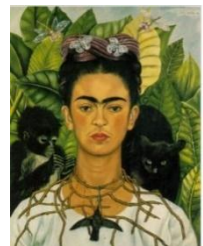
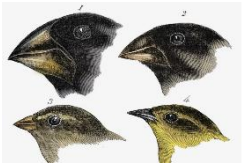


Art Overview

Art Overview				
	Lower Key Stage 2		Upper Key Stage 2	
	Year A	Year B	Year A	Year B
Autumn	 <u>Van Gogh</u> (Post Impressionism) Children will have studied Van Gogh in Year 2- link this previous learning by comparing his painting styles such as Starry night and Sunflowers to Potato Eaters and The Bearers of Burden. Discuss his struggles with mental health and not being recognised as successful within his lifetime. Explain to children how success is not always instant and takes patience and perseverance. <u>Additional: Compare to Harry Maltkin (local artist)</u> <u>Lowry</u> (primitivism) Iconic British artist well known for his industrialist landscapes in the North of England. Compare this to Van Gogh's mining pieces to maintain recall. Others were very critical of his artwork, calling it naïve for his lack of weather and simple figures. Discuss how to cope with criticism especially when artwork is so personal. Also, discuss how Lowry rejected a knighthood five times. 	<u>John Martin</u> (Impressionism) Using the image 'The destruction of Pompeii and Herculaneum' discuss the message the artist tried to capture within the piece. What style is this painted in? Why has he chosen the colours he has? How does he know what to paint when he wasn't there to witness the event? Discuss religious connotations within his work -heaven and hell. Compare to Karl Bryullov (Realism). Children could create their own scenes from Pompei.  https://aeon.co/videos/from-eruption-to-oblivion-the-sights-and-sounds-of-48-fateful-hours-in-pompeii <u>Picasso</u> (Cubism)  Study his pieces with lino discuss the lines he uses. he trying to with this line Children create their own prints on a small scale to build into a larger class canvas. print created cuts, types of What is convey type? could	 <u>Paul Nash</u> (modernism) Begin with artwork created during WW1 depicting life in the trenches compare to that of his brother John Nash.  <u>Henry Moore – Shelter</u> (modernism) During WW2 Moore began to create sketches instead of sculptures in response to the conditions in Britain at the time. Compare to the work by John Piper where his focus is different – buildings instead of people. Children could build upon their learning by creating sculptures inspired by Henry Moore's shelter work.	<u>Frida Kahlo</u> (Surrealism)  Study Kahlo's self-portrait work and her use of symbolism within it. Children could create their own self-portraits using symbolism for their emotions. For example, Frida used roots within her work to symbolise feeling trapped by a particular situation or event and plants as growth as a person. Andre Breton (Surrealism) André Breton was the founder and chief theorist of the surrealist movement. Through his study of medicine and work with the insane, he became interested in irrational imagery. After serving as a medical auxiliary during the First World War, he discovered the work of Sigmund Freud. The subjects of psychiatry, the illogical and the unconscious mind appealed greatly to the Surrealists. Children could try to use unconscious thought themselves or dreams as inspiration for both written and artwork. Children could use sculpture skills developed over KS2 to create object using card, clay or wire. 

Outcome	Van Gogh- Children to demonstrate their understanding of fore, middle and back ground using charcoal or simple pencil sketches building on shading knowledge. Lowry- Children to build upon learning and introduce scale within landscapes, with exploration of cool and warm colour tones using simple pencil crayons.	Karl Bryullov –Children to understand art as communication and how can colour express mood. To experiment with colour and create own expressionist piece using inspiration from historical depictions of Pompeii. Children to use soft pastels. Picasso – Children to understand the Cubist art movement and its influence on the cultural landscape. To use Cubist art as inspiration for a depiction of a local landscape and compare to Roman landscapes captured at the time. Build on colour theory knowledge and placement of form. Children to compare realism and cubism movements as a form of expression. Children to use oil pastels.	Paul Nash –Children to gain understanding of the role of war artistry and its purpose in communicating views and opinions of war. Children to create landscape using photographs of WW1 trenches as references, building on colour theory knowledge through exploration of layering colour for effect using simple pencil crayons Henry Moore – Children to understand how to create simple forms to create portraits of people using pencil or charcoal. To study the work of local artist Henry Moore during WW2 and compare to previous artists studied.	Frida Kahlo – Children to demonstrate understanding of symbolism within artwork to create portraits using acrylic paint and mixed media. Children to explore effective brush strokes. Andre Breton – Children to build upon their knowledge of surrealist art movement by studying Andre Breton. To create their own found images or objects using digital media which expresses how they feel about a given topic of debate.
Links with the wider curriculum	Victorians and industrialist society	Romans and Pompeii	Artist response to war	Mexican artist from same region as Mayan culture. Build upon knowledge of art movements with surrealism.
Spring	 <u>Alfred Wainwright</u> – (modernism) A British fell walker who decided to illustrate and create a guidebook to his walks. Ch could take a local walk and do 'live' sketches in their own local area. Compare this to the photographic works of Ansell Adams in Yosemite in America. Also, look at the work of Arctic explorer Frank Hurley.  <u>Kandinsky</u> (Blue rider period) Kandinsky's work became more abstract as his career progressed. He pioneered many abstract techniques and often compared the process similar to that of creating music. Children could recreate his colour abstract images using significant	 <u>Jill Pelto</u> (Yr 4) (modernism) Study Jill Pelto's work about our transforming landscapes due to climate change. Jill uses scientific data to form the basis of her work. Children could do some. http://www.jillpelto.com/outreach <u>Hokusai</u> (Yr3) Japanese artist who created nature based artwork to depict the irresistible force of nature and the weakness of humans (<u>Ukiyo-e</u> influenced by impressionist such as Monet)  <u>David Hockney</u> (modernism)	 <u>Leonardo Da Vinci</u> (Renaissance) Is widely considered one of the most diversely talented individuals ever to have lived. While his fame initially rested on his achievements as a painter, he also became known for his notebooks, in which he made drawings and notes on science and invention; these involve a variety of subjects including anatomy, astronomy, botany, cartography, painting, and palaeontology. Focus on his drawings and children developing their sketches (portraits) but reference his famous works such as Mona Lisa and Last Supper. <u>Claude Lorrain</u> (Renaissance) Painter from the 1690's who painted landscapes featuring architecture of the time. Compare to influential artist JM William Turner. Children could create their own landscapes using famous ancient Greek buildings.	 <u>Renoir</u> (impressionism) Study his self portraits and his use of brush strokes- experiment with different types of brush strokes and paint consistency to try to emulate this effect. Ask children who was portrait painting for? What is the modern equivalent today? (Selfie) How will our perception of people from history be different in years to come? <u>Charles Darwin</u> (not part of a movement) 

	buildings in the local and wider community as inspiration.	A Yorkshire born artist from Bradford. Focus on his photocollage work where he brings photographs together to create landscapes. Children could use Pic Stitch to create this using the IPADS or use given images from the Chromebooks.  	 	Study Darwin's sketches of plants and animals during his travels to the Galapagos. Children could do detailed sketch studies of animals or birds. Discuss why he made his sketches and why 
Outcome	Alfred Wainwright –Children to practice creating different pencil techniques (line types) for effect to create simple pencil sketches. Children to use the local and wider landscapes as influential British artist and explorer Wainwright. Children to extend this to create painted landscapes using different brush strokes. Kandinsky -Children to be introduced to art movements and begin to develop an understanding of symbolism within art. To build upon prior learning from Wainwright pencil sketches (modernism) to more abstract expression of a landscape using oil pastel. Children to explore effects created with oil pastels.	David Hockney -Children to learn about inspiration local artist and his inspiration in the locality. To build upon their pencil techniques and introduce scale and perspective with a single perspective point. Children to use either digital art (Sketchbook App Yr 4) or pencil (Year 3). Children to extend this to create painted landscapes using different brush strokes. Jill Peltó- Children to understand that art is a powerful tool of communication to raise awareness and challenge current beliefs. To create digital artwork inspired by Jill Peltó. Children to use oil pastels. Year 3 Hokusai – Children to experiment with simple printing techniques to create simple relief print. Children to use simple string relief printing block with printing inks.	Leonardo Da Vinci –Children to build upon their previous learning about form whilst studying Henry Moore to study Da Vinci's renaissance portraits. Children to focus on features using pencil techniques. Claude Lorrain –Children to study historical interpretations of landscapes comparing to previous artists studied in Autumn term. To explore using watercolours to respond to Renaissance style art movement.	Renoir –Children to continue to build upon their knowledge of art movements and their impact on art today. To study Renoir portraits comparing to the previously studied Frida Kahlo. Children to create self-portraits using acrylic and oil paints to understand creating depth of colour through layering. Charles Darwin – Children to continue to build understanding of art wider than artists (art for a purpose) to study the botanical and animal sketches recorded by Darwin. To build upon understanding of tone and shade using a range of pencil tones
Formal Elements	line, shape, tone, colour	line, tone, texture, colour and composition.	line, space, form, tone, colour and composition.	line, shape, tone, texture, pattern, colour and composition.

Links with the wider curriculum	Explorers	Understanding the environment around us. Climate change. Landscapes	Ancient Greece and renaissance inventors.	Evolution
Summer	 <u>Andy Goldsworthy – Land Art (Modernism)</u> Grew up in Harrogate. His sculptures are created using only natural materials and his bare hands (and teeth). He believes his materials and his processes are fundamentally important to creating his artwork inspired by his time growing up in Yorkshire. Link to stone age – creating artwork in nature, primitive and early mark making. <u>Albert Giacometti (modernism)</u> Study both his sculptures and paint work. He was influenced by Cubism and Surrealism – discuss how children could identify this in his work. Children could make their own sculptures based on studies of animals or people during the Stone age. 	 <u>Augustus Lamplough (orientalism)</u> He began to create his work during the early 1900's when interest in Ancient Egypt and tomb discovery was at its height. Discuss his use of colour- muted tones, Children can create their own Egyptian landscapes using watercolours. Children to reflect and compare these to landscapes previously studied Hockney and Bryulov. <u>Gustav Klimt (symbolism)</u> Study his use of pattern and opulent gold. Be careful as some of his work is not appropriate viewing for children so study images carefully before using. Children could use collage and mixed media to create their own images based upon Egyptian Gods and Goddess. 	 <u>Chesley Bonestell (modernism)</u> -was an American painter, designer and illustrator whose paintings were inspired by the space program (1960's) and influenced science fiction of the time. Children to respond to how people were feeling about space exploration whilst artwork was created and their beliefs about what the moon and other planets looked like. Compare to Pop Artists such as Lichtenstein as a response to the Space Race, Cold War and change of existing value systems.  <u>Faith Ringgold</u> - Is a textiles artist who uses her work to tell stories. Born during the civil rights movement in Harlem America. Her work creates discussion about racial violence at the time. Children could create their own small wall hanging to promote a thought provoking issue which is meaningful to them. Using cross and back stitch 	 <u>Robert Rauschenberg (abstract expressionism)</u> Is a painter and sculptor who created work during the pop art movement. Discuss what was happening in society at the time. Look at his series of work called 'Combines' where he was showing how beauty could be found in everything (everyday objects) and was rebelling against the accepted concept of classic art. Children can study creating texture, colour and composition. <u>Anthony Gormley (modernism)</u> A British sculptor who has created some iconic sculptures around the UK. Discuss the symbolism behind the sculptures that Anthony created, explain that ...? say the body not as a thing but a place, another part of ourselves. Children could create their own large scale sculptures using cardboard. 
Outcome	Andy Goldsworthy – Children to explore different materials and found objects as part of modernist art. To create their own Land Art documented and reflected upon through photography.	Augustus Lamplough – Children to be introduced to watercolours as a medium. To explore the effects and tones and hues which can be created. To create their own landscape inspired by historical and early exploration of Ancient Egypt.	Chesley Bonestell – Children to develop their understanding of different mediums and their effects by exploring the use of pastels. Children to use their knowledge of fore, middle and background, scale and proportion to create	Robert Rauschenberg –Children to continue to develop their understanding of abstract art and expressionism by studying Ruschenberg. Asking the question -What is art? Children to explore art as a form of communication and

	Albert Giacometti - Children to develop knowledge of structure for sculpture by creating card sculptures. To demonstrate an understanding of the material and effects which can be created using this. Children to use foil to create figures.	Gustav Klimt Children to develop an understanding of symbolism within art and the portrayal of strong women figures using collage to create mixed media portraits.	landscapes using soft pastels to blend and highlight. Salvador Dali –Children to continue to develop their understanding of surrealism by studying the work of Dali. To build upon earlier exploration of digital artwork (Sketchbook App) to create their own surrealist landscapes inspired by Dali.	expression about the society in which they live. Children to use mixed media using collage and paint. Anthony Gormley – Children to build upon their knowledge of form to create sculpture using cardboard or wire.
Formal Elements	pattern, colour and composition.	texture, pattern, colour and composition.	line, shape, space, tone, colour and composition.	line, shape, form, texture, pattern, colour and composition.
Links with the wider curriculum	Stone age	Egyptians	Space exploration. Space race.	Moving on, leaving a legacy.

 Prior and Subsequent Coverage 		
	Prior Knowledge KS1	Subsequent Knowledge KS3
	National Curriculum Objectives ❖ 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	National Curriculum Objectives ❖ to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas ❖ to use a range of techniques and media, including painting ❖ to increase their proficiency in the handling of different materials ❖ to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work ❖ about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
Drawing	❖ Correct pencil grip ❖ Explore different pencil gradients-select for purpose.	❖ Present a personal and meaningful response that realises intentions and demonstrates a clear understanding of visual language. ❖ Can select a variety of strategies and methods for mapping and scaling based on purpose and apply them successfully to create primary drawings for an artwork. ❖ Articulate the impact of known methods to make a drawing appear increasingly photo-realistic or hyper realistic when appropriate. ❖ Can take measured and conscious creative risks and explore ideas through a process of experimentation.
Painting	❖ Understand primary colours. ❖ Mix primary colours to create secondary colours ❖ Introduce hues and tints.	❖ Present a personal and meaningful response that realises intentions and demonstrates a clear understanding of visual language.

		❖ Can select a variety of strategies and methods for mapping and scaling based on purpose and apply them successfully to create primary drawings for an artwork. ❖ Articulate the impact of known methods to make a drawing appear increasingly photo-realistic or hyper-realistic when appropriate. ❖ Can take measured and conscious creative risks and explore ideas through a process of experimentation.
Sculpture	❖ Explore the texture of clay. ❖ Use clay tools -cutting, rolling, coiling.	❖ Present a personal and meaningful response that realises intentions and demonstrates a clear understanding of visual language. ❖ Use a variety of refined techniques to create a thoughtful and imaginative 3D pieces.
Textiles	❖ Use scissors to cut and tear materials. ❖ Create texture through scrunching paper. ❖ Use layering of paper.	❖ Students will refine their ideas as work progresses through experimenting with media, materials, techniques and processes. ❖ They will record their ideas, observations, insights and independent judgements, visually and through written annotation, using appropriate specialist vocabulary, as the work progresses. ❖ Visual language will be appropriately used in their own creative intentions and chosen area(s) of study through effective and safe use of: media, materials, techniques, processes and technologies.
Contextual & Communication	❖ Children to critique the work of their own and the work of other artists with a clear explanation and justification of personal thoughts and feelings. ❖ Children to demonstrate their increasing knowledge of a range of artists and the art they have created.	❖ Systematically evaluate and reflect on development of work. ❖ Develop annotation s, or short written piece to support final response. This explains the thought process behind the project in question (Set Task / Portfolio) to rationalise the techniques used, how this links with the theme, chosen artist (s) and the student 's personal response. ❖ Explain the 'journey' of the project, what changed and why . Evaluate and reflect on the practical work through annotation or short piece.

Chronology of Art			
(40,000 BC – 4000 BC) Prehistoric Art (4,000 BC – AD 400) Ancient Art (500 – 1,400 AD) Medieval Art (1400 – 1600) Renaissance (1527 – 1540) Mannerism (1600 – 1750) Baroque (1699 – 1780) Rococo (1750 – 1850) Neoclassicism	1780 – 1850) Romanticism (1848 – 1900) Realism (1865 – 1885) Impressionism (1885 – 1910) Post-Impressionism (1890 – 1910) Art Nouveau (1900 – 1935) Fauvism (1905 – 1920) Expressionism (1907 – 1914) Cubism	(1916 – 1950) Surrealism (1940s – 1950s) Abstract Expressionism (1950s – 1960s) Optical Art (1950s – 1960s) Pop Art (1960s) Art Povera (1960s – 1970s) Minimalism (1960s – 1970s) Conceptual	(1970 – present) Post Modernism Feminist Neo-Expressionism Street Art Pictures Generation Appropriation Young British Artists (YBA) Digital Art
From KS1 Hokusai	From KS1 Van Gogh	From KS1 Jackson Pollock Kandinsky Andy Warhol Frida Kahlo	From KS1 Lowry Henry Moore Barbara Hepworth Monet Bethan Woolvin Charles Burns

Sequence of teaching in Art:

Art/Music- series of lessons



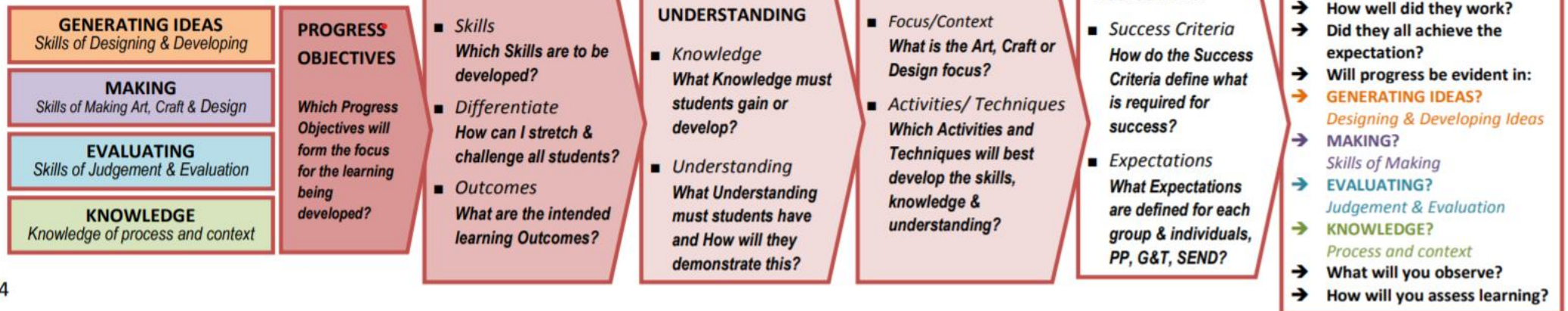
All lessons should begin with a regular recall recapping: art movements, subject specific vocabulary, techniques and artist knowledge.

Study of an artist and critically evaluating their work to inform own work.
 Experimenting and investigating with different techniques and media.
 Creating own original artwork applying a new technique, skill or media.
 Critically evaluate own artwork and suggest how you can improve upon the piece.

Art- Sequence of Learning Year A

		Year 3 and 4	Year 5 and 6
Substantive Knowledge	Knowledge of artists and genres	Discuss the styles of artists, craft makers or designers and use this to inform their own work. Begin to understand the historical and/or cultural significance of a chosen artist /art form.	Critically analyse the styles of artists, craft makers or designers and use this to inform their own work. Understand how a chosen artist or art form has contributed to the culture and / or history of a specific nation.
	Sharing my own message and evaluating my work	Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like in a piece of art work. Use sketch book / 'ideas journal' to adapt their work as their ideas develop, and discuss this with others.	Use appropriate language when comparing ideas, methods and approaches in their own and others' work. Describe what they think and feel about their own and others' work and how this might influence their designs. Use sketch book /'ideas journal' to evaluate and adapt their work as their ideas develop; make annotations in their books to show their ongoing evaluations and how they might develop their work further.

A Framework for guiding planning and assessment



Disciplinary Knowledge	Drawing	• Sketch to make a quick record. • Explore different pencil tone and their effect. • Make initial sketches for painting. • Create observational sketches of objects – mono tonal. • Explore texture through mark making: scumbling, hatching, cross hatching, stumping. • Begin to Identify and draw the effect of light (link to texture) –shading & highlighting.	• Introduce foreground, middle ground and background. • Introduce form and shape to create figures. • Introduce perspective. • Add tone and shading to facial features. • Look at facial features in close detail • Create portraits with correct facial proportion. • Light from different directions and its effect on objects.
	Painting	• Mix primary colours to create secondary colours. • Experiment with brush strokes: stippling, dotting, splashing, scratching. • Dark to light using white. • Explore brush types and their effects. • Select a brush type for a specific technique or effect. • Colour match –introduce warm and cool.	• Choose colour to reflect mood or feelings. • Explore use of texture in colour through layering • Introduce print making –rubblings. • Introduce mono printing using printing block to create a relief print.
	Sculpture/3D form	• Understand material properties: • Create initial design sketches. • Explore creating rolls, coils, slabs in clay. • Make simple joins in clay using slip. • Use card to create curved shapes.	• Create simple natural forms using shape. • Combine shapes • Explore mark making- carving, pattern and texture using tools. • Reflect and refine sculpture for aesthetics appeal and durability.
	Textiles *further textiles skills will be taught as part of our DT programme of study.	• Simple collage using same material to recreate an image. • Overlapping collage using multiple materials. •	• Reflect and refine textile for aesthetics appeal and durability. • Explore repeated and symmetrical patterns.
	Contextual and communication	• Understand the cultural influences about work created. • Ask how has this work been created. • Compare to other artists. • Children to explain how they have created a piece of art using subject specific vocabulary that demonstrate their knowledge and understanding of artist effect and process used.	• to interpret and respond to different creative forms from diverse historical periods, cultures and times e.g. artists, craftspeople, designers, architects, digital, photographic and graphic media artists • discuss different aspects of their own and other's work, explaining how they refine their ideas, skills and methods, applying what they learn to improve their own outcomes; • evaluate their own work, adapting and refining choices and actions, applying their understanding of different forms of art to improve and realise their own creative intentions;

 Art- Sequence of Learning Year B 			
		Year 3 and 4	Year 5 and 6
Substantive Knowledge	Knowledge of artists and genres	Discuss and analyse the styles of artists, craft makers or designers and use this to inform their own work. Understand the historical and / or cultural significance of the work of a chosen artist / art form.	Critically analyse the styles of a range of artists, craft makers or designers and use this to inform their own work. Explain how a chosen artist or art form has contributed to the culture and /or history of a specific nation.
	Sharing my own message and evaluating my work	Compare ideas, methods and approaches in their own and others' work, e.g. talk about the features they like and the changes they would make to a piece of art work. Use sketch book / 'ideas journal' to adapt their work as their ideas develop; make annotations in their books to describe how they might develop their work further.	Use language specific to a range of techniques to identify effective and ineffective features and use this to inform and evaluate their own work. Use sketch book / 'ideas journal' to adapt and critically evaluate their work as their ideas develop. Annotations reflect their critical evaluations and development of ideas. Reflect on the ways in which their imaginative work has developed from a range of starting points.
Disciplinary Knowledge	Drawing	• Explore texture through mark making: scumbling, hatching, cross hatching, stumping. • Make initial sketches for painting. • Create observational sketches of objects – mono tonal. • Create a close-up study of an object, looking at shape to create form. • Explore different pencil tone and their effect. • Identify and draw the effect of light (link to texture) –shading & highlighting. • Introduce scale and proportion –work on a variety of scales.	• Introduce foreground, middle ground and background. • Introduce proportion and placement. • Explore different pencil tone and their effect. • Explore texture through mark making: scumbling, hatching, cross hatching, stumping. • Introduce form and shape to create figures. • Proportion and form of whole body (light effect on people) • Add tone and shading to facial features. • Study facial features in close detail • Create portraits with correct facial proportion.
	Painting	• Mix primary colours to create secondary colours. • Colour match –introduce warm and cool. • Experiment with brush strokes: stippling, dotting, splashing, scratching. • Select a brush type for a specific technique or effect. • Light to dark without using black. • Dark to light using white. • Explore colour mixing to create tints and hues. • Find colour tones:	• Choose colour to reflect mood or feelings. • Introduce print making –rubblings. • Mix primary colours to create secondary colours • Introduce mono printing using printing block to create a relief print. • Use printing to layer colour on different textures. • Experiment with brush strokes: stippling, dotting, splashing, scratching. • Create impressed printing -Blik art material video • Explore use of texture in colour through layering • Select a brush type for a specific technique or effect.
	Sculpture/3D form	• Create initial design sketches. • Explore creating rolls, coils, slabs in clay. • Make simple joins in clay using slip.	• Explore mark making- carving, pattern and texture using tools. • Create simple natural forms using shape. • Combine shapes.

		• Understand material properties: • Clay –mould, shape • Card –fold, bend. • Use card to create curved shapes. • Explore mark making- carving, pattern and texture using tools. • Choose material for purpose.	• Explore creating rolls, coils, slabs in clay.
	Textiles *further textiles skills will be taught as part of our DT programme of study.	• Simple collage using same material to recreate an image. • Overlapping collage using multiple materials. • Compare fabrics based on their properties. • Choose material for • Purpose. •	• Reflect and refine textile for aesthetics appeal and durability. •
	Contextual and Communication	• Understand and name different forms of artwork e.g. painting. • Describe the different characteristics of art and evaluate their qualities. • Know how to research the work of artists. • Gather and assemble suitable information and visual resources to inform their designing for a purpose • Use the specialist language of discourse to express views and interpretations. • Show an understanding of the context and message artist is trying to communicate.	• compare, analyse and describe different ideas and approaches used by artists and designers, recognising the influence of contexts, cultures and times on their work. • express their own opinions through their evaluations of several artists, how their work is a product of their culture, time or place • show how their understanding of different creative, media and design industries informs their attitude and creative actions