**National Curriculum:**

Purpose of study Art, craft and design embody some of the highest forms of human creativity.

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. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

**Aims**

The national curriculum for art and design aims to ensure that all pupils:

♣ produce creative work, exploring their ideas and recording their experiences

♣ become proficient in drawing, painting, sculpture and other art, craft and design techniques

♣ evaluate and analyse creative works using the language of art, craft and design

♣ know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

**Attainment targets**

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

**EYFS**

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.

**Expressive Arts and Design**

**ELG:**

Creating with Materials Children at the expected level of development will:

- 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;

- Make use of props and materials when role playing characters in narratives and stories.

**ELG: Being Imaginative and Expressive**

Children at the expected level of development will:

- Invent, adapt and recount narratives and stories with peers and their teacher;

- Sing a range of well-known nursery rhymes and songs;

- Perform songs, rhymes, poems and stories with others, and - when appropriate - try to move in time with music.

**Key stage 1**

**Pupils should be taught:**

♣ to use a range of materials creatively to design and make products

♣ to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination

♣ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space

♣ about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

**Key stage 2**

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

**Pupils should be taught:**

♣ to create sketch books to record their observations and use them to review and revisit ideas

♣ to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]

♣ about great artists, architects and designers in history.

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| **Every lesson MUST include a range of these areas:** |
| **Responding to Art**   * To be able to talk about what they have produced (technically) and the methods/techniques they have used to produce it; * To talk about how the work of other artists has influenced what they have done - and this is OK; * To be able to say what they like and dislike about works of art that they look at; * To know it is OK to say they don’t like things; * To make simple comparisons between different pieces of the same media, * Understand the difference between real and abstract; * Understanding that art appears in many different forms and styles, all with their very individual qualities and beauty; * To understand that artists produce work to communicate ideas, thoughts and feelings; * Looking at art can sometimes make you feel things; * To learn over time to discuss their own work and talk about what it means or what feelings it represents; * Children should be encouraged to understand the value of taking creative risks in their work. * To look at and respond to art from other cultures and historical periods and talk reflectively about the techniques and media used to create them; * To be able to change and modify their own work as they evaluate it - either formatively as they do it or summatively at the end if, on reflection it does not meet their expectation.   **Methodology:**   * **Children should be given the opportunity to work on a variety of scales.** Drawing can be physical as well as studious. Drawing should be an adventure. * **Traditional drawing skills, including drawing from observation, should be balanced alongside more experimental drawing skills**. Drawing comes in many forms and each form should be equally valued. * **Access to varied drawing materials from the outset.**There is no reason why children should not be introduced to a varied range of drawing materials from Year One. The more experience children have of using a wide range of material the more they will feel able to make independent, confident, drawing decisions * **Use of Sketchbooks as a Creative Tool.** The sketchbooks should be owned by the pupils, and should be at the centre of the pupils’ creativity. Sketchbooks can be used to gather, collect, experiment and reflect. Teachers should not be afraid if sketchbooks [seem chaotic](https://www.accessart.org.uk/encouraging-children-to-understand-risk-in-drawing/)- they are a place to put unresolved ideas into the world, which can be assimilated later. Sketchbooks are rarely linear. * **Teachers should not be afraid to approach drawing as a “journey”**, in which the process is as important (sometimes more) than the outcome. Working from a “display-backwards” mentality (where a teacher has an idea of an end result in mind) often jeopardises the true creative journey. * **“Starting points” (in terms of materials, exercises and subject matter) should not be seen as something to progress*away* from.** Creative adults return to fundamentals time and time again. Pupils should be encouraged to revisit key exercises time after time to build knowledge and experience. There is no linear progression in drawing, only a gathering of experience and intention. |

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| **Expectations for each phase:** | | | | | | |
|  | **Year 1** | **Year 2** | **Year 3** | **Year 4** | **Year 5** | **Year 6** |
| **Ongoing skills for all areas of the Art Curriculum** | Record and explore ideas from first hand observations  Ask and answer questions about the starting points for their work  Develop their ideas - try things out, change their minds Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities.  Review what they and others have done and say what they think and feel about it. Identify what they might change in their current work or develop in future work.  Record work in a sketchbook. | Record and explore ideas from first hand observations  Ask and answer questions about the starting points for their work  Develop their ideas - try things out, change their minds  Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities  Review what they and others have done and say what they think and feel about it. Identify what they might change in their current work or develop in future work.  Record work in a sketchbook. | Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work.  Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures.  Compare ideas, methods and approaches in their own and others’ work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further.  Annotate work in sketchbook. | Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. Compare ideas, methods and approaches in their own and others’ work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. | Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. Compare ideas, methods and approaches in their own and others’ work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. | Select and record from first hand observation, experience and imagination, and explore ideas for different purposes. Question and make thoughtful observations about starting points and select ideas to use in their work. Explore the roles and purposes of artists, craftspeople and designers working in different times and cultures. Compare ideas, methods and approaches in their own and others’ work and say what they think and feel about them. Adapt their work according to their views and describe how they might develop it further. Annotate work in sketchbook. |
| **Vocabulary**: Each year group has key art vocabulary linked to colour, pattern, texture, line, shape, form and space. This vocabulary must be taught within the year group but reference to previous year group’s vocabulary is essential in order for children to secure their understanding of the technical art vocabulary and skills. Children should use this art vocabulary when they are talking about artwork as well as when they are annotating work in their sketchbooks. | The art vocabulary; colour, pattern, texture, line, shape, form and space are referred to in art lessons as well as subject specific vocabulary linked to the art unit being taught.  These can include (but not be limited to):  2D Shapes, 3D shapes, abstract, assemble, blend, brush, cartoon, contemporary, dark, design, detail, drawing, experiment, fine, horizontal, ink, landscape, light, line, modern, observation, opaque, pattern, primary colours, portrait, rubbing, sculpture, secondary colours, self-portrait, shade, shape, sketch, smudge, textile, tint, tone, transparent, translucent, vertical. | | Primary - primary colours are red, yellow and blue.  Secondary - secondary colours are made by mixing two primary colours. They make orange, green and purple.  Texture - what artwork feels like or looks like it might feel like.  Pattern - a design in which lines, shapes, forms or colours are repeated.  Perspective - depicting 3D objects on a 2D piece of paper.  Tint - is a mixture of a colour with white, which reduces darkness.  Tone - is produced either by mixing a colour with grey, or by both tinting and shading.  Complementary colours - are opposite to each other on the colour wheel, so they create a strong contrast.  Focal Point - is the area the viewer's eye is naturally drawn.  Horizon - is a horizontal line that runs across the paper to represent where the sky meets the ground.  Background and foreground - what is perceived as furthest away and closest to the viewer. | | Shade - shade is a mixture with black, which increases darkness.  Atmosphere - a feeling or mood created pictorially.  Geometric - the use of straight lines and shapes.  Composition - the arrangement and placement of objects in a piece of art.  Scale - refers to the size of an object in relationship to another object.  Proportion - refers to the size of the parts of an object in relationship to other parts of the same object.  Tonal contrast - is created when light tones and dark tones lie alongside each other e.g. monochrome images  Mixed media - art form that combines a variety of media in a single artwork  Form - the shape in artwork.  Negative and positive space - positive space is the area taken up by objects in the picture and negative space is the area around. | |

**Cycle A, Spring 1 (6 Weeks)**

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| **EYFS**  **&**  **Year 1**  Clay – Minibeasts | **Flashback** | **Key Objective** | **Skills** | **Key Questioning** | **Key Vocabulary** | **Lesson context (Teacher notes)** |
| **Week 1** | What do you remember about the artist Kandinsky? | I will know that clay is a natural material.  I will know that clay can be rolled, squeezed, pulled or pinched using hands to make different shapes.  (Use plasticine to practice with) | I will be able to use my hands as a tool to manipulate the material | What is clay?  What is plasticine - what can we do with it? How does it feel when you touch it? Describe the smell.  What shapes can you make only using your hands?  How do you roll clay?  What happens when you pinched/squeeze? | Clay  Natural material  Manipulate – roll, squeeze, pull, pinch  Shapes | Explain to the children that we are using plasticine to practise our skills with due to clay being expensive and because it dries very quickly.  *Can the children create a ……. Using their hands to manipulate the material?* |
| **Week 2** | What is a repeated pattern? | I will know different types of clay tools including a rolling pin, modelling sticks, tipped shaping tools.  (Use plasticine to practice with) | I will be able to use clay tools to manipulate the material | What happens to the plasticine when you roll it with a rolling pin?  What happens when you press down harder / lighter?  Why would you use a tipped shaping tool – how are they different? | Tools  Rolling pin  Modelling sticks  Tipped shaping tools | *Can the children create a …. Using the clay tools to manipulate the material* |
| **Week3** | How many different colours can you name? | I will be able to look at shapes and patterns in clay animal/mini beast sculptures and design my own animal / mini beast sculpture, considering how they will make it in clay | I will be able to talk about sculpture art and artists and generate some ideas about how I want my sculpture to look. | Do you like this sculpture? Why?  What skills have you learnt that the artist could have used to manipulate this sculpture?  What skills will you need to use to make your animal / mini beast? | Sculpture  Artist  Manipulate  Design / plan | *Show a range of sculptures*  *Show one you’ve made?*  *Discuss features / skills* |
| **Week4 /5** | 1. What colours would you use if you were painting a picture in the Autumn / Winter? Why?  2.Can you see any repeated patterns in our classroom? | I will be able to make a 3D clay sculpture using the designs I created last lesson | I will be able to manipulate the clay using my hand tools and clay tools | What skills are you usings?  What tools do you need?  Why have you chosen this tool? | Tools  Manipulation  Sculpture  Hand tool  Rolling pin  Modelling sticks  Tipped shaping tools | *This may take the whole afternoon and use two lessons.* |
| **Week 6**  **(once clay has dried)** | What does manipulate mean? | I will be able to choose appropriate colours to decorate my animal / mini beast | I will be able to say why I chose a particular colour.  I will be able to use a paint brush to decorate my sculpture. | What colours have you chosen? Why?  Which brush have you chosen (thin/thick)? Why? | Decoration  Sculpture  Paint – colours |  |

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| **Year 2 & Year 3**  Painting – Warhol and the pop art movement | **Flashback** | **Key Objective** | **Skills** | **Key Questioning** | **Key Vocabulary** | **Lesson context (Teacher notes)** |
| **Week 1** | Who is William Morris, and why is he famous? | I will know the difference and relationship between primary, secondary and tertiary colours. | I can mix paint to create primary, secondary and tertiary colours | What is a primary colour?  What is a secondary colour?  What is a tertiary colour? | Colour wheel  Primary  Secondary  Tertiary  mix |  |
| **Week 2** | What is a sketch? How is it different to a painting or a final piece of artwork? | I will understand how different brushes create different effects when painting.  I will understand how my stokes can create different effects when painting. | I can choose the correct brush to create the desired effect.  Whilst using the same brush, I can change my stroke to create different effects | Why would you use different brushes?  Why have you chosen this brush?  What is the difference between these two brushes? Can you describe the effect they create?  How does your stroke change the effect? | Flt  Filbert  Round  Blending  Hatching  Dabs  Dashes  Directional  Deather  Gradients | *Model different strokes and allow the children to experiment with them to create different effects.* |
| **Week3** | What is shade? Why would an artist try to create shade? | I will know who Any Warhol is and explore the Pop art movement | I will be able to recall key knowledge about the life, work and early techniques of Warhol.  I will find out about aspects of popular culture in the 1950s-60s | Can children explain what the Pop art movement was?  Do children know who Andy Warhol was?  Can children describe what they think about various works of art, giving reasons for their choices? | Pop art |  |
| **Week4 &5** | 1.What is tone?  How do different pencils give different tone?  2.What is texture? How would you try to create different textures? | I will be able to use Warhol’s blotted line technique to create artwork. | I will be able to recreate a piece of Warhol’s art using tracing paper and the blotted line techniques. | Do children know what the blotted line technique is?  Can children use the blotted line technique in their own work?  Can children evaluate their artwork and say what they think and feel about it? | Blotted line technique | You may want to try this first, so you are more familiar with the skills/problems the children will encounter  <https://www.youtube.com/watch?v=laOLC2eYZRM> |
| **Week 6** | What is pop art? | I will be able to evaluate mine and my peer’s piece of art work. | I will be able to talk about the skills and techniques I used in my piece of art.  I will be able to listen to how others created the same piece of art, but maybe using different skills  I will be able to give and receive feedback about my art | Can you describe the skills / brushes used?  Can you say why?  Can you say what was successful about your final piece – would you do anything differently?  Can you compare your piece with a friends? How are they different / similar? | Brush strokes  Brush types  Blotted line technique  Descriptive language | *Celebration / gallery of work produced* |

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| **Year 4,5,6**  Drawing - British pencil art | **Flashback** | **Key Objective** | **Skills** | **Key Questioning** | **Key Vocabulary** | **Lesson context (Teacher notes)** |
| **Week 1** | How may ways can you manipulate clay? Which tools could you use? | I will know that different pencils give different tone.  I will know that tone is the degree of lightness and darkness. | I will know what the different letters and numbers mean on a pencil  I will be able to create texture using hatching, contour hatching, cross hatching, random hatching and stippling | Which technique are you using and why?  What effect does this technique create?  How does this technique help create a 3D effect?  Does it matter how hard you press down? Why is it important not to press down hard? Which technique can you use to create more darkness without pressing down hard? | Graphite Grading Scale  Cross hatching  Contour hatching Stippling  Blending | Allow the children to apply this new found knowledge, writing their name however they like (bubble – patterned) using and applying their knowledge of the different pencils. |
| **Week 2** | How would you describe Islamic art? | I will be able to draw an object creating tone and texture through different pencil techniques. | I will be able to create texture using hatching, contour hatching, cross hatching, random hatching and stippling | Allow the children to share their pictures, was it difficult? Which was the easiest activity? Why? Why? Were they concentrating on what they could see more towards the end of the sessions? Can they see the overall purpose? Where do you think you could go next? What were your three stars and a wish? | Graphite Grading Scale  Cross hatching  Contour hatching Stippling  Blending | Ideas - <https://www.mybluprint.com/article/sketch-techniques> |
| **Week3&4** | 1.What are the different grades of pencil and how are they different?  What grad pencil would you use for a sketch? Why?  2.Describe when /why you would use the different drawing techniques. | I will be able to draw using shape and proportion | I will be able to draw a **3D** landscape using the **vanishing point**, creating the **illusion** of buildings getting smaller and smaller the further away they are. | Where is your stating point?  Why would you choose the lightest pencil to sketch the outline?  What techniques will you use to help create the illusion | Vanishing point  Illusion  3D  Proportion | *Show children some British city landscapes*  *Ideas*  [*https://www.youtube.com/watch?v=cTZ2IaKC\_4I*](https://www.youtube.com/watch?v=cTZ2IaKC_4I)  *You may want to do these two lesson over 1 afternoon?* |
| **Week5&6** | 1. When designing a playground, what do you think are the biggest considerations?  2. If you had the opportunity to design a playground again, how would you alter your design and why? | I will understand how to create texture using coloured pencils in the style of UK pencil artist Ann Swan | I will be able to use layering, shading and blending techniques to draw in colour. | Which colours will you use? Why?  Why have you chosen ….. to create this effect? | Layering  Shading  Blending | Ideas:  <https://www.youtube.com/watch?v=nCG8OeDQLV4>  You may want to do these two lesson over 1 afternoon? |