



Adel Primary School

ART Curriculum

Early Years to Year 6

Our Art curriculum is designed to engage, inspire and challenge children, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.

The curriculum has been built using the following components:

- Produce creative outcomes
- Develop proficient skills
- Evaluate creative works
- Understand great artists

(substantive knowledge / disciplinary knowledge)



EYFS Autumn 1	EYFS Autumn 2	EYFS Spring 1	EYFS Spring 2	EYFS Summer 1	EYFS Summer 2
DRAWINGS,					
SURFACE & COLOUR					
WORKING IN THREE DIMENSIONS					
<p>Drawing</p> <p>Draw with increasing complexity and detail, such as representing a face with a circle and including details.</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use materials to make meaningful marks • draw a self-portrait (enclosing lines): draw definite features. <p><i>(draw, lines, circles, marks, self-portrait)</i></p>	<p>Artistic effects</p> <p>Begin to explore, use and refine a variety of artistic effects to express their ideas and feelings.</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use different textures and materials to make firework pictures. • use different paint techniques – splatter, drip. <p><i>(paint, drip, splatter, texture)</i></p>	<p>Galaxy Painting</p> <p>Begin to explore colour using watercolours to create colourful scenes</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use different medium to explore colour merging • use different techniques to explore colour merging <p><i>(water colours, inks, sponge, dampen, pipette)</i></p>	<p>Nursery Nighttime Collage</p> <p>Return to and build on their previous learning, refining ideas and developing their ability to represent them.</p> <p>Paintings and drawings of key characters</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use wax resist techniques to create a background • use collage to build up a scene <p><i>(wax crayon, wax resistant, scene, pressure, collage, build, layer)</i></p>	<p>Ducklings – exploring materials</p> <p>Explore, use and refine a variety of artistic effects to express their ideas and feelings.</p> <p>Make different textures; make patterns using different colours.</p> <p>Collage-farm animals/Making houses. Patterns around animal prints. Duckling card printing.</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use a wash to create a background • use materials to create prints <p><i>(wash, texture, card printing, Brusho, overlap)</i></p>	<p>World in a matchbox</p> <p><i>Artist – Van Gough</i></p> <p>Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function</p> <p>Pastel drawings, Life cycles, Flowers-Sun flowers (Van Gogh).</p> <p>Rubbings of leaves/plants.</p> <p>Create natural art using items found in Conservation Area.</p> <p>Create a small world in a box</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use collage to build up a scene • use natural materials to create artwork • use different medium to explore colour merging • use natural materials to make pattern • talk about their artwork <p><i>(natural materials, pastels, creative)</i></p>



Year 1 Autumn	Year 1 Spring	Year 1 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>SPIRALS - Drawing & Sketchbooks How can we use our whole bodies to make drawing? Artist – Molly Hasland and Wassily Kandinsky</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. • work at a scale to accommodate exploration. • use colour (pastels, chalks) intuitively to develop spiral drawings. • practice observational drawing • explore mark making • verbally respond to an artist's work e.g. 'I liked...' • verbally respond to own artwork e.g. 'I enjoyed...' • <i>what a sketchbook is for and understand it is owned by the pupil for experimentation and exploration</i> <p>Session 1 – Drawing from imagination To create drawings using your wrists elbow, shoulders, hips, looking at the work of Molly Hasland and Wassily Kalinsky. (<i>spiral, movement, pressure, continuous line, graphite, chalk, pen, drawing surface</i>)</p> <p>Session 2 – Developing drawings To create a “snail drawing” on white cartridge paper or black sugar paper using chalk and oil pastels. (<i>oil pastel, dark, light, blending, mark making, colour, pattern</i>)</p> <p>Session 3 - Sketchbooks To personalise or make our own sketchbooks. (<i>sketchbook, pages, elastic band, “spaces and places”</i>)</p> <p>Session 4 & 5 - Observation and experimental mark making To apply our spiral explorations to observational drawings of shells. (<i>observation, object, drawing, (water soluble), colour</i>)</p> <p>Session 6 - Share, reflect, discuss To display the work made through the half term and talk about outcomes. (<i>reflect, discuss, share, think</i>)</p> <p>Session 7 – Drawing exercise – ‘Squiggle Drawing’ To make a continuous line drawing (<i>single line, continuous</i>)</p> <p>Session 8 – Drawing – ‘Drawing Small’ To create observational drawings to size, using small objects. (<i>sketch, focus</i>)</p>	<p>SIMPLE PRINTMAKING - Printmaking, Collage, Drawing How can we make print using the things we find around us? Artist – Yayoi Kusama</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use hands and feet to make simple prints, using primary colours. • collect textured objects and make rubbings • press textured objects into plasticine to create plates/prints (relief printing) and how to ink up the plates and transfer the image. • explore pattern by repeating and sequencing • use primary and secondary colours • verbally respond to an artist's work e.g. 'I liked...' • present and verbally respond to own artwork e.g. 'I enjoyed...' • <i>prints are made by transferring an image from one surface to another</i> • <i>relief prints are made when printing from a raised image.</i> <p>Session 1 – Printing with your body To identify how we can use our hands and feet to create prints of patterns. Look examples of work by Yayoi Kusama (<i>print, pressure, paint, primary colours: red, yellow, blue, shape, line, arrangement</i>)</p> <p>Session 2 – Making Rubbings To identify how you can use textured objects to make prints. (<i>rubbing, texture, wax crayon, pencil crayon, collage, arrange, explore, try, test, reflect</i>)</p> <p>Session 3, 4 & 5 - Explore and develop simple print making To identify how you can make a relief print using a 'plate'. Compare and apply style of Yayoi Kusama to own work. (<i>artwork, artist: printmaker, relief print, plasticine, plate, impression, colour mixing, secondary colours: green, orange, purple, pattern, sequence, picture, image</i>)</p> <p>Session 6 - Share, reflect, discuss To display the work made through the half term and talk about outcomes. (<i>reflect, discuss, share, crit</i>)</p>	<p>MAKING BIRDS – Sculpture, Drawing, Collage How can we transform materials into sculpture? How can we transform 2d paper into 3d form? How can we use drawing and texture to add character to our sculpture? Artist – Andrea Butler</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • observe detail using pencil, graphite and handwriting pens • explore mark marking to create observational drawings • collage with painted papers, exploring colour, shape and composition • cut and tear drawn imagery, manipulating into simple 3D form to add to sculpture. • use a combination of two or more materials to make sculpture • verbally respond to an artist's work e.g. 'I liked...' • present and verbally respond to own artwork e.g. 'I enjoyed...' • <i>collage is the art of using elements of paper to make images</i> <p>Session 1 – Drawing from images and film To look carefully and slowly and respond to images and film by creating observational drawings. (<i>lines, mark making, texture, soft pencil, graphite, handwriting pen, pastel, oil pastel, coloured pencil</i>)</p> <p>Session 2 – Drawing from observation To create observational drawings of feathers using a variety of medium and mark making. Looking at the work of artist Andrea Butler. (<i>observation, close study, blending, texture, explore, discover</i>)</p> <p>Session 3 – Introducing 3D To manipulate paper to create 3d forms. (<i>transform, fold, tear, crumple, collage</i>)</p> <p>Session 4 & 5 – Make To make my own standing bird sculpture taking inspiration from artists' work. (<i>sculpture, structure, balance, texture, personality, character</i>)</p> <p>Session 6 – Share, reflect, discuss To display my bird as a 'flock'. (<i>installation, flock, collaboration, present, reflect, share, discuss</i>)</p>



Year 2 Autumn	Year 2 Spring	Year 2 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>EXPLORE AND DRAW – Drawing, Sketchbooks, Collage How can we become open, curious, explorers of the world, and use what we find to inspire us to make art? Artist – Alice Fox</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> collect natural objects, explore composition and qualities of objects through arranging, sorting & representing. experiment with mark making, using graphite, soft pencil, handwriting pen explore quality of line, texture and shape make close observational drawings of small objects, drawn to scale, working slowly, developing mark making explore the qualities of different media cut separate drawings out and use them to create a new artwork, thinking carefully about composition. reflect upon the artists' work and share your response verbally ("I liked..."). share responses to peers' work, appreciating similarities and differences. <i>that we can use different media (sometimes combined in one drawing) to capture the nature of things we find</i> <i>that the way each persons' sketchbook looks is unique to them</i> <p>Session 1 – Introduce explorers and collectors To understand that artists find inspiration for artwork from their environment by looking at the work of Alice Fox. (explore, collect, imagine, curious)</p> <p>Session 2 – Explore and collect To explore my environment and collect things that inspire me. (present, re-present, arrange, composition, photograph, focus, light, shade)</p> <p>Session 3 – Drawing in sketchbooks To explore different drawing exercises to record the things have been collected. (observational drawing, close study, intention, page, sense of touch)</p> <p>Session 4 & 5 - Materials and mark making To use a range of materials to create lots of varied mark making drawings of natural objects around me. (wax resist, graphite, watercolour, Brusho, pencil, mark making, line, tone, shape)</p> <p>Session 6 – Reflect, share and discuss To display the work made through the half term and reflect on the outcomes. (reflect, present, share, discuss, feedback)</p>	<p>EXPRESSIVE PAINTING - Painting, Sketchbooks How can we explore colour using a variety of mark-making tools? Artist – Van Gogh & Cezanne</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> colour mix through gestural mark making and using homemade tools create an arrangement of objects or elements using it as the focus for an abstract still life painting using gestural marks. mix primary colours together to make secondary colours of different hues document work using still image (photography) present your own artwork (journey and outcome), reflect and share verbally ("I enjoyed... This went well"). use continuous line drawing to create a network of lines <i>that the properties of the paint and how you use it affects the mark making</i> <p>Session 1 – Introduce artists To identify and respond verbally and visually to an expressive painting. (gesture, mark making, emotion, intention, exploration, reaction, response, personal, imagination, shape, form, texture, line)</p> <p>Session 2 – Expressive painting and colour mixing To use both colour mixing and mark making to make an expressive painting (primary colours (red, yellow, blue), secondary colours (green, purple, orange), tints, hues, medium, surface, texture, palette knife, abstract)</p> <p>Session 3 – Brushwork To identify different brushwork used by old masters Van Gogh and Cezanne (thick/loose brushwork, focus, detail, dissect, imagine, intention)</p> <p>Session 4 & 5 – Gestural mark making To utilise skills picked up relating to mark making, composition and colour mixing and apply it to my own still life painting. (still life, rhythm, composition, positive shapes, negative shapes)</p> <p>Session 6 – Reflect, share, and discuss To display the work made through the half term and reflect on the outcomes. (present, share, reflect, discuss, feedback)</p> <p>Session 7 – Drawing – ‘Help Children Draw Larger’ To create expanded drawings with detail that 'fill the page'. (slow mark making, focus, detail)</p> <p>Session 8 – Drawing – ‘Drawing Hands’ To create continuous line drawings of own hands. (continuous line, network of lines, dominant, non-dominant)</p>	<p>STICK TRANSFORMATION PROJECT – Making, Drawing, Sketchbooks How can we transform an object and turn it into sculpture, using our imagination? Artist – Andy Goldsworthy & Chris Kenny</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> use 'design through making' to experiment and construct towards a loose brief transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. think about shape (2d), form (3d), texture, colour and structure document work using still image (photography) considering lighting and focus. talk about intention when presenting the finished piece. <i>that when we make sculpture by adding materials it is called construction</i> <i>That artists take inspiration from around them</i> <p>Session 1 – Making challenge To use my imagination to play and explore using materials. (experiment, construct, personality, character, material, object, sculpture)</p> <p>Sessions 2 – Introduce artists & make To understand that artists find inspiration for artwork from their environment by looking at the work of Andy Goldsworthy and Chris Kenny. To use my imagination to play and explore using materials from my environment, documenting the finished artwork by photographing. (photograph, film, document, lighting, focus, angle, composition)</p> <p>Sessions 3,4 & 5 – Making To use my imagination to reinvent the stick, inspired by 'Stick Man' by Julia Donaldson. (imagine, select, discard, edit, scale, sculpture, materials, shape, form, texture, colour, construction)</p> <p>Session 6 – Reflect, share and discuss To display the work made through the half term and reflect on the outcomes. (present, share, reflect, respond, feedback, photograph, lighting, focus, angle, composition)</p>



Year 3 Autumn	Year 3 Spring	Year 3 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>GESTURAL DRAWING WITH CHARCOAL – Drawing, Sketchbooks How can we use gestural drawing with charcoal to make drawings full of energy and drama? Artist – Laura McKendry, Edgar Degas & Helen Hansen</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • make marks using charcoal using hands as tools. • use mark making skills to explore the qualities of charcoal • make charcoal drawings which explore chiaroscuro (contrast between light & dark) • explore making gestural drawings with charcoal using the whole body • document work using still image (photography) considering lighting and focus • share responses to peers' work, appreciating similarities and differences. • listen to feedback about your own work and respond. • <i>deconstruct original artwork, making visual notes to nurture own creative response to the work</i> • <i>that visual artists look to other artforms for inspiration</i> • <i>that sketchbooks are places for personal experimentation</i> <p>Session 1 – Introduce explorers and collectors To identify the properties of charcoal and artists who use it in their work. (charcoal, gestural, loose, expressive)</p> <p>Session 2 – Explore charcoal To discover the different things that I can do with charcoal through gestural mark making. (mark making, sweeping, fast, slow, gentle, energetic, chiaroscuro, tone, tonal values, dark, light, midtone, squint).</p> <p>Session 3 – Draw like a cave person To discover the beginnings of drawing and use charcoal and my hands to make marks on a page. (handprints, tools, positive & negative shapes, silhouette)</p> <p>Session 4 & 5 – Gestural drawing To create dynamic, atmospheric gestural drawings with charcoal in the style of Helen Hansen. (atmospheric, movement, repetitive, motion, trace, dance, photograph, composition, focus, lighting)</p> <p>Session 6 – Share, reflect, discuss To display the work made through the half term and reflect on the outcomes. (present, share, reflect, respond, feedback)</p>	<p>WORKING WITH SHAPE AND COLOUR – Printmaking, Collage How can we make our own creative response to an original artwork, using line, shape and colour? Artist – Henri Matisse</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • make visual notes using a variety of media using the “Show Me What You See” technique when looking at other artists work • reflect upon the artists' work, and share your response verbally (“I liked... I didn't understand... it reminded me of...”). • cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking • use mono print or screen print over collaged work to make a creative response to an original artwork. • share responses to peers' work, appreciating similarities and differences. • listen to feedback about your own work and respond. • <i>we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid</i> <p>Session 1 – Explore artwork To explore historical artwork through looking, talking and drawing. (“show me what you see”, sketch, line, shape, capture)</p> <p>Session 2 – Cutting shapes To use collage to explore the elements of a work of art. (explore, test)</p> <p>Session 3 – Collaging To continue to develop my collaging skills thinking about colour, shapes, and composition. (elements, composition, arrange)</p> <p>Session 4 & 5 – Adding detail To work into my collages to create definition and dimension. (definition, dimension)</p> <p>Session 6 – Share, reflect, discuss To display the work made through the half term and reflect on the outcomes. (present, share, reflect, respond, feedback)</p>	<p>TELLING STORIES THROUGH DRAWING & MAKING – Drawing, Sculpture, Sketchbooks. How can we create 3 dimensional characters inspired by characters in film and fiction? Artist – Quentin Blake</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • make visual notes using a variety of media using the “Show Me What You See” technique when looking at other artists work • reflect upon the artists' work, and share your response verbally (“I liked... I didn't understand... it reminded me of...”). • use Modroc or air-dry clay to model characters inspired by literature. • consider form, texture, character, structure. • use paint, mixing colours, to complete the sculpture inspired by literature • make an armature to support a sculpture. • <i>that paint acts differently on different surfaces</i> • <i>that when we make sculptures by moulding with our fingers it is called modelling.</i> <p>Session 1 – Artists and sketchbooks To understand that artists use sketchbooks to respond to other creative artforms. (brainstorm, explore, experiment)</p> <p>Session 2 – Drawing To use exaggeration as a tool to convey the intention of my drawings. (wash, layer, pen, watercolour, exaggerate)</p> <p>Session 3, 4 & 5 – make To make a 3D sculpture in response to literature/poetry. (sculpture, armature, structure, Modroc, clay, construct, model, character, personality)</p> <p>Session 6 – Share, reflect, discuss To display the work made through the half term and reflect on the outcomes. (photograph, lighting, composition, focus, intention)</p> <p>Session 7 – Drawing – ‘Continuous line drawing’ To create a continuous line drawing of a small object. (continuous, subject matter)</p> <p>Session 8 – Drawing – ‘3D drawing with Lego’ To represent 3D dimensions through drawing. (3D, dimensions, perspective, viewpoint, vertical, horizontal)</p>



Year 4 Autumn	Year 4 Spring	Year 4 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>STORYTELLING THROUGH DRAWING – Drawing, Sketchbooks How can we create visual narratives inspired by poetry or prose Artist – Laura Carlin & Shaun Tan</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> interpret poetry or prose and create sequenced images in either an accordion or poetry comic format use a variety of drawing media such as charcoal, graphite, wax resist and watercolour to make observational and experimental drawings work in a variety of media according to intention, including handwriting pen, graphite or ink Share responses to classmates' work, appreciating similarities and differences. listen to feedback about your own work and respond. that artists and illustrators interpret narrative texts and create sequenced drawings <p>Session 1 – Introduce artists To explore the work of artists, Laura Carlin and Shaun Tan who tell stories through imagery. (<i>illustration, inspiration, interpretation</i>)</p> <p>Session 2 – Drawing warm up To use toys, poetry, and my own text to create a richly illustrated narrative in a single drawing. (<i>quality of line, line weight, medium, graphite, ink, pen, quill</i>)</p> <p>Session 3, 4 & 5 – Illustrate a narrative - poetry comic To create a finished piece which contains sequenced images to describe a narrative. (<i>composition, sequencing, visual literacy</i>)</p> <p>Session 6 – Share, reflect, discuss To display the work made through the half term and reflect on the outcomes. (<i>respond, articulate, feedback, similarities, differences</i>)</p>	<p>EXPOLORING PATTERN – Print, Collage, Colour How can we work with pattern in a mindful way to create artwork which can be applied to many outcomes? Artist – William Morris & Shaheen Ahmed</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> use colour, composition, elements, line, shape to create pattern working with tessellations test and experiment with materials Present your own artwork (journey and any final outcome), reflect and share verbally that artists work with pattern to create paintings or other works. that patterns can be purely decorative or hold symbolic significance. that working with pattern uses lots of different concepts including repetition, sequencing, symmetry <p>Session 1 – Introduce artist & sensory drawing To explore the work of William Morris who creates artwork inspired by pattern. To expand what drawing and pattern can be by making a sensory drawing. (<i>sensory, mindful, exploratory, purpose, decorative, aesthetic</i>)</p> <p>Session 2 – Sketchbook work To devise my own rules to help with making a drawing. (<i>generate, explore, experiment</i>)</p> <p>Session 3, 4 & 5 – Pattern Exploration To design my own pattern thinking about colour, composition, and shape. Become familiar with tessellations, inventing own shape that fits together repeatedly. Explore colour theory such as complimentary colours, and cold and warm colour. (<i>tessellated design</i>)</p> <p>Session 6 – Share, Reflect, Discuss To display the work made through the half term and reflect on the outcomes. (<i>respond, articulate, feedback, similarities, differences</i>)</p>	<p>FESTIVAL FEASTS – How can we use the skills we have learnt in drawing, painting, making and collage to create artwork that celebrates the food we eat? Artist – Claes Oldenburg & Lucia Hierro</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> Make visual notes to record ideas and processes discovered through looking at other artists explore painting on different surfaces, e.g. fabric make work as part of a class and understand how everyone can contribute towards a larger artwork combine paint with 3d making document work using still image (photography) that making sculpture can be challenging and that it is ok to take creative risks and ok if things go wrong as well as right. <p>Session 1 & 2 – Introduce artist & sensory drawing To explore the work of artists who create sculpture inspired by food. To create observational drawings from film / life, considering shape, colour, texture, and composition whilst using a variety (and combination) of materials.</p> <p>Session 3 & 4 - Sculpture To make my own sculpture of food with paint, recreating tins and jars in 3D form. (<i>viewpoint, 2d 3d, graphics, installation</i>)</p> <p>Session 5 – Collaborate To collaborate to create a communal picnic drawing on a cotton sheet. (<i>surface, fabric, texture</i>)</p> <p>Session 6 – Share, reflect, discuss To display the work made through the half term and reflect on the outcomes, staging work and taking photos (<i>photograph, lighting, focus, composition</i>)</p> <p>Session 7 -Drawing – Deconstructing to Help You See To explore mark making by looking closely at the smaller detail on an object – representing as free marks from the context of the object. (<i>deconstruct</i>)</p> <p>Session 8 – Drawing - Mark Making & Sound Part 3 To use the melody within a piece of music to create a drawing with a sense of flow and momentum (<i>momentum, sensory experience</i>)</p>



Year 5 Autumn	Year 5 Spring	Year 5 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>TYPOGRAPHY AND MAPS – Drawing, Sketchbooks How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps? <i>Artist – Louise Fili</i></p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • create fonts inspired by objects/elements around you. • draw over maps to explore how you can make mark making more visually powerful. • explore line weight, rhythm, grip, mark making and shape • share responses to classmates’ work, appreciating similarities and differences. • listen to feedback about your own work and respond. • <i>that designers create fonts and work with Typography.</i> <p>Session 1 – Introduction to Typography and the Artist Louise Fili To explore the work of Louise Fili and to understand how typography can be used creatively to communicate thoughts and ideas. (<i>typography, lettering, graphics</i>)</p> <p>Session 2 – Design Type To create my own typeface using my interests.</p> <p>Session 3 – Strong Drawings To make my drawings strong and powerful. (<i>visual impact</i>)</p> <p>Session 4 & 5 – Messages in the Maps To apply my new typography skills and my powerful drawings skills to make a visual map. (<i>pictorial maps, identity, symbols</i>)</p> <p>Session 6 – Share, Reflect, Discuss To display the work made through the half term and reflect on the outcomes. (<i>feedback, crit, similarities, differences</i>)</p> <p>Session 7 – Drawing – Drawing with Ruler To complete an observational drawing using only straight lines. To use cross hatching techniques to create dark and light. (<i>cross hatching</i>)</p> <p>Session 8 – Drawing - Analogue To use mark making to describe emotions (<i>analogue, visual language</i>)</p>	<p>MIXED MEDIA LAND AND CITY SCAPES – Painting, Drawing How can we use our skills of making gestural marks working in mixed media to create energetic land or cityscapes? <i>Artist – John Constable</i></p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • make visual notes to capture, consolidate and reflect upon the artists studied. • use different media and different marks to capture the energy of a landscape. • use colour to mix hues and tints • articulate the processes involved in colour mixing • how the media you choose, combined with the marks you make will affect the result. • use colour, composition and mark making to represent light and dark, movement and energy. • discuss the ways in which artists have a responsibility to themselves/society and express opinions on the purpose that art serves • <i>that there is a tradition of artists working from land, sea or cityscapes.</i> • <i>that artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this</i> <p>Session 1 – Introduce artists To understand that artists often work outside, finding inspiration from the land and cityscapes. Exploring the work of Vanessa Gardiner and The Shoreditch Sketcher. (<i>landscape, cityscape, working from life, mixed media</i>)</p> <p>Session 2 – Sketchbooks To extend my sketchbook by adding pages of different sizes and ratios to make my drawings more interesting. (<i>composition, format</i>)</p> <p>Session 3, 4 & 5 – Mixed media experimentation To explore the work of John Constable, creating mixed, media drawings/paintings in the sketchbook that captures the spirit and energy of my environment.</p> <p>Session 6 – Share, Reflect, Discuss To display the work made through the half term and reflect on the outcomes. (<i>feedback, crit, similarities, differences</i>)</p>	<p>SET DESIGN FOR ANIMATION – How do artists make sets to share ideas for stage or as the basis for animations. How can we create sets inspired by literature, poetry or prose? <i>Artist – Rae Smith</i></p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use ‘design through making’, inspired by a brief, to create a scale model “set” for an animation • construct a set with a variety of media, using tools. • consider scale, foreground, background, texture and space when designing and constructing the set. • make films thinking about viewpoint, lighting & perspective. • <i>that set designers can design/make sets for theatres or for animations</i> • <i>that designers often create scaled models to test and share ideas with others</i> <p>Session 1 – Introducing Set Designers To explore the work of a set designer working in animation and to respond to their work in my sketchbook. (<i>set design, animation, model</i>)</p> <p>Session 3, 4, 5 & 6 – Building Sets To respond to a creative stimulus to create a model set for an animation, considering characters, mood, setting and narrative. (<i>stimulus, interpretation, vision, mood, narrative, foreground, background</i>)</p> <p>Session 6 – Animations - Share, Reflect, Discuss To film a mini animation using the completed set design. Share movies with classmates and feedback, considering the overall appearance and effectiveness. (<i>lighting, viewpoint</i>)</p>



Year 6 Autumn	Year 6 Spring	Year 6 Summer
DRAWING & SKETCHBOOKS	SURFACE AND COLOUR	WORKING IN THREE DIMENSIONS
<p>2D DRAWING TO 3D MAKING – Drawing, Sketchbooks How can we transform 2D drawings into 3D objects? Artist – Lubaina Himid</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use negative and positive space to “see” and draw a simple element/object. • use the grid system to scale up the image • use collage to add tonal marks to the “flat image” • use knowledge of proportion to support accuracy in line drawing • document work using still image considering lighting and focus. • <i>that there are technical processes we can use to help us see, draw and scale up our work.</i> <p>Session 1 – Introduce Artists Working From 2D to 3D To explore the idea that drawing as a 2-dimensional activity can be used to transform surfaces which can then be manipulated into a 3-dimensional object. (2D drawing, 3D object)</p> <p>Session 2 & 3 - Draw flat yet sculptural artwork To learn two key techniques that support seeing and drawing: 1) using negative space and 2) the grid method. (negative space, grid method, scaling up)</p> <p>Session 4 & 5 - Mark Making, Tonal Value & Structure To add texture and form to simple outline shapes. To understand that structure and balance can make a 2D drawing become a 3D object. (collage, structure, balance)</p> <p>Session 6 – Share, Reflect, Discuss To work in pairs to document works using iPads. To display the work made through the half term and reflect on the outcomes. (feedback, crit, similarities, differences, respectful challenge)</p> <p>Session 7 – Drawing – Geometry of Chickens To simplify an image into simple shapes to understand the proportions of the forms. (proportion, form, ratio)</p> <p>Session 8 – Drawing – Portrait Club To create intuitive, observational drawings from shorts poses. (portrait, pose, continuous line drawing)</p>	<p>EXPLORING IDENTITY – Collage, Drawing, Sketchbooks How can we learn more about ourselves through making art? How do we bring our own experience to the art we make? Artist – Thandiwe Muriu, Frida Kahlo</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • use combinations and layering of media. • articulate topics or themes YOU care about and use this to share your voice through your artwork. • use layers (physical or digital) to explore and build self-portraits • make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore • reflect upon the artists’ work, and share your response verbally (“I liked... I didn’t understand... it reminded me of... It links to...”). • present your artwork journey to a wider audience. • <i>that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.</i> <p>Session 1 - Introducing artists who explore their identity within their art. To understand that artists can explore and express their identity through their artwork. (identity, layer, constructed)</p> <p>Session 2 – Exploring Portraits To explore intuitive observational drawing. To experience communal drawing and foster a drawing community of peers. (portraiture)</p> <p>Session 3, 4 & 5- Making Layered Portraits To listen to how other artists construct their work, before working physically in drawing and collage or digitally on a tablet to make my own layered and constructed portrait. To understand how materials can be layered and the effect this creates. To use sketchbooks effectively to refine ideas. (digital art, layering)</p> <p>Session 6 – Share, Reflect, Discuss To display the work made through the half term and reflect on the outcomes. To present your artwork to a wider audience explaining your reasoning and choices that led to the finished product. (feedback, crit, similarities, differences)</p>	<p>SHADOW PUPPETS – Making, Drawing How can we adapt traditional techniques of makers, and transfer them to create our own narratives? Artist – Lotte Reiniger</p> <p>Know / know how to:</p> <ul style="list-style-type: none"> • combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials. • work collaboratively to perform a simple show sharing a narrative which has meaning to you. • present your own artwork (journey and any final outcome), reflect and share verbally (“I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....”). Talk about intention. • <i>that artists reinvent and can take the work of others and re-form it to suit them.</i> • <i>that we can be inspired by the past and make things for the future.</i> <p>Session 1 – Discovering artists and approaches To understand that paper can be cut and shaped in ways to create form and character. To understand that artists use paper creatively to make their artwork. To learn about shadow puppets are historically significant. (shadow puppets)</p> <p>Session 2, 3, 4 & 5 – Making Shadow Puppets To learn how to use paper, and methods of joining and construction to create a shadow puppet character. To engage with text, narrative or story to develop a collaborative shadow puppet ready for performance. (performance, narrative, character)</p> <p>Session 6 – Share, Reflect, Discuss To put on a performance using shadow puppets. To reflect on own work, following the performance and evaluate the success and what you may do differently.</p>