



Art & Design Curriculum Map and Overview

		Autumn		Spring		Summer	
EYFS	Nursery	1. Colours	2. Celebrations	1. Transport	2. Growing	1. Animals	2. Changes
	Reception	1. Amazing me and My community	2. Celebrations and Festivals	1. Our Wonderful World	2. Growing	1. Animals	2. Our Universe
	Y1 to Y6 Focus	Drawing		Painting		Sculpture	
Key Stage 1	Year 1	<u>Prehistoric Cave Art</u> End point: To create figure drawings in the style of prehistoric cave art.		<u>Watercolour landscapes</u> End point: To paint a landscape using watercolour showing the different between land and sky.		<u>Making Birds</u> End point: To sculpt a garden bird clay and wire.	
	Year 2	<u>The human eye</u> End point: To create a drawing of the human eye using shape and proportion.		<u>The natural landscape</u> End Point: To paint a landscape incorporating trees, flowers and water.		<u>Be an Architect</u> End point: To sculpt a 3D model of a building using clay.	
Lower Key Stage 2	Year 3	<u>A closer look of the human eye</u> End point: To develop realism in drawing the human eye using tone and shading.		<u>Seascapes</u> End point: To create an evocative seascape using mixed paint media		<u>Ceramic pots creations</u> End point: To sculpt a coil ceramic pot	
	Year 4	<u>The human lips</u> End point: To create a sketch of human lips using proportion and perspective		<u>Developing seascapes</u> End point: To use pointillism to paint a seascape in the style of Georges Seurat		<u>Clay tiles</u> End point: To create and sculpt a design onto a clay tile in the style of Gaudi.	
Upper Key Stage 2	Year 5	<u>The human nose</u> End point: To create a drawing of a human nose using tone, scaling and perspective		<u>Cityscapes</u> End point: To paint a cityscape in our local area, capturing form in an implied 3D space.		<u>Telling stories through sculpting</u> End point: To sculpt a character figure from a piece of literature or poetry	
	Year 6	<u>Drawing it altogether</u> End point: To draw human faces in a variety of ways ranging from abstract to realism		<u>Developing Cityscapes</u> End Point: To paint a cityscape of Manchester which captures the mood and energy of a place.		<u>Statue sculptures</u> End point: Sculpt a statue figure to convey meaning	

Nursery	Unit overview:	Substantive knowledge & disciplinary skills:	End point:
Autumn 1 Painting Element: colour, pattern	<p>Topic: Colours Artist: Jackson Pollock</p> <p>Children will take part in an investigation lesson where they will be shown some of Jackson Pollock's work.</p> <p>Focus on drip and splatter paintings to introduce children to a range of colours, the names of the colours and what happens when 2 colours may touch each other (mixing).</p> <p>Encouragement to recreate his work on a joint class canvas and then on a smaller scale in continuous provision.</p>	<ul style="list-style-type: none"> • Understand that paintbrushes, sponges, sticks etc can make marks on a surface when combined with paint. • Begin to show an awareness of primary and secondary colour names. • Select a resource for purpose e.g. sponge shows different mark than a brush. • Hold an art medium (brush, sponge etc) with control using full grip • Close lines using control to create a shape with the paint. • Start to explore what happens when painting 1 colour over another when it is still wet. 	<ul style="list-style-type: none"> • Children will be able to explore paint, using fingers and other parts of their bodies as well as brushes and other tools. • Children will explore and play with different material when manipulating paint on a surface.
Autumn 2	<p>Topic: Festivals & Celebrations Artist: James Rosenquist</p> <p>Show children artists' work on fireworks for President Clinton (1996)</p> <p>Children will focus on different line and brush/stroke pattern to experiment with different paint lines to create firework patterns.</p> <p>Children will have greater range of materials to explore and experiment with to add texture and pattern to fireworks e.g. stamps with paint, glue and glitter.</p>	<ul style="list-style-type: none"> • Know the names of the primary and secondary colours. • Know how to paint hatching brush strokes. • Hold painting (brush, sponge etc) with more control using full grip. • Explore greater range of different materials when creating firework pictures e.g. glitter, chalk, paint, felt tips • Express their ideas from a source e.g. a firework, and use marks freely to depict the firework. • Move paint on a surface using a hatching brushstroke. 	<ul style="list-style-type: none"> • Children will be able to use brush strokes such as hatching to represent ideas like movement within fireworks.
Spring 1	<p>Topic: Travel & Transport Artist: Henri Matisse</p> <p>Investigate Henri Matisse's collage work where children will recognise some of the colours looked at in previous units and what they think the collage could show.</p> <p>With a focus on transportation – children will practise cutting and sticking to make their own collages by layering different images of transportation.</p> <p>Children will take part in setting up their collages in their in-class make-shift art gallery where they can view each-others and provide comments.</p>	<ul style="list-style-type: none"> • Know different materials create different textures. • Know different tools can be used to manipulate materials e.g. hands to tear, rip and crumple or scissors to cut. • Cut and tear paper / card for collages. Scrunch paper to build an image • Join different materials & explore different textures including natural textures (shells, cones, feathers, pebbles, sticks, leaves etc) • Develop own ideas & decide which materials to use to express them 	<ul style="list-style-type: none"> • Children will be able to create simple collages using a variety of textures to represent transport (including transport images) and can start to see how one texture represents an item (e.g a hard, round stone for a car wheel)
Spring 2	<p>Topic: Growing Artist: Guiseppe Arcimbolo</p> <p>Investigate Guiseppe Arcimbolo's fruit portraits with children identifying the names of fruits they see and their colours. Children will focus on using drawing medium to represent</p> <p>With a focus on shape – children will have access to a variety of fruit and vegetables where they will be encouraged to produce facial shapes out of them. E.g. grapes to form a circle, small banana to show a nose etc.</p> <p>Children will be encouraged to use pencil to map out their portraits first</p>	<ul style="list-style-type: none"> • Understand we can make marks and lines using a range of different media such as pencils, charcoal, chalk, pastels • Understand that emotions on a face can be shown with drawing media when drawing different shaped lines e.g. curved line to create a smile. • Hold drawing medium such as a pencil using a full and controlled grip. • Make a range of different marks on a surface using own choice of drawing media. • Close lines using some control to create shapes e.g. closing a circle to create a head. 	<p>Children will create closed shapes with continuous lines and begin to use these shapes to represent aspects of the human face.</p> <p>Children will begin to show an awareness of which equipment is most appropriate for drawing. They will begin to show different emotions in their drawings – happiness, sadness, fear, etc.</p>

<p>Summer 1</p>	<p>Topic: Animals Artist: Steven Brown Show children a variety of Steven Brown’s animal art encouraging them to vocalise what animals and colours they see and discuss what they think different animal skin would feel like. Use zoo touch book to explore animal textures concretely. With a focus on sculpture – children will use coloured play-dough to sculpt their own animal using different techniques, colours and patterns.</p>	<ul style="list-style-type: none"> • Understand that art can be through the form of 3D creations. • Know how to use hands and fingers to create shapes that are larger, thinner, thicker, smaller etc • Know what happens when you press harder onto the material with a roller or hands. • Know that soft material such as play-dough can be cut using tools and pulled apart by hands. • Roll playdough into different shapes to depict different animals/parts of animals. E.g. rolling a thin cylinder shape to depict a snake. • Trace their fingers, nails and other tools within the play-dough to create different indentations, lines and patterns to add texture to their models. E.g. toothpick to create fur indentations. 	<ul style="list-style-type: none"> • Children will create a simple sculpture of an animal by manipulating and playing with different materials. They will use their imagination as they consider what they can do with different materials to express their ideas.
<p>Summer 2</p>	<p>Topic: Change Artist: Frida Kahlo Investigate some of Frida Kahlo’s artwork with the children and describe what kind of colours can be seen and what natural resources can be seen (e.g. flowers and leaves) Question: What has changed about us since starting nursery? Using paint, cut and stick collaging and other natural resources found outside to create a self-portrait.</p>	<ul style="list-style-type: none"> • Identify and understand how to depict different facial features by drawing enclosed shapes e.g. smaller circles for eyes. • Draw human forms and features using simple shapes from observation • More confidently - use line and mark making to depict a happy or sad emotion on a face. • Produce lines of different thickness using a pencil by applying different pressures with support and guidance from an adult. • Start to produce different patterns and textures from observations and imagination. E.g. dots for freckles, hatching lines for hair. 	<ul style="list-style-type: none"> • Children will be able to draw with increasing complexity and detail when drawing a self portrait showing more awareness of proportionate facial features. • They will add natural resources found on the school grounds to their portrait in the style of Frida Kahlo’s.

Reception	Unit overview:	Substantive knowledge & disciplinary skills:	End point:
Autumn 1	<p>Topic: Amazing me and my community Artist: Wassily Kandinsky</p> <p>Children will explore using mirrors their own appearance and facial features discussing skin colour, eye colour, lip colour etc and exploring differences in a respectful and inclusive way. They will be focussing on accurately producing shapes to represent different facial features whilst learning about the work of Kandinsky. Children will use paintbrushes and a range of primary and secondary colours to create a portrait of their peer.</p>	<ul style="list-style-type: none"> Identify components of a face such as eyes, nose and mouth and represent these using appropriate shapes. Know that when paint is mixed, it will change its colour. Know the names of all of the primary, secondary and tertiary colours. Understand when to choose appropriate colours to match realism etc, skin colours and eye colour. Understand that some colours can be 'light' or 'dark' Understand that paint can be moved across a surface with a paintbrush and other mediums such as sticks, sponges etc Experiment with different colours by mixing to make secondary colours and darker and lighter shades with and without support. E.g. children creating a similar skin tone. Use a range of brushstrokes on a surface to create different effects and textures e.g. long strokes for hair 	<ul style="list-style-type: none"> Children will use and refine a variety of artistic effects to express their ideas and feelings such as brushstroke type, paint choices and line mark-making.
Autumn 2	<p>Topic: Celebrations and festivals Artist: Kathy Jeffers</p> <p>Children will learn about the festival of Diwali and look at some of its main features and rituals. They will investigate some of the features of a diya lamp in terms of its colours, shape and material. Children will explore the properties of clay as they make their own small pinch pot with creative patterns and indentations around the exterior. If time allows – children may wait for their clay to dry before adding paint to symbolise the vibrant festival of Diwali.</p>	<ul style="list-style-type: none"> Understand that materials can be assembled to depict different things. Understand that patterns and impressions can be etched onto clay to create a desired/aesthetically pleasing effect. Understand that tools can be used to make holes and indents. Use fingers and thumbs (with support and greater precision) to make an indentation into a lump of clay to depict a small pinch pot Utilise a range of tools and their fingers to make planned marks onto their pot to add pattern. Use paint colour and mixing knowledge from previous unit to paint onto the pots when dry to symbolise Diwali. 	<ul style="list-style-type: none"> Children will be able to use clay and etching tools with care and precision with little support and guidance to produce a small pinch pot. They will have added their own patterns and indentations using a range of art medium available to them.
Spring 1	<p>Topic: Our Wonderful World Artist: LS Lowry</p> <p>As part of the children's work this term on the local area - they will observe the works of LS Lowry (St Mary's Church that used to be within Beswick – our local area). Children will use pencils and other drawing tools to participate in observational drawings of Lowry's buildings incorporating tone and shape.</p>	<ul style="list-style-type: none"> Have an understanding that different types of pencils and pens can have different effects on paper and that pressure can be applied to make lines dark and light. Know and utilise pre-existing knowledge on shapes (e.g. triangles and squares) when drawing and sketching buildings. Become familiar with other drawing medium such as chalks and charcoal when drawing lines to make a building. Create lines that are darker and lighter in colour by changing the art medium or applying more/less pressure. Use charcoal, pen and chalk when creating lines on a building and observe how this can change the appearance of the line. 	<ul style="list-style-type: none"> Children will capture their own response to Lowry's city landscapes through observational drawings. They will have selected with guidance or independently a range of drawing tools to do this with to show different effects e.g. thicker smoky lines with charcoal. There will be diverse pencil markings on their final pictures showing darker, lighter, thicker, thinner lines.
Spring 2	<p>Topic: Growing Artist: Vincent Van Gogh</p> <p>Children will observe a range of Van Gogh's paintings with a particular focus on his sunflowers. Children will use pencil to take part in observational drawings of the flowers building on their knowledge of pencil pressure to create tone. Using primary paint colours and mixing secondary colours with support – children will paint within the lines to finish their sunflowers.</p>	<ul style="list-style-type: none"> Identify and draw different components of flowers. Understand securely that lines can be made thicker, thinner, darker and lighter by applying different pressures and choosing different media. Understand that to show the different textures of a flower, we can make marks such as dots, hatching, shading with our drawing media. Create a range of mark marking patterns with pencils, pens and charcoals (children to explore using dots on the petals or strokes for the stem, zigzags on the leaves etc) 	<ul style="list-style-type: none"> Children will create an observation sketch of a flower using a range of different pencil patterns (hatching, dots, lines etc) Children will utilise paint appropriately when selecting the colours to use to depict realism.

		<ul style="list-style-type: none"> Choose colours to paint the interior of flowers using realistic primary and secondary paints that have been mixed with support. Recognise the background of a picture and use paint to fill it in appropriately from observation (with support-HA children) 	
Summer 1	<p>Topic: Animals Artist: Andy Goldsworthy Children will learn about the sculptor Andy Goldsworthy and how he uses natural resources to create unique patterns and sculptures within the local environment. Incorporating clay – children will go on their own nature hunt outside the classroom gathering a range of materials. Back in the classroom they will use these materials alongside clay can be used to enhance their own nature sculptures.</p>	<ul style="list-style-type: none"> - Know that materials can be laid out to make patterns. Build on what they learned through modelling clay and combine with other materials to create patterns. - Know how to use clay to enhance their artwork or to imprint in with other materials. Use natural materials such as leaves and stones to create prints onto clay slabs/tiles. Attach natural materials to clay to enhance a pattern or sculpture. 	<ul style="list-style-type: none"> Children will create a sculpture from natural materials using clay to enhance its form. They will manipulate the clay independently and confidently to enhance a model.
Summer 2	<p>Topic: Our Universe Artist: Bernie Kaminski Children will explore the work of Bernie Kaminski as a papier-mache artist and how he depicts real life items out of paper. During this topic – children will explore the world and universe around them and go on to create their own papier-mache planets using paper, glue, water and paint and their focus art media.</p>	<ul style="list-style-type: none"> Understand that glue can be mixed with water to create a thinner solution when creating a model out of papier mache. Understand how to work collaboratively as a team when assembling a papier mache. Understand what happens to glue when it dries and what happens to the structure (becomes dry and stronger) Use glue and water mixture to layer paper. 	<ul style="list-style-type: none"> Children will be able to work collaboratively in a group and with an adult when using glue and paper to stick multiple layers together confidently. Children will be able to attach different layers of paper using glue and water.

Year 1					
Autumn		Spring		Summer	
Pre-Historic Cave Art		Watercolour Landscapes		Making birds	
Art elements of focus: Line, shape, tone		Art elements of focus: colour, composition, tone		Art element of focus: form, shape	
Artist: LS Lowry		Artist (painter): Ludovit Cordak		Artist (sculptor): Neil Dalrymple	
End Point: To create figure drawings in the style of prehistoric cave art.		End Point: To paint a landscape using watercolour showing the different between land and sky.		End Point: To sculpt a garden bird with clay and wire.	
Substantive Knowledge: <ul style="list-style-type: none"> Introduce what a sketchbook is for and understand it is owned by the person it belongs to for experimentation and exploration. Understand that drawing is a physical activity and can be explored with our whole body like in prehistoric times. Know how ancient peoples drew using different materials in caves and that a desired drawing outcome can be achieved with a range of medium. Compare the similarities and differences between pre-historic cave figures and LS Lowry's figures from prior EYFS learning. 	Key Skills: <ul style="list-style-type: none"> Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration. Use a harder/lighter pencil grip to change how marks are applied to a surface to achieve lighter and darker effects (changes in tone) Add detail into drawing by using horizontal, vertical and diagonal lines or dots to make a person/figure appear as though they are moving. Apply lines that follow basic contours and outlines of shapes from observation. 	Substantive Knowledge: <ul style="list-style-type: none"> Understand we can use a variety of brushes which differ in appearance and hold them in a variety of ways to make watercolour marks. Understand watercolour is a media which uses water and pigment mixed together and that it is used to achieve a 'thin, watery' lighter aesthetic. Understand that paint is made lighter by adding white and darker by adding black. Start to understand that red, yellow and blue are the primary colours. Start to understand what the word 'composition' means and describe it verbally in different artists work (Ludovit Cordak) 	Key Skills: <ul style="list-style-type: none"> Mark making and record visual notes that explores the concept and properties of watercolour as an art medium. Use mixing and adding techniques to create lighter and darker shades of paints and the secondary colours. Use a variety of different brush stroke techniques (e.g. dabbing and stroking) to represent the land and the sky within a watercolour landscape painting. 	Substantive Knowledge: <ul style="list-style-type: none"> Understand there is a relationship between drawings on paper (2D) and making (3D) and that we can transform 2D drawings into 3D objects. Understand that sculpture is the name sometimes given for artwork which exists in three dimensions. Understand the meaning of "Design through Making" Understand that indentations and impressions can be made on clay by pressing on different materials. Start to understand that clay can be joined together using squashing and smoothing techniques with hands. 	Key Skills: <ul style="list-style-type: none"> Use a combination of two or more materials to make a sculpture. Use thinner tools to score clay to add finer detail and indentations to produce a desired textural effect. Use materials such as feathers to make impressions and print into clay. Stick feathers onto the bird to give the sculpture realism. Experiment joining bits of clay together through smoothing and squashing e.g. a circular head to a body. Experiment with other materials such as wire to create details on a bird e.g. wire feet and beaks.

Year 2					
Autumn		Spring		Summer	
<u>The Human Eye</u>		<u>The natural landscape</u>		<u>Be an Architect</u>	
Art elements of focus: line, form, shape		Art elements of focus: Colour, tone, composition		Art element: form, shape, perspective	
Artist: MC escher		Artist (painter): Vincent Van Gogh		Sculptor: Hundertwasser	
End Point: To create a drawing of the human eye using shape and proportion.		End Point: To paint a landscape incorporating trees, flowers and water.		End Point: To sculpt a 3D model of a building using clay and/or modroc.	
<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> Understand that we can use different media (sometimes combined in one drawing) to capture the nature of what we are drawing (pencil, charcoal) Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line. Further secure an understanding of 'tone' Begin to understand that tone links to tonal gradient which is a gradual change in light to dark. Know how to shade. Understand how Isaiah Stephens and Vincent Van Gogh both depicted eyes in their art work recognising the different elements within their work. 	<p>Key Skills:</p> <ul style="list-style-type: none"> Use tone to show lighter and darker areas. Draw from observation and what they see, not what they think they see. Use pressure when sketching to show lighter and darker lines and areas. Use pressure to explore how some lines can be more refined and sharper than others to create diverse textures. Show light and dark gradients via shading 	<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> Understand that using different paintbrushes will create different effects and aesthetics. E.g. thinner brush = sharper lines. Understand that tone can also be depicted through paint and colour by adding and lighter and darker paints. Understand that paints can differ and using acrylic paint offers a different, more opaque aesthetic than watercolour paint. Gain a secure understanding that the primary colours can be mixed together to make secondary colours of different hues. Understand artists take their inspiration from the landscape around them such as Van Gogh's passion for landscapes. Analyse and comment on artists' use of tone and colour. Understand that Vincent Van Gogh painted using patterns to depict flowers and trees within a landscape (e.g. red dots in a 	<p>Key Skills:</p> <ul style="list-style-type: none"> Mix primary colours to make secondary colours. Mix black and white paint with colours to create different shades, tones and hues. Use colour gradient to depict darker and lighter areas of a landscape. Use fine sketch lines to plan out what is going to be painted within a landscape. E.g. plotting of the flowers and trees. <ul style="list-style-type: none"> Use different brush stokes such as dabbing and stippling to create faraway trees and flowers within a landscape. Show an awareness of composition within a painting when bringing elements of the landscape together. 	<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> Understand the role of an architect Understand when we make sculpture by adding materials it is called construction. Understand that clay can be smoothed and indented for effect. Understand that clay has properties of soft and hard such as when it dries. Begin to understand what it means to 'slip' clay when attempting to join different parts together. Understand that different tools can be used to create different effects such as thicker and thinner lines/patterns. 	<p>Key Skills:</p> <ul style="list-style-type: none"> Use a range of artistic tools such as toothpicks to create fine, detailed lines into clay. Use cutting tools to shape a slab of clay into a cube to form the base of a house. Form triangles/flat square slabs for the roof. Use the 'Design through Making' philosophy to construct with a variety of materials to make an architectural model of a building, considering shape, form, colour, and perspective. Begin experimenting with creating 'slip' by mixing clay and water when joining parts of clay together.

		field for poppies) rather than a detailed flower stood on a field.				
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Year 3					
Autumn		Spring		Summer	
<u>A closer look at the human eye</u>		<u>Seascapes</u>		<u>Ceramic Pot Creations</u>	
Art element: Line, form, shape, perspective		Art element: Texture, colour, form, tone, composition		Art element: form, shape, perspective	
Artist: Hans Holbein		Artist (painter): William Turner, Katsushika Hokuiai		Artist (sculptor): Ladi Kwali	
End Point: To develop realism in drawing the human eye using tone and shading.		End Point: To create an evocative seascape using mixed paint media		End Point: To sculpt a coil ceramic pot.	
Substantive Knowledge: <ul style="list-style-type: none"> Understand that charcoal and pencil are drawing mediums that lends themselves to diverse desired effects when drawing. Know what the terms 'gradient' and 'tone' mean in art and talk about how artists use them within their work. Understand that Hector Gonzales used a variety of different media and techniques to achieve a realistic drawing of the human eye incorporating a range of tonal elements. 		Substantive Knowledge: <ul style="list-style-type: none"> Know that paintbrushes differ in appearance and purpose. Understand that different brush strokes such as diagonal can influence a paintings 3D appearance. Understanding that different textures can be achieved by layering paint. Understand that artists have to consider composition within their work and things are placed for different reasons, analysing the work of William Turners and Katsushika Hokuiai's seascapes in relation to this element. Understand the difference between different types of paints and that acrylic can create a 'harder' aesthetic whereas watercolour can give a 'softer' aesthetic and when to use them within a seascape painting. 		Substantive Knowledge: <ul style="list-style-type: none"> Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process) Understand that a sculptor shapes different features and sometimes attach things such as handles and rims. Understand that specific techniques need to be used when attaching features such as handles and decorations Understand the history of coil and ceramic pots Independently understand the process of making 'slip' and 'scoring' when attaching clay. 	
Key Skills: <ul style="list-style-type: none"> Use directional shading to begin exploring how it can influence a shape's 3D effect (perspective) Use hatching and cross hatching to show areas of varied tone. Use varied pencil pressure for tonal gradients to help create an outcome that is more realistic and accurate. Adopt proficiency in gradient shading when the blending of tones is smooth without clear intervals. Use sketchbooks to analyse and reflect on the drawings made by artist and themselves in relation to creating emotion and/or movement. 		Key Skills: <ul style="list-style-type: none"> Mix and utilise primary and secondary colours with independence. Experiment with different brush strokes to create a desired effect (e.g. moving water) Blend different tones of paints together to create a gradient with little intervals of contrast between dark and light. 		Key Skills: <ul style="list-style-type: none"> Choose a variety of tools and medium when deciding what kind of patterns and indentations are to be made on the clay. Hand sculpt, model shapes and join pieces of clay to make an open hollow form. Mix clay and water together to create slip when attaching clay. Shape and mould coils to the correct thickness and length to create a desired effect. Compare the style and effects of coil pots vs thumb pots which are explored at the start of the unit. Begin exploring how a surface can be scored when joining clay. 	

		<ul style="list-style-type: none">• Start to understand that some colours belong to the 'cool colour family' such as green, blue and purple and can create a sad, calming or cold feeling. Whereas red, yellow and orange are warm colours and can create feelings of anger, warm or energy.			
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Year 4											
Autumn		Spring		Summer							
The human lips		Developing Seascapes		Clay Tiles							
Art element: shape, line, tone, texture, form, proportion, perspective		Art element: Composition, form, tone, colour, texture		Art element: form, shape, perspective, proportion, texture							
Artist: Michelangelo		Artist (painter): Georges Seurat		Artist (architect and designer): Antoni Gaudi							
End Point: To create a sketch of human lips using proportion and perspective		End Point: To use pointillism to paint a seascape in the style of Georges Seurat		End Point: To create and sculpt a design onto a clay tile in the style of Gaudi.							
Substantive Knowledge: <ul style="list-style-type: none"> Understand that perspective and proportion are achieved when the artist considers a range of drawing techniques learned in prior years (e.g. Michelangelo) Gain an understanding that 2D drawings can be represented as 3D to adopt realism and that this is achieved through varied tone, perspective and proportion. 		Key Skills: <ul style="list-style-type: none"> Utilise layering, stippling, hatching and different tones to achieve different textures within drawing. Portray form in their artwork to create a desired 3D perspective. Draw from observation whilst consistently looking at the subject to gauge shape, form, tone and proportion Identify areas of shadow and light and blend tones to create soft, realistic gradients. Analyse the work of artists of focus in sketchbooks and explain what techniques were used and how proportion and perspective was achieved. 		Substantive Knowledge: <ul style="list-style-type: none"> Understand how to choose the correct paintbrush for grip, purpose and outcome. Understand that composition is important when scaling elements within a painting to their appropriate size to create realism. Know that when painting in the foreground, objects appear larger than those in the background. Know that form can be captured within a painting using different directional brushstrokes. Understand how Georges Seurat used pointillism to show movement and texture within a painting. Analyse the techniques and effect of his work through visual mark marking and experimentation. 		Key Skills: <ul style="list-style-type: none"> Depict realism within a seascape painting by actively choosing the appropriate paintbrushes (e.g. thin ones for finer lines or oval ones for softness) Use scaling when painting objects that are correctly sized to show foreground and background. Blend together tones accurately to create different gradients within a painting without a clear interval from lighter to darker. Layer paint in different ways such as with brushes or sponges to create different textures within a painting. (E.g. sponging white paint over a blue sea to show the foamy waves) Apply different brush strokes to a painting to show movement and texture inspired by Georges Seurat. 		Substantive Knowledge: <ul style="list-style-type: none"> Understand that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better Understand the role of an architect and some key architectural features (dome, pillar, arch, tower) Know about the work of Antoni Gaudi as a great Spanish architect and the scale of uniqueness in each of his works/buildings. 		Key skills: <ul style="list-style-type: none"> Utilise art medium and wire to cut away a clay tile from a bigger piece. Make intricate and detailed patterns in the style of Gaudi independently choosing the appropriate media to do so. Show and discuss how texture can be adapted and simulated by creating different patterns into the clay like scoring, hatching, dotting, making holes, creating lines, rolling balls etc Join scraps of mosaic tiles and small glass/plastic off-cuts to design and make a mosaic in the style of Gaudi using slip and scoring. 	

Year 5					
Autumn		Spring		Summer	
The human nose		Cityscapes		Telling Stories through Sculpting	
Art element: tone, texture, form, line, shape,		Art element: form, tone, colour, texture,		Art element: form, shape, perspective, proportion, texture	
Artist: Leonardo Da Vinci		Artist (painter): LS Lowry		Artist (sculptor): Giacometti	
End Point: To create a drawing of a human nose using tone, scaling and perspective		End Point: To paint a cityscape in our local area, capturing form in an implied 3D space.		End Point: To sculpt a character figure from a piece of literature or poetry	
Substantive Knowledge: <ul style="list-style-type: none"> Know that 3D objects have a tactile texture and when this is captured in a drawing it is called implied texture. To adopt a secure understanding from previous knowledge about how an artist captures form in their art work in relation to tone and perspective. Understand how Leonardo Da Vinci drew noses to capture light and form and compare to previous learned artists such as Michelangelo. 	Key Skills: <ul style="list-style-type: none"> Replicate the texture of the human nose by using different stippling, hatching and line effects and that this has transitioned from 'tactile texture' to 'implied texture' Shade and hatch to show lighter and darker areas of the nose to capture form. Discover that rubbers can be used for drawing as well to capture light and the foreground. E.g. lighter shades/rubbings on the tip of the nose. Make visual notes to capture, consolidate and reflect upon the work of the studied artist. Analyse and think critically about how the artist has captured form, texture, tone, line and shape. 	Substantive Knowledge: <ul style="list-style-type: none"> Understand that there is a tradition of artists working from land, sea or cityscapes. That artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this. Understand that artists mark areas of light and shadow in observational paintings in relation to where the light source is. Know that when artists paint, they consider different perspectives to capture form and recognise this within LS Lowry's cityscapes. Reflect using visual notes how Lowry has used colour and tone to capture the mood of a painting. 	Key Skills: <ul style="list-style-type: none"> Apply colour, and colour mixing strategies to work intuitively to make different hues and tints and articulate the processes involved Layer painting with a range of different medium such as brushes, sponges, cotton wall, fabric to achieve different textural effects within a painting. Use pencil markings to plan for and consider where form from a 2-point or 3-point perspective is going to be captured within a cityscape painting. 	Substantive Knowledge: <ul style="list-style-type: none"> To understand that to make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. Understand the work of Giacometti and create own work inspired by the artist. Know that realistic proportion is important when moulding and sculpting busts of statues. Understand that impressions, emotions and indents can show texture and realism in sculpture. Understand how smaller/thinner pieces of clay can be attached so they will not fall off. 	Key Skills: <ul style="list-style-type: none"> Take creative risks when deigning through making to achieve the desired, edited and improved effect. Use fingers and other art medium/tools to mould in proportion to a human face. Decide and utilise the tools needed to achieve finer lines (e.g. wrinkles) to show texture. Mix clay and water to make slip to attach larger or finer parts of clay to a bigger model. Use modelling wire to create a clay figure that can be stood up by wrapping clay around the wire.

Year 6											
Autumn		Spring		Summer							
Drawing it altogether		Developing cityscapes		Statue Sculptures							
Art element: tone, texture, form, line, shape, perspective, composition		Art element: line, tone, colour, composition, perspective, texture		Art element: form, shape, perspective, proportion, texture							
Artist: Frida Kahlo		Artist (painter): Cesar Buenaventura		Artist: Barbara Hepworth, Jo Pearl							
End Point: To draw human faces in a variety of ways ranging from abstract to realism		End Point: To paint a cityscape of Manchester which captures the mood and energy of a place.		End Point: Sculpt a statue figure to convey meaning and emotion							
<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> Gain a secure understanding that there is often a close relationship between drawing and making. Understand that we can transform 2D drawings into 3D drawings. Know that media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning Understand that the artists' techniques of applying lines, shape and tone directly affects the aesthetic of an artwork. 		<p>Key Skills:</p> <ul style="list-style-type: none"> Shapes and lines are refined independently using a range of techniques such as eraser drawings, stippling, hatching, pencil pressure. Use tone to explore mood of an artwork e.g. darker colours on a portrait can symbolise a more negative mood. Consider composition within the artwork with a clear understanding of how to highlight multiple foci. E.g. the focal points may be what's most in the foreground e.g. the tip of the nose. 		<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> To understand the differences in artwork between different landscape artists such as Lowry (studied last year) and Buenaventura. Understand that choosing a specific painting apparatus will achieve a desired outcome. E.g. thin paintbrushes for outlines, square brushes for bold strokes and washes. Understand that painting from different view points can be achieved by changing the perspective. Understand that light and dark areas of a painting is depicted through control of tonal and gradient techniques. Understand that an artists' use of tone affects the mood of an artwork alongside the choice of colour. Know how to consider composition and when to highlight a specific focus within a painting. Understand that artists want the viewers eyes to focus/journey to a certain area. 		<p>Key Skills</p> <ul style="list-style-type: none"> Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore. Explore combinations and layering of media using a range of colours that have been independently selected and mixed. E.g. choosing black to make a darker hue. Layer paint with a wide range of media such as fabrics, sponges, brushes and cotton wall to achieve successful textural effects in a cityscape. Use a fine paintbrush to outline a 1-point and 2-point perspective when creating a cityscape. Mix and blend paint independently to create different tones and gradients within a painting. 		<p>Substantive Knowledge:</p> <ul style="list-style-type: none"> Understand that artists and designers meaning and richness to our life like that of the work Barbara Hepworth and Anthony Gormley. Appraise some of the great modern artists around the world and understand that abstract and modern artists and designers change proportions, details and forms to create different effects Understand that sculptors use form and composition to make the viewers' eyes run over the shape of the sculpture. Show an awareness of proportion when sculpting Understand some sculptors work abstractly (Barbara Hepworth) and that some work realistically (Jo Pearl) and what can still be similar about their work as well as different. 		<p>Key Skills:</p> <ul style="list-style-type: none"> Utilise a range of art medium such as wire to cut and manipulate clay. Create reliefs, indentations, impressions and how to smooth clay with clay tools. Shape, score, indent facial features, knowing that thinner, lighter tools can be made to look like fine hairs in hair or eyebrows. Thicker scoring can be used to depict and shape features on the face such as laughter lines or chins. Consider proportions of features and how emotions can distort them. Think independently about how other materials can be incorporated into the clay to produced different effects and variations. E.g. natural resources. Mould and join clay using slip and the scoring of surfaces. 	

