



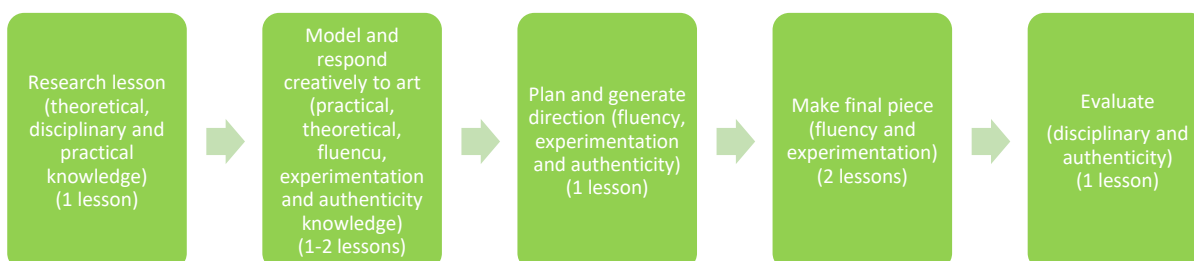
SHERINGDALE

**Art & Design
Medium Term Planning**

'A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.' National Curriculum

For each unit:

Unit overview for most structures, systems and textiles units:



- ➔ Work to be completed in the front of the child's sketchbook. There should be a title page for each unit.
- ➔ First lesson (after sketchbook practise) to be an *explore lesson* where children are introduced to an artist, as well as art that support the learning of the unit. Key elements and techniques of the art are highlighted by the teacher. Children are invited to explore these art works and produce notes about how they look, how they make them feel, what they can notice using artistic vocabulary. Checks should be made on prior knowledge within this lesson and taught before discussing the art if not known.
- ➔ *Model and respond creatively to art/plan and generate direction* lessons are used to directly teach practical knowledge in a practical way, using artistically accurate explanations and to allow the pupils to imitate to later innovate.
- ➔ In the plan and generate lessons, pupils put into practice what they have been taught from the previous lessons and are encouraged to innovate.
- ➔ Evaluate lessons should have:
 - Image of finished product in books
 - Explanation of thoughts
 - Explanation of how to improve
- ➔ Look at the prior knowledge at the start of each unit to know what knowledge to recap.
- ➔ There should be challenge for each lesson.

Art Assessment

Practical knowledge: how to create art, craft and design through the methods and techniques that artists, craft-makers and designers use.

Theoretical knowledge: of the tools, materials and history of art, craft and design.

Disciplinary knowledge: of the concept of art itself, such as the way it is judged, valued and evaluated.

Exceeding: Pupils who are exceeding the expectations will typically be providing evidence of achievement which consistently extends their learning beyond the confines of the task. They are working in ways which show deeper understanding and mastery and which are above the norm for their peer group. Assessment in each of the strands could be described as:

1. **Generating Ideas:** Showing greater: complexity; research; observation; originality; perception; aspiration; creativity.

2. **Making:** Showing greater: technique; skill; control; complexity; mastery; quality; judgement; creativity.
3. **Evaluating:** Showing greater: judgement; autonomy; independence; perception; subtlety.
4. **Knowledge:** Showing greater: breadth; contextual understanding; explanation; judgement

Prerequisite learning for Art		
Three and four year olds (ref: Development Matters)	Communication and language	<ul style="list-style-type: none"> • Use a wider range of vocabulary including Primary Colours • Understand a question or instruction that has two parts, such as “get your coat and wait at the door” or “pick up your pencil and a piece of paper” • Be able to express a point of view and to debate when they disagree with an adult or a friend, using words as well as actions “ do you like this piece of art?”
	Personal, Social and Emotional Development	<ul style="list-style-type: none"> • Select and use activities and resources, with help when needed. Including selecting different art resources either given to them or through self selection • Increasingly follow rules, understanding why they are important including wear an apron when painting • Remember rules without needing an adult to remind them no running with scissors
	Physical Development	<ul style="list-style-type: none"> • Use large – muscle movements to wave flags and streamers, paint and make marks • Use one-handed tools and equipment, for example, making snips in paper with scissors • Use a comfortable grip with good control when holding pens and pencils • Show preference for a dominant hand
	Expressive Arts and Design	<ul style="list-style-type: none"> • Explore different materials freely, to develop their ideas about how to use them and what to make • Develop their own ideas and then decide which materials to use to express them • Join different materials and explore different textures • Create closed shapes with continuous lines, and begin to use these shapes to represent objects • Draw with increasingly complexity and detail, such as representing a face with a circle and include details • Use drawing to represent ideas like movement or loud noises • Show different emotions in their drawings and paintings, like happiness, sadness, fear etc • Explore colour mixing
Reception (ref: Development matters)	Communication and Language	<ul style="list-style-type: none"> • Learn new vocabulary including names of secondary colours • Articulate their ideas and thoughts in well-formed sentences I’m using the colour red because my character is angry
	Personal, Social and Emotional Development	<ul style="list-style-type: none"> • Show resilience and perseverance in the face of a challenge including trying to cut out something that is tricky
	Physical Development	<ul style="list-style-type: none"> • Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Suggested tools: pencils for drawing and writing, paintbrushes, scissors, knives, forks and spoons
	Expressive Arts and Design	<ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings.

		<ul style="list-style-type: none"> • Return to and build on their previous learning, refining ideas and developing their ability to represent them • Create collaboratively, sharing ideas, resources and skills
<p>Early Learning Goals</p> <p>(EYFS Statutory Framework)</p>	Communication and Language	<ul style="list-style-type: none"> • Participate in small groups, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary
	Physical Development	<ul style="list-style-type: none"> • 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, paintbrushes and cutlery • Begin to show accuracy when drawing
	Expressive Arts and Design	<ul style="list-style-type: none"> • 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>Greater Depth Statements</p> <p>(ref: Sheringdale Skills and Knowledge Progression, Art)</p>		<ul style="list-style-type: none"> • Experiment deliberately with colour, such as tinting and shading. • Discuss why they like or do not like a piece of art • Attempt to copy a piece of art • Use colour to show emotion e.g. yellow = happy

Year 1

Autumn Drawing

Key Vocabulary

analysis, colour, composition, formal elements, geometric, imagination, line, memory, observation, shape, simplify

Sticky Knowledge:

- What different tools can we use to draw with?
- What are the primary colours?
- What is a warm colour?
- What is a cold colour?

WALT: draw from imagination using a range of tools

- Begin the lessons by introducing sketchbooks – what they are for, how we use them etc
- Introduce and talk about some different drawing materials – mention things like ‘why do we normally start drawings with pencil?’
- Create a pattern of overlapping lines in pencil
- Fill in areas of the lines with a range of different drawing materials CHALLENGE can they turn the shapes into items
- Make a mark with each drawing material they’ve used
- Share work through talking

WALT: develop and share ideas about the work of other artists

- A simple independent, sorting exercise to develop understanding of warm/cold colours and colour mixing.
- Sort images (taken from Beegu) using a colour wheel as a guide
- Add own warm and cold colours using watercolour and poster paint
- Ask question such as: which paint did you prefer? Can you explain why? Why have you chosen to place your colour on that page? (This page can then be referred to for future work)

WALT: develop a wide range of art and design techniques

- Look at different background images from Beegu
- Discuss what you can see, drawing attention to pattern, line, shape and space – concept: simplifying views/buildings into familiar shapes and lines
- Begin by creating the setting – using pencil, draw buildings, clouds, moon using the same style as Alexis Deacon; use tracing

WALT: develop a wide range of art and design techniques

- Add colour using oil pastels – if you use more pressure when colouring, the colour was stronger (encourage them to use vibrant colours)

WALT: draw our own pictures of Beegu

- Trace a picture of Beegu (different poses) then go independent (lightboxes)
- This may be done on coloured paper to support students, or coloured freehand
- Look at different variations of Beegu from the book: does setting affect colours used?
- How large should our Beegu be? Depends on setting

WALT: combine our Beegu picture to our background

- Start by looking at where Beegu is placed throughout the book
- Can Beegu be placed anywhere? Or are there more appropriate places?
- What different methods can we use to combine Beegu and the background?

- Why might some methods be better than others?

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use post-it notes for students to leave feedback

Spring Sculpture

Key Vocabulary

Sculpture, colour, composition, formal elements (picked out), imagination, model, observation, sculpt, shape, simplify, tool, texture

Sticky Knowledge:

- What is sculpture?
- What is a technique we can use to shape clay?
- What can you use a sculpting tool to do?
- What material, other than clay, can we make a sculpture from?

WALT: look at the work of Henry Moore

- Look at art work of Henry Moore, creating recognisable figures through abstract
- Choose a sculpture to sketch and add labels
- Use play-doh to explore creating 3D shapes

WALT: experiment with clay

- Talk about clay offers an interesting texture for artists, and what it allows artists to do
- Model different clay manipulation methods
- Allow students opportunity to manipulate individually: pulling and coiling, pinching, roll a snake, rolling balls

WALT: use a sculpting tool

- Model using sculpting tool(s) to make grooves and hollows in clay
- Start by kneading clay to make it pliable
- Can smooth the clay with water or fingers
- Push confident artists by making available household items like old toothbrushes or foil for added texture

WALT: plan a sculpture

- Look again at Moore's art. Do students want to lean more towards abstract or realistic?
- How can they achieve their preferred outcome?
- Make a drawing of their person and think about the techniques they will be using and sculpting techniques required (make it achievable)

WALT: create a sculpture

- Model how to follow a plan
- Students to make base parts of figure together
- Students then follow their plan to make their figures

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use post-it notes for students to leave feedback

Summer Collage

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, texture

Sticky Knowledge:

- What is a collage?
- What are secondary colours?
- What is texture?
- What was Eric Carle famous for?

WALT: research Eric Carle

- Look at a range of Eric Carle's illustrations
- Show video of Eric Carle using painting and collaging
- Students practice with different mediums to replicate his style and colours

WALT: experiment with textures and materials

- Discuss how Carle layered different coloured paper and painted tissue paper to make a collage
- Provide students with a range of different materials and allow them to finish one half of a picture, thinking about appropriate colours and textures

WALT: design a collage in the style of Eric Carle

- Students to plan their art
- Students draw a picture, annotating what materials they are going to use and techniques they will use

WALT: create our collage

- Students spent lesson creating their art

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use post-it notes for students to leave feedback

Year 2

Autumn Painting

Key Vocabulary

analysis, colour, composition, formal elements, proportion, texture, line, observation, shape, simplify, tone, Claude Monet, Impression, watercolour, painting, colour mixing, primary colour, secondary colour

Sticky Knowledge:

- What type of art is Claude Monet associated with?
- What is Impressionism?
- How does watercolour differ from regular paint?
- What happens when we add more water to a watercolour paint?

WALT: explore the work of Claude Monet

- Introduce Impressionism
- Explain watercolours
- Annotate 2 Monet paintings: what can you see? How does it make you feel? What do you think the day was like when Monet painted it? How can you tell?

WALT: respond creatively to Claude Monet

- Add a photograph of “Water Lilies” to their sketchbook.
- Use a green (oil) pastel to recreate the weeping willow branches swooping down from the top of the page.
- Teach colour mixing to form secondary colours.
- Have students dip fingers in paint, mix the colours, and use it to print the lilies on their page (green and purple).

WALT: use watercolours

- Demonstrate how to dip a brush into water, pick up paint, and apply it to paper.
- Let students practice using water to create different shades of the same colour. Show them how to add more water for lighter colours and less water for darker tones.
- Talk about how water makes the paint spread and blend. Introduce them to wet-on-wet painting.

WALT: plan our watercolour painting

- Look at a range of Monet paintings using examples of his water and garden paintings.
- Discuss how Monet used watercolours (or similar effects) to create a dreamy, blended looks.
- Emphasise the use of soft colours and how they flow together.
- What will they decide on?

WALT: create a watercolour landscape

- Show examples of simple landscapes (sky, grass, trees, water). Explain how to layer watercolours by painting the background first, then adding details after it dries.
- Guide students step-by-step through creating a landscape painting using the techniques from previous lessons.
- Start with a wet-on-wet sky.

WALT: add details to our watercolour landscape

- Now the landscape is dry, add wet-on-dry grass, trees, lilies etc.
- Talk about how layering helps create depth in painting.

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y2 art evaluation sheet

Spring Sculpture

Key Vocabulary

Design, formal elements, line, model, plan, sculpt, shape, three-dimensional, Africa, traditional, geometric, symmetrical, sacred

Sticky Knowledge:

- What do some African tribes and communities use masks for?
- African masks often feature geometric patterns. What does this mean?
- African masks are often symmetrical. What does this mean?
- Do we always have to use special art materials for sculpture? What else can we use?

WALT: research African masks

- Specify that Africa is not a country, but a continent.
- Discuss role of masks historically.
- Cover: Yohure, Goma, Dan, Pende.
- Use the prompts: "I can see...I like... This looks like..."
- Practice line and shape by drawing other half of the masks

WALT: create geometric patterns

- Analyse what geometric patterns can be seen across a range of masks
- Practice some of the common shapes (circle, triangle, square)
- Practice using them in different contexts within the mask (for decoration, to show hair)

WALT: design an African mask

- Using the previous two lessons, student to plan their design
- Annotate design with: what they like and why; what they don't like and why; what they will change for final design.

WALT: create an African mask

- Go through step-by-step
- Clay to make the features
- Clingfilm around mask
- First layer of Modroc
- Second layer of Modroc
- Third layer of Modroc

WALT: paint an African mask

- Now dry, students are to paint and decorate their masks
- Discuss what type of colours would be appropriate based on real-life examples
- Discuss adding some water to their ready-mixed paint to ensure a smooth coverage
- For advanced, encourage doing a base layer first

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y2 art evaluation sheet

Summer Collage

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, tone, line, overlap, construct, join, space, 2D, shade

Sticky Knowledge:

- What style of art is Tracey English famous for?
- What does layering add to a collage?
- How is a sketch different to a drawing?
- How can I create darker shades?

WALT: research the style of Tracey English

- Present who Tracey English is as an artist and her different styles of working
- Students stick in examples and annotate what they like and why and what they can see
- Finish a picture in her style, annotating what they did to get her effect

WALT: show tones and shading as we sketch flowers

- Discuss difference between a sketch and a drawing
- Introduce shading and tone using a HB pencil
- Walk around the wildlife garden to for inspiration for sketches and annotations
- Recap drawing lines of different size and weight

WALT: plan a collage in the style of Tracey English

- Use of overlapping
- Looking at lots of different examples, discussing what they like, what they will steal, be inspired by, innovate upon
- Image to include at least 1 animal and branches and leaves
- Emphasis on simplicity

WALT: create a collage

- Cover in what order and how different shapes and focal images need to be cut out
- Stick in to sketchbook

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y2 art evaluation sheet

Year 3

Autumn **Sculpture and Painting**

Key Vocabulary

analysis, colour, composition, formal elements, proportion, texture, line, observation, shape, simplify, tone

Sticky Knowledge:

- What materials did people in prehistoric times use to create cave paintings?
- Why did early humans create cave paintings and what kinds of things did they usually paint?
- What type of colours are best to use when recreating a cave painting?
- Should we draw basic or complicated shapes and outlines when recreating cave paintings?

L1: WALT: practice different textures using a pencil

- Discuss cave paintings, common topics, medium they used and famous examples
- Practice drawing own cave painting-style animal and using that to shade and add texture
- Go through the different types of pencils, what the numbers and letterings mean
- Students to annotate and respond

L2: WALT: respond creatively to Stone Age art

- Looking at a range of cave paintings, students continue to pick out common themes
- Annotate what they can see: colours, shapes and textures
- Recommended vocabulary: bumpy, rough, red, brown, earthy, natural, lines, animals hands

L3: WALT: design a cave painting

- Look at different cave paintings
- Students to imitate, innovate and design their own

L4: WALT: carve a cave painting

- Following the teacher, students to carve their design into a piece of clay
- Teacher to model how to use a sculpting tools to achieve different effects: carving, smoothing, scoring, texturing, pinching, hollowing and trimming

L5: WALT: create earthy colours

- Students to practice colour mixing to achieve appropriate colours

L6: WALT: use paint to create a cave painting

- Students to paint their design on

L7: WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y3 art evaluation sheet

Year 3 - Spring **Printing**

Key Vocabulary

Printing, repetition, patterns, contrast, bold, celebrities, advertising, portraits, dots, comic-style, bold, lines, geometric shapes, bright

Sticky Knowledge:

- What are some features of Pop Art?
- How can we use a colour wheel to find contrasting/complementary colours?
- What is the effect of using contrasting/complementary colours?
- Why are stencils useful when making prints?

L1: WALT: express our opinions on artworks

- Teacher to guide students through the Pop Art movement, it's famous works and artists
- Students to annotate pictures showing their thoughts and reactions to them as well as referencing what they like and dislike using artistic vocabulary
- Focus on the appeal of pop art: repeating a basic image and creating endless variations of it by using different colours and sometimes adding paint to the printed surface

L2: WALT: respond creatively to artists' work

- Using a range of art, students to engage with Pop Art work
- Promoting imitation, students to recreate art work to get a sense of colour, proportion, line and repetition prevalent in much of Pop Art
- Emphasis on repeating basic images to create endless variations

L3: WALT: plan artwork incorporating contrasting colours

- Students to spend time planning their art work, with a focus on contrasting colours
- Revisit the colour wheel and colour theory, discussing which colour combinations are appropriate as well as considering those combinations prevalent in Pop Art

L4: WALT: create a printing stencil

- Using Styrofoam, students to create their stencils
- Discuss range of carving tools that can be used, with an emphasis on what works best to create an exact and detail print capable of being used repeatedly.
- Students to consider if they need to trim the stencil with regards to paper size

L5: WALT: use printing techniques to create Pop art

- Students to spend the lesson creating their repeated prints
- Depending on colours chosen by the students, a carousel activity may be best suited for this purpose

L6: WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Year 3 art evaluation sheets

Year 3 - Summer Painting

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, tone, line

Sticky Knowledge:

- Why is JMW Turner known as the "painter of light"?

- How do you control the amount of water to make watercolour paints lighter or darker?
- How can you use watercolour techniques like wet-on-wet and wet-on-dry to create different effects in your painting?
- What different ways can we use a brush to affect our technique?

WALT: research J.M.W. Turner and his brush stroke techniques

- Teach history and famous works of JMW Turner and his mastery of light
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WALT: respond creatively

- Discuss how Carle layered different coloured paper and painted tissue paper to make a collage
- Provide students with a range of different materials and allow them to finish one half of a picture, thinking about appropriate colours and textures

WALT: plan

- Students to plan their art
- Students draw a picture, annotating what materials they are going to use and techniques they will use

WALT: make

- Students spend lesson creating their art

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y3 art evaluation sheet

Year 4

Autumn **Sculpture and Painting**

Key Vocabulary

analysis, colour, composition, formal elements, proportion, texture, line, observation, shape, simplify, tone

Sticky Knowledge:

- What role did masks play in ancient Greek theatre?
- What is the benefit of using a mold?
- Why is Modroc good for creating masks?
- What is the benefit of adding a base layer when painting?

WALT: research Greek masks

- Cover what role masks played and the reason for their difference.
- How the masks were made

WALT: respond creatively to Greek masks

- Sketching practice (revisiting previously taught sketching skills) to become familiar with the shape of the masks.
- Students to annotate thought process as they do so.

WALT: respond creatively to Greek masks

- Using mask templates, students to continue to respond creatively, this time using paint.
- Idea if for students to practice, using previously taught techniques, for their final piece, concentrating on layering and use of colour.

WALT: design my own Greek theatre mask

- Students to decide on an emotion their mask will express.
- Students to establish equipment required and structure of their mask.
-

WALT: make our Greek theatre masks

- Following step-by-step instructions from the teacher, students to apply layers of Modroc to their masks

WALT: paint our Greek theatre masks

- Having made the mask, all students to now paint them based on planning
- All students to apply a base layer first to allow for smooth paint coverage

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y4 art evaluation sheet

Spring **Still-life Sketching**

Key Vocabulary

Sketch, outline, contour, proportion, composition, perspective, shading, tone, texture, form, cross-hatching, line, highlight, shadow, detail, anchor, blending

Sticky Knowledge:

- How can you use shading and tone to make an object look 3D instead of flat?

- Why is it important to look carefully at size and proportion when sketching objects together?
- Where would you put highlights and shadows if the light is shining from one side?
- What does 'composition' mean?

WALT: explore the work of Leonardo da Vinci

- Students to learn the history and artistic philosophy of Leonardo da Vinci and his approach to sketching

WALT: look carefully and draw outlines

- Students study real objects (e.g. ball, plant pot, books)
- Learn how to look carefully at shapes and outlines instead of drawing what they think the object looks like
- Practice drawing simple objects with continuous outlines

WALT: use composition

- Demonstrate how to compare sizes (e.g. Is the ball bigger or smaller than the pot?)
- Teach them to lightly sketch a "map" of where objects sit in relation to each other.
- Explore how different placements change the drawing (objects overlapping, closer together, spaced out).

WALT: observe light, shadow and highlight

- Show students how to spot where the light hits (highlight) and where the darkest shadows fall
- Practice shading from light to dark using a single objects (like a sphere)
- Teach how to blend with pencil pressure for smooth tone

WALT: create form with shading techniques

- Introduce/recap cross-hatching, blending, and layering to add texture and depth
- Students practice adding shading to cubes, cylinders, and books
- Teach them how to darken shadows under and behind objects to 'anchor' them on the surface

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y4 art evaluation sheet

Summer Mixed-Media

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, tone, line

Sticky Knowledge:

- What can water represent in art work?
- How can we convey movement (or lack of it) in our art work?
- What different textures and patterns can we use to create different types of water surfaces?
- How can we highlight and tint our art work?

WALT: research artists who were inspired by water

- Analyse and discuss a range of artists: Zaria Forman, Hokusai, Monet, Julia Shackson, Margarethe Vanderpas, Matthew Cusick, Samantha French, David Hockney, Maggi Hambling, Hilary Gent, Chase Langford are possible suggestions

- Teach artistic philosophy of water can represent in art as appropriate to each artist: peace and purity, danger and destruction, reflection, and cleansing

WALT: respond creatively to water-inspired art

- Using a range of sources, students annotate their thoughts as they analyse and sketch water art.
- Students to get an appreciation for conveying movement, creating different types of water surfaces, and highlighting and tinting.

WALT: plan our own water-inspired piece

- Students plan their own water-inspired piece, annotating their thought process.
- Student work to focus on one of the philosophies discussed in the first lesson.

WALT: make our own water-inspired piece

- Students create their own water-inspired piece.

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y4 art evaluation sheet

Year 5

Autumn Sculpture

Key Vocabulary

analysis, colour, composition, formal elements, proportion, observation, shape, simplify, layering, detail, artefact, jewellery, pendant, sculpture, interlaced, carved, symbolic, ornate, filigree, dry brushing

Sticky Knowledge:

- What shapes, patterns, or symbols can you see in Anglo-Saxon designs, and why do you think these were important?
- What materials and techniques did Anglo-Saxons use to make their crosses and jewellery, and how do these compare to the materials you used?
- How can depth be created in sculptures?
- What effect does dry brushing have on the look of our sculptures?

WALT: explore Anglo-Saxon symbols and imagery

- Students look at imagery of Anglo-Saxon symbols and create sketchbook pages of designs
- Discuss materials that would have been used to create these crosses and pieces of jewellery
- Students to use image resources to detail their learning in sketchbooks
- *N.B. set home learning to bring in cardboard – plain packaging works best (think Amazon box delivery)*

WALT: design our own Anglo-Saxon artefact

- Having identified repeated symbols and artistic styles in the artefacts, students will begin to create their own designs
- Analyse and respond to the techniques used by Anglo-Saxon sculptors and jewelers, annotating their thought process as they do so
- Be sure students include enough detail (e.g. interlaced detailed on crosses, enameling on jewellery, layering for both)

WALT: start our sculpture

- Task is to start their sculpture
- Initial focus of the lesson will be on tool discussion and health and safety
- Scissors and craft knives will be used mainly for cutting and sculpting

WALT: continue our sculpture

- Using cardboard, students to cut out pieces of cardboard to create different effects, thinking about layering to add depth
- Use pencils to sketch details before they're painted on
- Be creative for enameling effects: (painted) buttons are excellent for this

- Specifically for jewellery, show a range of materials that can be used to add detail, especially using (painted) string to symbolise filigree as well as ensuring string can be attached so the jewellery can be (symbolically) worn

WALT: paint our sculpture

- Refer back to lesson one and discussion on materials. What colours, and mixing, can lead to metallic/rustic effects?
- Recap adding water to thin paints and applying several coats for a smooth finish (important over cardboard)
- Discuss which brushes should be used for coating vs adding detail
- Teach how dry-brushing can be used to add weathered effects

WALT: finalise our sculpture

- Students to finish their artefacts

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y5 art evaluation sheet

Spring Printing

Key Vocabulary

Lino, print, relief cutting, carving, block, relief, gouge, ink, negative/positive space, transfer, press, sharpness, cutting

Sticky Knowledge:

- Why were brooches significant in Viking society?
- What is lino printing?
- Why do we use ink for lino printing?
- How is pressure used to ensure even coverage?

WALT: explore design choices of Viking brooches

- Students to learn what a brooch and its purpose
- Why did Vikings wear it? What were they made of? What symbolic value did they have?
- Students annotate what they like, what they can see within the brooch, including sketches

WALT: design a Viking brooch

- Students to experiment in creating their own Viking brooch design.
- Show different designs in the same brooch. Experiment with as many different types of design before they settle on a final piece.
- Complete with annotations of thought process.

WALT: experiment with colour

- Students to spend time experimenting and innovating with colours they could use
- Discuss common palettes of Viking brooches
- Annotate thought process

WALT: lino cut a Viking brooch

- Following teacher, students go through the process of making a lino cut of their brooch

WALT: print our Viking brooches

- Use colours determined in previous lesson, students to print their Viking brooch lino prints

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y5 art evaluation sheet

Summer Drawing & Painting

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, tone, line

Sticky Knowledge:

- What do LS Lowry's paintings provide an insight to?
- What are the three rules of perspective drawing?
- What type of colour palette did Lowry use and why?
- How can we capture mood in painting?

WALT: research the art of LS Lowry

- Review the life and technique of LS Lowry
- Study some of his famous industrial pieces.
- What do the pictures have in common? Draw attention to colour, shape, subject, location, composition and formal elements
- Students to stick pictures in, adding key artist facts and annotating their thoughts on his pieces

WALT: draw from perspective

- Students learn how to use perspective guidelines to achieve vanishing points
- This will form the background for their final piece

WALT: draw people in the style of LS Lowry

- Review the technique of how Lowry would draw his 'matchstick people'
- Students to practice in sketchbooks

WALT: create an LS Lowry inspired industrial scene

- Students to add colour, people and details to their perspective background

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y5 art evaluation sheet

Year 6

Autumn Collage

Key Vocabulary

analysis, colour, composition, formal elements, proportion, texture, line, observation, shape, simplify, tone, background orientation, composition structure, compositional balance, treatment of imagery, foreground and background, colour and accent colour.

Sticky Knowledge:

- To what ends did Frida Kahlo often use her painting for?
- What is composition structure and composition balance?
- What is the difference between a main colour and an accent colour?
- What do we mean by treatment of the imagery?

WALT: explore the work of Frida Kahlo

- Students to research and analyse the self-portraits of Frida Kahlo
- Emphasis is on her philosophy: how she used painting to reveal her emotional and spiritual self (as well as references to her physical pain)
- Students to understand how we can use art as a way to express ourselves and our inner thoughts
- She is a surrealist artist
- Children to respond creatively to her artwork, annotating and mark making

WALT: explore the work of Ernesto Muniz

- This lesson is where students learn the practical and theoretical knowledge portion of the unit
- Stress to use mixed-media and that they are creating abstract collages
- Look through examples of Muniz's work. Once again, can stress how Muniz often uses his work to represent aspects of his life, notably Mexican culture and Catholicism.

- Technical aspects of collage making to teach: background orientation, composition structure, compositional balance, treatment of imagery, foreground and background, colour and accent colour.

WALT: plan our own collage

- Students to plan their collage, including sketching.
- Have them identify what they wish their collage to symbolise about themselves: a moment in their life? A feeling or emotion? A hobby? An issue they are passionate about?
- Go through examples of mixed-media collages to continue to really push the concept in order for students to continue to stretch themselves artistically.

WALT: create our own collage

- Students begin to make their collages following the principles taught in previous lessons.

WALT: create our own collage

- Students begin to make their collages following the principles taught in previous lessons.

WALT: create our own collage

Students to finish creating their collages.

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y6 art evaluation sheet

Spring Printing

Key Vocabulary

Graffiti, stencil, satire, commentary, negative space, bridges, formal elements, composition, graffiti, spray paint, negative space, contrasts, silhouette, street art, texture, simplicity

Sticky Knowledge:

- What benefits does using a stencil for graffiti allow?
- Why has Banksy captured public attention more than any other graffiti artist?
- Why are bridges necessary in printing?
- How does Banksy manipulate well-known images and symbols?

WALT: explore Banksy as an artist and his techniques

- Start with a short history of graffiti
- Go through a biography of Banksy including examples of his work and quotes from his discussing his artistic inspirations and philosophy
- Pick out the common themes of his work: war, violence, loss of innocence, corruption of youth, corruption of politics, consumerism
- Students to stick in examples of his work and annotate what they believe the image is saying, what has likely been altered, and where they would expect to find it graffitied.

WALT: create stencil patterns

- Students to explore designing their own stencil patterns, inspired by Banksy as well as other Banksy-style art
- Students to learn how to create bridges in their stencils

- Students to be taught how they can use two or more stencils to create layers (as well as the option to add detail freehand)

WALT: plan a Banksy-inspired stencil

- Students to spend this lesson planning their final stencil(s) design including a background (which may also be a stencil)

WALT: make our stencils

- Students spend the lesson copying their stencil(s) to a mylar sheet.
- Step-by-step, students to follow the teacher in cutting out their stencils.

WALT: print our stencils

- Students to spend the lesson using their stencils to print.
- Encourage exploring with colour, background and other formal elements.

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y6 art evaluation sheet

Summer Sketching & Drawing

Key Vocabulary

Analysis, colour, primary colours, secondary colours, composition, formal elements, shape, simplify, collage, patterns, tone, line, self-portrait, sitter, facial expression, gesture, posture, setting, attire, props, commission, values, shading

Sticky Knowledge:

- What are tonal values?
- Instead of physical reality, what does Expressionism seek to represent?
- How can an artist use vertical sections to guide portrait drawings?
- How does light source affect sketching?

WALT: explore and offer opinions on artists' work

- Students to look at a range of self-portraits
- Three pictures, students to discuss and annotate information and opinions followed by responding creatively with sketches
- Art focus: *The Scream* by Edward Munch; *Mona Lisa* by Leonardo da Vinci, *Self Portrait* by M.C. Escher
- Three artistic movements covered (in order): expressionist, high renaissance, realism

WALT: explore tone to add light and shade

- Start with an exercise where students need to identify where the light source is based on the artist's' use of shadow
- Go through the different types of tone and how pressure and pencil choice can achieve these: (3 tone) highlight, mid shadow (7 tone) highlight, light tone, mid tone, reflected light, shadow, core shadow, dark shadow
- Cover blending with a white pencil

WALT: plan a self-portrait

- Go through Expressionism in more detail, with a focus on use of shape, colour and composition
- Students to decide if they will create an Expressionist piece or a realistic piece
- Students to then plan

WALT: create a self-portrait

- Students to create their self-portraits
- Encourage creativity and risk-taking as well as exploring a range of mediums and media

WALT: evaluate our art

- Lots of shared discussion and peer review
- Use Y6 art evaluation sheet