

Ladywood Primary School

ART Curriculum

Overview of Topics

Drawing – Line, Pattern and Texture					Painting, Printing and Colour			
Collage, Sculpture and 3D Art					Study of Artists			
	FS1	FS2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	Self-Portraits	Self-Portraits <i>Artist - Wassily Kandinsky</i>						
	Character Painting	Autumn Seasonal Art			Seurat and Pointillism	William Morris		
	Texture	Winter Seasonal Art <i>Artist - Claude Monet</i>	Mark Making	Paper Art	<i>Artist</i> Georges Seurat	<i>Designer</i> William Morris	Viking Art	Landscape Art
	Firework Art							
	Animal Paintings	Textures						
Spring	Exploring Painting Techniques	Chinese New Year			Famous Buildings	Plant Art		
	Object Paintings		Super Sculptures	Self-Portraits	<i>Architect</i> Sir Christopher Wren	<i>Artist</i> Georgia O'Keeffe	People in Action	Sculpting Vases
	Monster Drawings	Spring Seasonal Art						
	Spring Flowers							
Summer	Observational Fruit Paintings	Sculptures in Nature <i>Artist - Andy Goldsworthy</i>		Henri Rousseau			Frida Kahlo	
	Landscape Paintings	Fruits and Vegetables <i>Artist - Paul Cezanne</i>	Colour Creations	<i>Artist</i> Henri Rousseau	Jewellery Designers	Recycled Art	<i>Artist</i> Frida Kahlo	Express Yourself

National Curriculum Objectives	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	In FS1 pupils should be taught: - to notice patterns with strong contrasts and be attracted by patterns resembling the human face; - to start to make marks intentionally; - to create closed shapes with continuous lines and begin to use these shapes to represent objects; - to show different emotions in their drawings and paintings – happiness and sadness; - to explore paint, using fingers and other parts of their bodies as well as brushes and other tools; - to express ideas and feelings through making marks, and sometimes give a meaning to the marks they make; - to explore different materials freely, in order to develop their ideas about how to use them and what to make; - to explore colour and the names of the colours they are using; - to join different materials and explore textures; - to draw with increasing complexity and detail, such as representing a face with a circle and including details. In FS2 pupils should be taught: - to develop their own ideas and then decide which materials to use to express them; - to join different materials using a variety of assembling techniques i.e. adhesive tape, different types of glue, paper fasteners; - to explore different textures and use words to describe these i.e. smooth, soft, bumpy, rough; - to explore colour and colour mixing; - to explore the different thickness of brushes being used and adapt size for purpose and effect; - to explore, use and refine a variety of artistic effects to express their ideas and feelings; - to return to and build on their previous learning, refining ideas and developing their ability to represent them; - to create collaboratively, sharing ideas, resources and skills. Children at the expected level of development at the end of FS2 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.	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.	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.				

Drawing – Line, Pattern and Texture

FS1	FS2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Know how to create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with detail representing a face with a circle and include eyes, nose, mouth, ears. Use a variety of tools to mark make – pencils, paint, sticks, chalk, water. Explore different textures.	Know how to hold a pencil using conventional grip. Notice and draw with increasing detail features in the natural world and discuss colour, shapes and textures. Notice patterns in the environment – repeated and symmetrical. Describe different textures – smooth, bumpy, soft, rough. Describe different lines – straight, curved, zig-zag.	<u>Mark Marking</u> To know what a line is. Explore ways of drawing lines between two points. Experiment with pressure when drawing pencil lines using a HB pencil. Create patterns using repetition. Experiment with different kinds of pencils and observe the different marks they make. Draw wavy, dotted, curly, straight and zigzag lines. Create rubbings using different materials and mediums to create texture. Describe texture using adjectives.	<u>Self Portraits</u> Know how to hold a pencil using a sketching grip. Know that there are different types of pencils – 2H, H, HB, B, 2B, 3B. Know that H pencils are hard and make fine, lighter lines. Know that B pencils are black and make dark, thicker lines. Know that pressing heavy will give a darker tone and pressing lightly will give a light tone. Select the correct pencil for purpose. Use shapes to support the drawing of facial features. <u>Henri Rousseau</u> Know the meaning of and sketch a portrait-landscape picture.	<u>Famous Buildings</u> Use different grades of pencils to create different effects. Create areas of light and dark using shading methods – hatching, cross-hatching, stippling, scumbling. Vary shading further through use of pressure. Explore the colours and patterns Identify lines of symmetry in the designs of famous buildings – Taj Mahal. Know how to use tracing to create a symmetrical piece of art.	<u>William Morris</u> Know what still life sketching is. Use soft, light sketching techniques to create a still life sketch of a natural object. Know how to adjust pencil grip when sketching. Know how shading is linked to the light source in a drawing. Identify repeating patterns in wallpaper designs. <u>Plant Art</u> Know that constant observation and attention to detail is important when creating a detailed sketch. Use observational skills to create a detailed sketch of a part of a plant. Follow simple instructions to create a more realistic sketch of a tree.	<u>Frida Kahlo</u> Know the general proportions of a face. Use knowledge of proportions to ensure sketches are proportionally accurate. Use light guidelines to help structure sketches. <u>Viking Art</u> Use techniques to sketch a dragon head that is proportionally accurate. Add shading to an outline. Sketch a portrait that is proportionally accurate. Use shading techniques to create light and shade in a portrait.	<u>Landscape Art</u> Know that vanishing points, horizon lines and construction lines create perspective in work. Know how to sketch a landscape using linear perspective. <u>Sculpting Vases</u> Take light sources into account when sketching. Use preferred shading technique to include dark areas in sketches. Make detailed observations to sketch vases from different viewpoints. <u>Express Yourself</u> Use sketching to represent different illustrated facial expressions. Make careful and precise observations to inform sketching. Know how lines and fonts can express an idea. Use different pressures and thickness to create a design effect. Use grids to help achieve the correct proportions in sketches based on photographs.

Painting, Printing and Colour

	FS1	FS2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Know the names of colours. Know colours can be mixed to create new colours. Develop language relating to paint and colour – red, yellow, blue, thick, thin. Explore a range of mark makings using fingers, brushes, sticks, feathers. Explore techniques such as rolling, splashing, dripping, printing on different surfaces.	Know that a paintbrush comes in different sizes and we can change our brushes from thinner to thicker for different purposes and effects. Choose when to use a thicker or thinner brush. Know the names of colours and that we can mix colours to create new colours. Match colours seen when engaged in close observational drawings and paintings Use the artwork of a known artist as a stimulus to create own artwork in a similar style.	<u>Mark Making</u> Know how to hold a paintbrush when painting. Know how to load a paintbrush. Know how to create a smooth, sweeping brushstroke. Use paint to create differently shaped lines. Use a paintbrush to create lines of different thickness. <u>Colour Creations</u> Name the primary colours – red, yellow, blue. Name the secondary colours – orange, purple, green. Mix the primary colours to make secondary colours red + yellow = orange red + blue = purple blue + yellow = green Create lighter shades of colour using white. Create darker shades of colour using black. Use paint to create artwork in the style of a known artist	<u>Henri Rousseau</u> Use natural materials to create prints inspired by Rousseau's paintings.	<u>Seurat and Pointillism</u> Experiment with a range of Pointillism techniques. Apply Pointillism techniques using different mediums (felt-tip pens, cotton buds, paints, paintbrushes, crayons, coloured pencils, cocktail sticks). Identify primary and secondary colours and explain how secondary colours are made. Identify tertiary colours on the colour wheel. Identify complementary colours on the colour wheel. Know how to mix colours using Pointillism. Know how to use Pointillism to create shading. Know how to use Pointillism to blend colours. <u>Famous Buildings</u> Change the value of a colour by creating tints and shades. Create colour blocks using oil pastels.	<u>William Morris</u> Describe the process of creating a print. Explain how different colours are achieved when using block printing to create a design. Print using a printing tile. <u>Plant Art</u> Know the difference between tints, shades and tones. Create tints, shades and tones to match a given colour. Use tints, shades and tones to paint a flower. Transfer a sketching method into the medium of painting effectively. Know what depth in artwork is. Use colour and size to create the illusion of depth to create a forest scene.	<u>People in Action</u> Use colour to reflect an idea or emotion. Use a press print to create the illusion of movement.	<u>Landscape Art</u> Paint a landscape using watercolours. Experiment with a variety of mediums, including watercolour and pastels to explore how the medium changes the effect of a landscape. Create tints and shades using a variety of different mediums. Use tints and shades to create atmospheric perspective. <u>Express Yourself</u> Use colour and shape to illustrate emotions, feelings and ideas to create a colour theory. Experiment using fingerprints to create a piece of artwork. Vary the pressure and amount of paint used when printing with fingers to create different effects. Use overlapping and layering to create shadows.

Collage, Sculpture and 3D Art

	FS1	FS2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	Know that different materials can be joined together.	Know different ways of joining the materials being used. – cellotape, different types of glue, fastenings, layering. Create simple models which express ideas using a range of media and joining techniques. Return to and build on previous learning, refining ideas and developing ability to represent them.	<u>Super Sculptures</u> To make a simple mannequin. Create art showing the human form using clay. Experiment with different cutting tools used to cut clay. Know how to roll clay. Use different tools to create patterns in clay. Create sculptures with contrasting inside and outside spaces. Create kinetic sculptures that move in the wind. Use a variety of materials to make a sculpture where light, shape and colour create an interesting effect.	<u>Paper Art</u> Know that paper can be used in lots of artistic ways – origami, models, sculpture, landscape pictures. Name some different types of paper – writing paper, newspaper, tissue paper, card, foil, wrapping paper. Describe and compare different types of papers looking at thickness, how it could be used, what it looks like, what it feels like and what it sounds like when scrunched. Explain what a collage is. Work with paper to create a collage. Use overlapping to create effect. Know what stained glass is and where it is commonly used. Work with tissue paper to create a stained glass effect. Work with paper to create beads by rolling paper around a rod. Explain what a sculpture is. Manipulate paper in a variety of ways to create a sculpture – twist, fold, curl, cut. <u>Self-Portraits</u> Describe what a collage is. Create a collage self-portrait. Create shadows using different shades of coloured paper.	<u>Famous Buildings</u> Choose materials suitable to make a sculpture or collage of the famous building Sydney Opera House. Use folding and cutting skills to recreate a simplified sculpture of a building. Design a building for a particular purpose. <u>Jewellery Designers</u> Create a unique gemstone using pattern and colour combinations. Make pendants using polymer clay. Design and make bracelets using patterns and materials – safety pins, glass beads, cotton wool, cardboard. Use layering to make a brooch using felt.	<u>Plant Art</u> Know what a sculpture is and what different materials they can be made from. Define the differences between decorative and functional sculpture. Know how sip can be used to join two pieces of clay. Use tools to make marks in the clay for decorative purposes. Add or remove bits of clay to create detail. Make a simple sculpture from clay in the form of a flower bowl or 3D flower sculpture. <u>Recycled Art</u> Explore different ways to join materials – glue, treasury tags, string, sticky tape, masking tape, split pins, paper clips. Select a suitable joining method when working with different materials. Create a simple animal sculpture from recycled materials.		<u>Landscape Art</u> Define what 'collage' is. Create a landscape using torn paper collage. Make stylistic choices about colour, size, line and placement to create effects. <u>Sculpting Vases</u> Practise techniques and the effects they create before attempting a final design. Choose and use appropriate techniques in clay work. Experiment and develop control of clay tools and techniques. Choose tools, techniques and details which are most appropriate for the chosen design. Use slabs of clay to create a container. Use the pinching technique to create a container. Follow a design to create a vase. <u>Express Yourself</u> Manipulate wire to create sculptures of a person to convey an emotion or specific body language.

Responding to Artwork and Using a Sketchbook

FS1	FS2	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Know an artist is a person who creates drawings and paintings. Share pictures and paintings created and comment on these.	Know the names of some famous artists and explore the famous pieces they have created: Wassily Kandinsky Claude Monet Andy Goldsworthy Paul Cezanne Know that we can discuss artwork and give our own opinions about it. Talk about our feelings and how different pieces of art show and create different emotions. Describe own creations, commenting on the processes involved. Comment respectfully on the creations of others and ask questions. Look closely at a piece of work created by an artist and discuss what can be seen. Explore works of art by famous artists: Wassily Kandinsky Claude Monet Andy Goldsworthy Paul Cezanne	<u>Mark Making</u> Discuss how a line or a dot can be a piece of art using the story 'The Dot' by Peter H Reynolds. Say which medium I prefer using and explain why. Discuss likes and dislikes of the artworks of Paul Klee. Spot different mark making techniques in Paul Klee's work. Recreate some of the mark making in Paul Klee's artwork. <u>Super Sculptures</u> Describe and discuss responses to the works of some well-known artist: Anthony Gormley Henry Moore Barbara Hepworth Alexander Calder Dale Chihuly Explain their own process and identify ways of improving their own art. <u>Colour Creations</u> Discuss likes and dislikes of Piet Mondrian's art. Create a piece of art inspired by Mondrian.	<u>Paper Art</u> Evaluate finished work by saying how you feel about it. Evaluate paper as an art medium. <u>Self Portraits</u> Describe the differences between a portrait and self-portrait. Evaluate finished self-portraits by saying what went well and what could be improved. <u>Henri Rousseau</u> Talk about who Henri Rousseau was and recall facts about his life. Discuss and explain how you feel when looking at a Henri Rousseau painting. Discuss portraits, landscapes and Rousseau's genre of 'portrait-landscape'.	<u>Seurat and Pointillism</u> Explain who Georges Seurat was and why he was famous. Discuss feelings about a piece of artwork and justify thoughts. Discuss preferred methods for creating Pointillism and describe reasons for choices. Identify Pointillism in pieces of art. Give reasons for choices of colour and subject in your artwork. Evaluate finished artwork and compare it to peers. <u>Famous Buildings</u> To explore and examine buildings in a range of architectural styles. Explain the role of an architect. Discuss the shapes and structures of famous buildings around the world – St Paul's Cathedral, St Basil's Cathedral, Taj Mahal, Sydney Opera House.	<u>William Morris</u> Find similarities and difference between the different works of William Morris. Describe what the Arts and Crafts Movement was and explain why it was founded. Comment on why changes were made to designs. <u>Plant Art</u> Give personal opinions of different artwork. Listen to others' opinions of artwork and try to see their point of view. Describe what a botanical illustration is and why they were first created. Discuss and respond to Georgia O'Keeffe's artwork and her use of tones. Explain how artists create the illusion of depth in their artwork. Design artwork and give reasons for choices. Use previous experiences of different mediums to make decisions about artwork.	<u>Viking Art</u> Recognise the style of Viking knots and patterns. Use a sketchbook to practise knots and consider how the basics could be extended upon. Review work and the work of others expressing thoughts and feelings about it. <u>People in Action</u> Annotate work in sketchbooks. Compare work with others as part of the process of evaluation. <u>Frida Kahlo</u> Describe who Frida Kahlo is and give a brief summary of her work. Describe aspects of Mexican folk art. Identify aspects of the Mexican culture in Kahlo's artwork. Describe aspects of the surrealist movement. Express an opinion on surrealism in paintings. Apply aspects of surrealism to own artwork.	<u>Landscape Art</u> Identify vanishing points and horizon lines in landscape paintings. Explain how artists use linear and atmospheric perspective in their artwork. Comment on abstract landscapes and explain thoughts and feelings about them. Create a selection of lines and patterns in sketchbooks to inform artwork. Discuss landscape artwork by famous artists and explain thoughts and feelings about them. Identify which medium has been used to create a piece of art. Make decisions about how to create a piece of landscape artwork based on the ideas gathered and techniques experimented with. <u>Sculpting Vases</u> Identify different features of a vase's design.

			I can talk about Wassily Kandinsky. Create a piece of art inspired by Wassily Kandinsky.		Discuss likes and dislikes of the design of buildings. I know that Sir Christopher Wren was a famous artist and designed St Paul's Cathedral. <u>Jewellery Designers</u> Recognise jewellery from different ancient civilisations. Discuss the colours and designs of ancient jewellery. Understand what gemstones are and where they come from. Explain what Tiffany & Co. is. Explain what Bulgari is and why it is famous. Explain what Van Cleef and Arpels is and what it is famous for. Explain what a brooch is. Use famous designers' ideas and creations in your own artwork. Evaluate and discuss finished pieces of jewellery.	<u>Recycled Art</u> Discuss the message that a piece of art might be portraying. Discuss likes and dislikes of a piece of art explaining why.		Describe and assess vases made by designers. Sketch designs in sketchbooks to build up a portfolio of ideas. Incorporate design ideas or themes into own designs. Identify ways to improve work. Evaluate and adjust designs. <u>Express Yourself</u> Respond and comment on different pieces of artwork. Discuss and comment on Kandinsky's colour theory. Discuss and given opinions on Chuck Close's painting techniques.
--	--	--	---	--	---	--	--	--

Year 1 – Mark Making - Autumn Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore ways of drawing lines when joining one point to another. - I can hold a pencil correctly. - I can connect one point to another with a line. - I can draw wavy, dotted, curly, straight and zigzag lines.	Begin by listening to the story ‘The Dot’ by Peter H. Reynolds, learning how the smallest mark like Vashti’s dot, can be a piece of art. Guide the children through how to hold a pencil correctly – Hold the pencil in your writing hand and pinch between your thumb and index finger (the finger next to your thumb) then rest the pencil on your middle finger. Model drawing different lines – wavy, dotted, curly, straight, zig-zag. Children to practise drawing the different lines whilst holding their pencil correctly.
Lesson 2	To create patterns using repetition. - I can use repetition to create pattern. - I can experiment with pressure when drawing pencil lines using a HB pencil. - I can experiment with different kinds of pencils and observe the different marks they make.	Following on from the previous lesson drawing lines, look in more detail at the techniques they can use to change the appearance of lines by using different grades of pencil or by using different pressure. Discuss – What happens if we press down harder on a pencil when drawing? Using a HB pencil, show them different marks made using different pressure. Discuss – What do you notice about the marks made by these pencil? Show them different types of pencils, H, HB, B, 2B. Show them a pattern created by repeating the same line over and over again. Children to create patterns by using repetition.
Lesson 3	To understand and experiment painting with a paintbrush. - I can hold a paintbrush correctly. - I know how to load a paintbrush. - I can create a smooth, sweeping brush stroke. - I can create differently shaped lines. - I can create lines of different thickness.	Show them some lines made with a paintbrush and ask What tool do you think was used to create these lines? Teach them how to hold and ‘load’ the paintbrush. Explain that loading a paintbrush is when you fill the bristles with paint and then once a paintbrush is loaded you can begin to create brush strokes. Explore different brushstrokes to create lines and shapes – sweeping and scraping, dash, dabbing, splatting, dots, dashes, wide strokes. Model before letting them experiment painting lines and shapes.
Lesson 4	To use different making and materials to create texture. - I can create rubbings using different materials and mediums to create texture. - I can use adjectives to describe texture. - I can say which medium I preferred using and why.	Introduced the term ‘texture’ – a word to describe how an object or material might look or feel. Look at different materials and provide different adjectives. Ask the children to choose an adjective to describe the texture of the material. Look at different mediums – charcoal, paint, chalk, crayon, pencil. Model how to create rubbings using materials and different mediums. Create different stations around the classroom with instructions – Choose a material then place under your paper. Use a pencil/crayon/chalk/paintbrush/charcoal to create a rubbing.
Lesson 5	To imitate and create art in the style of Paul Klee. - I can talk about my likes and dislikes of the artwork of Paul Klee. - I can spot different mark making techniques in Paul Klee’s artwork. - I can recreate some of the mark making in Paul Klee’s artwork. - I can reflect on my learning and say what I have done well.	Recap previous learning – What makes a good brush stroke? What words can you use to describe texture? How do you create rubbings? Introduce the famous artist Paul Klee. Look at examples of his work using photographs. Discuss – What do you notice about his paintings? What do you like/dislike? What do you notice about the texture? What shapes can you see? Children to use everything they have learnt to finish a piece of art by Paul Klee.

Year 1 – Super Sculptures – Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To make a simple mannequin. - I can say what I think about pieces of art by Anthony Gormley. - I can make a mannequin using pipe cleaners and pose them to show an everyday activity.	Look at Anthony Gormley's sculptures using photographs. Discuss - What can you see? How are they similar? How are they different? Model how to make a pipe cleaner mannequin. Ask a children to pretend to be doing an everyday activity. Model how to bend your mannequin to look like what that children is doing. Children to make their own pipe cleaner mannequin and then work with a partner to strike different poses so that they can bend their mannequin to mimic their partner.
Lesson 2	To make a sculpture with a simple human form. - I can say what I think about works of Henry Moore. - I can create art showing the human using clay. - I know how to roll clay. - I can talk about my own artwork.	Look at Henry Moore's sculptures using photographs. Discuss - What can you see? What do you think they're made of? What do they remind you of? How big do you think they are? How do you think they were made? Using their pipe cleaner mannequins from last lesson, children to make Moore-inspired clay sculptures.
Lesson 3	To create sculptures with contrasting 'inside' and 'outside' spaces. - I can say what I think about sculptures by Barbara Hepworth and Anish Kapoor. - I can create sculptures with contrasting inside/outside spaces. - I can experiment with different cutting tools used to cut clay. - I can use different patterns in clay. - I can talk about my own art and identify ways of improving it.	Look at sculptures by Barbara Hepworth and Anish Kapoor using photographs. Discuss - What can you see? What do you think they're made of? How big do you think they are? Ask the children to describe the different surfaces. Discuss what shapes make up the sculptures. Discuss how they think they were made. Model how to mould a large piece of clay to make an interesting shape with smooth, curved surfaces and edges. Show them how they can use tools to carve out holes with interesting shapes. Model how to make the surface a different texture by pressing objects into the clay.
Lesson 4	To create kinetic sculptures that move in the wind. - I can say what I think about sculptures by Alexander Calder. - I can create kinetic sculptures that move in the wind. - I can talk about my own art and identify ways of improving it.	Look at kinetic sculptures by Alexander Calder using photographs. Explain kinetic means moving. Discuss – What can you see? What do you think they are made of? How do you think they are made?. What colours can you see? What shapes can you see? Model how to make mobile sculptures or wind powered spinning sculptures.

Lesson 5	To make a sculpture where light, shape and colour create an interesting effect. • I can say what I think about sculptures by Dale Chihuly. • I can make a colourful, shiny, curvy sculpture inspired by the work of Dale Chihuly. • I can talk about my own art and identify ways of improving it.	Look at sculptures by Dale Chihuly using photographs. Discuss – What can you see? What colours can you see? What do you think they are made of? How do you think they have been made? Do they remind you of anything? Discuss how glass sculptures are made. Explain the process of blowing and shaping glass. Model how to create Chihuly-inspired sculptures - use permanent pens or acrylic paints to decorate old, clear plastic containers. Use wire or other shiny things to make curvy, twisty shapes to add more detail. Children to evaluate their sculpture by talking about what they like, what worked well, what didn't go well and how they could improve it.
----------	---	--

Year 1 – Colour Creations – Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To name the primary colours. - I can name the primary colours. - I can discuss likes and dislikes of Piet Mondrian's art. - I can create artwork in the style of Mondrian using primary colours.	Explain that there are three special colours known as the primary colours – blue, yellow, red. These colours can be mixed together to create all the other colours. Some artists like to use primary colours in their work. Introduce Piet Mondrian – He was a Dutch artist who painted pictures in a style known as abstract using primary colours. Explain that abstract paintings show ideas rather than pictures. Look at some of Mondrian's work. Explore works of art by artists that use primary colours, such as Piet Mondrian. Create their own versions in this artistic style. Children to create artwork in the style of Mondrian using primary colours – Lay masking tape in straight lines over the paper to make squares and rectangle sections; Paint each section a primary colour or black; When the paint is dry, remove the masking tape; Use a rule and felt tip to draw straight lines around and between the shapes.
Lesson 2	To mix primary colours to create secondary colours. - I can name the secondary colours. - I can mix primary colours to create secondary colours.	Recap primary colours. Explain that when we mix two primary colours together, we get secondary colours. Explore mixing the primary colours together to create a secondary colour – red + yellow = orange, red + blue = purple, blue + yellow = green. Learn about colour wheels and how to create different shades of one secondary colour by adding more of the primary colours. Children to see how many different shades of the secondary colours they can make.
Lesson 3	To create light and dark shades of colour. - I know how to create lighter shades of a colour. - I know how to create darker shades of a colour. - I can create a piece of art by mixing shades of one colour.	Show them a photograph of something with lots of different shades of blue. Ask - How many different blues can you see in this picture? How are they different? How can you make the colour blue darker? How can you make the colour blue lighter? We make darker shades of blue by adding black. The more black we add, the darker the shade of blue. We make lighter shades of blue by adding white. The more white we add, the lighter the shade of blue. Use these techniques to create own artwork using one colour but different shade variations.
Lesson 4	To use paint to create artwork in the style of Wassily Kandinsky. - I can talk about Wassily Kandinsky. - I can use primary and secondary colours to create artwork in the style of Kandinsky. - I can create lighter and dark shades of a colour. - I can evaluate my finished artwork and say what I think and feel about it.	Recap primary colours, secondary colours and how to make lighter shades and darker shades. Learn about Wassily Kandinsky and explore his different works of art: He was born in Russia, he first trained to become a lawyer but decided he wanted to become a painter so left his job. He was an abstract artist which means his artwork shows ideas rather than pictures. He used lots of bright colours in his artwork. Show photographs of Kandinsky's artwork and ask what they see in the paintings. Look at the squares and circles painting. Discuss how he has used primary and secondary colours. Create own interpretations influenced by Kandinsky's style using primary and secondary colours.

Year 2 – Paper Art - Autumn Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore different types of paper used in art. - I know that paper can be used in lots of artistic ways. - I can name some different types of paper. - I can describe and compare different types of paper.	Ask the children to think of different types of paper – cardboard, writing paper, newspaper, tissue paper, foil, wrapping paper. Explain that you can use paper in lots more ways than simply painting in it. Look at examples of artists using papers in different ways to create exciting artwork – origami, models, sculptures, landscape pictures. Explain that they are going to be exploring some different types of paper to see what they are like. Give them questions they could think about when they are exploring the paper – What does it look like?, What do you think you could use it for?, How thin or thick is it?, What does it sound like when you scrunch it?, What does it feel like? Whilst they are exploring the paper, they should stick a piece in their art books and write adjectives to describe it after they have discussed it with the children on their table.
Lesson 2	To use paper to create a collage. - I know what collage is. - I can work with paper to create a collage. - I can use overlapping to create effect.	Do you know what a collage it?, Have you ever made a collage before? Explain that a collage is a piece of art that is made by bringing lots of different things together. Explain that this can be different types of paper, different colours of paper or even photographs and other pictures. You can also use fabric, buttons, ribbons and other objects on some collages. Show them examples of collages. Their task is to create a colourful collage using paper triangles. Model how to cut out lots of triangles of different sizes, then glue the triangles onto a piece of paper. Explain what overlapping means and discuss what effect it creates. Trim off any edges once they have finished.
Lesson 3	To work with tissue paper to create a piece of artwork. - I know what stained glass is and where it is commonly used. - I can work with tissue paper to create a stained glass effect. - I can evaluate my finished work and say how I feel about it.	What is tissue paper like?, How could you describe it? Explain that tissue paper is very thin so when you hold it up to the light you can almost see through it. If you hold it up to a window, you can create a stained glass effect. Ask the children Do you know what stained glass windows are?, Where might you find stained glass windows? Explain that stained glass is glass that has been coloured. It is often used in windows because it makes the sunlight that comes through from outside coloured. Tell them you often find stained glass windows in churches. These stained glass windows often show pictures of Bible stories or saints. Show them examples of stained glass windows in churches but explain that stained glass can also be used in homes or other buildings. Show them examples such as stained glass in a house door or a ceiling in grand buildings. Stained glass doesn't just have to be used in windows. Artists use stained glass to make or decorate lots of other objects such as lampshades, candle holders, lamps and show them examples. Their task is to make their own stained glass window using tissue paper. They should cut out lots of scraps of tissue paper of different sizes. Have prepared empty laminated pouches which the children use as their window. They should glue their pieces of tissue papers onto their window using PVA glue, overlapping them slightly for effect. A frame could be added once they have covered their whole window. Display them by sticking them to a classroom window to show what happens when the sun shines through them.
Lesson 4	To use paper to create beads. - I can work with paper to create beads by rolling paper around a rod. - I can use my beads to make objects.	What are beads? What are beads used for? Discuss. Explain that beads are small pieces of glass, wood, plastic or other materials that have holes in the middle so they can be threaded. Beads come in lots of shapes, sizes and colours and can be used for lots of different things. Explain that beads are often used for making jewellery such as necklaces, bracelets and earrings. They can also be used to decorate objects like shoes, bags or keyrings. Explain that we are going to make beads from paper. Ask them how they think we could do that. Model how to make paper beads are made by rolling triangles of paper around a rod. This rod can be anything round, such as a paintbrush, straw or dowelling. We are going to use art straws which are made of paper for our beads. The first step is to cut out some long triangles of paper. They can use different types of paper, such as coloured paper, wrapping paper or paper from old newspapers or magazines. Explain that the type of triangle you cut out will determine the shape of your bead. If they have a wide base for their triangle, they will have a wide bead. If they have a narrow triangle, their bead will be smaller. Once they have cut out the triangles they want to use, they are ready to start rolling their beads. They should glue the back of the triangle, making sure they glue right to the tip. They should then place the art straw at the base of their triangle and carefully start rolling the art straw up towards the tip. Model doing this very tightly and show them that they should ensure the tip of the triangle is glued down. They should repeat the process with other triangles along the art straw. They should leave their beads to dry. Once the beads are dry they should cut the art straw and they should have a set of beads. They can then thread the beads onto string to make their chosen object.

Lesson 5	To create sculptures from paper. • I can explain what sculpture is. • I can manipulate paper in a variety of ways to create a sculpture twist, fold, curl, cut. • I can evaluate paper as an art medium.	Ask the children if they know what a sculpture is. Explain that artists do more than just paint pictures. Lots of artists like to express their ideas through sculpture. Sculptures can be carved out of wood and stone, or they can be built up through joining and shaping different materials, such as metal or plastic, together. Show them photographs of sculptures around the world – ‘The Thinker’ by Rodin, statue by Salvador Dali, ‘The Whisperers’ by Elisabeth Wierzbicka. Discuss their thoughts about the sculptures. Explain that they are going to make their own sculpture using paper. Ask them how they think we could do this. Show them an example of a paper sculpture (one you’ve made yourself). Explain the different ways you have manipulated the paper and model each way using paper – twist, fold, curl, cut and slot. Explain that once they have created some interesting shapes with the paper, they can start adding them to a base. Model doing this to show the children how their sculpture comes together. Show the photographs of sculptures done by the children last year if possible. Then allow them to use the different techniques taught to create their own paper sculpture.
----------	---	---

Year 2 – Self-Portraits – Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To use collage to create a self-portrait. - I can describe the difference between a portrait and a self-portrait. - I can describe what a collage is. - I can create a collage self-portrait using paper. - I can create shadows using different shades of coloured paper.	Show children different portraits by different artists. Ask What do you notice about these pieces of art? What is similar or different about them? What medium has been used? Learn about the difference between portraits and self-portraits. Discuss and evaluate different existing works of art including some by Matisse, Kahlo, Rembrandt, Van Gogh and others. Recap the different mediums. Focus on collage as a medium to create self-portraits in. Explain that a collage can be made from cut-up paper which is then stuck down to create an image, some might be mixed media with use of paint, ink, paper. Look at and discuss different forms of collage. Have a close up photograph of each children printed on A4. Children use collage in the form of cut-up pieces of paper to create their collage on top of their photograph.
Lesson 2	To investigate the different kinds of sketching pencils. - I know how to hold a pencil using a sketching grip. - I know that there are different types of pencils. - I know that H pencils are hard and make fine, lighter lines. - I know that B pencils are black and make dark, thicker lines. - I know that pressing heavy will give a darker tone and pressing lightly will give a light tone.	Show children how to hold a sketching pencil – hold it slightly further up than you do when you're writing to allow you to create larger, sketching movements with the pencil. Allow the children to practise using a sketching grip. Give children pack of sketching pencils and allow them to explore. Point out the little numbers and letters on different pencils. Explain that these refer to how hard or black the pencil is. H pencils have hard lead. They create fine, light lines and are best for creating sketched outlines or lighter areas of a drawing. The higher the number, the harder the lead will be and the lighter it will appear. B pencils will easily create darker and wider lines which cover larger areas. They're good for darker areas of your drawing. Watch a video about the kinds of pencils we can use https://www.youtube.com/watch?v=CIoiQ7V_C1g. Ask How is sketching different to writing? Sketching is the use of lots of short, light lines to create a single line. These can easily be rubbed out or added to. Experiment and explore the marks that can be made with different grades of pencil.
Lesson 3	To draw facial features. - I can use shapes to help me draw facial features. - I can use H pencils for fine, lighter lines. - I can use B pencils for dark, thicker lines.	Children to look in a mirror and look closely at their features. Discuss – What features can you see? Where are they on your face? Discuss the different shapes that can be found on a face and how we can use shapes to help us to draw the outline of our features. Explain that everyone's features will be different and that's what makes us unique. Discuss the shape of the whole face – mostly oval, some might be longer or rounder, some might be heart shaped. Give the opportunity for children to discuss with their partner the shape of their face. Eyes are also oval shaped, with points at each end. Everyone's will be differently shaped and may even be differently spaced apart. Discuss – What colour are your eyes? What colour are your partner's eyes? Noses can be made of triangles and ovals. The bottom of a nose and nostrils are three ovals. The bridge could be a triangle. Mouths and lips could be banana shaped. Make sure you look carefully at the shape of your lips. The top lip might have a small dip in the middle called a cupid's bow. Discuss - What about hair? Where can you see it around your face? What shapes can you see? What colours are there? You can see the top of your hair on your head! Your hairline makes a shape across your forehead. Children to use the shapes to have a go at drawing facial features. They should their prior learning when drawing the features.
Lesson 4	To use drawing to create a self-portrait. - I can draw a self-portrait using a mirror to see my features. - I can select the correct pencil for purpose. - I can evaluate my finished self-portrait by saying what went well and what could be improved.	Recap the different types of pencils. Recap the use of shapes to help draw facial features. Give them a mirror and ask them to talk to their partner about their own facial features and how they are going to draw them today. Discuss placement, size and shape of their features to their partner. Discuss why people create self-portraits and what they want to portray. Children to use drawing to draw their self-portrait using a mirror to closely observe their own features.

Year 2 – Henri Rousseau – Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To understand about the life of the artist Henri Rousseau - I can tell you who Henri Rousseau was. - I can describe what skills he used. - I can tell you about a Henri Rousseau painting.	Look at the painting ‘Surprise, Tiger in a Tropical Storm’ by Henri Rousseau. Discuss with a partner, How does it make you feel? Who do you think may have painted it? Where was the artist when it was painted? Show examples of other paintings by Henri Rousseau. Give information about Henri Rousseau - Henri Rousseau was born in France in 1844. He first lived with his family in Laval, in the Loire Valley. He did not do well at school, however he did win prizes for his drawing and music. He worked for a short time as a lawyer before enrolling in the Army. In 1869, Rousseau moved to Paris where he became a tax collector. He then married his wife Clemence Boitard and they went on to have six children but sadly only one survived. Rousseau gave up his job and decided to concentrate on his art work at the age of 49. Rousseau taught himself how to paint. He spent time in art galleries and museums in Paris copying the paintings. If you painted your dreams what would they look like? He paintings were often very flat with strong colours. They were non-realistic in scale and very dramatic. It is almost like looking into his dreams. Explain that Rousseau’s art work was not popular. Critics were often shocked by his work and made fun of it. Many people saw his paintings as childish. Ask What do you think of Rousseau’s paintings? Why do you think people called his artwork childish? Despite his many paintings of the jungle and different animals, Rousseau never actually left France and never even saw a jungle. He took all his inspiration from the botanical gardens in Paris, where he would spend hours drawing the plants and flowers. He also took his inspiration for his wild animals from stuffed animals. In 1891 Rousseau exhibited the painting ‘Surprise, Tiger in a Tropical Storm’. It was this painting that really caught the attention of the critics. Children to create a booklet they could share with a friend to tell others about the life of Henri Rousseau.
Lesson 2	To explore and use the skills and techniques used by Henri Rousseau. - I can talk about the artist Henri Rousseau. - I can recall what skills Henri Rousseau used to create his art. - I can tell you which skills I used to create my piece of art.	Show the children photographs of flowers and plants from the botanical gardens. Explain that Rousseau did not have any formal training as he taught himself. He spent most of his time painting and drawing in the botanical gardens in Paris. He was really inspired by the colours and shapes of the flowers and plant life. He also listened to the stories of the soldiers he met who had travelled to subtropical countries. Show one of Rousseau’s paintings and explain that Rousseau had a very strong style which can clearly be found in his work. Key Features *Pure simple colours in different shades *Clear outlines Lush green plants in the background *Huge over-sized flowers *Animals in foreground *Each piece painted separately. Ask the children if they can spot these features in the painting. Show them a different Rousseau painting and ask if they can spot the features. Arrange a selection of plants in the middle of the table and give the children a chance to explore the plants, walking round looking at the leaves/colours/flowers. Ask the children, what do you notice about the plants? What shapes and colours can you see? Display the key skills so the children can see them. Their task is to recreate/draw the plants and flowers in front of them. Remind them to use the skills and colours of Henri Rousseau.
Lesson 3	To understand the meaning of Henri Rousseau’s genre, Portrait-Landscape. - I can tell you about the genre Portrait-Landscape. - I can use Rousseau’s skills to create a landscape portrait.	Show the children lots of paintings of portraits by various artists and ask them what they notice. They should tell you they are portraits. Show the children lots of paintings of landscapes and ask them what they notice and what type of paintings they are and the difference between these paintings and the ones previous. Tell them they are landscape paintings which is usually a scene showing land. Next show them paintings where there is a portrait on a landscape and ask them what they notice – they are portraits and landscapes mixed together. Rousseau claimed to have invented the genre ‘portrait-landscape’. Rousseau liked to paint a scene, often somewhere he had never visited before, and then place a portrait within the painting. The backgrounds would often have meaning in relation to the person. It is believed the famous artist Pablo Picasso owned some of these paintings. Children should draw their favourite landscape in their books and then a full length portrait of themselves on a piece of paper. When finished they should combine the 2 by cutting out and sticking their portrait onto their landscape.
Lesson 4	To understand about the animals in Rousseau’s paintings. - I can explain how I feel after looking at Rousseau’s paintings. - I can explain why Rousseau was inspired to paint these animals. - I can create an animal mask in the style of Rousseau.	Explain that Rousseau liked to paint wild animals pouncing on their prey. Many of his paintings contained scenes of wild beasts attacking other animals. Rousseau would never have witnessed this happening in real life. It would all have been in his imagination. Show the children the painting ‘The Hungry Lion Throws itself on the Antelope’. How does this painting make you feel? What can you see in the paintings? What animals can you see? Their task is to design their own animal mask. They should remember to use Rousseau’s key features. Ensure these are on display so the children can see them.

Lesson 5	To use our imaginations and skills to paint our own pieces of art. • I can recall facts I have learnt about the artist Henri Rousseau. • I can create a Rousseau-inspired painting using the skills and techniques I have learnt.	Ask the children to recall all they have learnt about Henri Rousseau. Who was he? What did he like to paint? What skills and techniques did he use to create his pieces of art? Ask them to create a mind map of all the different images that can be found in Rousseau's paintings. What images did he choose paint? Remind the children that Henri Rousseau let his imagination run wild! He had a very good imagination and he used it to create his artwork. His paintings contained many different things, which he had never experienced or even seen at all. He would listen to stories and take inspiration from the botanical gardens and the different museums in Paris. Ask What do you use your imagination for? Where would you visit that you have never been to before? Give them ideas - Imagine you are floating in space. All you can see in the darkness are thousands of stars and big glowing planets. Imagine you are swimming under the sea. The water is calm and warm. Little fish are swimming past you, tickling your legs. All you can hear is the gurgling of bubbles. Imagine you are walking in the desert. You can feel the soft, hot sand between your toes. All you can hear is silence. Imagine you are in Lapland. It's freezing but the sun is shining. The snow feels soft but firm under your feet. You can feel the cold wind on your cheeks. Ensure Rousseau's Key Features are display. Their task is to imagine a place they have never been to before. They should draw a quick sketch of this place using their imaginations. Once they have finished their sketch, give them a piece of paper and ask them to re-create it using the paints provided. Remind them to use the key features found in Rousseau's paintings. Once they have finished their imaginary scene ask them to add themselves to the picture.
----------	--	--

Year 3 – Seurat and Pointillism – George Seurat - Autumn Term

	Lesson Objective and Success Criteria	Overview
Lesson 1	To find out who Georges Seurat was and explore his style of art. - I know who Georges Seurat is and why he is famous. - I can discuss my feelings about a piece of artwork and justify my thoughts.	Show children the picture of Seurat and explain that over the next few lessons we will be finding out about this artist and his artwork. Georges Seurat was a French artist. He was born on 2nd December 1859 in Paris. His family was very rich. When he was a young man, he went to L'Ecole des Beaux Arts (the School of Fine Arts) where he developed his passion and talent for art. In France at that time, an art movement called Impressionism was in full flow. Artists like Monet and Renoir wanted to capture a fleeting moment in time with their paintings. They mostly painted outside and wanted to capture the light. For this reason, they had to paint what they saw quickly. When Impressionism was new, people thought that they weren't proper paintings and that they were just 'impressions'. Show the children some Impressionist paintings and ask What do you think of them? How would you describe this style of art? Explain that impressionism became a very popular art movement. However, Seurat developed his own style of painting, which was very different to the quick, light brushstrokes of Impressionism. Show one of Seurat's paintings. Explain that Seurat developed a style of painting which he called Divisionism but which is now known as Pointillism. Impressionists had used dabs of colour to create their pictures but Seurat took this a step further and used dots of pure colour to create his paintings. As you step away from the paintings, the dots merge to create images, shading and colours that are often described as being luminous and shimmery. Because Seurat's work was a new type of Impressionism, an art critic called Félix Fénéon used the term 'NeoImpressionism' (meaning 'new Impressionism') to describe Seurat's paintings. Seurat had started a new art movement. Look at some more of Seurat's Pointillist paintings. As you look through, talk about what you can see, what you think of them and how they are different to the paintings that other artists in France at the time were creating. Their task is to write a fact file about the life of Georges Seurat.
Lesson 2	To experiment with a range of Pointillism techniques. - I can describe what Pointillism is. - I can apply Pointillism techniques using different mediums. - I can discuss my preferred methods for creating Pointillism and describe reasons for my choices.	Show children the picture of Seurat. What can you remember about this man? Ask children questions to recap previous learning - What is his name? When and where did he live? What style of art did he use? What is his most famous painting called? Remind children that it is Georges Seurat. He was born in Paris, France in 1859 and he died in 1891 at the age of 31. He created a new style of painting called Pointillism which involved using tiny dots of paint instead of big dabs or strokes. His most famous painting is 'A Sunday on the Grande Jatte' which took him nearly two years to paint. Show the children a portrait. Explain that Seurat used dots to create most of his paintings. He didn't mix the colours together but used coloured dots next to each other. When you step close to the dots, you can clearly see the separate colours. As you get further away from the painting, the colours seem to mix together. Their task is to have a go at creating some Pointillist artwork. Ask What tools and techniques do you think we could use to help us do this? Explain that an easy way to do Pointillist paintings is to use cotton buds. You can dip the cotton bud in paint, then use the tip to create the dots. Model. You can use other things to create dots too. For example, you can try using the end of a paintbrush. Model. You can just use the tip of a thin paintbrush. This is the method Seurat would have used. Model. Discuss how using a paintbrush can create beautiful effects but it is harder not to smudge the dots. Also, there is the temptation to do brush strokes. Explain that you don't have to use paint to make Pointillist pictures. Model. The important thing to remember when you are using Pointillism is patience. It can take a long time to create Pointillist artwork. Remind children that it took Seurat nearly two years to paint 'La Grande Jatte'. Children to try Pointillism using the different techniques. Encourage them to talk about the techniques as they are working.
Lesson 3	To explore how Seurat used colours in his artwork. - I can identify primary and secondary colours. - I can explain how secondary colours are made. - I can identify tertiary colours on the colour wheel. - I can identify complementary colours on the colour wheel. - I know how to can mix colours using Pointillism.	What have we found out so far about Pointillism? Explain that Seurat was a very meticulous and methodical man. He was very interested not only in art but in science too, especially the science of colour. He noticed that certain colours stand out when they are placed next to each other. He also believed that colours were more vivid when they were mixed optically instead of when the paint was mixed manually. When artists want to create a new colour, usually they mix the paints together on a palette. They can mix different colours together until they have the exact colour they want. We have already discovered that Seurat developed a style of painting called Pointillism. Seurat placed tiny dots of the colours you would usually mix together directly onto a painting. As you step away from the painting, your eyes mix the colours together. This is called optical mixing. For example, if Seurat wanted to create orange, he would place dots of yellow and red next to each other. He also believed that certain colours stood out much more vividly when they were placed next to each other. These colours are called complementary colours. Ask the children do you know what the complementary colours are? To work out what the complementary colours are, you have to go back to the colour wheel. The first colour wheel was created by Isaac Newton in 1666. Colour wheels are based on the three primary colours. Primary colours can then be mixed to create a secondary colour and secondary colours can be mixed with a primary colour to make a tertiary colour. Show them the colour wheels and explain that colours opposite each other in the colour wheel are called the complementary colours. The task is to use cotton buds dipped in paint to colour in the colour wheel in the Pointillist style. Children to use dots of the primary colours to mix the secondary and tertiary colours. Children can use the Colour Wheel sheet to help if needed.

Lesson 4	To explore Seurat's paintings and how he created effects and shading. • I can discuss artwork and say what I think and feel about it. • I know how to use Pointillism to create shading. • I know how to use Pointillism to blend colours.	Show children one of Seurat's paintings. Who do you think painted this picture? What style did he use? Invite children to share their ideas, then remind children about Seurat and Pointillism. Tell the children that this painting of the Eiffel Tower was painted by Georges Seurat using Pointillism. Show the children some of Seurat's paintings. Ask What can you see? What kinds of colours has Seurat used? Show them a painting called 'Young Woman Powdering Herself'. It was painted in 1890. This painting is a portrait of his girlfriend, Madeleine. Seurat was a secretive man. Most people did not know about Madeleine until after he died. Ask them if they can see the picture of flowers on the wall? This used to be a mirror showing Seurat's reflection but he painted over it so no one would know that he was having a relationship with her. In those days, it was considered very improper to have a relationship with someone if you weren't married. Ask How has Seurat used dots to create shading? Seurat has used his Pointillist technique very cleverly to create the illusion of light and dark. He uses lots of dots close together to add shade. Where he wants the colour to be a lighter shade, he uses fewer dots and spreads them out so the colour isn't as dark. He also uses a similar technique to blend the colours together. Model how we can use this technique for ourselves. Show them a circle and how it has been gradually shaded using dots. You can use a similar technique for blending and mixing colours. Explain that by gradually mixing the yellow and red dots means you can blend the colours seamlessly. When the yellow and red dots are placed next to each other, they create orange as you step away from the picture. This is called optical mixing because it is your eyes that mix the colours together. If your shape is yellow and you want the colours to mix so that another side of the shape gradually becomes red, add a few red dots to the yellow dots. As you add more and more red dots and fewer yellow dots, the colour of the shape will get redder and redder and the middle of the shape will look orange. Children to replicate the shading shown in the boxes but shade using Pointillism. When finished, encourage children to draw their own pictures and shade them using pointillism.
Lesson 5	To explore the work of other Pointillist artists. • I can identify Pointillism in pieces of art. • I can explore the work of Pointillism artists and comment upon my findings.	What have we found out so far about Seurat? Invite children to share their ideas. Explain that Seurat was the first painter to use Pointillism to paint pictures but a lot of people admired his work and started to paint using Pointillism too. This group of painters became known as Neo-Impressionists, meaning 'new Impressionists'. This is because their work was similar to that of the Impressionist painters that came before them but was a completely new style. An artist called Paul Signac met Seurat in 1884 and the two soon became friends. Signac was as interested in the science of colour as Seurat and they developed their Pointillist styles together, paving the way for other NeoImpressionists. Look at some of Signac's most famous paintings and other artists who used Pointillism. Encourage children to talk about which paintings they liked the most and why. Children to work pairs or small groups. They will choose a Pointillist artist to explore. Provide each group with an Artist Card. Children to follow the steps on the card to create a poster about their artist. Children will need access to the internet, printers, books, etc. to create their posters.
Lesson 6	To create a piece of pointillism artwork. • I can give reasons for choices of colour and subject in my artwork. • I can apply what I have learnt about Pointillism to create my own piece of artwork. • I can evaluate my finished artwork and compare it to that of my peers.	We have learnt a lot about Seurat and Pointillism over the last few lessons. What has been your favourite Pointillist activity and why? Invite children to share their ideas. Tell children they are going to use everything they have learnt about Pointillism to make their own Pointillist painting. This picture could be anything they want to paint and they can use any technique for Pointillism they like. Ask What do you think you will choose for your Pointillist painting? Why? What medium will you use to create your painting? Children to share their ideas. Children to choose their own theme for their Pointillist picture or use one of the Idea Cards. Children to sketch out their picture first, then paint it using Pointillism. Encourage children to use smaller dots in their artwork, e.g. by using the end of a paintbrush dipped in paint or felt tip pens.

Year 3 – Famous Buildings – Sir Christopher Wren – Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore and examine buildings in a range of architectural styles. - I can explain the role of an architect. - I can discuss whether I like or dislike the design of a building.	Discuss – What is a building? What can buildings be used for? Explain we will be looking at famous buildings. Ask - What famous buildings can you name? Do you know what a person who designs buildings is called? A person who designs buildings is called an architect. It is an architect's job to not only make sure that the building looks good but that it is useful for the purpose it is designed for. Architects also need to make sure that the buildings they design are safe. Before computers, architects used to draw very technical drawings by hand. They have to be very precise. Today most architects use computers to help them design buildings. Explain that we are mainly going to be thinking about the aesthetics of buildings and not so much about the technical job of an architect. Discuss – What do you think it means to explore the aesthetics of a building? Exploring the aesthetics means exploring what a building looks like. We are going to be thinking about what makes some buildings beautiful and comparing different styles of buildings. Show them photographs of two different cathedrals. Discuss - Which one do you think is more beautiful? Why? What is it about it that makes it nice to look at? When we are looking at the aesthetics of a building, we can look at lots of different things. We can look at the shape of the building, the lines, the colours, the textures, the decorative features and many other things. Show them photographs of 2 very different buildings. Discuss - These two buildings have very different architectural styles. How many differences can you spot between them? Which do you prefer? Explore a range of famous buildings from around the world. Discuss which building they think looks best and why, and think about why their opinions may differ.
Lesson 2	To use shading. - I know that Sir Christopher Wren was a famous architect and designed St Paul's Cathedral. - I can use different grades of pencils to create different effects. - I can create areas of light and dark using shading methods – hatching, cross-hatching, stippling, scumbling. - I can vary shading further through use of pressure.	Show the children a photograph of Sir Christopher Wren and ask the children to think about who he might be and when he might be lived. Tell the children it is Sir Christopher Wren. He was born in Wiltshire, England on 20th October 1632. As a young man, he was very interested in maths, science and astronomy. When he was about thirty years old, he became very interested in architecture. In the 1660s, he was commissioned to design various buildings, including the Sheldonian Theatre in Oxford. From then on, architecture was his main focus. Remind children that in 1666, the Great Fire of London destroyed many of London's buildings, including homes and churches. Wren produced grand plans to rebuild the ruined city and although not all of his plans were accepted, he did design many new buildings including 51 new city churches. One of the new churches Wren designed was St Paul's Cathedral. Show them a photograph of St Paul's Cathedral and remind them that it is one of London's most recognisable landmarks. Look closer at the building and ask children to describe some of its features. Look at the areas of light and dark in a close up photograph of the cathedral. Tell the children if you squint your eyes you can sometimes see areas of light and dark more clearly. Let them have a go. Ask - How could we recreate these areas of light and dark in our sketches of this building? We can use different shading techniques to create areas of light and dark in our sketches. Discuss – What is shading? How do we shade in areas with a pencil? The simplest and most widely used shading technique is the 'back and forth' method, where you keep the pencil on the paper and continually push it away from you then back towards you, whilst moving it slightly down the paper. Ask - How could you affect how heavy or light the shading appears? Model shading using different pressure. The more pressure you put on the pencil, the darker the shading will be. The further apart you make the lines, the lighter the shading will appear. Look at more shading techniques:- The hatching technique involves the drawing of closely spaced parallel lines. You need to take the pencil from the paper after each line is drawn. Crosshatching is an extension of the hatching technique. Two layers of hatching are drawn at angles to each other create a mesh-like pattern. Scumbling is a shading technique created by overlapping lots of little circles. It can also be created with more scribbly, spidery-type lines, rather than neat little circles. Stippling is a technique where lots of dots or marks are made to fill an area of space. Remind children that you can affect the heaviness or lightness of the shading by changing the pressure on your pencil, and/ or making the lines or dots closer together or further apart. Children to apply these different techniques when sketching or shading in a section of St. Paul's Cathedral.

Lesson 3	To explore colour and pattern in the design of St Basil's Cathedral. - I can change the value of a colour by creating tints and shades. - I can create colour blocks using oil pastels.	Recap what type of building we looked at last lesson and what it was used for. In the last lesson we looked at St Paul's Cathedral in London which was designed by Sir Christopher Wren in the 17th century. A cathedral is a type of church where Christians go to worship. Ask - Have you ever seen any other cathedrals? What were they like? What colours and patterns do you think of when you think of cathedrals? Why? We are going to be looking at a cathedral in Russia called St Basil's Cathedral. As we look at the pictures, talk about what colours and patterns you can see and why you think the architect designed the cathedral in this way. Show lots of photographs and explain that St Basil's Cathedral was commissioned by Ivan the Terrible in 1552 to commemorate a victorious battle in which Ivan captured the city of Kazan. The cathedral was built between 1555 and 1560. It is made up of nine domed chapels. The first eight chapels represent the eight attacks against Kazan. The ninth chapel was added in 1588 so that St Basil could be buried inside it. Each of the chapels is named after a saint. Not much is known about the architects behind the design of St Basil's Cathedral although it is thought to have been designed by brothers Barma and Postnik Yakovlev. Legend has it that Ivan the Terrible had their eyes gouged out after they had finished designing the cathedral so that they could design nothing so beautiful for anyone else. However, this is very unlikely to be true as Postnik went on to design several other buildings. Children to recreate St Basil's Cathedral using a variety of media. <i>Painting and colour mixing</i> Recap primary and secondary colours. To make a colour lighter or darker is called changing the colour's value. Making a colour lighter is creating a tint. Making a colour darker is creating a shade. You can create different tints by adding more, or less white paint. You only need the tiniest bit of black paint to start changing the value of your colour. You can always add a little bit more, but you can't 'take out' the paint you've already added. Explore the history, design and features of St Basil's Cathedral in Russia. Study pictures of the cathedral before looking at different methods and techniques they can use to recreate the cathedral in their own artwork after learning about tints and shades. <i>Oil pastels and ink</i> Use oil pastels to colour in each part of the cathedral in a different colour. Place the picture on a newspaper as it's very messy. Very carefully, paint black ink over the whole paper. Set aside so the ink can dry. Start scratching some patterns into the cathedral towers. You should be able to see the outline of the cathedral under the black ink. You can use an unfolded paperclip or cocktail stick to scratch a pattern into the picture but be careful not to scratch too hard or you might rip the page. Keep going until you have created a pattern in each section of the cathedral.
Lesson 4	To explore the design features of the Taj Mahal. - I can identify lines of symmetry in buildings. - I can use tracing to create a symmetrical piece of art.	Show them a photograph of the Taj Mahal. Discuss - Do you know what it is called? Do you know where it is? What kind of building is it? The Taj Mahal is a white marble mausoleum in Agra, India. A mausoleum is a building that has burial chambers (tombs) in which to bury the dead. Construction of the Taj Mahal began in 1661 and it took twenty years to build. As well as a burial chamber, it also has a mosque, a reflecting pool and a large garden. Millions of people come to visit the Taj Mahal each year. The design of the Taj Mahal is a combination of Persian, Turkish and Islamic styles. Discuss - What patterns and colours can you see? What do you notice about this building? What features can you spot? One of the most striking features of the Taj Mahal is its symmetrical design. The building itself is designed to be completely symmetrical and there is also the building's reflection in the pool which gives another line of symmetry. Model using tracing paper to draw half the Taj Mahal and then show them how to go over the back of the lines they will have drawn and how this will transfer the pencil from one side of the tracing paper to the other. Transfer the symmetrical design to their sketch books. Go over the outline in a fine-tip black pen.
Lesson 5	To examine the architecture of the Sydney Opera House. - I know that architectural styles change over time. - I know who designed the Sydney Opera House. - I can recreate the Sydney Opera House, making choices about colours, materials and media to use.	Display photographs of buildings with different architectural designs. Ask - Which of these buildings do you think is the oldest? Which do you think is the newest? With a partner, see if you can arrange them from earliest to latest to show when they were built. Reveal the dates and ask if they were surprised by the order of when they were built. Consider how and why trends in architectural styles change over time. Show a photograph of the Sydney Opera House. Ask - Do you know what this building is? Do you know where it is? How long ago do you think it was built? Reveal that it is the Sydney Opera House in Sydney, Australia. It was built between 1959 and 1973. It was designed by a Danish architect called Jørn Utzon. In 1956, a competition was announced which allowed architects from all over the world to submit their designs for a new Opera House. Utzon submitted his design and won. Sydney Opera House is one of the most famous buildings in the world and was announced as a UNESCO World Heritage Site in 2007. Millions of tourists every year come to visit the Opera House itself and to see a variety of performances, including opera, ballet, theatre and music. Show more photographs and ask them to talk about what shapes, lines and colours they see. Use the opera house as the inspiration for their own artwork, where they will create a collage of the building, or experiment with making a paper sculpture.
Lesson 6	To design a building for a particular purpose. - I can design a building for a particular purpose. - I can incorporate shape, line and colour into my designs. - I can evaluate my finished artwork.	Recap and show photographs of all the buildings they have looked at so far. Discuss what was their favourite and why they like it. This lesson, they are going to be architects and design their own building for a particular purpose. To do that, they will need to think carefully about the shape of the building, how many doors and windows it will need, how many floors the building will have, as well as what the building will look like.

Year 3 – Jewellery Designers – Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore the history of jewellery. - I understand jewellery was made throughout history. - I can recognise jewellery from different ancient civilisations. - I can discuss the colours and designs of ancient jewellery.	Ask the children if they've ever worn jewellery. What was it? When did you wear it? Why did you wear it? What are some reasons people wear jewellery? Fashion and beauty, to tell the time, to show commitment, to show power and wealth, to represent your religion. Do you know the names of different pieces of jewellery? On what part of the body can you wear these pieces? Show them different pieces of jewellery and ask them what they are and where they are worn. Ask the children if they know when jewellery making began. Jewellery designing and making has been evident for more than 75,000 years. Early African tribes made necklaces out of sea-snail shells. Early Europeans made jewellery out of bones, teeth and berries. Look at other ancient civilisations' jewellery. What do you think we will find out? Show them pieces of jewellery from different civilisations and ask the children if they know which ancient civilisation they are from. Tell them they are from the Ancient Greek Civilisation. Ancient Greeks began making jewellery out of stone, clay and bone. When the Bronze Age arrived they began making more interesting and complicated designs with gold, silver, lead and bronze. When Alexander the Great became the king of ancient Greece and the Greek empire got bigger and bigger, gold and precious gems were more widely available. The jewellery designs changed drastically during this time. Jewellery in Ancient Greek times was worn by powerful people to show their important status in the community. Show them some more jewellery from another civilisation and ask them if they know which ancient civilisation they are from. Reveal they are from Ancient Rome. Ancient Rome's jewellery was generally made from gold. They used precious stones and gems in their jewellery too. Most men wore a brooch or fastener made from gold and gems, to hold their cloak together. The ring became the most popular piece of jewellery in Ancient Rome. A man of great power in Roman society, such as a senator or an emperor, would wear golden rings. Ancient Roman women wore many items of jewellery such as necklaces, bracelets and earrings. Repeat with Ancient Egyptian jewellery. Ancient Egyptians loved wearing necklaces and collars. Only the rich wore jewellery made from gold, silver and precious gems. Jewellery was made from shells, wood and bone for those who could not afford the more elaborate jewellery. Collars were often made and given to people as gifts from the pharaohs for being loyal supporters. Collars were also given to soldiers as a mark of honour for their services. Provide children with Ancient Jewellery Picture Cards. Children need to look at the pictures and try to design their own piece of jewellery that matches each ancient civilisation's theme.
Lesson 2	To investigate gemstones used in jewellery. - I understand what gemstones are and where they come from. - I can create my own unique gemstones using pattern and colour combinations.	Show the children some gemstones and ask if they know what they are and where they come from. Confirm they are gemstones and reveal the names of the different ones. Explain that they are found in jewellery all around the world. Gemstones are found in rocks buried in the Earth's surface. They are very hard to find. People mine and search for rocks in an area they think gemstones exist. Once they find one, they extract the rock from the ground. The rock then gets processed to reveal the gemstone. Show them a gemstone mine. Miners dig holes in the ground and then search through the larger rocks in the earth. If they find rocks with gemstones they take them to a processing lab. Explain that the diamond is cut out, polished and treated. This turns it into a precious and valuable stone. Show them pictures of gemstones in their rock forms. What colours and patterns can you see? Ask where in the world would you find these precious gemstones in rocks? Do you know any places? Show them a world map. Emeralds are found in Colombia, South America, diamonds are found in Africa, rubies are found in Myanmar, which used to be called Burma, opals are found in Australia. Show pieces of jewellery which have these gemstones in. The children are going to make their own rare gemstones using clear gems. They should use a permanent marker and draw their design on their clear gem (model this step). Then paint the gemstone with nail polish or acrylic paint, over the top of your pattern. They could paint the gem with different colours to make a pattern. Before the paint or polish dries, press the gem into a tray of glitter. Allow your gems to dry. Once their gems are dry they can make a necklace with them. To make their necklace they should get a paper plate and cut out the outside rim. They should paint the necklace a gold colour and arrange their gems onto the necklace and add some extra sequins and glitter.
Lesson 3	To explore Tiffany & Co. jewellery. - I can explain what Tiffany & Co. is. - I can describe the appearance of some famous jewellery. - I can make a pendant using polymer clay.	Begin by asking the children if they have heard of the company Tiffany & Co. and what they think they sell. Explain that Tiffany & Co. is a luxury company. Tiffany & Co. is an American company that has stores across the world. They sell a selection of jewellery, perfumes, watches and personal accessories. Tiffany & Co. is well-known for its diamond jewellery. Show them a photograph of Charles Lewis Tiffany. He was one of the founders of Tiffany & Co. In 1837, he and John B. Young started a stationery and fancy goods shop. It was called Tiffany, Young and Ellis. In 1853, Charles Lewis Tiffany decided to focus more on fine jewellery and the store was renamed Tiffany & Co. Their diamond jewellery is very popular across the world and there are Tiffany & Co. stores in many major cities. Tiffany & Co. are most famous for their diamond rings, diamond necklaces and charm bracelets. Have a look at some of their older pieces of jewellery. Show them some examples of more modern creations and designs by Tiffany & Co. Explain that their task is to design and make their own pendants and use them on a necklace, bracelet or even a key ring. Show them examples of pendants made using polymer clay which can be baked in the oven to make it hard. Model how to make a frog step by step then allow them to show their own design for their pendant.

Lesson 4	To explore Bulgari Jewellery. • I can explain what Bulgari is and why it is famous. • I can describe the patterns and materials used by famous jewellers. • I can design and make my own bracelet using patterns and materials.	Ask the children if they have heard the name Bulgari and what they think it sells. Bulgari is another famous jewellery company. It sells luxury jewellery and accessories. Bulgari is an Italian jewellery company. Its actual name is BVLGARI. This is the latin spelling. Bulgari was founded in 1884 by Sotirios Boulgaris. He started the first Bulgari store in Greece. He then moved to Italy and opened a store in Rome which was run by his sons Costantino and Giorgio. Giorgio was in charge of the company as his father was quite old. He helped to design and make a range of jewellery, accessories and perfumes. The company was and is a family run business. When Gianni took over the Bulgari company, its main product was wrist watches. Show them some different watches. Look at pieces of jewellery designed and created by Bulgari. What gemstones have been used? How were they made? Bulgari is known for its bold, chunky designs. It makes large and weighty chains. Bulgari jewellery is quite expensive and very popular with famous and wealthy people. They are going to make their own chunky bracelet like Bulgari's. . Show them a video of how to make a striped bracelet with coloured cotton - https://storage.googleapis.com/planbee-storage-prd/Art/KS2%20Art/Jewellery%20Designers%20Lesson%204%20Striped%20Bracelet%20Video.mp4. Show them a video to see how to weave a bracelet with different coloured wool and a cardboard wheel - https://storage.googleapis.com/planbee-storage-prd/Art/KS2%20Art/Jewellery%20Designers%20Lesson%204%20Woven%20Bracelet%20Video.mp4. Show them a video to see how to make a bracelet with pins and beads - https://storage.googleapis.com/planbee-storage-prd/Art/KS2%20Art/Jewellery%20Designers%20Lesson%204%20Bead%20bracelet%20Video.mp4. Children to choose which bracelet they want to make.
Lesson 5	To explore Van Cleef & Arpels jewellery. • I can explain what Van Cleef & Arpels is and what it is famous for. • I can explain what a brooch is. • I can use layering to make a brooch using felt.	Explain that we are going to look at another famous jewellery company. What might it be? Can you remember the other two we have looked at so far? Explain that we are going to find out what Van Cleef & Arpels is. Do you know? Have you heard the name before? Van Cleef & Arpels is a French jewellery company. Van Cleef & Arpels was founded in 1896 by Alfred Van Cleef. He lived in Paris and started a luxury jewellery shop. Their jewellery often features animals, flowers and fairies and has been worn by many famous people. Van Cleef & Arpels has been making jewellery for many years. In 1925, a Van Cleef & Arpels bracelet with red and white flowers on it (made from diamonds and rubies) won a decorative arts award. Alfred Van Cleef worked with his father-in-law and when he passed away in 1906 his two brothers-in-law took over the company. They opened boutique jewellery shops in holiday resorts across Europe. Van Cleef & Arpels designed and created other crowns too. They designed a crown for the Empress of Iran, Farah Pahlavi. She wore the crown in the 1967 coronation ceremony. Show them a photograph of the crown that belonged to Empress MarieLouise. In 1956 Van Cleef & Arpels added turquoise stones to the crown as the original emerald stones were taken and sold. It was then put on display in the Louvre in Paris. Have a look at some of the jewellery designed and made by Van Cleef & Arpels. Van Cleef & Arpels has made some beautiful flower brooches. Do you know what a brooch is? Look at some brooches. What can you see? What gems were used? How were they made? Ask the children Do you think you could design and make your own flower brooch like Van Cleef & Arpels? How would you make it? Could you make a different brooch that isn't a flower? What would it be? Children to make a flower brooch with felt pieces.
Lesson 6	To design and make my own piece of jewellery. • I can use a range of artistic skills to design my own artwork. • I can use famous designers' ideas and creations in my own artwork. • I can follow a design to make my own piece of jewellery. • I can evaluate and discuss my finished piece of jewellery.	Ask the children if they can remember the jewellery techniques and famous jewellery companies they have learnt about so far. What do you remember about ancient civilisation jewellery designs and materials? What do you remember about gemstones? What do you remember about making necklace pendants? Which famous jewellery company did you learn about? What do you remember about making chunky bracelets? Which famous jewellery company did you learn about? What do you remember about making brooches? Which famous jewellery company did you learn about? Explain that this lesson they are going to be a famous jewellery designer. They will design their own piece of jewellery. They can make any type of jewellery they want. They can also use any materials they want.

Year 4 – William Morris - Autumn Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore the artwork of William Morris. I can find similarities and differences between the different works of William Morris.	Introduce William Morris - He was born in England in 1834. He was a very intelligent and creative man who studied at Oxford University. He achieved a degree in architecture and went on to become an architect. He later gave up architecture and became an artist, textile designer, poet, socialist and writer who is particularly remembered for his wallpaper and textile designs. Morris was the founder of a new movement of art called the Arts and Crafts movement. William Morris, and others like him, didn't approve of the mass-produced art that was the result of the industrialised Victorian society. The Arts and Crafts movement, which he founded, favoured a return to skilled workmanship and high quality goods instead of machine-made items. In 1861, William Morris set up his own company along with a few other artists. They produced furniture, wallpaper, textiles (such as cushions and curtains) and jewellery. The Arts and Crafts movement became very popular although it was mainly the middle and upper classes who could afford the hand-made pieces. Look at some of the designs he created for his wallpapers and fabrics and ask the children What do you think inspired him when he was designing?, How do you think they were created?, What do all of the designs have in common? How are they similar or different? Similarities between William Morris' designs - •All of his designs include things from nature •Most of them have plants in •Most of them use natural colours. Differences between William Morris' designs - • Some designs include animals and birds, others do not • Some have bright colours • Some are very complicated designs, some are simpler • Some are made out of textiles • Some designs are symmetrical. Children to comment on a design by William Morris and discuss similarities and differences between his designs. Children then design their own wallpaper, inspired by William Morris.
Lesson 2	To explore and understand the Arts and Crafts movement. - I can discuss the difference between quality and quantity. - I can describe what the Arts and Crafts movement was.	Begin by asking children what they remember about William Morris - •Born in England in 1834. •Studied at Oxford University. •Was an artist, textile designer, poet, socialist and writer. •Is particularly remembered for his wallpaper and textile designs. •He was the founder of a new movement of art called the Arts and Crafts movement. Morris was one of the great pattern designers. His classic designs are still available to buy as wallpapers and textiles. His patterns were inspired by nature, which he discovered through drawing and sketching. Morris took the natural forms that he found outside in the woods and meadows and used them to decorate the inside of our homes. During the industrial revolution, the introduction of new fuels and cheaper ways to make metals meant that new machines could be invented to make products which were used every day, such as printing presses. This meant that the products could be made more quickly than when they were hand-made, therefore a higher quantity could be made in a shorter time. Sometimes however, it did mean that they had a lower quality and would be sold for a lower price. Machines and factories are a good way to make lots of the same thing in a small amount of time. Most of the time the items will come out looking exactly the same. The design of these products needs to be simple and easily put together. Ask Can you spot anything in your classroom that might have been made with a machine?, What are some advantages and disadvantages to using machines to make something? William Morris, and others like him, didn't approve of the mass-produced art that was the result of the industrialised Victorian society. The Arts and Crafts movement, which he founded, favoured a return to skilled workmanship and high quality goods instead of machine-made items. In 1861, William Morris set up his own company along with a few other artists. They produced furniture, wallpaper, textiles (such as cushions and curtains) and jewellery. The Arts and Crafts movement became very popular, although it was mainly the middle and upper classes who could afford the hand-made pieces. Hand-made items take a lot longer and a lot more effort to produce. Each craftsperson can only work on one item at a time. Whilst they may follow the same design, each item will be unique. It takes years of practice and effort to get to the level of skill it takes to craft fine items. The designs of these items are more intricate and produce a higher quality item. These are the skills and crafts William Morris wanted to preserve. Ask the children which they prefer and discuss the advantages and disadvantages of both. Their task - They are going to become factory workers and craftspeople making paper teddy bears. Give them templates and resources to make the bears but explain that they will need to assemble them. As a factory worker, they need to make each bear quickly! They will have a time limit to complete their bear. As a craftsperson, they will have more time to complete their bear, but they need to make sure it's the best quality. Their bear must have a head, a body, two arms and two legs. For an extra challenge they could give their bear some features or some clothing like a bow or tie.

Lesson 3	To observe and sketch natural objects. • I can use soft, light sketching techniques to create a still life sketch. • I know how shading is linked to the light source in a drawing.	Ask the children to think back to the designs of William Morris. What inspired most of his designs? Why was he an important artist? Morris' designs were heavily influenced by nature and animals. He would draw and sketch the natural world and use these to inspire his designs for wallpaper and textiles like curtains and cushions. Explain that to create the colours, Morris used natural vegetable dyes. Show them some still life drawings. What is a still life drawing? What medium do you think has been used? Still life pictures can be paintings or drawings of inanimate objects. Usually they are arranged in a certain way by the artist, to look the most appealing in the space or light that is in the room. Still life drawing takes a lot of patience and observation skills. The artist needs to keep looking at their subject in order to get the shape, light and shading just right. Ask Have you seen any still life drawings or paintings before? Have you had a go at still life drawing yourself? Explain that this lesson they will be artists, sketching a still life of a natural object in pencil. What natural objects can you think of? They should think about William Morris' designs and how they can help. Explain that when they begin their still life, they first need to choose the subject and then look at it! Observation is such an important part of still life drawing. They need to draw the object in front of you, not an image in their head. Start by sketching the basic shape of the object. Look carefully at the proportions and remember: model using short light lines as you sketch and explain that this way it's easier to rub out if you make a mistake. It might also help to hold the pencil a little higher up than you would when writing. This gives you more movement when sketching. Lightly sketch in any details you can spot. Keep your pencil lines light; you can always go over them when you're completely happy with your sketch. After you're happy with the shape, look carefully to see where the light is hitting the object and where there is a shadow. You can then begin shading your drawing using one of the techniques they have learnt in year 3:  Hatching Adding more pressure Cross-hatching Start with the darkest areas, putting pressure on your pencil. As you shade towards the light, apply less pressure. Keep going until you're happy with your sketch. You might want to smudge some of the lines out to blend them.
Lesson 4	To design a printing block inspired by William Morris. • I can identify repeating patterns in wallpaper designs. • I can create a design inspired by nature and William Morris. • I can describe the process of creating a print.	Begin by asking What sort of things did William Morris create and design? Explain that in 1861 William Morris began his own business for designing and creating high quality products. He would employ the best craftspeople to make sure that his products were the best they could be. This also meant they became quite expensive. Morris was most famous for his wallpaper and textile (fabrics and curtains) designs. They became very popular amongst the middle and upper classes and are still popular today! Show them some wallpaper designed by William Morris and explain that most wallpapers have a continuous, repeating pattern across them. Ask Can you see any repeated shapes in this one? Explain that the most common way in which William Morris produced his designs was through printing. This required many wooden printing blocks to be made. It also needed very careful craftspeople to make sure each print was exactly the same, or as close as they could be. During the industrial revolution, many of the new machines could print more quickly than when it was done by hand, but Morris still preferred the quality you could achieve from doing it without a machine. The woodblocks used to make the designs are carved. The areas the artist wants to leave white are the parts that are carved away. Each block is then painted and pressed onto the paper. A heavy weight is pressed onto the back to make sure the ink is evenly printed. The woodblock is carefully designed so that it will create a continuous pattern. Each different colour on the pattern needs a different woodblock to print it onto the paper. Ask How many woodblocks do you think were used to make this pattern? Explain that the pattern can then be repeated as many times as is necessary. Explain that over the next few lessons, they will be designing, creating and printing with their own printing block, inspired by the designs of William Morris. They should use bold shapes, with aspects from nature and natural objects. Before they start designing, show them what their printing block could look like. Model drawing and cutting a design out of cardboard. Explain that they will need to think carefully about which parts of the design they want to be printed (coloured) and which parts they want to be left white.

Lesson 5	To create and print using a printing block inspired by William Morris. • I can explain how different colours are achieved when using blocking printing. • I can print using a printing tile. • I can comment on why changes were made to designs.	Begin by asking the children to have a look at their design from last lesson. Ask Are you still happy with it? Encourage them to share their design with their partner and tell them what they like about their design and maybe somewhere they could improve. Explain that today they will be making and printing their designs using cardboard. Ask Are there any challenges which you can see happening as you make or print your design? How might you overcome these challenges? Model and explain the process step by step: • Start by finding your square piece of cardboard. Check that it is about 10 x 10 cm. This will be the base of your printing block. Put it safely to one side for now. • Next, find the cardboard that you will be cutting your design out of. Carefully draw out your design onto the cardboard. • Make sure that you're happy with your design before you start cutting it out. It might be quite tricky to cut the cardboard. Keep trying, and cut out the bigger pieces first. • Find your base piece of cardboard. Using a glue stick, glue the pieces of your design onto the base. Try not to use too much glue, otherwise it will take longer to dry. It might be a good idea to have your design in front of you to look at as you do this. • For extra detail, try using your pencil to push into the cardboard. Remember: anything you push in will come out white on your print. • Before you begin printing, make sure the glue has dried on your printing block. If not, you may have to be patient and wait a little longer. Now is a good time to write your name on the paper you're going to print on. Choose the colour paint you would like to use on your print and paint it on using a roller or a paintbrush. • Make sure you cover all the parts of your design with the paint. Don't worry too much about painting the back piece of cardboard. Be careful you don't put too much paint onto your block; it might ooze into the wrong places or slip whilst you're printing. • Line up the edges of your printing block carefully with the guidelines. If you don't want the guidelines showing on your design, try using the back of the worksheet or placing another piece of paper over the top. You should still be able to see the lines through the paper. • Use your hand or a clean roller to apply pressure evenly across the back of your printing block. • Hold down the paper near the printing block with one hand, and carefully lift off the printing block with the other hand. • Reapply paint to your printing block and repeat the steps until you have filled your page. After the children have completed their printing ask Would you do anything differently if you were to do this again?, Did you come across any challenges? What did you do to solve those challenges?, Did you have to change any part of your design? If you did, what did you change and why?
----------	--	--

Year 4 – Plant Art – Georgia O’Keeffe - Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To appreciate the work of different artists. • I can identify an artwork that is visually pleasing to me. • I can give my personal opinion of different artworks. • I can listen to others’ opinions of artworks and try to see their point of view.	Look at and discuss a variety of different plant-themed artworks, by different artists, created in different periods of time. In their independent activities, children will choose one artwork to explore their opinion of in more detail.
Lesson 2	To develop observational skills. • I know what a botanical illustration is and why they were first created. • I can use my observational skills to create a detailed sketch of part of a plant. • I can express my opinion about this style of drawing.	Find out what botanical illustrations are and the original reasons for which they were created. Look at the differences between these types of illustrations and other paintings of plants. Discuss how they can create detailed illustrations like these by using constant observation, attention to detail, and patience. In their independent activities, they will practise these skills by drawing leaves.
Lesson 3	To know how to create tints, shades and tones of colours. • I understand the difference between tints, shades and tones. • I can create tints, shades and tones to match a given colour. • I can use tints, shades and tones to create an artwork.	Examine colour more closely. Learn how different tones of colour can be used to create different effects in an artwork and use the work of Georgia O’Keeffe to explore this. Learn how to mix tints, shades and tones of a colour. Apply this knowledge to their independent work where they are challenged to paint a flower from given photographs.
Lesson 4	To develop printing skills. • I understand how to make a cardboard print board. • I can create designs by printing. • I can talk about famous designers.	Find out about Oral Kiely and look at some examples of her artwork. Recap what tones, tints, hues and shades are before making their own printing blocks. Use these blocks to create their own leaf prints. Challenge children to name famous designers.
Lesson 5	To know how to create depth in an artwork. • I understand what depth in artwork is. • I understand how artists create the illusion of depth in their artwork. • I can create the illusion of depth in my artwork.	First learn and practise how to draw a tree, focusing on the branches. Then explore what depth is, and how it can be created in artwork. Use both their skill of how to draw a tree and their understanding of depth to create their own forest scene in the independent activity.
Lesson 6	To create sculptures using clay. • I understand what a sculpture is and what different materials they can be made from. • I know how to add or remove bits of clay to create detail. • I can make my own simple sculpture from clay.	Learn what a sculpture is and what materials they can be made out of. Focus on sculptures made from clay and find out how to add or remove bits of clay to create detail. Make their own flower-themed artwork from clay in the form of a flower bowl or a 3D flower sculpture.

Lesson 7	To plan and create a piece of artwork. • I can discuss how to represent a plant as a piece of art. • I can design my artwork and give reasons for my choices. • I can create my artwork from a given plan.	Use all of the skills and knowledge they have gained in the previous lessons to discuss how they might recreate pictures of different plants as artworks. Choose one of these plants to plan and create a piece of artwork for.
----------	---	--

Year 4 – Recycled Art - Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore different ways to join materials. - I can join two pieces of cardboard together securely. - I can identify advantages or disadvantages of a joining method. - I can suggest a suitable joining method for two pieces of material.	Explore different techniques they might use to join different materials. This will form some base knowledge as they go forward to create their own recycled art in subsequent lessons.
Lesson 2	To explore the texture and appearance of different junk materials. - I can use adjectives to describe the properties of different junk materials. - I can generate ideas inspired by different materials and their properties. - I can justify my ideas.	Explore and be inspired by the materials available to them. What could each recycled material be made into? Can they find a robot's body or an elephant's trunk in the materials given to them? Challenge them to record and reason their ideas, making notes in their sketchbook.
Lesson 3	To create a simple animal sculpture. - I can create a recognisable creature from junk materials. - I can select suitable joining methods for my art piece. - I can evaluate and discuss my artwork.	Use their ideas from their inspiration lesson to create their first piece of artwork. Focus their ideas on animals and any familiar shapes they can find in the recycled materials they have available.
Lesson 4	To create a piece of art from recycled cardboard. - I can evaluate the ease of working with a material. - I can suggest a suitable paint to decorate my sculptures based on the material it is made from. - I can create a 3D sculpture from cardboard.	Look at different sculptures made from cardboard, before revising their knowledge on joining materials. Learn how to layer cardboard to create a sculpture.
Lesson 5	To create a piece of art to convey a message. - I understand the messages that some artwork can portray. - I understand how recycled art can portray a particular message. - I can create my own piece of artwork to convey a message.	Look at some artwork by different artists who created sculptures to convey a message about pollution and how plastic affects our ocean and the environment. Try to emulate this in their own piece of recycled art.

Year 5 – Viking Art - Autumn Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore Viking art and identify its key characteristics and features. - I can describe some of the main features of Viking art. - I can describe particular works of Viking art in detail, explaining what I think of different works. - I can describe some of the ways in which Viking art changed over time.	Introduce the Vikings and Viking art. Look at examples of Viking art from existing artefacts before giving a quick history of the six main styles of Viking art and how these developed throughout the Viking period. Study these examples more and sketch sections that they find interesting.
Lesson 2	To draw Viking patterns. - I can recognise the style of Viking knots and patterns. - I can follow instructions carefully to create a Viking pattern. - I can use my sketchbook to try out ideas to extend upon.	Look at the use of knots in Viking art, recognising the similarities between Viking and Celtic art. Take the children through some simple step-by-step processes for drawing Viking knots on their own. Practise these knots and consider how the basics could be extended to create more intricate pieces of art.
Lesson 3	To create a piece of Viking animal artwork. - I can discuss and comment on examples of animals in Viking art. - I can incorporate Viking knots and patterns into a picture of a Viking animal. - I can add features to a basic animal shape to create effects.	Look at some examples of animals in Viking art, noting common features and popular animals. Look at how to draw some animal heads in the Viking style and how to incorporate these with the knots they created in the previous lesson to create Viking animal art.
Lesson 4	To accurately sketch a Viking dragon head. - I can use techniques to sketch a dragon head that is proportionally accurate. - I can use different techniques to add shading to an outline. - I can choose appropriate techniques to include in a final piece of artwork.	Look at some recreations of Viking dragon heads from longships. Look at how to accurately sketch a Viking dragon head, using a variety of different shading techniques.
Lesson 5	To draw a portrait of a Viking warrior. - I can sketch a portrait that is proportionally correct. - I can use various shading techniques to create light and shade in a portrait. - I can review my work and the work of others, expressing what I think and feel about it.	Look at how to use a grid to accurately copy a picture, namely a Viking warrior portrait. Give tips for how to create a proportionally accurate portrait using a grid, as well as how to include shading to give depth to a sketch.

Year 5 – People in Action – Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To record from first-hand observation. - I can visualise and demonstrate a sequence of actions. - I can record from first-hand observation. - I can comment on how artists use form and figures in movement art.	Start by exploring some examples of artwork that show movement, particularly body movement. Practise some poses and slow-motion movements together before sketching some of these poses from first-hand observation.
Lesson 2	To study facial expressions relating to movement. - I can identify how facial features alter when engaged in physical activity. - I can record from experience and imagination. - I can use colours to reflect an idea or emotion.	Explore how the features of the face change when engaged in physical activity with a variety of images to study and imitate. Have a go at sketching some different facial expressions and look at how the expression on cartoon faces can be altered with a few simple tricks.
Lesson 3	To study the techniques of artists when portraying movement. - I can experiment with different techniques. - I can annotate my work. - I understand how I can adapt the style of artists for my own purposes.	Study the work of different artists who portray movement in their work, including Muybridge, Boccioni and Delaunay, and looks at different techniques used to create the illusion of movement. Then use these pieces as the inspiration for their own examples of movement art.
Lesson 4	To create a montage to portray movement. - I can experiment with different methods and techniques. - I can arrange images to produce the illusion of movement. - I can describe what I think and feel about my own artwork and the work of others.	Find out what a montage is and look at some examples. Explore how you can create a montage that gives the illusion of movement by the repeated placement of a figure. Add their own features to their montages to express their creativity.
Lesson 5	To use printing to create movement art. - I can experiment with different methods and techniques. - I can arrange images to create the illusion of movement. - I can discuss my own work and the work of others.	Look back at the montages they created in the previous lesson and consider how they can extend this and how they can improve their work. Use a press print to create a similar piece of artwork, considering how they can create the illusion of movement.
Lesson 6	To use the ideas gathered from different artists, methods and techniques to create a piece of movement art. - I can select ideas to use in my work. - I can apply my knowledge of materials and processes to create my own artwork. - I can compare my work with others as part of the process of evaluation.	Gather all the ideas they have collected throughout this unit to create their own independent piece of movement art, drawing on the work of artists studied and the work they have previously created. Evaluate their finished pieces and discuss what they feel about them.

Year 5 – Frida Kahlo – Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To learn about Frida Kahlo and analyse some of her work. - I can describe who Frieda Kahlo is and give a brief summary of her work. - I can analyse aspects of a painting including mood and colour. - I can give my opinion of a painting or artist.	Begin by studying and analysing Kahlo's artwork to give the children the opportunity to discover who she was and the kind of artwork she is famous for creating. Look closely at her art and answer questions about what they see and feel about them, encouraging them to express their own opinions.
Lesson 2	To study the self-portraits of Frida Kahlo. - I can describe the differences between a portrait and a self-portrait. - I can describe the general proportions of a face. - I can use my knowledge of proportions to complete a self-portrait.	Study Frida Kahlo's famous self-portraits and how she created them. Explore the proportions of the face and how the features are drawn into a portrait or self-portrait in relation to one another. Use this learning to sketch a proportional self-portrait.
Lesson 3	To explore how Kahlo drew on her cultural background for her artwork. - I can describe aspects of Mexican folk art. - I can identify aspects of the Mexican culture in Kahlo's artwork. - I can identify my own cultural background and use artwork to express this.	Look through Kahlo's background of Mexican art and the influences it had on her paintings. Think about cultural identity and how Kahlo expressed hers in her paintings and clothing. Using this to inspire them, they should reflect on their own identity and express this in their own self-portraits.
Lesson 4	To understand what surrealism is in artwork. - I can describe the aspects of the surrealist movement. - I can express my opinion of the surrealism in paintings. - I can apply aspects of surrealism to my own artwork.	Compare the artwork of some surrealist artists to Kahlo's work to determine if she could be labelled as a surrealist. Use work by Kahlo and others such as Dalí and Adnams to inspire their own surrealist work.
Lesson 5	To explore how Kahlo painted moments in her life and expressed emotion through her work. - I can explain what an autobiographical artist does. - I can identify emotions from a painting. - I can express emotions though my own artwork.	Explore how Kahlo painted important moments throughout her life, telling a story of how she felt during these times. Think about why she chose to paint at particular moments in her life and use this to reflect on their own lives and any memories they would like to illustrate.

Year 6 – Landscape Art – Autumn Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore perspective in landscape artwork. - I can identify a horizon line and vanishing points in photos and pictures of landscapes. - I can sketch out a landscape scene using a horizon line and vanishing point. - I can use construction lines to help draw objects in perspective.	Explore perspective in landscape artwork. Explore what ‘perspective’ means and find out how artists use vanishing points, horizon lines and construction lines to create linear perspective. Create their own piece of landscape artwork in perspective using the techniques shown.
Lesson 2	To experiment with various watercolour techniques. - I can explain what watercolours are and discuss watercolour paintings. - I can use watercolour paints appropriately. - I can experiment with different watercolour techniques.	Start by considering the medium of watercolour and looking at a couple of famous watercolour landscapes. Then learn some tips and techniques for working with watercolours, which they can test for themselves during their independent learning as they paint a simple landscape using watercolours.
Lesson 3	To understand atmospheric perspective and use it in a piece of art. - I know what atmospheric perspective is and how it is used in landscape art. - I know how to create tints and shades using different mediums. - I can use an appropriate medium, and tints and shades, to create a piece of landscape artwork that shows atmospheric perspective.	Recap what they learnt in the first lesson about linear perspective and build on this by exploring atmospheric perspective in landscapes. Show how to create atmospheric perspective in a simple landscape using tints and shades, and test this out using different mediums, including watercolours and pastels.
Lesson 4	To explore ways to create abstract landscape artwork. - I know what abstract art is. - I can choose appropriate mediums for creating abstract patterns. - I can use patterns to create an abstract landscape.	Discuss the definition of abstract art. Study a couple of abstract landscapes by famous artists. Create their own abstract landscapes focusing on creating different patterns. Practise creating different patterns, thinking about how to represent the element they are portraying, before creating their piece of abstract artwork.
Lesson 5	To use collage to create landscape artwork. - I can define what collage is. - I can create a landscape using torn paper collage. - I can make stylistic choices about colour, size, line and placement to create effects in their collage.	Start by considering how they could create landscape artwork using collage. Show some different ideas and techniques, which they can build on in their independent task, before creating their own landscape collage using torn paper.

Lesson 6	To create landscape artwork. • I can discuss famous landscape artwork and say what I think and feel about it. • I can make choices about methods and mediums to use in order to create a landscape work of art. • I can evaluate the artwork of others and identify what I like, giving reasons for my choices.	Use their knowledge of all the techniques, mediums and genres they have studied to create a final piece of landscape art. Select their materials and techniques to recreate a landscape scheme.
----------	--	--

Year 6 – Sculpting Vases – Spring Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore historical vase designs. - I can describe what a container is. - I can identify different features of the vases' design. - I can sketch designs to build up a portfolio of ideas.	Identify what containers and vases are before examining their materials, components and uses. Look at historical vases and their designs, exploring and sketching different features they see.
Lesson 2	To design my own vase. - I can describe and assess vases made by designers. - I can gather ideas for use in my own work. - I can incorporate design ideas or themes into my own designs.	Examine vases designed by a variety of artists and craftspeople. Discuss some of the techniques used by artists when creating different types of vases, before using the designs as inspiration for their own vase designs.
Lesson 3	To develop control of tools and techniques. - I can use appropriate techniques in my work. - I know how to develop my control of tools and techniques. - I can work with control and accuracy.	Practise some different techniques when working with modelling materials. Consider how they can manipulate plasticine into different shapes and how they can add decorative features, such as plaits, imprints and other embellishments, in preparation for their work with clay.
Lesson 4	To make a clay vase. - I can follow a design to create a vase. - I can use tools and techniques appropriately. - I can identify ways I could improve my work.	Follow their designs to create their vases out of clay. Think carefully about how they will go about making their vases, considering how they will deal with problems or difficulties that arise, before using clay to create the basis of their final vase.
Lesson 5	To decorate vases. - I can evaluate and adjust my designs. - I can make appropriate choices when decorating my vase. - I understand how to create different effects using materials.	Decorate their vases according to their original designs, amending if they feel the need to. Look at some examples of decorated vases as inspiration before using a variety of materials and techniques to create different effects.
Lesson 6	To evaluate a finished product. - I can evaluate my own work fairly. - I can evaluate the work of others. - I can suggest ways in which I could improve my vase if I were to make it again.	Evaluate their own finished vases, thinking about what worked well and what they would change. Also, review the work of other children and discuss what they think about different vases that have been created.

Year 6 – Express Yourself – Summer Term		
	Lesson Objective and Success Criteria	Overview
Lesson 1	To explore how clothing can be used express ourselves. - I can identify different ways I can express myself. - I can identify aspects of a person's personality from their clothing. - I can use clothing to convey my own personality.	Begin by exploring different ways to express oneself and identifying the ways in which they express themselves. Investigate how clothing can be a means of expressing their personality and opinions, looking at other people's outfits as well as designing some of their own.
Lesson 2	To observe and draw different facial expressions. - I can identify different emotions from facial expressions/ - I can describe how the features change for different facial expressions. - I can sketch a given emotion as a cartoon.	Take on the role of cartoonists, where they observe different facial expressions and how they are conveyed. Look carefully at each facial feature and determine how it changes to show an emotion. Use these emotions to sketch cartoon faces showing a variety of different emotions.
Lesson 3	To create wire models to express body language. - I understand that body language can portray emotions. - I can describe how bodies change to portray different emotions and feelings. - I can manipulate wire to create sculptures to portray an emotion or an activity.	Create a pipe cleaner person and manipulate them to show them being happy or sad. Explore what body language is and how bodies can portray emotions. Create a wire sculpture of a human and position them to show a particular emotion.
Lesson 4	To explore how lines and fonts can express ideas. - I can describe how lines and fonts can express an idea. - I can make choices based on different lines and fonts to create a desired effect. - I can use different pressures and thicknesses to create a desired effect.	Explore how lines and fonts can express different ideas and feelings. Look at the words of Keith Haring. Think about what different kind of lines mean or express. Use their understanding of fonts and lines to create calligram portraits of themselves to express their personalities.
Lesson 5	To explore how artists use colour to express themselves in their art. - I can respond and comment on different pieces of artwork. - I can identify emotions I feel, linked to a colour. - I can use colour and shape to illustrate emotions.	Through exploring the artwork of Picasso, Kandinsky and Munch discover how colour can express the emotions, thoughts and opinions of an artist. Discussing Kandinsky's colour theory allows the children to reflect on their own responses to different colours and what thoughts and emotions they think of when responding to a colour. Use these reflections to create an emotion wheel using colour and shapes.
Lesson 6	To study the artwork of Chuck Close and explore his techniques. - I can comment on an artist's work. - I can use techniques influenced by an artist. - I can use different pressures and overlaps to create a desired effect.	Introduce the modern artist Chuck Close who used fingerprinting to create largescale portraits. Explore the different techniques Close used to create his artwork, including the use of a grid to transfer a portrait from a photo to a canvas. Reflecting the style of Close's work, create a self-portrait using fingerprints.