p data-bbox="1447 579 2136 600">Peggy Angus produced prints with vibrant colours, strong lines and simplified shapes.</p> <p data-bbox="1451 619 2132 665">Angus' work was inspired by the beauty that could be found in rural landscapes and architecture.</p> <p data-bbox="1464 684 2119 730">Angus' prints were used as: pieces of stand-alone artwork, designs for fabric and textiles and for book illustrations.</p> <p data-bbox="1442 750 2141 796">Angus tried to capture and emphasise the beauty that could be found in ordinary day to day scenes and subjects.</p> <p data-bbox="1464 815 2119 861">Ancient Peruvian artists used mainly clay to make pottery. They used coiling and moulding to make their pots before painting.</p> <p data-bbox="1464 880 2119 927">The pots usually depicted cultural motifs, religious symbols, animals, humans and mythological creatures.</p> <p data-bbox="1435 946 2148 992">Ancient Peruvian pottery is historically significant because it provides historians with an insight into their lives and their beliefs.</p>
<p data-bbox="353 544 539 566">Vocabulary</p>		
<p data-bbox="114 624 779 994">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 data-bbox="958 1027 1279 1050">ANCIENT PERUVIAN POTTERY</p>	
<p data-bbox="275 1102 618 1125">Quality Literature Links</p>		<p data-bbox="1637 1102 1944 1125">Disciplinary Knowledge</p>
	 <p data-bbox="1037 1430 1200 1452">PEGGY ANGUS</p>	<p data-bbox="1565 1209 2018 1230">Art can be influenced by technological advancements in society.</p> <p data-bbox="1435 1249 2148 1270">Abstract art often uses colour and shape to create something that a viewer can enjoy and appreciate.</p> <p data-bbox="1576 1289 2007 1310">An artists' work could be used in a number of different ways.</p> <p data-bbox="1464 1329 2114 1350">Most artists work across different media and do not limit themselves to one way of working.</p> <p data-bbox="1451 1369 2128 1415">People have personal interpretations of artwork based on their own knowledge, experiences and beliefs.</p> <p data-bbox="1464 1441 2114 1487">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

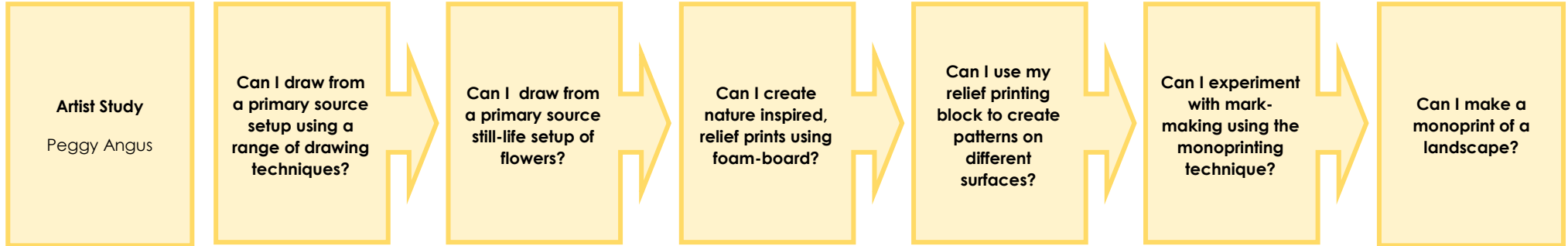
YEAR 3 PRINTMAKING: Children made foam board relief printings and oil pastel monoprints whilst exploring the oldest form of block printing.

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	

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

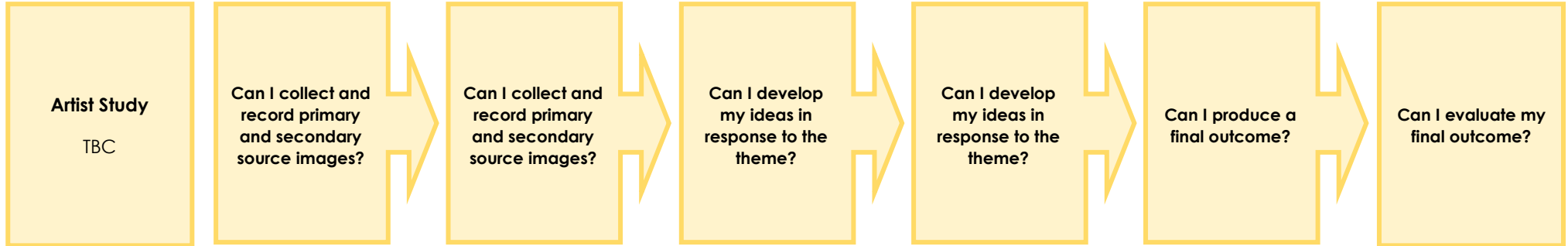
YEAR 3 CREATIVE RESPONSE: Children created pieces of art work that explored feelings and emotions.

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>						