

Art & Design- Whole School Overview

In art & design we build upon the learning in KS1 and by the end of year 6 we aim for all pupils to have studied a broad and progressive art curriculum, which inspires and challenges them to experiment, invent and create their own works of art, craft & design. We aim to encourage children to think critically about art & design and understand how it reflects and shapes our history and overall culture & wealth of our nation. We focus on a range of key concepts, skills, knowledge & vocabulary, which ensures pupils have the necessary understanding to embrace the KS3 curriculum.



Year 3			
	Autumn	Spring	Summer
Topic	Self-portraits - DRAWING	Ancient Greeks - SCULPTURE	William Morris – PAINT MIXING AND PRINTING
Link to School Values	Together we embrace difference – we all have different faces.	Together we are problem solvers – how do I make my pot stronger?	Together we do our best.
New key concepts and Vocabulary	Size Thickness 2B Pencil 6B Pencil Pressure Pattern Texture Hatching Parallel Cross-hatching Self Portrait Materials Themes Influences Inspiration Mood	shape meaning techniques clay slip score blending roll smooth artefact	Printing Repeating pattern Symmetry Overlapping Shade Tint Secondary colours Primary colours William Morris The Arts and Crafts Movement
Recall (vocabulary & knowledge) KS1	<u>Drawing and mosaic</u> Sketching Shade Tone	<u>Colour (Shading)</u> Matisse Primary colour Secondary colour	<u>CLAY – SCULPTURE</u> <u>Colour and shading</u> Create own clay sculpture version of Women of Steel



	<p>Line Form Shape Space Pattern Colour Texture Mosaic <u>Lubaina Himid</u> <u>Aboriginal</u></p>	<p><u>Painting</u></p> <p><u>Katsushika Hokusai OR</u> Colour mixing</p>	<p><u>Form and Texture</u></p> <p>Replicate patterns and textures in a 3-D form</p> <p><u>Colour and Pattern</u></p> <p>Research: <u>Bridget Riley</u></p> <p>Natural and manmade patterns Complimentary colours</p>
<p>Master drawing, painting and sculpture</p>	<p><u>Drawing</u></p> <ul style="list-style-type: none"> • Draw straight, diagonal lines of different sizes and thickness using 2b and 6b pencils. • Shade circles to create a 3D form/sphere using a range of pressure on the pencil. • Show pattern and texture by adding hatching (one direction, parallel lines) and cross-hatching (two directions) • Create a self-portrait using the above skills to complete half of a black and white image of themselves. • Show different tones by using a range of pressure with coloured oil pastels. 	<p><u>Sculpture</u></p> <ul style="list-style-type: none"> • Use the following techniques: rolling, cutting, moulding, carving. • Understand how to join clay-using slip, scoring and blending. • Create lines for decoration using clay tools • Create a smooth finish and hide joins using clay tools • Make a clay pot using thumb technique • Paint finished pot with authentic colours of orange (self-mixed), cream and black 	<p><u>Painting</u></p> <ul style="list-style-type: none"> • Use thick and thin brushes • Mix primary colours to make secondary. • Add white to colours to make tints and black to colours to make shades <p><u>Printing</u></p> <ul style="list-style-type: none"> • Choose a sample of William Morris wall paper <ul style="list-style-type: none"> • Make a printing block out of cardboard and string, stuck on, following the outlines of the sample
<p>Know about great artists, architects and designers</p>	<ul style="list-style-type: none"> • Learn about David Hockney: countries lived in, era (date of birth) 	<ul style="list-style-type: none"> • To understand the purpose of Ancient Greek vases: amphora, kylix, pyxis, hydria, chytra and alabastron 	<ul style="list-style-type: none"> • Learn about the life and work of William Morris – including: his ethos, his methods, his inspiration (natural forms)

	<ul style="list-style-type: none"> Analyse his work: what materials, colours, themes, influences and inspiration. Collect and annotate 3 examples of Hockney's work eg <ul style="list-style-type: none"> <i>What colours are used? Why?</i> <i>What mood does it create?</i> <i>How does it make you feel?</i> <i>How realistic is the picture?</i> Use some of the ideas of David Hockney studied to create a self portrait. 	<ul style="list-style-type: none"> To explore design principles: handles, decoration, repeating pattern, outward curving lips 	<p>and his part in the Arts and Crafts Movement</p>
<p>Use of sketch books (plan, re-draft, evaluate & analyse works)</p>	<ul style="list-style-type: none"> Use sketch books for developing drawing skills. Filling pages with improvements of details of facial features, culminating in developing skill in creating whole face in accurate proportion. Peer evaluation and self-evaluation 	<ul style="list-style-type: none"> Annotate images of Greek vases (see range of vases above): images, pattern, shape, purpose. Design and annotate their own design, including which tools to use, decoration, and pattern. 	<ul style="list-style-type: none"> Analyse a range of samples of WM's wallpaper designs – noting and annotating aspects of natural world, with symmetry and repeating patterns



Year 4

	Autumn	Spring	Summer
Topic	<u>Navaho – Bear sculpture in clay</u>	<u>Pete McKee - PAINTING</u>	<u>Minibeasts – DRAWING</u>
Link to school values	Together we are problem solvers – which technique/tool should I use to improve my sculpture?	Together we are kind – these pictures are affectionate, not mocking.	Together we do our best.
New key concepts and Vocabulary	<p>Sculpture Navaho culture</p> <p>Wedging: a technique in which clay is thoroughly kneaded before use in sculpture or pottery, to make it malleable and remove air pockets.</p> <p>Carving: Cutting away pieces of clay to change form</p>	<p>Blocks of flat colour Figurative study Cartoon Little detail Imperfections Autobiographical Working class Environment Brush techniques</p>	<p>Observation Detail 4B pencil 3D Outline Minibeast Mark-making Random hatching Stippling Realistic Precision</p>
Recall (vocabulary & knowledge)	<p>shape meaning techniques clay slip score blending roll smooth</p>	<p>Themes Influences Shade Tint Colour Primary colour Secondary colour Complimentary colours</p>	<p>Hatching Cross-hatching 2B Pencil 6B Pencil Pressure Pattern Texture</p>

	<p>artefact</p>	<p>Sketching</p>	
<p>Master drawing, painting and sculpture</p>	<ul style="list-style-type: none"> Use pencils to draw details of sculptures and busts made by Bernini, Michelangelo, Anne Whitney, Edmonia Lewis <p>Some ideas: https://study.com/academy/lesson/vocabulary-for-sculpture-materials-styles-techniques.html https://www.youtube.com/watch?v=6dnyYu4Ff7U https://www.youtube.com/watch?v=dBbTvE2kD_E</p>	<p>Painting</p> <ul style="list-style-type: none"> Use a number of brush techniques (stippling, flat strokes) using thick and thin brushes to produce shapes and lines. Mix colours effectively - embed secondary colours in varying tones Experiment with creating mood with colour. Use watercolour paint to produce washes for backgrounds then add detail 	<p>Drawing (minibeasts)</p> <ul style="list-style-type: none"> Use different hardness of pencils to show line, tone and texture – 2b, 4b, 6b Annotate sketches to explain and elaborate ideas – their own Sketch lightly (no need to use a rubber to correct mistakes) Using a range of pressure, pencils and shading (below) to show light and shadow (form) Use extreme lightness and precision for detail eg on veins of wings, hairs or reflective surfaces Use hatching, cross hatching, random hatching and stippling to show tone and texture.
<p>Know about great artists, architects and designers</p>	<ul style="list-style-type: none"> Know about Navajo sculptor, Louise Goodman 	<p>Learn about the life and work of Pete McKee, including:</p> <ul style="list-style-type: none"> His working class background, methods, style, media (domestic decorating paint) and his inspiration (local scenes and characters) Pick a selection of his work to stick in sketchbook and annotate: <i>What do you notice about his themes?</i> <i>Is any of what you see realistic?</i> <i>How would you describe the colours and how they are applied?</i> <i>What mood does it create?</i> 	<ul style="list-style-type: none"> Maria Sibylla Merian 

		<i>How does it make you feel?</i>	
Use of sketch books (plan, re-draft, evaluate & analyse works) Evaluate and analyse works	<ul style="list-style-type: none"> • Research and analyse works by Louise Goodman • Make 3D studies in pencil of bear sculpture, including different views • Evaluate own and peer's work 	<ul style="list-style-type: none"> • As above • Mix secondary colours in the style of McKee, varying tint (adding white) and shade (adding black) • Use sketch books for developing drawing skills. Filling pages with improvements of details of facial features and figurative details – heads, hands, expressions, postures, etc • Evaluations of their own and others' final pieces in sketchbooks – as in Year 3 but also one reflection on their intention of a finished piece. 	<ul style="list-style-type: none"> • Annotate sketches to make evident their improvements on outline and detail • Use annotation to reflect on realism of animal eg texture showing reflection or hairs • Use annotation to make comment on progression on the page



Year 5

	Autumn	Spring	Summer
Topic	Arthur Rackham – PAINT IN WATERCOLOURS	Ancient Egyptians - SCULPTURE	North America – PAINTING – Alma Thomas
Link to school values	Together we do our best.	Together we are problem solvers – how can I help my partner to strengthen their pot?	Together we embrace difference.
New key concepts and Vocabulary	<p>Pigment</p> <p>flat wash: brushing successive strokes of colour on a wet or dry surface, with each stroke placed next to the other, to create an even layer of colour</p> <p>gradated wash: a wash in which the value gradually changes from dark to light</p> <p>wet-into-wet wash: painting on a wet surface and letting colours blend as they may; looks strong and vibrant while wet but loses intensity when the colours dry</p> <p>Dry brush: (also known as dry on dry in watercolour) is when a brush with very little paint is lightly and quickly streaked across a dry piece of paper. It's a great technique for fur, grass, or hair.</p> <p>Exaggeration</p> <p>Subtle watercolour</p> <p>Pigment</p> <p>Muted colour</p> <p>Bold colour</p> <p>Pen and ink</p> <p>Detailed study</p> <p>Exaggeration</p> <p>Line drawing - light and bold</p>	<p>Slab pot</p> <p>Flattening</p> <p>Thinning</p> <p>Smoothing</p> <p>Supporting</p>	<p>Segregation</p> <p>Prejudice</p> <p>Emotional response</p> <p>Natural world</p> <p>Abstract</p> <p>Expressionism</p> <p>Colour theory</p> <p>Hue</p> <p>Tertiary</p> <p>Flat colour brush strokes</p> <p>stipple</p> <p>Brush strokes – wide and narrow</p>

	Silhouette		
Recall (vocabulary & knowledge)	<p>drawing Form Observation Detail Outline Mark making</p> <p>Painting Colours Themes Influences Shade Tint Technique</p> <p>This is the first time using watercolours (except to create a simple wash in Y4)</p>	<p>Clay Slip Score Roll Cut Carve Mould texture</p>	<p>Primary colours Secondary colours Tints shades</p>
Master drawing, painting and sculpture	<p><u>Painting</u></p> <ul style="list-style-type: none"> Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines Combine media to create depth Use watercolour paint to produce washes for backgrounds then add detail using wet on dry and wet on wet Experiment with creating mood with colour, expression and movement. Work small scale – A5 	<p><u>Sculpting</u></p> <ul style="list-style-type: none"> Use a slab technique with clay to make a cylindrical Canopic jar; joining materials and provide detail & pattern 	<p><u>Painting</u></p> <ul style="list-style-type: none"> Work large scale to produce an abstract painting Use tertiary colours that are vibrant and contrasting Create patterns that evoke the style of work by Alma Thomas Think carefully about the effect that the spacing of the flat brushstrokes have on the overall visual
Know about great artists,	<ul style="list-style-type: none"> Study and replicate some of the typical techniques used by William Morris 		<ul style="list-style-type: none"> Adapt and refine ideas as they progress. Explore ideas in a variety of ways.

architects and designers	<ul style="list-style-type: none"> • Develop ideas from starting points by using a viewfinder to zoom in on detail • Collect information, sketches and resources. • Comment on artworks using visual language 		
Use of sketch books (plan, re-draft, evaluate & analyse works)	<ul style="list-style-type: none"> • Collect ideas from photographs and examples of Morris' work • Annotate ideas collected & works of art (key vocabulary: shape, form, colour & hue, meaning, techniques, mood) • Plan & re-draft ideas • Evaluations of their own and others' intermittent work and final piece, focusing on one key skill – eg. Application of paint 	<ul style="list-style-type: none"> • Collect ideas from pictures of slab pots • Collect ideas from pictures of Canopic jars • Annotate the above considering how the slab pot technique could be adapted to make a lidded Canopic jar – include key vocabulary • Sketch ideas for the lid design with the knowledge of the purpose and symbolism of Canopic jars • Plan and re-draft ideas 	<ul style="list-style-type: none"> • Collect ideas from photographs and examples of Thomas' work • Annotate ideas collected & works of art (key vocabulary: shape, form, colour & hue, meaning, techniques, emotional response) • Plan & re-draft ideas • Evaluations of their own and others' intermittent work and final piece, focusing on one key skill – eg. Choice of colours and emotional response caused



	<p>Texture Sculpture Patterns Form</p>	<p>pattern</p>	<p>Precision</p>
<p>Master drawing, painting and sculpture</p>	<p><u>Sculpting</u></p> <ul style="list-style-type: none"> Use a variety of materials (paper, card, wire, mouldable) to make a model of a 2D image 	<p><u>Painting</u></p> <ul style="list-style-type: none"> Create a colour palette based upon colours observed in the natural or built world. Use the qualities of acrylic paints to create visually interesting pieces Combine colours, tones and tints to enhance the mood of a piece Use brush and non-brush (Cardboard, scrunched paper, etc) techniques and the qualities of paint to create texture. Spot the potential in unexpected results as work progresses Comment on artworks with a fluent grasp of high order visual language Sketch (lightly) before painting to combine line and colour To create a wartime painting influenced by the study of others 	<p><u>Drawing</u></p> <ul style="list-style-type: none"> Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight) Use a combination of techniques to depict movement, perspective, shadows and reflection Choose a style of drawing suitable for the work (e.g. realistic or impressionistic) Use lines to represent movement. Show precision in techniques Combine previously learned techniques to create pieces Build up layers of colours using oil pastels Create an accurate pattern, showing fine detail
<p>Know about great artists, architects and designers</p>	<ul style="list-style-type: none"> Create original pieces that are influenced by studies of others (eg Gaudi) Develop and imaginatively extend ideas from starting points throughout the curriculum. Collect information, sketches and resources and present ideas imaginatively in a sketch book. Study how the qualities of materials chosen by the artist enhance ideas 	<ul style="list-style-type: none"> Develop a personal style of painting, drawing upon ideas from other artists. Replicate some of the techniques used by notable artists, artisans and designers (eg Lowry) Create original pieces that are influenced by studies of others Develop and imaginatively extend ideas from starting points throughout the curriculum Collect information, sketches and resources and present ideas 	<ul style="list-style-type: none"> Replicate some of the techniques used by notable architects Create original pieces that are influenced by studies of known architects Develop and imaginatively extend ideas from starting points throughout the curriculum Collect information, sketches and resources and present ideas imaginatively in a sketch book

		imaginatively in a sketch book	
Use of sketch books (plan, re-draft, evaluate, analyse)	<ul style="list-style-type: none"> • Collect ideas from photographs, examples of artist's work, photographs of larger pieces • Annotate ideas collected & works of art (key vocabulary: shape & form, colour & hue, texture, materials, patterns, meaning, techniques, emotional response, compare similar art works, abstract, genre, symbolism, representation) • Plan & re-draft ideas • Evaluations of their own and others' intermittent work and final piece, focusing on several key skills, eg textural finish 	<ul style="list-style-type: none"> • Collect ideas from artist's work • Annotate ideas collected & works of art (key vocabulary: shape & form, colour & hue, texture, materials, patterns, meaning, techniques, emotional response, compare similar art works, abstract, genre, symbolism, representation) • Plan & re-draft ideas • Evaluations of their own and others' intermittent work and final piece, focusing on several key skills, eg creation of emotional impact 	<ul style="list-style-type: none"> • Collect ideas from architect's work • Annotate ideas collected & building designs • Plan & re-draft ideas • Evaluations of their own and others' intermittent work and final piece, focusing on several key skills, eg accuracy of perspective, detail, etc