

# Art and Design

At Norton Community Primary School

The intent of art and design at Norton CP School is to foster enthusiasm, passion, and enjoyment for the subject through exposure to inspiring artworks and artefacts and providing them with the techniques and understanding to create responses independently. As children progress through the school, we ensure that they develop their understanding of how both local and global artists, artisans, designers, and architects have shaped our culture and environment. We aim to develop our children’s artistic vocabulary to allow them to analyse and evaluate works of art and design and communicate their own processes clearly. Yearly, children are given the opportunity to showcase the skills, techniques, and knowledge they have developed in a school wide exhibition of work to which families and friends of the school are invited.

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## Curriculum link

PSED

Physical Development – Fine Motor Skills

Understanding the World

Communication and Language

## Key Essential Skills and Knowledge

### **FS1**

- Explore different materials freely, in order to develop their ideas about how to use them and what to make.
- Create closed shapes with continuous lines and begin to use these shapes to represent objects.
- Draw with increasing complexity and detail, such as representing a face with a circle and including details.
- Explore colour and colour mixing.
- Join different materials and explore different textures.
- Use drawing to represent ideas like movement or loud noises.
- Create images from a variety of media, eg, magazines, fabric.
- Show different emotions in their drawings and paintings.

### **FS2**

- Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- Create collaboratively, sharing ideas, resources and skills.
- Draw with increasing complexity and detail, such as representing a face with a circle and including details.
- Explore colour and colour mixing.
- Create images from a variety of media, eg, magazines, fabric.
- Work on different scales.
- Show different emotions in their drawings and paintings.
- Add shapes with glue.

### **ELG**

- Share their creations, explaining the process they have used.
- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- Explore the natural world around them, making observations and drawing pictures of animals and plants.
- Begin to show accuracy and care when drawing.

## Key Vocabulary

mix, colour, marks, line, space, texture, smooth, shiny, rough, patterned, wet, dry, portrait, materials, draw, paint, collage.

## Greats to Explore

### **FS1**

**Ellsworth Kelly or Gustav Klimt (drawing)** – link to exploring autumn and autumnal objects in the **Autumn** term – observational drawing of leaves or using gold to create trees in the style of Gustav Klimt (less technique based than Ellsworth Kelly's work).

**Wassily Kandinsky (painting)** - link to shape and early painting skills in **Spring** term – 'Transverse Line' and 'Yellow-red-blue'.

**Henri Matisse (collage)** – linked to ‘Growing’ in **Summer** term – plant/flower paintings in the style of Matisse ‘Fleur D’ete or Matisse ‘Cut outs’.

## FS2

**Andy Goldsworthy (collage)** – link to Autumn and natural objects/colours in nature in the **Autumn** term – ‘leaf art’.

**Rosalind Monks (drawing)** – link to ‘Minibeasts’ in **Spring** term – ‘Insects by Rosalind Monks’

**Georges Seurat (painting)** – link to ‘Safari animals’ in **Summer** term (dot painting) – ‘A Sunday on La Grande Jatte’, ‘Bathing at Asnières’ and ‘Seascape at Port-en-Bessin’

<https://www.youtube.com/watch?v=rDW4wSTm-V4&t=18s> up to 4mins 55sec

<https://www.bbc.co.uk/bitesize/articles/zkm9jfr> to take a closer look at his painting in more detail.

Additional art opportunities – African art in the Summer term - ‘We are Explorers’

# Year One

## Y1 – Toy Museum

### Curriculum link

Drawing

### Key Essential Skills and Knowledge

- Draw lines of different sizes and thicknesses
- Experiment with a range of media – pencils, crayons, pastels, charcoal, chalks.
- Draw lines and marks from observation.
- Observe and draw shapes from observation.
- Make large and small observational drawings.
- Look at objects from different angles.

### Key Vocabulary

observation, sketch, line, thickness, shape, 2D shape, 3D shape

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – Explore the work of Paul Klee. Look at the use of line within his work – “a line is a dot that went for a walk” - Take a line for a walk (children use different thicknesses of pencil/crayon etc to take a line for a walk on paper). Discuss the idea of using line throughout the topic of toys and that the children will all be creating an observational drawing of a toy to put into a 'Toy Museum'. Create a title page.
2. **Experiment** – with drawing lines of different thicknesses and with a range of drawing media on different surfaces.
3. **Experiment** – demonstrate how to draw from observation and let the children experiment with doing some observational drawings of simple toys. When would we use thicker lines/thinner lines? What media would be more appropriate to use? Can the children use mixed media, so for example, charcoal and pastel, crayons and pastel?
4. **Design** – children to create different observational drawings of the same toy from different angles or focus in on one area of the toy to draw on a larger scale.
5. **Create** – Children to choose one toy to apply all their knowledge and skills of observational drawing to. Children are then to add their finished work to a 'toy museum' of collective work.
6. **Evaluate** – revisit all vocabulary covered over the topic and the skills/techniques learned. Ask the children questions to critique their work and the work of others. Compare it to the work of Paul Klee. How is his use of line similar or different to the children's work? Was there any aspect of observational drawing which was difficult to achieve? What would you keep the same/change next time?

### Books / resources

- <https://www.tate.org.uk/art/student-resource/exam-help/toys>
- <https://www.guggenheim.org/artwork/artist/paul-klee>

## Y1 – Dinosaur Sculpture

### Curriculum link

Sculpture

### Key Essential Skills and Knowledge

- Manipulate malleable materials in a variety of ways inc, rolling, pinching, kneading and shaping.
- Manipulate materials inc, salt dough, playdough, plasticine, clay, for a purpose, eg, a simple pot or animal.
- Develop slab techniques – changing the surface of a malleable material by adding texture to the tile.

### Sticky Knowledge

- Sculpture is a 3D form of art.
- 3D means something that has length, width and depth, not a picture drawn flat on a page.
- A person who creates sculptures is called a sculptor.
- Clay is a natural material that hardens when dry.
- The shape of wet clay can be changed by rolling, moulding, cutting and carving.

### Key Vocabulary

3D shape, clay, slip, detail, sculpture

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – the prints of sculptures at Yorkshire Sculpture Park (see link below), the work of local wire sculptor, Mark Irwin (see link below) and the work of local stone sculptor Jennifer Tetlow (see link below) – compare and contrast the work. Discuss the idea of sculpture as a form and that it can include many different mediums. Discuss the pieces of work they like/dislike and why. Introduce key vocabulary. Create a title page.
2. **Experiment** – revisit the exploration session - talk about the varying materials for sculpture – some of them being malleable materials. Show the children some plasticine/playdough and let them experiment with it. Explain the different techniques such as moulding, rolling, pinching etc. Create different shapes, eg, flat shape, 3D shape, round shape, etc.
3. **Experiment** – revisit the techniques for working with malleable materials. Introduce the clay. Introduce the slab technique of flattening the clay and using tools to create different textures. Explain to the children that they will be using some of these techniques to create texture on their dinosaurs.
4. **Design** – Sketch an idea for their dinosaur, using the Dinosaurium book for ideas – children to take into account which clay techniques they might need to use and which techniques they will use to create texture.
5. **Create** – children to use the techniques of manipulating the clay (rolling, pinching) and the techniques of creating texture (using different tools) to create their dinosaur. Watch the video 'Making a clay dinosaur' for ideas on how to construct their dinosaur. <https://www.bbc.co.uk/programmes/p01154xf>
6. **Evaluate** – recap over the whole process. What issues did we face? What did we enjoy the most/least? Recap over key vocabulary. Children to evaluate their work on a given format – verbally peer and self-assessing.

### Books / resources

- 'Dinosaurium' book by Chris Wormell with detailed drawings of dinosaurs to use as inspiration for their clay work
- <http://gomersalprimaryschoolart.blogspot.com/2019/05/dinosaur-invasion.html>
- <https://yvsp.org.uk/>
- <https://www.markirwinsculpture.co.uk/blank-pvj6y>
- <https://jennifertetlow.co.uk/>

## Y1 – Artist's Study of Marianne North

## Curriculum link

Painting

### Key Essential Skills and Knowledge

- Use thick and thin brushes.
- Mix colours to make other colours – predicting the resulting colours.
- Name primary colours and identify them on a colour wheel and in other forms, eg environment and magazines.
- Explore lightening and darkening paint without the use of black or white.
- Experiment with different types of paint – powder paint, ready mix paint, etc.
- Create textured paint by adding sand etc.

### Sticky Knowledge

- Marianne North was an English Victorian biologist and botanical artist.
- She painted plants and landscapes using watercolours and then oil paint.
- Marianne's work is kept in 'The Marianne North Gallery of Botanic Art' in Kew Gardens.

### Key Vocabulary

Abstract, line, tone, fore ground, background, still life, cool, warm.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list. During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** - Discuss some of Marianne North's famous work by telling a story of her life and works, using pictures and feelings. Create a title page.
2. **Experiment** – Look at a range of Marianne North's paintings and discuss the colours used. Identify the colours on a colour wheel. Explore colour in the environment and in places such as magazines. Colour mixing – exploring and predicting results. Use different types of paint – powder, ready mix. *Marianne North did not use black paint very frequently, she preferred to use blue, green, or orange to tone down strong colours.*
3. **Experiment** – Thick and thin lines – compare paintings of flowers with thick and thin lines. Compare thick and thin brushes and brush types. Experiment adding texture to the paint, eg, sand, plaster etc.
4. **Design** – Revisit techniques learned. Use a bunch of flowers (daffodils if springtime) as inspiration – look at different shapes, sizes etc. Look at different colours used and link back to the warm and cool colours on the colour wheel. Sketch out the outline of the flower (daffodil) and paint a cool background in preparation for next session – use powder paint?
5. **Create** – Revisit techniques learned. Paint the foreground, thinking about colour mixing, warm colours, line – use of thick and thin brushes to achieve different effects – use poster paint?
6. **Evaluate** – revisit all vocabulary covered over the topic and the skills/techniques learned. Ask the children questions such as 'What skills did you use?' 'How does your painting compare to that of Marianne North's?' 'What do you like about your painting?' 'What would you improve next time?'

### Books / resources

- Possum up a Gum Tree
- Foliage and Fruit of *Sterculia parviflora*
- <https://artuk.org/discover/artists/north-marianne-18301890>
- botanicalartandartists.com
- Book - 'Fearless World Traveller -Adventures of Marianne North Botanical Artist'
- Marianne North Gallery at KEW Gardens 'Marianne North: a world in paintings'

# Year Two

## Y2 – The Great Fire!

### Curriculum link

Painting

### Key Essential Skills and Knowledge

- Add black or white to observe what happens to the colour – white creates different tints, black creates different shades.
- Begin to control the types of marks made with a range of painting techniques, eg, layering.
- Use a brush to produce marks appropriate to their work, eg, small scale work needing a thinner brush.
- Select and use different brushes to explore and make marks of different thicknesses.
- Mix secondary colours, add them to the colour wheel.
- Know how to mix primary colours to make brown.
- Work on different scales.

### Sticky Knowledge

- Primary colours are red, yellow and blue and cannot be made from mixing other colours together.
- Secondary colours are orange, green, purple and are made from mixing the primary colours.
- When white is added to a colour, it makes it lighter – tints.
- When black is added to a colour, it makes it darker – shades.
- The foreground is what appears nearer to the viewer and the background is what appears furthest away from the viewer.

### Key Vocabulary

blend, mood, composition, horizontal, landscape, colour, tint, tone, shade, texture, foreground, background

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – The work of Jan Griffier 'The Great Fire of London 1666'. Discuss the use of colour, texture, mood, and other compositional aspects. Create title page for the topic.
2. **Experiment** – using brushes of different thicknesses – discussing the need to use thinner brush for smaller work (buildings for final work) and thicker brushes for larger scale work (flames for final piece). Experiment with making marks using different techniques such as layering (eventually the foreground buildings will be painted on top of the flame background)
3. **Experiment** – mixing colours – mixing secondary colours to add to the colour wheel (just adding secondary colours to an already done wheel of primary colours) and to create the orange for the flames. Mixing the primary colours together from the colour wheel, to create brown, which will then be used for the buildings. Adding black and white to colours – yellow, red and orange – to create varied tints and shades for the flames.
4. **Design** – Children to create their background, by using the techniques of colour mixing (from the 'experiment' part of the topic) to create different shades for the flames – remembering to use the appropriately sized brush.
5. **Create** – Children to then add the foreground (layering technique over the flames), by using the techniques of colour mixing of the primary colours to make brown, in order to create the buildings.
6. **Evaluate** – children to use 'Galloping Gallery' to look at the work of others. Self and peer critique their work. Look back at the work of Jan Griffier and compare it to their own work.

### Books / resources

- Jan Griffier 'The Great Fire of London 1666'

## Y2 – Pop Art and Me!

### Curriculum link

Drawing

### Key Essential Skills and Knowledge

- Show pattern and texture by adding dots and lines.
- Show different tone by using pencils, to draw light/dark lines, light/dark patterns, light/dark shapes.
- Draw lines/marks from observation.
- Demonstrate control over types of marks made with a range of media such as crayons, pastels, felt tips, charcoal, pen and chalk.
- Use different grades of pencil (HB, 2B, 4B)

### Sticky Knowledge

- Pop Art started in the 1950s and 1960s in America and Europe.
- Two main Pop Artists are Andy Warhol and Roy Lichtenstein, who are both American.
- The main point of Pop Art is the use of everyday, easily recognisable objects for the creation of art pieces.
- Pop Art uses bold, attractive colours.
- Pop Art recreates the same subject/object in several pieces or within the same piece.

### Key Vocabulary

Contemporary, modern art, experiment, pop art, perspective, portrait, repeating pattern, bold, shape

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – Watch the video of pop art (see link below) look at the work of Andy Warhol and Roy Lichtenstein. Compare the artists and discuss what they like and dislike. Discuss key vocabulary. Create title page.
2. **Experiment** – explain the idea of a portrait and the history behind portraits. Look back at Andy Warhol's Marilyn Monroe portraits. Look at other portraits by other artists, but mainly drawings rather than paintings. Encourage the children to look carefully at one feature of a portrait (eyes, lips, etc) and draw them in detail using different grades of pencil and lines and dots to create different tones.
3. **Experiment** – Discuss the idea of a self-portrait and demonstrate how to draw a self-portrait, concentrating on the features of portraits looked at last session. Children to have a go at drawing their own self-portrait by using mirrors and talking about perspective and proportion, making sure they use the techniques used last lesson when drawing in more detail (A4 sized self-portrait).
4. **Design** – go back to the idea of Pop Art and Andy Warhol and explain to the children that they are going to create an Andy Warhol inspired self-portrait, like the Marilyn Monroe repeating piece. Children to draw their self-portrait, including detail and techniques to give the impression of tone. (Each A4 portrait to be copied 4 times and put onto one A4 sheet).
5. **Create** – Children to use bold colours and different media such as crayon, felt tip and pastels to create their final piece...Pop Art and Me!
6. **Evaluate** – Children to share their work in a 'Galloping Gallery'. Talk about the parts and style of work that they like/dislike. Self and peer evaluate using the drawing skills developed.

### Books/resources

Pop Artists Andy Warhol, Roy Lichtenstein and Keith Haring

<https://www.tate.org.uk/kids/explore/what-is/pop-art>

<https://www.bbc.co.uk/teach/class-clips-video/art-and-design-draw-self-portrait/z6ytscw> - stop at 2mins

## Y2 – Artists Study of William Morris

### Curriculum link

Printing

### Key Essential Skills and Knowledge

- Make printing blocks e.g. polystyrene sheets.
- Use layers of two or more colours.
- Make precise repeating patterns.
- Mimic print from the environment e.g. wallpapers, experimenting with overprinting motifs and colour.
- Replicate patterns observed in natural or built environments.

### Sticky Knowledge

- William Morris was an artist, architect, writer and furniture and fabric designer.
- He concentrated on designing wallpaper.
- His designs were inspired by the natural world.
- His work was based on repeating patterns.

### Key Vocabulary

Etching, relief printing, repeating pattern, symmetry, symmetrical, realistic.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – the work of William Morris – Look at his work and discuss what the main theme was running through his work. Why did he think it was so important to draw from nature? Create title page for the topic.
2. **Experiment** – children to be given a small piece of polystyrene to experiment etching different patterns and marks into. Children are to then experiment printing with paint, using their small printing block.
3. **Experiment** – look back at the work of William Morris. Children are to take inspiration from Morris' work as well as using real small flowers and leaves for ideas, to then make simple sketches and outlines. Children are then to create their own design inspired by nature and William Morris (ensure the design sheet is the same size as the final design tile for printing).
4. **Design** – Children are to think about the different flowers and leaves that they drew last session and will transfer their final design onto their polystyrene tile.
5. **Create** – using the polystyrene print and various colours of printing paint, the children are to create a repeating pattern using their tile. Children are to produce a sheet of 'wallpaper' (A3 paper) by printing 2 or 3 layers.
6. **Evaluate** – how does the work of the children compare to the prints that William Morris created? What did the children find tricky? What would the children adapt for next time?

### Books/resources

Twinkl William Morris powerpoint

<https://www.vam.ac.uk/articles/william-morris-and-wallpaper-design>

# Year Three

## Y3 – Early Art

### Curriculum link

Painting

#### Key Essential Skills and Knowledge

- Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines.
- Use watercolour paint to produce washes for background and then add detail.
- Experiment with different paints, textures and effects, eg, washes, blocking in colour.
- Experiment in applying colour in different ways – dotting, stippling, scratching, splashing.
- Use dark and light when painting shades and tints with increasing confidence and for particular effects.
- Build on understanding of the colour wheel.

#### Sticky Knowledge

- Art can be from different cultures or historical periods – prehistoric cave paintings.
- A technique is a particular skill we use to create a piece of art.
- Mixed media is the use of different media in one piece of artwork.
- Stone Age paint came from natural materials such as rock, wood, bones and charcoal. These are known as Earth colours.

#### Key Vocabulary

Realistic, unrealistic, prehistoric, concentric circles, continuous line, experiment, earth colours

#### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – early art – use the links below to look at cave paintings (link to History topic). What images can you see in the paintings? People? Animals? Weapons? Etc. What tools did they use? (twigs or brushes made from animal hair). Create title page for the topic.
2. **Experiment** – using different thicknesses of brush to create different brush techniques and applying paint in different ways – dotting, stippling, scratching and splashing etc.
3. **Experiment** – using watercolour to create washes of earthy tones. Children to then create their background to give the effect of the cave wall.
4. **Design** – children to use the ideas from the cave walls to create their own drawings of the animals, people, etc that they want on their cave wall painting. Children to then paint them using the painting techniques developed in the 'experiment' part of the topic.
5. **Create** – children to cut out their paintings and stick them to their watercolour background, to create their cave wall. Children then to add other cave markings and paintings to the wall.
6. **Evaluate** – what did they do well? What could they do better next time? Peer and self-assessment through 'Galloping Gallery' – post-it note feedback?

#### Books / resources

- You can do a virtual tour of some painted caves here: <http://archeologie.culture.fr/lascaux/en>
- [https://www.youtube.com/watch?v=h1CGXy\\_h-ii](https://www.youtube.com/watch?v=h1CGXy_h-ii) – 15 most amazing cave paints

## Y3 – Alaa Awad’s Street Art

### Curriculum link

Collage

### Key Essential Skills and Knowledge

- Use collage as a means of collecting ideas.
- Develop skills of overlapping and overlaying to place objects in front or behind a collage.
- Use coiling, overlapping, tessellation, mosaic and montage.
- Experiment with creating mood, feeling, movement and areas of interest using different media.
- Use different materials to create different textures.
- Embellish a surface using a variety of techniques including drawing, painting and printing.

### Sticky Knowledge

- Alaa Awad is an Egyptian artist well known for his murals.
- A mural is a painting or other work of art, executed directly onto a wall.
- Graffiti ranges from simple written words to elaborate wall paintings (murals).
- Graffiti has existed since ancient times – ancient Egypt, ancient Greece and the Roman Empire.

### Key Vocabulary

Contemporary, graffiti, street art, mural, collage **colour** - bold, vibrant **tone** - dramatic, depth **shape** - elongated, distorted, angular.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the ‘Key Vocabulary’ list.

During the topic, include at least one opportunity for a ‘Walking/Galloping Gallery’.

1. **Explore** – the work of Alaa Awad – Egyptian artist. Look at artists who create collage – Kurt Schwitters. Create title page for the topic.
2. **Experiment** – look at collage artists again – Experiment with collage – overlapping and overlaying objects in front and behind – cutting pictures from magazines, creating mosaics of objects or people using similar coloured paper (from magazines etc). Look at the link below for Alaa Awad’s mural which he created using mosaic.
3. **Experiment** – looking at Alaa Awad’s murals – children to work on designs, taking ideas from the Egyptian murals and basing their ideas on the Egyptians – Egyptian lifestyle, people, etc.
4. **Design** – Children begin to create their collage mural in the style of Alaa Awad, using collage as their main medium.
5. **Create** – continue to work on their mural and then embellish it by adding drawing over the top, eg, outlines of shapes or people.
6. **Evaluate** – children to peer and self-evaluate. What inspiration did you take from Alaa Awad’s work? What did you enjoy the most? What would you change next time?

### Books/resources

Kurt Schwitters - <https://www.guggenheim.org/artwork/artist/kurt-schwitters>

Alaa Awad - <http://alaa-awad.com/mosaic-alaa-awad>

## Y3 - Light and Shadow

### Curriculum link

Drawing

### Key Essential Skills and Knowledge

- Make marks and lines with a wide range of drawing implements – charcoal, pastel, chalk and pencil.
- Experiment with ways in which surface detail can be added to drawings.
- Experiment with different grades of pencil to create lines and marks, and different forms and shapes.
- Explore shading with a range of different media to achieve a range of light and dark tones, black to white.
- Apply simple use of pattern and texture in drawing.
- Draw objects from different viewpoints: above, below, front, back.
- Plan, refine and alter their drawings as necessary.

### Sticky Knowledge

- Still life is a painting or drawing of an arrangement of objects, typically including fruit and flowers.
- Shading can show when something is 3D.
- Adding white creates different tints and adding black creates different tones.

### Key Vocabulary

Still life, realistic, **tone** - subtle, contrasting, highlight, shadow, depth, muted, light, dark, **texture** - uneven, raised, **line** – cross hatch, contour, stippling.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – the work of Cezanne – look at how light and dark have created the 3D effect. Create title page for the topic.
2. **Experiment** – Pencil techniques – create a tonal chart using the different grades of pencil.
3. **Experiment** – shade shapes to suggest 3D form.
4. **Design** – split page into 4 and choose 4 different fruits/veg to draw from life in 3D – apply the techniques learned of achieving tone and 3D form by shading.
5. **Create** – a still life fruit/veg picture from life, using all techniques learned and the ideas they did last lesson.
6. **Evaluate** – What issues did we come across? What did we enjoy the most? What would you do differently next time?  
Peer and self-assessment.

### Books/resources

<https://www.tate.org.uk/kids/explore/what-is/how-cezanne-changed-art>

# Year Four

## Y4 – Medusa

### Curriculum link

Drawing

### Key Essential Skills and Knowledge

- Use different grades of pencil to show line, tone and texture, and use shading to show light and shadow.
- Annotate sketches to explain and elaborate ideas.
- Use hatching and cross-hatching to show tone and texture.
- Begin to show in their drawings that objects have a third dimension.
- Develop close observational skills using a variety of view finders.

### Sticky Knowledge

- Medusa is a Greek god from Greek mythology.
- She is represented as a winged female creature with a head of hair consisting of snakes.
- Different moods can be created by adding tone and texture.

### Key Vocabulary

Tone, texture, shading, light, shadow, hatching, cross-hatching, view finder.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – children to be shown the paintings and drawings of Medusa. Talk about what they can see and how the paintings/drawings make them feel. Create a title page for the topic.
2. **Experiment** – using different grades of pencil by hatching and cross hatching to show light, shadow and texture.
3. **Experiment** – using the pieces of artwork from Caravaggio and Ambra Montemezzo, children to draw what they see using the view finders. Explain that the children are going to create observational drawings from just that small area of the snake. Use the drawing techniques used in the previous session, to create their observational drawings. Annotate sketches to explain their ideas and the techniques they have used. ***Prior to next lesson, photograph all the children's faces. Cut the faces out without hair and other additional parts, eg hair bands. This will provide the basis of their design for next lesson.***
4. **Design** – children are to create their own Medusa head by adding their detailed snake observational drawings to their photographed face. Children to use the techniques of drawing learned in previous sessions to create their Medusa snakes.
5. **Create** – continue with the work from last lesson as the children will be encouraged to do detailed drawings of the snakes and add tone and texture to their pieces.
6. **Evaluate** – children to do a 'Galloping Gallery' to say what they liked about other children's work. At this point, encourage the children to use critique to say what they could improve on next time.

### Books/resources

Portraits of Medusa by **Caravaggio**, Tepidarium of Dar Zmela House, **Ambra Montemezzo**.

<https://www.artmajeur.com/ambra-montemezzo/en/artworks/17187994/medusa> look at the close up drawing by artist and teacher Ambra Montemezzo, where she has focussed on the snakes in detail.

**Jean-Luc Lacroix** drawings of Medusa.

## Y4 – Roman Sculpture

### Curriculum link

Sculpture

### Key Essential Skills and Knowledge

- Combine shapes to create different recognisable forms\_e.g. shapes made from solid materials.
- Plan, design and make models from observation and imagination.
- Join clay using 'slip', then layer and join shapes to create 3D form.
- Manipulate clay using pinching and slab techniques.
- Create surface patterns and textures into clay looking at cultural decoration from historic time periods/religions.

### Sticky Knowledge

- A typical Roman sculpture and one they are famous for, is the bust.
- A Roman bust is a sculpture of a person's head and neck.
- Roman busts are an art form begun by the Greeks and developed by the Romans.

### Key Vocabulary

Structure, bust, figurative, 3D portraiture, realistic, form, proportion, scale, slip, pinch.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – show the children pictures/websites with examples of Roman busts. Ask what they notice about them? Discuss the idea of a bust. How are they created? Do you think they are an accurate and realistic representation of a person? Why? Why not? Create a title page for the topic.
2. **Experiment** – Show chn different images of faces displaying a range of emotions. Ask chn for their ideas about what emotion they are showing. Why do you think that? Look at the shape of the eyes, mouths and eyebrows. What are they telling us? Remind the class that the roman leaders like to appear 'real', especially those associated with the Roman army. They wanted to look fierce and wanted people to know they had been involved in the fighting that had taken Rome to great places. With a partner and a mirror, chn practise making different facial expressions (happy, sad, fierce). Chn sketch their faces in their sketchbooks. Can they describe to their partners what happens to their eyes, their mouths, etc. when they make the different faces?
3. **Experiment** – 'play' with clay. What tools could you use? How could you stick two pieces together? (slip) How can you make the clay seem smooth? Rough? (create different patterns and textures). Focus on one feature of the face (eyes, nose, mouth) – ask chn to try building this feature from a flat surface (slab). Use a mirror to look at their profiles – which part sticks out more?
4. **Design** – children are to design their own bust. What will it look like? Encourage the children to the features that were discussed last session. Encourage the children to scribe what techniques they will use when labelling their bust designs. Encourage the children to also think about the size, scale and proportion of each of the features.
5. **Create** – provide all children with a plastic half pint cup, upturned on the table (like in the youtube video) The children are to use their ideas and techniques to build the base of their bust (shoulders and neck etc) onto the base of the cup. The children are to then develop the rest of their bust, using their designs. *This may take longer than the one session.*
6. **Evaluate** – ask the children to take part in a 'Galloping Gallery' - children to spend some time looking at the work of their classmates. What have they done well? What could be improved?

### Books/resources

<https://www.youtube.com/watch?v=3dHTrP9XJWs> video about creating a bust using clay techniques.

**Background info** - About 200 BCE, the Romans began conquering Greece, and this changed their art styles a lot. One of the most popular types of sculpture in Ancient Rome was the bust. This is a sculpture of just the head. Wealthy Romans would put the

*busts of their ancestors in the atrium of their homes. This was a way for them to show off their lineage. The Romans admired the Greek culture and arts. After conquering Greece, they brought many Greek artists to Rome to make sculptures for them in the Greek fashion. However, unlike the Greeks, the Romans were not looking for perfection – they wanted something that was more real. Roman art as a type of its own really gets going around 500 BCE with the beginning of the Roman Republic. Roman people were particularly interested in portraiture: in making statues that really looked like one particular person, especially a famous person. Greek people were more interested in ideals: what is the most beautiful man? What is the most athletic man? But the Romans were more interested in reality. A lot of people living in Rome seem to have believed, also, that having a good image of somebody's face was important because it helped to keep their ghost happy after they died, so they wouldn't come back and haunt you. During the Roman Republic, it was considered a sign of character not to gloss over physical imperfections, and to depict men in particular as rugged and unconcerned with vanity: the portrait was a map of experience. Wrinkles would show wisdom and that the person was wealthy enough to live to a great age.*

## Y4 – Rain, Steam and Speed

### Curriculum link

Painting

### Key Essential Skills and Knowledge

- Create different effects and textures with paint according to what they need for a task.
- Use light and dark within painting to show understanding of complimentary colours.
- Mix tints and shades with increasing confidence.
- Experiment creating tones by adding grey.

### Sticky Knowledge

- The Great Western Railway was painted by JMW Turner in 1844.
- The painting was created during the Romanticism period.
- In landscape paintings Turner pursued light effects, such as fog, steam, sun, fire, water and light.
- Turner used oil paint in his painting.
- The painting gives the impression of great speed, albeit in a static painting.

### Key Vocabulary

Romanticism, **colour** - mood, subtle, pale, earthy, neutral, **texture** - uneven, matt, smooth, **tone** - dramatic, varied, depth.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – show the children a high-resolution image of the work from JMW Turner and reveal sections at a time. Discuss and annotate. Reveal the whole image – how has the paint been applied? Why? Effect? Colours chosen? Why? Effect? When? Etc. Children to create a title page for the topic.
2. **Experiment** – Explain to the children that JMW Turner used oil paint in his work but that we are going to use acrylic paint. Experiment with acrylic paint to create different textures and effects. Watch the video which explores different acrylic paint techniques – maybe choose a few relevant ones to explore with the children rather than trying to attempt them all <https://www.youtube.com/watch?v=cDzcoyeaRKI>
3. **Experiment** – with tints and shades – create a tints and shades chart by adding white to make tints and black to make shades. <https://www.youtube.com/watch?v=B4CkogK9NLs> If time, experiment by adding grey to create tones.
4. **Design** – children to lightly sketch their designs for their piece – before this, you will need to decide as a year group whether your classes will recreate the piece by JMW Turner or if they are going to take the train as inspiration for their own work.
5. **Create** – Children to use the techniques of creating texture, tone, tints and shades and apply them to painting their final piece.
6. **Evaluate** – children to do a 'Galloping Gallery' to say what they liked about other children's work. At this point, encourage the children to use critique to say what they could improve on next time.

### Books/resources

Rain, Steam and Speed – The Great Western Railway by JMW Turner

<https://artuk.org/discover/artworks/rain-steam-and-speed-the-great-western-railway-115073>

# Year Five

## Y5 – Anglo-Saxon Crosses

### Curriculum link

Drawing

### Key Essential Skills and Knowledge

- Work in a sustained and independent way to create a detailed drawing.
- Use different techniques for different purposes ie, shading, hatching within their own work.
- Begin to develop awareness of composition, scale and proportion in their drawings.
- Use drawing techniques to work from a variety of sources including observation, photographs.
- Develop close observational skills using a variety of view finders.

### Sticky Knowledge

- The Anglo-Saxons were a cultural group who inhabited England in the Early Middle Ages.
- They built religious monuments, more commonly, huge standing stones shaped like crosses.
- Anglo-Saxon crosses are tall and slender and are decorated with plants and animals and scenes from the bible.

### Key Vocabulary

composition, scale, proportion, observation, view finder.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – show the children different Anglo-Saxon crosses from the Victoria and Albert Museum (link below). Let the children explore the different crosses and the different detail on them. What shapes do you notice? Is there a common theme in them all? Create a title page for the topic. ***Before the next lesson, print off different Anglo-Saxon crosses for the children to use for observational drawing over the next few sessions.***
2. **Experiment** – revisit the different techniques from Year 4 to create shading and demonstrate a 3D effect.
3. **Experiment** – looking at some of the printed Anglo-Saxon crosses, children to use the view finders to draw detailed sections of the crosses.
4. **Design** – Children to be encouraged to think about the scale and proportion of their designs. Using the observational drawings from last session, children to consider how large or small their cross will be and the proportion of their design. Experiment with drawing in larger scale and smaller scale. Children to decide how large they want their Anglo-Saxon cross to be.
5. **Create** – children to create their own Anglo-Saxon cross using the detail and the techniques they have developed over the past lessons. but also consider the final composition of their piece.
6. **Evaluate** – look at the children's Anglo-Saxon crosses and compare them to the ones they have seen in photographs. Which parts of their cross do they like? Children to peer assess.

### Books/resources

Anglo Saxon crosses in Victoria and Albert Museum, London.

<https://collections.vam.ac.uk/search/?q=anglo+saxon+crosses&year+made+from=&year+made+to=>

Ruthwell Cross, Sandbach Crosses, Gormersal Primary School art for examples of Anglo-Saxon crosses.

<http://gomersalprimaryschoolart.blogspot.com/2019/07/anglo-saxons.html>

## Y5 – Rousseau’s Rainforest

### Curriculum link

Painting

### Key Essential Skills and Knowledge

- Begin to develop a painting from a drawing and sketch (lightly) before painting to combine line and colour.
- Use the qualities of watercolour to create visually interesting pieces, including detail.
- Combine colours, shades, tones and tints to enhance the mood of a piece.
- Use brush techniques and the qualities of paint to create different textures and effects.
- Compose using fore and background.

### Sticky Knowledge

- Henri Rousseau was a French Post-Impressionist painter.
- He was a self-taught artist.
- He loved the idea of the rainforest but did not draw from the actual rainforest, instead he drew through visiting the botanical gardens and using his imagination.
- Layering gives the impression of depth.

### Key Vocabulary

Background, foreground, shades, tints, tones, post-impressionist, mediums, composition, depth

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the ‘Key Vocabulary’ list.

During the topic, include at least one opportunity for a ‘Walking/Galloping Gallery’.

1. **Explore** - Study the work of Rousseau, looking at the work ‘Rainforest’ and ‘Toucan’ – develop ideas in sketchbooks and create the title page for the topic.
2. **Experiment** – combine watercolours, particularly looking at shades of greens and blues as these are the colours the children will probably use most of in their own version of the painting. Create the background to their painting using watercolour.
3. **Experiment** – look at plants and animals - draw plants in sketchbooks – use pictures of plants found in the rainforest. Then go onto looking at the animals found in the rainforest, draw the different animals in sketchbooks.
4. **Design** – Children to begin by sketching the plants and animals onto their background. Children to then paint the plants and animals using smaller, thinner paintbrushes to concentrate on the detail.
5. **Create** – continue with painting the foreground animals and plants.
6. **Evaluate** - When complete, do a walking gallery, giving the children opportunity to critique each other’s work.

### Book/resources

Henri Rousseau – ‘Rainforest’, Henri Rousseau – ‘Toucan’

<https://www.ngv.vic.gov.au/orangerie/styles.html>

## Y5 –Grayson Perry Pottery

### Curriculum link

Sculpture

### Key Essential Skills and Knowledge

- Manipulate materials to make a new 3D form.
- Use modelling clay to create 3D models.
- Make and use 'slip' to 'stick' pieces of clay together.
- Use clay to create a coil pot using joining techniques to add detail, eg handles.
- Use smoothing techniques to create a desired finish before painting.
- Add final finishes to models using paint and glazing techniques.

### Sticky Knowledge

- Norton had a thriving pottery industry in the 3rd century.
- Grayson Perry is an English contemporary artist known for his ceramic vases.
- Roman pottery was divided into either coarse ware or fine ware – coarse ware -everyday pottery jars, dishes and bowls used for cooking and storage, fine ware -serving vessels or tableware, which were more decorative and elegant.

### Key Vocabulary

Techniques, contemporary, Roman, carve, coil, coarse ware, fine ware, **form** - vessel, **texture** - impression, embossing.

### Lesson progression (it is suggested that teachers watch the video on the link below, prior to starting the topic)

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – discuss the idea of Norton having a thriving pottery industry in the 3<sup>rd</sup> century. Explore the work of Grayson Perry – create a title page.
2. **Experiment** – explore Roman pottery techniques and use the coil technique to create the basis of a pot. Experiment with using the coiling technique to make smaller and larger pots. Experiment making 'slip' and practise joining bits of clay together. Experiment with adding a handle(s) to the pot using the 'slip'.
3. **Experiment** – look at the work of Grayson Perry – explore the idea that Perry represents his life on his pots. Experiment in sketchbooks with own designs to represent self, eg clubs, hobbies, likes etc.
4. **Design** – Children to design their coil pot – think about the size, shape and design of it – 2 handles? 1 handle? – think about the final design on the finished pot using Grayson Perry as inspiration.
5. **Create** – children to create their coil pot according to their designs. Children to use the techniques learned and the 'slip' made, to join pieces together and create a handle(s). **Another session will be needed to paint and glaze their finished pots.** <https://www.artshedonline.com.au/blog/art-shed-blog/how-to-seal-air-dry-clay/>
6. **Evaluate** - When complete, do a walking gallery, giving the children opportunity to critique each other's work.

### Books/resources

Roman pottery.

Explore the work of Grayson Perry (but be **VERY** selective!)

<https://www.tate.org.uk/art/artists/sir-grayson-perry-cbe-ra-4657/how-make-pot-grayson-perry>

# Year Six

## Y6 – Evolution and Inheritance

### Curriculum link

Drawing/Painting

### Key Essential Skills and Knowledge

- Develop own style of working.
- Use mediums of their own choice and ones which will create maximum impact.
- Show perspective through sketching techniques and painting techniques.
- Create texture by exploring line and colour.
- Create detailed drawings using techniques such as shading and hatching.
- Mix colour, shades, tints and tones with confidence and in order to achieve an intended effect.
- Combine colours, tones and tints to enhance the mood and feeling of a piece.

### Key Vocabulary

Sketch, perspective, scale, **line** - bold, fine, **texture** - uneven, coarse, matt, **tone** - depth, graduate, contrast, **shape & form** sweeping, tapering.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – gather images of monkeys (photographs, scientific sketches, illustrations) and discuss - create a title page.
2. **Experiment** – preliminary detailed sketches of monkeys – use view finders to concentrate on specific features of a monkey. Include the different techniques used such as shading and hatching, which the children have experienced in year 4 and 5.
3. **Experiment** – provide the children with opportunities to experiment with different colour mediums used before in previous years. Experiment with adding different colour mediums to one of their preliminary sketches from the previous lesson.
4. **Design** – Children to decide on their own medium and scale before starting their designs. Children to then design their monkeys and annotate how it is going to look, etc.
5. **Create** – children are to produce an image of a monkey in their own style, using their own choice of medium and on their own scale.
6. **Evaluate** - When complete, do a Galloping Gallery, giving the children opportunity to critique each other's work how does the work make you feel? What would you like to ask the artist about their work?

### Books/Resources

- On the Origin of Species by Sabena Radeva
- <http://gomersalprimaryschoolart.blogspot.com/2016/07/evolution-and-inheritance.html>

## Y6 – Islamic Art

### Curriculum link

Drawing/printing

### Key Essential Skills and Knowledge

- Colour mix and print by building up layers of more than 3 colours.
- Create pattern related to Islamic culture, showing fine detail.
- Through printing, show increasing use of tools to control line, shape, texture, and tone.

### Sticky Knowledge

- Islamic art does not portray humans or animals.
- Islamic art concentrates on using geometric shapes.

### Key Vocabulary

Geometric, abstract, intricate, detail, vibrant, vivid, representation, realism, arabesque, symmetrical, concentric circles

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – discuss impact of religion on Islamic architecture (e.g. cannot draw humans or animals so calligraphy and geometric shape decoration common) – explore Islamic architecture and art and create a title page.
2. **Experiment** – geometric design exploration in sketchbooks (introduce task of creating a tile for an Islamic building).
3. **Experiment** – experiment cutting into the lino (lino or erasers as an alternative) to create a simple pattern. Go on to experiment with overlaying the prints to create a pattern.
4. **Design** – develop their own design using ideas from the exploration work – provide 6- or 8-pointed star outline for children to develop their pattern inside (see pattern links below).
5. **Create** – this part of the topic will need a minimum of 2 sessions. Using lino printing (lino or eraser), children to create their repeating layered pattern (remembering no depictions of animals or humans) onto a ceramic tile using acrylic paint and finishing with a clear gloss.
6. **Evaluate** - When complete, do a Galloping Gallery, giving the children opportunity to critique each other's work how does the work make you feel? What would you like to ask the artist about their work?

### Books/Resources

<https://patterninislamicart.com/>

<http://ayeshagamiet.com/wp-content/uploads/2013/08/6-pointed-star.pdf>

<http://ayeshagamiet.com/wp-content/uploads/2013/08/8-pointed-star.pdf>

You can use hexagons and octagons too as a starting point.

## Y6 – Extreme Environments

### Curriculum link

Textiles/painting

### Key Essential Skills and Knowledge

- Explain the style of art they have used and how it has been influenced by a famous artist.
- Understand what a specific artist is trying to achieve.
- Understand why art can be abstract and what message the artist is trying to convey.
- Use fabric paints to create tones.
- Experiment with batik to create different effects.
- Use a basic stitch to create a fabric painting of inspired work.

### Sticky Knowledge

- Extreme environments are places around the world where humans would not survive.
- Nerys Levy's work is largely inspired by her on site drawings around the world.
- Her work is based on polar regions and is done from witnessing forces of nature at source.
- Levy's maiden voyage to Antarctica in 2007 marked the beginning of a passion for ice.

### Key Vocabulary

Fabric, realistic, **colour** - dramatic, light and dark, **line** - undulating, continuous, solid, horizontal, **texture** – raised, embossed **shape** – sweeping.

### Lesson progression

Prior to starting each session, introduce the relevant key vocabulary from the 'Key Vocabulary' list.

During the topic, include at least one opportunity for a 'Walking/Galloping Gallery'.

1. **Explore** – explore the work of Nerys Levy – develop ideas in sketchbooks. Begin to make links to Ted Harrison's work in terms of his style. Create a title page.
2. **Experiment** – using fabric paint, children to experiment on pieces of material with different techniques, inc batik.
3. **Experiment** – using running stitch, children to experiment creating the black outlines like in the work of Nerys Levy.
4. **Design** – children to design their panel for an 'Extreme Environments' quilt in the style of Nerys Levy.
5. **Create** – this part of the topic will require a minimum of 2 sessions. Children to work on creating the painting aspect of their quilt, using fabric paint or batik. The second (and third) sessions are to use stitching to create the 3D quilt effect on the dry paint. Following on from the sessions, attach all children's work (class or year group) to create an 'Extreme Environments' quilt (links to DT?)
6. **Evaluate** - When complete, do a Galloping Gallery, giving the children opportunity to critique each other's work how does the work make you feel? What would you like to ask the artist about their work? What aspect do you like the most? Etc.

### Books/Resources

<https://www.frankisart.com/nerys-levy>

Updated June 2026