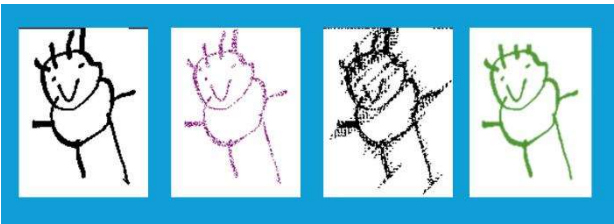
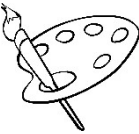
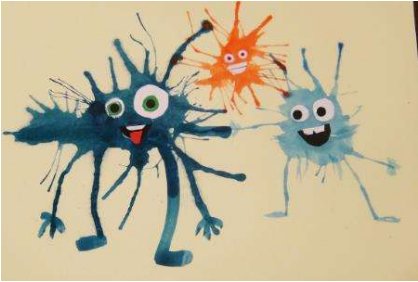


Symbol key:  = Drawing unit  = Painting unit  = Sculpture unit		
Reception	End points / questions	Key Vocabulary
Self Portraits 	Notice the features of my face and body and talk about which ones are bigger than others. (What's longer - your arm or your leg?) Draw myself by including key parts of my body (e.g. - arms, legs, fingers, eyes). (What do you need to put on your face when drawing a self-portrait?) Understand that I can use lots of different things to draw (e.g. - chalk, pencil, charcoal, oil pastel) Describe what it's like to draw with different media (Which one is messiest to draw with? Why? Which is the easiest to draw with? Why? Why one do you like best? Why?) <u>Final piece:</u> Self-portraits in various media (chalk, pencil, charcoal, oil pastel) - this could be worked on over the course of the year to show progression in each drawing? 	Self-portrait, chalk, pencil, charcoal, oil pastel, size, mark-making
Splatter Monsters 	End points / questions Know what an artist is using the work of Jackson Pollock (What is an artist? What type of art does Jackson Pollock do?) Explore the 3 primary colours (What are the three primary colours? What makes them primary [eg – they can't be made]?) Use splattering and blowing (using straws) to create an effect (How can we use splatting/blowing when painting.) Talk about what went well when splattering/blowing and repeat to show improvement (How have you changed your technique?)	artist, primary, paint. Improve, splatter, blow, technique <u>Key Artists:</u> Jackson Pollock

	Final piece: 	
Texture Tiles 	End points / questions Explore designs by William Morris and understand that he was inspired by nature. (What was William Morris inspired by?) Compare clay with other malleable materials. (How does clay differ from playdough/salt dough?) Create impressions with natural materials (What happens if you press something into clay?) Understanding the process of drying (What happens if you leave clay uncovered?) Final piece: 	press, impression, natural, clay, salt dough, inspire <u>Key Designer:</u> William Morris

Year 1	End points / questions	Key Vocabulary
Making Waves – Blending 	Explore the work of a familiar artist (Helen Oxenbury) and the techniques they use. (Teacher note – Explore familiar images from ‘We’re Going on a Bear Hunt’ and look at how Helen Oxenbury uses blending within the book.) Explore making different marks including lines, curves and waves (Kapow Lesson 2 – Making Waves) (What different types of lines/marks can you make?) Understand and select ‘cool colours’ to create a piece of art. (What are cool colours?) Understand that certain media blends more easily than others. (What blends easier - chalk, charcoal or pencil?) <u>Final piece:</u> Seascapes in chalk, charcoal and blue oil pastel (3 separate pieces of work) 	chalk, pencil, charcoal, oil pastel, artist, mark-making, blending, cool colours, lines, curves <u>Key Artists:</u> Helen Oxenbury
Mixing it Up! 	End points / questions What emotions does Paul Klee’s work convey? (How does it make you feel? Why? How does Paul Klee’s work compare to Jackson Pollock? [both bright and vibrant – Paul klee’s work is painted with a brush but Jackson Pollock uses the splatter and blow technique.) Know how primary colours can be mixed to make secondary colours (What is the difference between a primary/ secondary colours? What are the 3 secondary colours?) Use a variety of brush sizes and explain why we need different ones. (Which type of brush would you need to paint the corner of your square?) <u>Final piece:</u> 	artist, primary, paint, improve, technique, secondary, brush size, mix, palette <u>Key Artists:</u> Paul Klee Jackson Pollock (EY recap)

Talk about Texture 	End points / questions Explore the work of Pippa Hill and how she uses impressions to create texture. (What kind of artwork does Pippa Hill create? How does she make her sculptures look textured?) Explore the prints made by different tools (eg- straws/plastic knives/forks/toothpicks) in paint. (Teacher note – children should use paint to look at the patterns made by different tools before designing their turtle where the same tools will be used to create impressions.) Create patterns and imprints in clay using a range of tools to create a desired texture. (How did you create this pattern?) Use a template to create a shape out of malleable materials. (How do you use a template when working with clay? What is a template used for?) Final piece: (can be any 3-D animals) 	press, impression, natural, clay, texture, sculpture, template, imprint <u>Key Artists:</u> Pippa Hill
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Year 2	End points / questions	Key Vocabulary
At the Farm - Cross-Hatching 	Review the works of Helem Oxenbury (illustrator of Bear Hunt and Alice in Wonderland) and John Burningham (Illustrator of Mr Gumpy's Outing) and how they use cross-hatching to fill space (Teacher note: knowledge review of Y1 blending (using 'We're Going on a Bear Hunt') followed by intro to hatching/cross hatching (Using pictures from Helen Oxenbury's Alice in Wonderland. Explore the cross hatching used by John Burningham in Mr Gumpy's outing.) Explore how to hatch and cross-hatch using pencil and pencil crayons. Understand that there are different gradients of pencil. (Are all pencils the same?) Explore how pencil pressure affects how light/dark the lines are. (What is pencil pressure? How can I make a line darker/lighter?) <u>Final piece:</u> Cross-hatched farmyard animal in the style of panda below: (link to farm trip – take photos on the trip to inspire the sketches. Note that the focus should be the cross-hatching and filling of space rather than the outline/sketch itself. Can provide basic outline if needed.) 	artist, size, mark-making, dark, light, pencil pressure, blending, cross-hatching, hatching, gradient <u>Key Artists:</u> John Burningham Helen Oxenbury (Y1 recap)
Sunflowers 	End points / questions Explore the life and works of Vincent Van Gogh. (Who was he? Why is he so well-known? Do you like his work?) Mix secondary colours with increasing confidence. (Show me how to mix...)	artist, primary, paint, improve, technique, secondary, brush size,

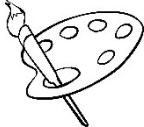
	Know that sunflowers use warm colours and explore using them (What is a warm colour? What is tone? Teacher note – children will have already explored cool colours in Y1.) Explore how to make colour lighter and darker with different methods: using black, using white, using water (How can we change the brightness of paints?) <u>Final piece:</u> Children to mix secondary orange to make a sunflower. They can then lighten/darken this colour to create their own sunflower. Put the sunflowers together to make a class bouquet. 	mix, warm colours, tone, palette <u>Key Artists:</u> Vincent Van Gogh
Rangoli Candles 	End points / questions Teacher note: This is linked to the Y2 RE unit “What do candles mean to us?” and should be completed in Autumn 1 before Diwali takes place. Explore and create rangoli patterns (Can you create a rangoli pattern with chalk? How can you tell it’s a rangoli pattern? [bright colours/petal shapes]) Compare rangoli patterns to the work of William Morris (EY knowledge review) and Paul Klee (Y1 knowledge review). (Can you sort these pictures into 3 different piles – one per artist/culture?) Mold clay to create a 3D sculpture (candle holder) and imprint a rangoli inspired design. (Which tools did you use to create this effect? How can we make an imprint? How thick does your clay need to be?)	press, impression, clay, texture, sculpture, template, imprint, acrylic paint, glazing <u>Key Culture:</u> Rangoli patterns

Use acrylic paint to decorate a sculpture with a rangoli design. (Why have you used these colours/patterns? Which paint have you used? [acrylic paint])

Understand the effect of glazing a piece of pottery. (What happens when we glaze pottery? What would it look like without glazing?)

Final piece: candle holder



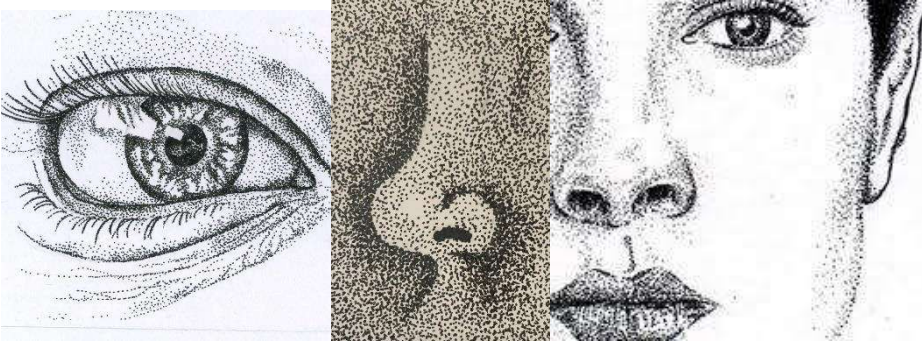
Year 3	End points / questions	Key Vocabulary
<u>Watercolour</u> <u>Florals</u> 	Explore the media and style used by Yao Cheng and J. M. W. Turner (watercolour) (What media does Yao Cheng use in her artwork? How is that similar to Turner? What do they both have in common [painting nature/watercolour]) Mix tertiary colours using our knowledge of secondary colours. (What does your colour wheel show?) Reflect on our artwork and repeat the process focusing on improving our technique. (How can you improve upon this? What went better the second time?) Explore how the tone of watercolours can be changed using water. (How can we change the brightness of paints? What is the effect of adding more water to watercolours?) <u>Final piece:</u> 	artist, primary, paint, improve, technique, secondary, brush size, mix, warm colours, cool colours tone, palette media, watercolour, tertiary, <u>Key Artists:</u> J.M.W Turner Yao Cheng
Creating Characters 	End points / questions <i>(Note – do this topic after your watercolour unit as there is an element of knowledge review – would be good to do this unit in the term of world book day if possible.)</i> Discuss Quentin Blake's unique drawing style, comparing his work to other artists and illustrators. (Teacher note – recap Helen Oxenbury [Y1 artist] and John Burningham [Y2 artist] here. Talk about how their drawings differ in terms of media, accuracy, how they create shade. Then complete a prediction activity – look at pictures from the 3 artists and try to guess who the artist is based on knowledge of their style. What are Quentin Blake's drawings like? What is his unique style?) Practise drawing facial expressions. (How can you show a character's emotion when drawing? Teacher note – there are lots of tutorials online for Quentin's drawing style.)	artist, mark making, size, style, technique, lines, curves, gradient, shade, shapes, human form, expression, pencil gradient, development stages, fine liner <u>Key Artists:</u> Quentin Blake

	Draw the human form, thinking carefully about lines and shapes. Understand the development states when drawing and painting. (Teacher note – let chn explore when happens to the fine liner when you paint it, realising that we must first draw in pencil, paint then use fine liner over the top. Which pencil gradient would be best for a base drawing? [the lightest one]) <u>Final piece:</u> Human form – children to draw a full-body character (this could be a character from your class novel etc...) in the style of Quentin Blake, taking into account 3 important development stages – drawing in pencil, painting in watercolour, tracing in fine liner. 	Helen Oxenbury (Y1 recap) John Burningham (Y2 recap)
Gaudi's Turrets 	End points / questions Explore the work of Antony Gaudi and understand that he was an architect who used mosaics. (Who was Gaudi? Teacher note – look specifically at turrets) Understand how to join clay using scoring and slip. (How can you make sure your clay model doesn't fall apart?) Appraise and design (taking influence from Gaudi) a turret. (How does Gaudi's work differ from other architecture?) Produce a turret and decorate with mosaics. (How did you make your freestanding sculpture? How do we attach mosaics to clay? [through pressure onto wet clay])	press, impression, natural, clay, texture, sculpture, template, lines, curves, scoring and slip, 3D, free standing <u>Key Artists:</u> Antoni Gaudi

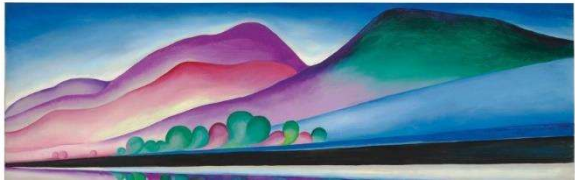
Understand how to prevent clay from drying during the making process. (How did you keep the clay wet so that you could add mosaics week on week?)

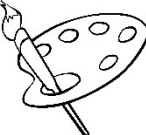
Final piece:



Year 4	End points / questions	Key Vocabulary
Focusing on Features - Stippling 	Explore the work of a contemporary artist (David Accurso) and the development of his pieces (Teacher note – watch time lapse videos on You Tube.) Identify lines and shapes in features of a human's face and begin to use these to draw an outline. (What is an outline? How can we use lines/shapes to help us when trying to draw something? Teacher note – recap Y3 here when they began to draw expressions in the style of Quentin Blake – explain we are now looking at each feature in more detail.) Know how stippling can be used to create shade on close-up drawings (What is shade? How can it be created? Teacher note – please knowledge review cross-hatching and blending here too from KS1.) Compare the usefulness of pencils and fine liner when stippling (Teacher note – this is a good opportunity to recap gradient and pencil pressure from Y2) <u>Final piece:</u> Human form – draw an up-close picture of a single human feature using lines, shapes and stippling. See ideas below. 	artist, mark making, size, style, lines, curves, gradient, contemporary, fine liner, shapes, stippling, outline, shade, development, fine liner <u>Key Artists:</u> David Accurso Quentin Blake (Y3 recap)
Dragon Eyes 	End points / questions Using the work of Ciruelo Cabral, explore the textures of dragons. (Can you name a fantasy artist? How would you describe the texture of dragons?) Recap how to join pieces of clay using scoring and slip (Y3 recap) Design a 3D sculpture, considering its various layers. (What stages did you go through to create your sculpture?) Appraise my sculpture (What do you like about your sculpture? What could improve your clay work next time?)	press, impression, natural, clay, texture, sculpture, template, lines, glazing, curves, glaze, layers, appraise, scoring and slip, 3D, carve, fantasy <u>Key Artist</u>

	Understand the purpose of glazing a sculpture. (Why have you glazed your sculpture? How is this done? What effect does it create?) <u>Final piece:</u> 	Ciruelo Cabral
Abstract Acrylics 	End points / questions Explore the life and works of Georgia O'Keeffe. (Who was she? Where is she from? Was it unusual to have a female artist at this time? - link here to Emiline Pankhurst in history What types of things did she paint? [nature/landscapes - knowledge review back to Yao Cheng and J. M. W. Turner here from Y3.) Understand the Modernist movement in art and discuss our opinions. (What is modernism? [abstract) What do you like about modernist artwork? Can you name a modernist artist? [Georgia O'Keeffe, Paul Klee (Y1 recap) Learn how to blend from one colour to another using acrylic paint. (What is blending? What are the secondary colours? [recap] what are the tertiary colours? [recap]) Creating a background wash. (What is a wash? What can you add to acrylic to make it thin enough to do a wash?) <u>Final piece:</u> Landscapes (inspired by Ancient Egypt) using secondary and tertiary colours	artist, primary, paint, secondary colours, brush size, mix, warm colours, blending cool colours tone, palette, modernism, acrylic, background wash, media, tertiary colours, landscapes, abstract <u>Key Artists:</u> Georgia O'Keeffe Paul Klee (Y1 recap)

		
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Year 5	End points / questions	Key Vocabulary
Impressionism and the Industrial Revolution 	Explore the similarities and differences between modernism (Y1/Y4e recap) and impressionism. (What is similar about modernism and impressionism? [both abstract, impressionism is a type of modernism]. What is different about modernism and impressionism? [modernism doesn't always use small brush strokes like impressionism – e.g. Georgia O'Keeffe from Y4 unit and Paul Klee from Y1 unit]) Identify impressionist features in the work of a local artist (James Laurence Isherwood) (Which time period is this artist from? How do we know that Isherwood's work is impressionist? What types of things does Isherwood paint?) Explore how different types of paints create different textures. (Which type of paint might you use to make a bumpy texture?) Use small and thin brush strokes to fill a space, creating an impressionist style. (What type of brush strokes are used within impressionist paintings?) <u>Final piece:</u> Impressionist-style painting of part of a local, industrial building e.g. chimney 	artist, primary, paint, secondary colours, brush size, mix, warm colours, cool colours, tone, palette, modernism, acrylic, tertiary colours, abstract texture, brush strokes <u>Key Artists:</u> Georgia O'Keeffe (Y4 recap) Paul Klee (Y1 recap) James Laurence Isherwood

Proportional
Portraits



End points / questions

Explore how Frida Kahlo used her artwork to convey emotion. (How is emotion conveyed through Frida Kahlo's portraits?
Teacher note – Y3 recap on how Quentin Blake shows emotion in his drawings)

Recap how to use a sketching technique by practising some observational drawings. (Why is sketching useful? How do you do it? Which artist have you studied before who used the sketching technique? [Quentin Blake – Y3])

Understand how blending can be used on larger drawings to quickly create a 3-D effect. (Which method is the most appropriate for bigger drawings? [blending – use blending to create a 3D effect] Teacher note – Recap Helen Oxenbury's blending technique here from Y1.)

Consider proportion/symmetry when drawing a human face. (What is proportion? What can you draw on a face to help with proportion/symmetry?)

Select a pencil gradient for a particular purpose (Why did you select a dark/light pencil here? How did you know it was a dark/light pencil?)

Final piece:

Child face (just pencil), using oil pastel blending as the background



size, self-portrait,
technique, dark, light,
pencil pressure, gradient,
observation, emotion,
blending, pencil gradient
sketch, proportion,
symmetry

Key Artists:

Frida Kahlo

Helen Oxenbury (Y1
recap)

Quentin Blake (Y3 recap)

It's All Greek
to Me!



End points / questions

Understand, appraise and take influence from the work of different cultures (How does these compare to each other?)

Know how to coil clay to create a desired shape. (How do we make a small, coiled clay pot?)

Join coils of clay using scoring and slip [Y4 and Y3 recap] (How can we successfully join pieces of clay?)

Paint and glaze my sculpture to create a desired effect. (Which type of paint will I use? [recap Y2, acrylic paint])

Appraise my sculpture in term of practicality and aesthetics (What do you like about your sculpture? What could improve your clay work next time? Could it be used as a vase? Does it look like the style of a specific culture?)

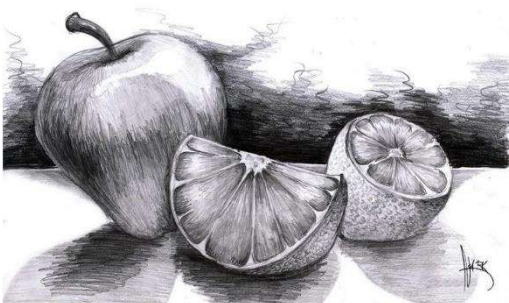
Final piece:



press, impression,
natural, clay, texture,
sculpture, template, lines,
glazing, curves, glaze,
layers, appraise, scoring
and slip, 3D, carve, coil,
ring, practicality,
aesthetics

Key Culture/Artists:

Ancient Greece
Navajo Nation
(specifically Louise
Goodman)

Year 6	End points / questions	Key Vocabulary
Picture Perfect 	Know what macrophotography is (How does macrophotography differ to other types of photography?) Understand, appraise and take influence the work of a modern-art photographer (Edward Weston) (What do you like about this artist's work? How is his artwork different to any artist you have previously studied? [only digital artist]) Recap how to build accuracy when drawing using proportion and obscuration (Where should you begin when drawing? Why is it important to sketch? [Y4 recap], Why are lines and shapes important? [Y3 recap]) Understand how to make things appear 3D, focussing on previously taught skills of hatching, cross-hatching, stippling and blending. (How can you create shade when drawing?) <u>Final piece:</u> Complete a close-up observational sketch using photographs as inspiration. This is a recap unit which culminates the skills taught in all previous year groups with the additional concept of obscuration. 	size, technique, blending, cross-hatching, hatching, dark, light, pencil pressure, gradient, observation, emotion, sketch, proportion, stippling, macrophotography, obscuration <u>Key Artists:</u> Edward Weston + all previous drawing artists

Pebble
Paintings



End points / questions

Understand how to use appropriate brush strokes and techniques for larger flat areas of colour and more detailed foreground objects (How can we ensure we effectively switch between finer brushes and larger ones within one piece of art?)

Understand how to use finer brush stroke skills when painting smaller details (Which type of paint is most effective?)

Know how to use over-painting to emphasise contrasts, and qualities of shape and tone (Which paints layer the most effectively?)

Understand foreground and background (Which do we paint first?)

Final piece:

Pebbles of a landscape of choice – these will be cemented into our building so that children leave a piece of their own creativity behind when they leave Marus Bridge. This is an opportunity for children to develop their own style and express themselves as artists in their own right.



artist, primary, paint,
secondary colours, brush
mix, warm colours, cool
colours, tone, palette,
modernism, acrylic,
tertiary colours,
overpainting, foreground,
background, layering,
brush strokes

No key artists as children
will express their own
style in this unit and
develop themselves as
artists in their own right.

Is It Clay? 	End points / questions Understand, appraise and take influence from the work of contemporary ceramic artists (How old are these artists? Why do you think this is?) Design a realistic 3D sculpture (that looks like food), considering its various layers and techniques that will be needed (Where will you need to roll, coil, curve etc?) Know how to use all previously taught clay techniques in order to create their own ceramic food design inspired by Mechelle Bounpraseuth, Kate Malone and The Netflix show 'Is It Cake?'. (How can we successfully join pieces of clay?) Paint my sculpture. (Which type of paint will I use? [recap Y2, acrylic paint]) Appraise my sculpture (What do you like about your sculpture? What could improve your clay work next time?) Understand the purpose of glazing a sculpture. (Why have you glazed your sculpture? How is this done? What effect does it create?) Final piece: 	press, impression, natural, clay, texture, sculpture, template, lines, glazing, curves, glaze, layers, appraise, scoring and slip, 3D, carve, coil, ring, kneading, rolling, ceramic, realistic <u>Key Artists:</u> Mechelle Bounpraseuth Kate Malone
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