



SARACENS
BELL LANE

Art and Design

Whole School Curriculum Map

2024/25

Early Years

Birth to Three	Three to Four	Reception
<p>Start to make marks intentionally.</p> <p>Explore paint, using fingers and other parts of their bodies as well as brushes and other tools.</p> <p>Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.</p> <p>Explore different materials, using all their senses to investigate them.</p> <p>Manipulate and play with different materials.</p> <p>Use their imagination as they consider what they can do with different materials.</p> <p>Make simple models which express their ideas.</p>	<p>Explore different materials freely, to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures.</p> <p>Create closed shapes with continuous lines and begin to use these shapes to represent objects.</p> <p>Draw with increasing complexity and detail, such as representing a face with a circle and including details.</p> <p>Use drawing to represent ideas like movement or loud noises.</p> <p>Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc.</p> <p>Explore colour and colour mixing.</p> <p>Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>Explore, use and refine a variety of artistic effects to express their ideas and feelings.</p> <p>Return to and build on their previous learning, refining ideas and developing their ability to represent them.</p> <p>Create collaboratively, sharing ideas, resources and skills.</p>

Year 1

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	Make Your Mark	Colour Splash	Paper Play	Woven Wonders
Making Skills	<ul style="list-style-type: none"> - Develop some control when using a wide range of tools to draw, paint and create crafts and sculptures. - Make choices about which materials to use to create an effect. - Develop observational skills to look closely and reflect surface texture. 	<ul style="list-style-type: none"> - Develop some control when using a wide range of tools to draw, paint and create crafts and sculptures. - Make choices about which materials to use to create an effect. 	<ul style="list-style-type: none"> - Develop some control when using a wide range of tools to draw, paint and create crafts and sculptures. - Explore and analyse a wider variety of ways to join and fix materials in place. 	<ul style="list-style-type: none"> - Develop some control when using a wide range of tools to draw, paint and create crafts and sculptures. - Explore and analyse a wider variety of ways to join and fix materials in place.
New Vocab	Vertical, Horizontal Diagonal, Cross-hatch Optical art, 2D shape, 3D shape, Abstract Narrative, Printing, Shade, Form, Dots, Continuous, Lightly, Firmly, Shadow, Charcoal, Pastel	Hue, Shade Primary Colour, Secondary Colour, Pattern, Mix, Blend, Print, Shape, Space, Kaleidoscope	Sculpture, Three-Dimensional, Cylinder, Loop, Tube, Concertina, Overlap, Spiral, Carving, Mosaic, Imagine	Knot, Plait, Warp, Weft, Loom

Prior Vocab	Line, Wavy, Straight Mark-making, Observe, Circle, Texture, Chalk	Texture, Thick	Artist, Curve, Zig-zag	Art, Artist, Craft, Thread, Threading, Weaving,
Key Artists	Renata Barnal Ilya Boltowsky Zaria Forman Wassily Kadinsky Bridgit Cliff	Clarice Cliff Jasper Johns	Marco Balich Louise Bourgeois Samantha Stephenson	Judith Scott Cecilia Vicuna

Make Your Mark	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I create different types of lines?	<p>I can describe the lines in the work of an artist and in my own work.</p> <p>I can understand that there are different types of lines and can experiment with different resources to create them.</p> <p>I can hold a pencil and chalk in different ways to experiment with the line I create and work in the style of a modern artist.</p>	cross-hatch diagonal horizontal line optical art vertical wavy	<p><u>With regard to Bridgit Riley's art:</u> What words would you use to describe the lines in her work? How are the lines the same? How are they different? How do they make you feel? How could you make these lines?</p> <p><u>With regard to the whole-class art piece:</u> What would be a good title for our class artwork? Which square do you like and why?</p>	Bridgit Riley
Lesson 2	How can I use line and mark-making to draw water?	<p>I can use drawing materials to make different lines and marks reflecting what I can hear in music.</p> <p>I know there are many different ways of drawing lines, that they feel different to make, and that they look different.</p> <p>I can add plants and creatures to bring art to life.</p> <p>I can evaluate my art and the work of others using the language I have learnt.</p>	lines water waves wavy	<p>What did we learn about lines in the previous lesson?</p> <p><u>Whilst listening to music:</u> What lines represent water in a swimming pool, a pond, the sea, or a river? What colours do you think we would see?</p> <p><u>With regard to Zaira Forman's art:</u> How has she used different materials to represent the water? What sort of lines are they? Does it look like water? Is water an easy thing to draw or paint? How does light change the way water looks?</p> <p><u>When talking about the class art:</u></p>	Zaira Forman

				<p>What lines have been used? Can you show me an example of a diagonal line?</p>	
Lesson 3 Not Christmas Option	<p>What different media can I use to draw?</p>	<p>I can draw around a variety of shapes. I know that my shapes can overlap. I can experiment with a variety of different media in this piece. I can say which medium I prefer and why.</p>	<p>2D shapes 3D shapes abstract medium shade shape</p>	<p><u>Whilst looking at the abstract artwork:</u> What colours has the artist used? What shapes can you see? How are the pieces similar/different? Which media can you erase with an eraser? Are there any similar drawing materials? In what ways are they similar? Which ones smudge? Which ones blend? Which ones make your hands messy?</p> <p><u>With regard to the different materials used in the lesson</u> Do you have a favourite? Why is that your favourite? Which materials were hard to work with?</p>	<p>Wassily Kadinsky Renata Bernal Ily Bolotowsky</p>
Lesson 4	<p>What is mark making?</p>	<p>I can experiment with different marks and use marks to show texture. I can understand the importance of looking carefully and closely when I am drawing. I can use one type of drawing tool in lots of different ways.</p>	<p>circles continuous cross-hatching dots firmly lightly line look mark making marks observe</p>	<p>What does the object feel like? How would you describe the surface? How are you going to make your drawing look like your object? Do you think your drawing shows what the object feels like? How many different types of marks did you use? Do you like your finished drawing?</p> <p><u>Before main event:</u> What is texture? How can we make the lines we draw look hard or soft? How can we use drawing to show what the object feels like? How are you going to draw what you can see but also what you can feel?</p> <p><u>During 'mark making' presentation:</u> How would you describe this mark? How would you draw it?</p>	<p>n/a</p>
Lesson 5	<p>How can I use different drawing materials and mark-making to create an</p>	<p>I can look carefully at an object to identify shapes, lines and textures. I can control a pen/pencil to create different types of lines.</p>	<p>experiment line marks observation rough</p>	<p><u>When exploring objects:</u> What shapes can you see? What lines can you see? Are they straight, wiggly, thick or thin? Is the object hard, soft, rough or smooth? How could you create the textures you can see with your pencil or pen?</p>	<p>n/a</p>

	observational drawing?	<p>I can use a range of drawing tools to create different marks.</p> <p>I can layer different materials to experiment creating effects.</p>	shadow shape smooth texture	<p>Are there any shadows on your object? How could you show this in your drawing?</p> <p><u>After warm-up task:</u> Compare two different types of marks you made; what did you do to make the marks different? How did having the cardboard square hiding your drawing change how you drew? Did you have to look more carefully at your object?</p> <p><u>When looking at a peer's work:</u> How have they created the lines? What type of line have they used? Can you see what tool they have used and how they have used it? Have they been able to create textures? Does the drawing make the object look hard, soft, smooth, rough?</p>	
--	------------------------	---	--------------------------------------	---	--

Colour Splash	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I mix secondary colours?	<p>I can name the primary colours: red, yellow and blue</p> <p>I can mix primary colours to make secondary colours</p> <p>I can say which two primary colours are needed to mix each of the secondary colours</p>	<p>Primary colours</p> <p>Secondary colours</p> <p>Mix</p> <p>Blend</p>	<p>What happens when we mix primary colours together?</p> <p>What are the colours made by primary colours called?</p> <p>What are the secondary colours?</p> <p>What primary colours mixed together make; green? orange? purple?</p>	
Lesson 2	How can I use colour mixing when I paint?	<p>I can use primary colours to paint</p> <p>I can mix primary colours to make secondary colours</p> <p>I can choose a suitable brush for the marks I want to make</p>	<p>Primary colours</p> <p>Secondary colours</p> <p>Mix</p>	<p><u>When looking at Jasper Johns work:</u> What colours can you see? Which two colours make orange? (yellow and red), green? (blue and yellow), purple? (red and blue) (Pointing to a range of colours) – Is this a primary or a secondary colour? Which numbers can you see in Jasper Johns' work? Are the numbers easy to read? Does that matter?</p> <p><u>When discussing peer's work:</u> Who can spot number ...?</p>	Jasper Johns

				What is similar or different about your own artwork and Johns' work? Did you have to concentrate on painting the numbers or did you think more about what was happening with the colours, like Johns?	
Lesson 3	How can I best use colour in my painting?	I can use a variety of colours in my printing. I can create new colours by overlapping prints. I can work carefully and accurately when making my patterns.	Pattern Shape Kaleidoscope Texture Space	How can you make a clear print? Did you keep the same spacing between the prints? What happens when you overlap colours? How would you describe any patterns you have made? What pattern/shapes have you printed? Why have you chosen the colours that you have? What made printing easier or trickier?	
Lesson 4	What happens when I mix different colours together?	I can mix two primary colours to make shades of a secondary colour. I can mix at least five different shades of my chosen secondary colour. I can use my five mixed colours to create patterns.	Shade Hue Primary colour Secondary colour Pattern	<u>When modelling making green:</u> How could I make the green lighter? How could I make the green darker? <u>During the wrapping-up presentation:</u> Which shade of green is the closest match? How do the colours in the circles look different? Which two primary colours have been used to make these different greens? Which green do you think has the most blue mixed into it?	
Lesson 5	How can I paint in the style of another artist?	I can mix secondary colours I can choose to paint with colours that look good next to each other I can describe my plate and compare it to others	Design Paint Concentric circles Silhouette	<u>When Looking at Clarice Cliff's work:</u> Has all the space been filled? Why have some areas been left white? What colours were chosen for the circles? Why do you think Clarice Cliff chose those colours? What colours will not stand out behind the black trees? <u>Compare your plate with your partners:</u> What do they like about the plates? How are they the same? How are they different?	Clarice Cliff

Paper Play	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I roll paper to create 3d structures?	I can roll paper to make a cylinder I can combine paper cylinders to make a sculpture	Sculpture Three-dimensional Cylinder	<u>When viewing Samantha Stephenson's work:</u> What can you see? What could it be made of? Where is it?	Samantha Stephenson

		I can adapt my ideas as I work		<p>How is this artwork different from a painting or drawing?</p> <p>How can you make your piece of paper look like a sculpture? How will you shape it? How will you make it keep its shape?</p> <p>What was easy? why? What was tricky? why?</p>	
Lesson 2	How can I shape paper to make a 3D drawing?	<p>I can fold and roll paper to create 3D shapes</p> <p>I can choose how to arrange the paper shapes to make a 3D drawing</p> <p>I can overlap paper strips on my 3D drawing</p>	<p>cylinder</p> <p>concertina</p> <p>overlap</p> <p>spiral</p> <p>three-dimensional</p> <p>zig-zag</p>	<p>How did you make your shape? What top tip would you give someone when trying to make the shape?</p> <p><u>During main activity</u> Can you show me a shape you have made by folding the paper? Can you show me a shape you have made by rolling the paper? Why did you decide to place that shape in that position?</p> <p><u>During wrapping up</u> What do you like best about your 3D drawing? What do you like best about your partner's 3D drawing?</p>	
Lesson 3	How can I use paper-shaping skills to make an imaginative sculpture?	<p>I can plan a sculpture by drawing my ideas first</p> <p>I can use at least three different techniques for shaping paper</p> <p>I can add detail to my tree</p>	<p>carving</p> <p>mosaic</p> <p>sculpture</p> <p>three-dimensional</p>	<p><u>While looking at trees of life:</u> What can you see? How do you think it was made? Does it look 3D or flat and 2D? Where could this artwork be? Can you see anything the same about the pictures? Can you spot any differences between the pictures?</p> <p><u>When planning their sculpture:</u> Would there be lots of little branches or just a few big ones? What would the leaves be like? Would there be flowers on the tree? Would animals live in it? Would there be any insects on the tree?</p> <p><u>When making their sculpture:</u> Which paper shaping technique will work well for the leaves/branches/butterfly?</p>	Marco Balich

				Are you making changes to your design as you work? Are any bits of your drawing tricky to make using paper? How could you make it work? Could you add any detail by drawing or decorating with paper?	
Lesson 4	How can I collaboratively plan to create a sculpture?	I can work cooperatively I can create different parts of a sculpture I can secure parts of the sculpture together I know that 3D sculpture can be created from a range of materials	3D Sculpture	<u>When looking at Louise Bourgeois work:</u> What words would you use to describe the creation? How does it make you feel? Is it scary? Exciting? Why did the artist make it from metal? How many legs/eyes does a spider have? How does the sculpture look different to the bronze spider 'Maman'?	Louise Bourgeois
Lesson 5	How can I use my painting skills when working in 3D ?	I can use different tools to paint with I can work as part of a collaborative project I can paint onto 3D surfaces using appropriate methods	3D Sculpture	Ask the children to comment on the solidity of the construction. Is it stable? What could make it stronger and longer lasting? How is it similar/different to Louise Bourgeois' works?	Louise Bourgeois

Woven Wonders	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can art be made in different ways?	I can explain why an activity is 'making art'. I can describe something creative I do in or out of school. I can draw an example of me being an artist.	art artist craft	Is it art? What makes something 'art'? What makes you an artist? Do you sometimes make things at home? What is your favourite thing you've made?	
Lesson 2	How can I choose, measure, arrange and fix materials?	I can measure the amount of wool. I can wrap wool tightly and fix it in place. I can keep trying if something doesn't work the first time.	craft knot	<u>During Judith Scott slide:</u> How do you think this sculpture was made? What does the shape remind you of? What do you notice about the colours? <u>During main activity:</u> What shape will you choose?	Judith Scott

				<p>What colours will you choose?</p> <p><u>During Wrapping up:</u> Which skill was most challenging for you today? Why?</p>	
Lesson 3	<p>What plaiting, threading and knotting techniques are there?</p>	<p>I can try something new to me.</p> <p>I can choose materials based on colour, thickness and flexibility.</p> <p>I can keep trying if something doesn't work the first time.</p>	<p>knot plait thread threading</p>	<p><u>When looking at Cecilia Vicuna's work:</u> Can you find; A knot. Something like rope. A plait. Something almost see-through. Something like a fishing net.</p> <p>Is her work art, or craft, or both?</p> <p><u>During main activity:</u> Have you ever plaited (hair?) before or tied any knots (shoelaces?) any threading (beads etc)</p> <p><u>During wrapping up:</u> What did you enjoy most today? Did you try anything new? Which skills were the same as for wool-wrapping? Have you got a 'top tip' to share about any techniques?</p>	<p>Cecilia Vicuna</p>
Lesson 4	<p>How can I weave?</p>	<p>I can identify a plait, a knot and a threaded bead.</p> <p>I can weave paper strips over and under.</p> <p>I can compare what I make to other artwork.</p>	<p>weaving warp weft</p>	<p><u>During main activity:</u> What is easy? What is tricky? Are your weft strips making patterns?</p> <p><u>During wrapping up:</u> Can you see any patterns in your weaving? How is your weaving the same or different to Cecilia Vicuña's work?</p>	<p>Cecilia Vicuna</p>
Lesson 5	<p>How can I combine techniques in woven artwork?</p>	<p>I can choose how to combine the things I have made.</p> <p>I can weave with a range of materials.</p> <p>I can talk about what I like and what I would change about my work.</p>	<p>loom weaving</p>	<p>Can you show me something: Knotted. Threaded. Plaited. Woven. Wrapped.</p>	

				<p>What new techniques have you learned in this unit?</p> <p>During wrapping up: What do you like about your artwork? Do you think your work is art, or craft, or both? What would you change if you made another box loom artwork?</p>
--	--	--	--	--

Year 2

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	Tell a Story	Life in Colour	Clay Houses	Map It Out
Making Skills	<ul style="list-style-type: none"> - Further demonstrate increased control with a greater range of media. - Make choices about which materials and techniques to use to create an effect. - Develop observational skills to look closely and aim to reflect some of the formal elements of art (colour, pattern, texture, line, shape, form and space) in their work. 	<ul style="list-style-type: none"> - Further demonstrate increased control with a greater range of media. - Make choices about which materials and techniques to use to create an effect. - Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials. - Develop observational skills to look closely and aim to reflect some of the formal elements of art (colour, pattern, texture, line, shape, form and space) in their work. 	<ul style="list-style-type: none"> - Further demonstrate increased control with a greater range of media. - Make choices about which materials and techniques to use to create an effect. - Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials. - Develop observational skills to look closely and aim to reflect some of the formal elements of art (colour, pattern, texture, line, shape, form and space) in their work. 	<ul style="list-style-type: none"> - Further demonstrate increased control with a greater range of media. - Make choices about which materials and techniques to use to create an effect. - Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials.
New Vocab	Thin, Stippling, Hatching, Cross-hatching, Scribbling, Sketch, Illustrator, Illustrations, Expression, Emoji, Emotion, Storyboard, Frame, Re-tell	Overlap, Detail, Surface	Roll, Smooth, Flatten, Cut, Pinch-pot, Thumb pot, Ceramic Glaze, Score, Slip, Surface, Join, Sculptor, Plaster, Casting, Negative Space, In Relief, Detail, Impressing	Imaginary, Inspired, Landmarks, Felt, Fibre, Viewfinder, Abstract, Composition, Stained Glass, Gallery, Curator, Design Brief, Evaluate
Prior Vocab	Charcoal, Mark-making, Liens, Thick, Texture, Blending, Concertina	Mixing, Primary Colour, Secondary Colour, Texture, Collage	Shape, Sculpture, Three Dimensional	Shape, Texture, Pattern, Mosaic, Overlap, Design

Key Artists	Quentin Blake	Romare Bearden	Ranti Bam Rachel Whiteread	Josef Albers, Matthe Cusick, Eduardo Paolozzi, Maggie Scott, Kim Soon-Im, Susan Stockwell
--------------------	---------------	----------------	-------------------------------	---

Tell a story	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I make marks using different techniques?	<p>I can experiment with charcoal to draw different marks.</p> <p>I can understand a word and explain how I can draw it.</p> <p>I can express the meaning of words using charcoal mark making techniques.</p>	charcoal lines mark making marks thick thin	<p><u>As children experiment with charcoal:</u> Does the way you hold the charcoal affect the marks you make? How many different ways can you hold the charcoal? Can charcoal be broken or shaped to create different effects?</p> <p><u>During main activity:</u> What does this word mean? How can I use my charcoal to give this effect?</p>	
Lesson 2	How can I use mark-making to create texture?	<p>I can describe how an object feels.</p> <p>I can try out different drawing materials.</p> <p>I can experiment with making different marks to make texture.</p>	blending feel hatching mark scribbling stippling texture tool touch	<p><u>When exploring objects:</u> How could you draw what the object feels like? What tools could you use to draw it? What marks would you make to draw how it feels?</p> <p><u>When mark making:</u> How could you draw what the object feels like? What tools could you use to draw it? What marks would you make to draw how it feels?</p> <p><u>During main activity:</u> How can you use the different types of mark making to show the texture of your object?</p>	
Lesson 3	How can I create an observational drawing with texture?	<p>I can recognise and describe shapes in an object to start a drawing.</p> <p>I can look carefully to add details.</p> <p>I can use mark-making techniques to add texture.</p>	mark making observation outline sketch texture tone	<p>What shapes can you see in my toy? Can you use your hands and fingers to draw these shapes? What colours do you see? Is there any texture? Where? How could I draw this texture?</p> <p><u>During wrapping up:</u> What do you like about your partner's drawing and why?</p>	

Lesson 4	How can I apply expressions to illustrate a character?	<p>I can show expression by drawing eyes, eyebrows and mouths in different ways.</p> <p>I can make quick sketches of people.</p> <p>I can sketch a new character, adding expressions, details and texture.</p>	<p>emoji</p> <p>emotion</p> <p>expression</p> <p>feeling</p> <p>illustrator</p> <p>illustration</p> <p>mark making</p> <p>texture</p>	<p>How is the character feeling?</p> <p>How can you tell?</p> <p>How has the illustrator used lines to show this?</p>	<p>Quentin Blake</p> <p>Nick Sharrat</p>
Lesson 5	How can I use illustrations to tell a story?	<p>I can recount a familiar story and select key events.</p> <p>I can create and draw imaginary scenes for a storybook.</p> <p>I can use mark making to show different textures.</p>	<p>character</p> <p>concertina</p> <p>frame</p> <p>retell</p> <p>story</p> <p>storyboard</p>	<p>What do you like about your partner's storybook?</p> <p>Which is your favourite page and why?</p>	

Life in colour	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I mix colours together?	<p>I can name the primary and secondary colours.</p> <p>I can describe what happens when I mix two secondary colours.</p> <p>I can make choices about how to make colours lighter or darker.</p>	<p>mixing</p> <p>primary colour</p> <p>secondary colour</p>	<p>What happens when the paint mixes on the page?</p> <p>What new colours can you see?</p> <p>What do we call the colours orange, purple and green?</p> <p>What will happen if you mix two secondary colours together?</p>	
Lesson 2	How can texture be created with paint?	<p>I can describe colours and textures.</p> <p>I can choose painting tools to recreate a texture.</p> <p>I can mix a range of secondary colours.</p>	<p>primary colours</p> <p>secondary colours</p> <p>texture</p>	<p><u>During Zoomed in</u></p> <p>What can you see?</p> <p>How would you describe the colour?</p> <p>Is it a primary or secondary colour?</p> <p>How would you describe the texture?</p> <p>How does the picture look different now?</p> <p>Can you guess what this could be?</p> <p><u>During activity</u></p>	

				<p>How did you mix that colour? How could you make the colour lighter? darker? What would happen if you added water to the colour you mixed? How would you describe this texture? Which tool did you use to make the texture? Why does that texture look different to that one? Which painting tool is your favourite to use? Why?</p>	
Lesson 3	<p>What textures and patterns can I create with paint?</p>	<p>I can explain the word 'collage'. I can choose materials and tools to make textures with paint. I can mix colours to match something I see.</p>	<p>collage texture</p>	<p>What are 3 different tools that could be used to make texture with paint? <u>When looking at Romare Bearden art:</u> What can you see in the picture? If the picture told a story, what would it be about? <u>During activity</u> Which colours will you need to mix? Which tool could you try to make that surface texture? How will you copy this texture in paint? How are these two textures different? Which one do you like best? Why?</p>	<p>Romare Bearden</p>
Lesson 4	<p>How can I compose a collage by choosing and arranging materials for effect?</p>	<p>I can choose collage materials based on colour and texture. I can describe how my choices match my ideas. I can try out different arrangements of materials, including overlapping.</p>	<p>collage overlap texture</p>	<p>What makes a piece of artwork a collage? <u>During Activity</u> What shape do you need? What colour do you need? What texture matches what you are making? Will you cut or tear the paper? Could you turn the paper shape around? Could you overlap it?</p>	<p>Romare Bearden</p>
Lesson 5	<p>How can I improve my artwork?</p>	<p>I can say what I like or don't like about artwork. I can talk about how I could improve my work. I can choose which materials and tools to use.</p>	<p>detail surface texture</p>	<p>How are these two Bearden collage the same? How are they different? <u>During wrapping up</u> What do you like about collages? How do they look the same? different? Can you see any good ideas that you would like to try in the future?</p>	<p>Romare Bearden</p>

Paper Play	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I use my hands as a tool to shape clay?	<p>I can flatten clay to make a smooth surface</p> <p>I can shape clay using my hands.</p> <p>I can make different marks in clay by pressing into it.</p> <p>I can shape clay to make a model.</p>	<p>cut</p> <p>flatten</p> <p>roll</p> <p>shape</p> <p>smooth</p>	<p><u>After exploring clay:</u> What have you discovered about using clay?</p> <p><u>After main activity:</u> How can clay be smoothed? How can the clay be rolled into an even sausage shape? How do you roll a ball in clay? What is important about how hard or softly you press tools and objects into the clay surface?</p>	
Lesson 2	How can I shape a pinch pot and join clay shapes as decoration?	<p>I can use the pinching technique to shape a pot.</p> <p>I can use my fingers and thumbs to make the sides of the pot even.</p> <p>I can join clay to help decorate my pot.</p>	<p>ceramic</p> <p>glaze</p> <p>pinch pot</p> <p>score</p> <p>slip</p> <p>thumb pot</p>	<p><u>While exploring Ranti Bam's work:</u> <u>What do you see?</u> What are they made from? What do you think about the way they are decorated? Do you like them? Can you spot where there are joins in these clay pots?</p> <p><u>After demonstration:</u> How do we get the clay surfaces ready to be joined together? How do we make the score marks? How much slip do we need to use? How can we make sure the clay sticks?</p> <p><u>After pot making:</u> How easy was it to shape a pot? What advice would you give to someone trying pot-making?</p>	Ranti Bam
Lesson 3	How can I use impressing and joining techniques to decorate a clay tile?	<p>I can describe my ideas about the work of artist Rachel Whiteread.</p> <p>I can roll a smooth clay tile.</p> <p>I can create a pattern by pressing into and joining pieces onto my tile.</p>	<p>3D</p> <p>casting</p> <p>in relief</p> <p>negative space</p> <p>plaster</p> <p>sculpture</p>	<p>What can you remember about joining clay?</p> <p><u>While exploring Rachel Whiteread's work:</u> What do you like or dislike about these artworks? What is a 'sculpture'? Are there any puzzles or strange things about these sculptures? What questions do you have for the person who made them?</p> <p><u>During main activity:</u> How do we join shapes to the clay surface?</p>	Rachel Whiteread

				<p>If a piece won't stick straight away, what could you try? How are you making a pattern on your tile? How could you change something if you don't like the way it looks?</p>	
Lesson 4	How can I use drawing to plan the features of a 3D model?	<p>I can draw a house that will be made into a clay tile.</p> <p>I can decide how to create features like a door, windows and the roof in clay.</p> <p>I can label my drawing accurately.</p>	<p>casting detail impressing in relief negative space sculpture surface</p>	<p><u>Questions for partner discussion:</u> How would you make the feature? Could you cut a shape and stick it on? Could you use a tool to draw lines in the clay? Could you press an object into the clay to make a shape? Are you going to need to make all the home features or will you choose to leave some out? Will you add extra detail like a surface pattern to certain areas?</p> <p><u>During wrapping up</u> What did you like about someone else's design? What helpful feedback do you have for someone else?</p>	
Lesson 5	How can I make a 3D clay tile from a drawn design?	<p>can use my design to guide my clay work.</p> <p>I can use both pressing in and joining clay techniques on my tile.</p> <p>I can evaluate my finished tile and say how it reflects my design.</p>	<p>impressing in relief score slip surface</p>	<p><u>While showing image of tile</u> What techniques have been used to complete this tile?</p> <p><u>Beginning activity</u> What will you do first, next, etc What equipment will you need to organise? How will you use your design to help you make your clay tile?</p> <p><u>When evaluating their work</u> What do you like about the house tile you have made? Was there anything challenging for you in the process of making it? Can you identify one difference and one similarity to your partner's tile? Does your finished clay tile look like your drawn design? What looks the same and what looks different?</p>	

Map it out	North Star	Success Criteria	Vocab	Key Questions	Key Artist
-------------------	-------------------	-------------------------	--------------	----------------------	-------------------

<p>Lesson 1</p>	<p>How can maps be used as a stimulus for drawing?</p>	<p>I can sort images into groups and explain my choices.</p> <p>I can draw a familiar journey.</p> <p>I can make my map interesting by using colour and including detail.</p>	<p>imaginary inspired pattern shape texture</p>	<p><u>While sorting maps:</u> What do the images have in common? How are maps used? Why would someone make an imaginary map? How can you tell whether a map is really old or quite new? Which map is your favourite, and why?</p> <p><u>While planning maps:</u> What do you pass on your journey? What would it be useful to include on your map? What would it be interesting to include on your map</p>	<p>Susan Stockwell'</p>
<p>Lesson 2</p>	<p>How can I develop a drawing into 3D artwork?</p>	<p>I can choose materials to represent features of my 2D map drawing.</p> <p>I can layer materials to create a 3D effect.</p> <p>I can explain how Emma Johnson inspired my art.</p>	<p>2D / two-dimensional 3D / three-dimensional feature layer map material relief</p>	<p><u>While looking at Emma Johnson's work:</u> What is different about the artist's maps compared to yours? What makes her art interesting? How has she created her art?</p> <p><u>When planning maps:</u> What material might be suited to create a particular feature? How could you create layers? What colours are you going to use?</p> <p><u>During reflection:</u> What could the map show? Does it look real or imaginary? Why? What features can you see? What materials have been used to create them? How has Emma Johnson inspired your art?</p>	<p>Emma Johnson</p>
<p>Lesson 3</p>	<p>What craft techniques can I use to develop my idea?</p>	<p>I can make an abstract composition.</p> <p>I can simplify a drawn idea, looking for big shapes and important lines.</p> <p>I can cut, layer and arrange the shapes.</p>	<p>abstract composition mosaic overlap stained glass transparent</p>	<p><u>During starter activity:</u> Do certain colours or shapes look good next to each other? Why did you place the pieces like that? What is abstract art?</p> <p><u>When planning maps:</u> Which part of your map will you make as your stained glass piece? Are there any bits that might be tricky to cut out? Could you make shapes simpler?</p>	<p>Josef Albers Eduardo Paolozzi</p>

				How will your shapes fit together? Will any shapes overlap?	
Lesson 4	What ideas and craft-skills can I use when printmaking?	I can use simple lines and shapes from my map drawing to design a printing tile. I can improve my print. I can make choices about how to use my prints to make an artwork.	3D art mobile negative print printmaking printing tile	<u>While looking at Matthew Cusick's work</u> Do you like this artwork? How has this artist used maps? Has he used any other materials to make it? If you could meet this artist, what question would you ask them? <u>During reflection:</u> What have you chosen to make? Why? What is your favourite thing about your work? Have you found anything tricky? How have you changed your ideas or solved problems? Did you need to ask for adult help?	Matthew Cusick
Lesson 5	How can I present my artwork and evaluate this against a design brief? .	I can compare my craft artworks and describe which is my favourite and why. I can talk about which artwork best meets the brief. I can make choices about how to display our artworks effectively.	composition curator design brief evaluate gallery inspired	<u>While evaluating work thus far in unit:</u> Which artwork do you like the best? What do you like about it? Which artwork seems the most clearly linked to your map? Does that matter? Which artwork will look the best in the place we have chosen to display it? Which artwork contains links to the local area? <u>When planning group galleries:</u> How will you organise the work? Will you arrange work next to other pieces? Will it touch, overlap or be separate? How will you make the work look its best? Try different arrangements. How could you explain your work to your visitors? How will you explain which artworks you have chosen met the design brief?	

Year 3

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	Growing Artists	Prehistoric painting	Abstract shape and space	Ancient Egyptian scrolls

Making Skills	<p>Confidently use a range of materials and tools, selecting and using these appropriately with more independence.</p> <p>Use hands and tools confidently to cut, shape and join materials for a purpose.</p> <p>Develop direct observation, for example by using tonal shading and starting to apply an understanding of shape</p>	<p>Confidently use a range of materials and tools, selecting and using these appropriately with more independence.</p> <p>Develop direct observation, for example by using tonal shading and starting to apply an understanding of shape to communicate form and proportion.</p>	<p>Confidently use a range of materials and tools, selecting and using these appropriately with more independence.</p> <p>Use hands and tools confidently to cut, shape and join materials for a purpose.</p> <p>Develop direct observation, for example by using tonal shading and starting to apply an understanding of shape to communicate form and proportion.</p>	<p>Confidently use a range of materials and tools, selecting and using these appropriately with more independence.</p> <p>Use hands and tools confidently to cut, shape and join materials for a purpose.</p>
New Vocab	Geometric, Organic, Object Arrangement, Light, Dark, Shading, Tone Grip, Smooth, Even, Frottage, Rubbing, Surface, Pressure, Tool, Tear, Cut, Botanist, Botanical, Scientific, Magnified, Form, Scale, Frame, Gestual, Expressive	Negative Image, Pigment, Positive Image, Prehistoric, Proportion, Smudging, Scaled up, Tone	Found Objects, Negative space, Positive Space,	Egyptian, Ancient, Civilisation, Papyrus, Scroll, Convey, Imagery, Technique, Process, Material, Layout, Zine, Fold, Audience, Inform
Prior Vocab	Shape, Line, Blend, Texture, Composition, Abstract, Viewfinder	Charcoal, Composition, Sketch, Texture	Sculpture, Structure, Three Dimensional, Sculptor, Abstract	Sculpture, Painting, Pattern, shape, Colour, Composition, Scale, Design
Key Artists	Max Ernst, Carl Linnaeus, Georgia O'Keeffe, Maud Purdy		Ruth Asawa, Anthony Caro	

Growing Artists	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How do artists use shape in drawing?	<p>I can recognise and draw simple shapes in objects.</p> <p>I can identify both organic and geometric shapes.</p> <p>I can use shapes to form the basis of my own drawing.</p>	<p>arrangement</p> <p>geometric</p> <p>line</p> <p>objects</p> <p>organic</p> <p>shape</p>	<p><u>While looking at still-life:</u></p> <p>How has the artist made this look realistic?</p> <p>How has the artist looked at the subject to draw it?</p> <p>How would you draw this?</p> <p><u>After drawing still-life:</u></p> <p>What was difficult to draw? Why?</p> <p><u>After exploring objects in class:</u></p> <p>Why are so many things in school made up of straight lines, rectangles and squares?</p>	Paul Cezanne

				<p>Did you find anything that wasn't made up of these shapes? What other shapes did you find? Are things outside made up of straight lines and geometric shapes? Why do you think this is?</p>	
Lesson 2	<p>How can I create tone in drawing by shading?</p>	<p>I know that tone refers to the light and dark areas of an object or artwork.</p> <p>I can use the side of a pencil so that the lead is flat to the paper.</p> <p>I can shade in one direction, with no gaps and straight edges.</p> <p>I can blend from light to dark to dark light creating smooth tones.</p>	<p>blend dark even tones grip light shading smooth tone</p>	<p><u>While looking at the shaded apple:</u> What do you like about the drawing? What do you think the artist has done well? What makes this drawing look more realistic? Can you tell if there is a light source? How do you know?</p>	
Lesson 3	<p>How can texture be created and used to make art?</p>	<p>I can create different textures on paper by using a rubbing technique.</p> <p>I can change the tool or colour that I use to change how my rubbing looks.</p> <p>I can apply the technique of another artist.</p> <p>I can tear and shape my rubbings to create a final piece.</p>	<p>cut frottage pressure rubbing surface tear texture tool</p>	<p><u>During main activity:</u> What are you using to make a rubbing with? How are you holding it? What does the texture look like? What words describe the various textures? What does it feel like under your fingers? What was it like to do a rubbing? What was easy/difficult?</p>	Max Ernst
Lesson 4	<p>How can I use my observational drawing skills to create detailed studies?</p>	<p>I can use simple shapes to sketch the form of an organic object.</p> <p>I can add detail using careful observation.</p> <p>I can add tone using shading skills.</p>	<p>botanical botanist flower form magnified petal scientific shape stem</p>	<p><u>While looking at flowers:</u> <u>What shapes can you see?</u> <u>How do different parts of the plant look?</u> <u>How can you show texture?</u> <u>What colours can you see?</u></p>	<p>Charles Darwin Carl Linnaeus (not artists but scientists who did botanical drawings)</p>

			study tone		
Lesson 5	How can composition and scale be used to create abstract drawings?	<p>I can select an interesting composition.</p> <p>I can draw in a large scale.</p> <p>I can experiment with drawing skills and tools.</p>	<p>abstract composition</p> <p>frame</p> <p>gestural mark making</p> <p>scale</p> <p>viewfinder</p>	<p><u>During starter:</u></p> <p>What do you think this is a picture of?</p> <p>How is this picture different?</p> <p>Can you remember what abstract means?</p>	Georgia O'Keeffe

Prehistoric Painting	North Star	Success Criteria	Vocab	Key Questions
Lesson 1	What is prehistoric man-made art?	<p>I can identify features that prehistoric paintings have in common.</p> <p>I can look for basic shapes within an animal drawing to help get the proportions of my drawing accurate.</p> <p>I can describe why prehistoric people often painted animals.</p>	<p>prehistoric proportion</p> <p>sketch</p>	<p><u>After prehistoric art presentation:</u></p> <p>If you wanted to show people in 5,000 years' time your favourite animals native to Britain, what would you draw?</p> <p><u>Look at your partner's work:</u></p> <p>What do you like about it?</p> <p>How could they improve their work?</p> <p>could they:</p> <p>Adding more detail?</p> <p>Correcting some shapes?</p> <p>Adding fur, colour or pattern?</p>
Lesson 2	How can I use scale to enlarge drawings in a different medium?	<p>I can identify key 2D shapes in an image.</p> <p>I can scale up a drawing by sketching the simple shapes first.</p> <p>I can successfully apply and blend charcoal to create form, tone and shape.</p>	<p>charcoal</p> <p>prehistoric proportion</p> <p>scaled up</p> <p>smudging</p> <p>texture</p> <p>tone</p>	<p>What can you remember about prehistoric art so far?</p> <p><u>Just before completing main task</u></p> <p>Can you name the 2D shapes that make up your animal drawings?</p> <p>How will a drawing change if we 'scale it up'?</p> <p><u>Wrapping up</u></p> <p>Which details have you changed or altered to your own style?</p> <p>How did you find working with charcoal?</p> <p>What did it feel like?</p> <p>What is good about using charcoal? What is difficult?</p>

Lesson 3	How can natural products produce pigments to make different colour?	<p>I can identify and collect coloured natural items to paint with.</p> <p>I can describe which natural items make the most successful colours and give reasons.</p> <p>I can create paints using all natural ingredients as prehistoric artists did.</p>	cave drawings pigment prehistoric	<p><u>Recap - showing charcoal picture</u> What is this? How is it made?</p> <p>Why are the colours in prehistoric art so limited? How is modern paint different from prehistoric paint? Where does the colour in paint come from?</p>
Lesson 4	How can I select and apply a range of painting techniques?	<p>I can mix paint to create a range of natural colours.</p> <p>I can experiment with techniques to create different textures.</p> <p>I can add fine detail using smaller brushes.</p>	composition cave-style painting	<p>Could you do this in the dark, working only to the light of a small candle? What did you enjoy or not enjoy about this activity? How is the work similar to/different from the real cave paintings? Are the colours accurate?</p>
Lesson 5	How can I use my painting skills to create a collaborative artwork?	<p>I can work in a group to create a large piece of artwork.</p> <p>I can create designs using both positive and negative impressions of my hand.</p> <p>I can create natural colours using paint.</p>	handprint negative image positive image	<p>Why do you think they painted their hands on cave walls in this way?</p>

Abstract shape and space	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I use 2D shapes to make 3D structures?	<p>I can define sculpture.</p> <p>I can try different ways to join card shapes.</p> <p>I can build a 3D structure that stands up on its own.</p>	sculpture structure three-dimensional	<p>What is sculpture?</p> <p><u>While looking at Robert Morris' art:</u> Is this art or playground equipment? Would you enjoy this art exhibition? Why? This artwork is interactive – what does that mean? Do you think this is a sculpture?</p> <p><u>Before and during main activity</u></p>	Robert Morris

				<p>How could you make that 2D shape stand up by itself? How will you join those pieces? Are some shapes easier to work with than others? Why? Which joining technique is the most secure?</p>	
Lesson 2	<p>How can I join materials in different ways when working in 3D?</p>	<p>I can try out more than one way to join 3D shapes. I can work with a partner to make larger structures. I can problem solve if something I try doesn't work the first time.</p>	<p>abstract found objects sculptor sculpture</p>	<p><u>While looking at the Millennium Bridge:</u> Have you ever been over a big bridge? What was it like? What was the bridge made of? Why would an artist help make a bridge?</p>	<p>Sir Anthony Caro</p>
Lesson 3	<p>What ideas for 3D artwork can I think of?</p>	<p>I can identify 2D shapes in photos of 3D objects. I can identify shapes in the background space between objects (negative space). I can use drawings to plan a sculpture.</p>	<p>abstract negative space positive space sculptor</p>	<p>How many different joining techniques can you remember? What can you remember about Anthony Caro? What is a sculptor? Why are Caro's sculptures abstract? What material did Caro like to use to make sculptures?</p> <p><u>During reflection:</u> What makes your sculpture idea abstract? Which bits of your sculpture could be challenging to make?</p>	<p>Sir Anthony Caro</p>
Lesson 4	<p>How can I use my knowledge of sculpture when working in 3D?</p>	<p>I can follow my sketchbook plan. I can make choices about how to join materials. I can adapt my ideas if things do not go to plan.</p>	<p>No new vocabulary</p>	<p><u>While looking at slide photo:</u> <u>Where is the negative space?</u> <u>Where is the positive space?</u></p> <p><u>Before main tasks:</u> <u>What materials/tools will you need?</u> <u>How will you join your materials together?</u> <u>What will you do first, next, etc?</u></p>	<p>Sir Anthony Caro</p>
Lesson 5	<p>What is good about my artwork and how could I improve it?</p>	<p>I can compare two sculptor's work. I can say what I like and what I could change about my sculpture. I can choose how to add texture and colour to the surfaces of my sculpture.</p>	<p>detail negative space</p>	<p>How would you describe Caro/Asawa's sculptures? What is similar/different about them?</p> <p>How does colour change the effect of a sculpture? How could you change your sculpture by adding colour and texture?</p> <p><u>During reflection:</u> What do you like about your sculpture? How could you make it even better?</p>	<p>Sir Anthony Caro Ruth Asawa</p>

Ancient Egyptian Scrolls	North Star	Success Criteria	Vocab	Key Questions
Lesson 1	What is the style, pattern and characteristics of Ancient Egyptian art?	I can discuss Ancient Egyptian art to understand more about it. I can look closely to identify colours, patterns and shapes. I can record what I see in my sketchbook, trying out: different drawing materials, working on different surfaces, experimenting with composition.	ancient civilisation colour composition Egyptian painting papyrus pattern Pharaoh sculpture shape tomb	<p><u>Whilst looking at Ancient Egyptian artwork:</u> Who so you think made this art? How do you know? Why do you think they made it? What can we learn about these people from the picture/wall painting?</p> <p><u>When looking at Ancient Egyptian patterns:</u> What patterns do you notice: On the people's clothing? In the background? On objects in the paintings?</p> <p><u>During reflection:</u> Why did you draw this pattern/ item? What do you think it represents?</p>
Lesson 2	How can I apply design skills inspired by the style of an ancient civilisation?	I can make decisions about how I want to represent information through images. I can plan a design for a scroll thinking about key features of the artwork of the Ancient Egyptians. I can apply my knowledge of their style to plan appropriate colours and patterns for my design.	convey design imagery information scale scroll	<p><u>When looking at group's image:</u> What can you see? How do you think this picture was made? What do you notice about the figures? What do you notice about the colours of patterns in this picture? What might this picture tell us about the lives of the Ancient Egyptians?</p> <p><u>While looking at image of Papyrus:</u> How do you think they made it and what is it made out of?</p>
Lesson 3	How can I use ancient techniques to construct a new material?	I can use knowledge of an ancient process to make a modern alternative. I can follow instructions carefully. I can review what worked well and what I could improve on.	material paper process technique	<p>What did Ancient Egyptians use to draw on?</p> <p><u>During reflection:</u> How easy was the process? What was difficult? What would you do differently next time? What do you like about the paper you have made?</p>

Lesson 4	How can I draw and paint in the style of an ancient civilization?	I can use a design and accurately translate it to a new surface. I can use materials and tools carefully to show precision in my work. I can mix and use colours that are appropriate to the style of work. I can suggest improvements in my own and other people's work.	layout style translate	<p><u>When looking at partner's work:</u> <u>What do you like or not like about the composition?</u> <u>What patterns work well?</u> <u>Is the message being shown clearly?</u> <u>Are there any improvements that could be made to the design?</u></p> <p><u>Halfway through main activity:</u> <u>Which areas need to be painted or coloured more carefully?</u> <u>What improvements can you make to the colours you have used?</u> <u>Which areas look too empty that you could add some more patterns to?</u></p>
Lesson 5	How can I use my understanding of Egyptian art to develop a contemporary response?	I can follow instructions to create a zine. I can use a variety of images, text and materials to make my zine interesting. I can inform my audience about my subject with relevant information.	audience fold images inform subject text zine - pronounced 'zeen'	<p>What is a zine? What could your zine be about? What will each page of your zine show?</p> <p><u>During reflection</u> What do you like about your/a peer's zine?</p>

Year 4

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	Power Prints	Light and dark	Mega materials	Fabric of Nature

Making Skills	Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of proportion and being able to create 3D effects. Use growing knowledge of different materials, combining media for effect. Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style.	Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of proportion and being able to create 3D effects. Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style.	Use growing knowledge of different materials, combining media for effect. Use more complex techniques to shape and join materials, such as carving and modelling wire. Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style.	Use growing knowledge of different materials, combining media for effect. Use more complex techniques to shape and join materials, such as carving and modelling wire.
New Vocab	Contrast, Observational drawing, Shadow, Gradient, Symmetry, Precision, Mixed media, Wax-resist, Highlight, Combine, Parallel, Collaborate, Collaboratively, Printmaking, Figurative, Monoprint, Block print	Portrait, Landscape, Tint, Shade, Vivid, Muted, Formal, Detailed, Figurative, Grid, Dabbing paint, Stippling paint, Paint wash, Pointillism	Visualisation, Model, Hollow, Figurative, Quarry, Pliers, Template, Secure, Mesh, Found objects, Typography, Welding, Weaving	Colour palette, Mood board, Theme, Batik, Repeat, Craft
Prior Vocab	Shading, Tone, Three Dimensional, Proportion, Pattern, Composition, Collage, Hatching, Cross-hatching, Viewfinder, Abstract	Shadow, Texture, Contrasting, Patterned, Abstract, Three Dimensional, Technique, Mark-making, Composition	Ceramics, Two-dimensional, Three-dimensional, Organic shape, Sculpture, Tone, Form, Carving, Abstract, Texture, Surface, Join	Rainforest, Inspiration, Imagery, Design, Designer, Texture, Develop, Pattern, Repeating, Organic, Symmetrical, Craftsperson, Industry
Key Artists	Fernando Botero, Alberto Giacometti, Henri Matisse, Henry Moore, Ed Ruscha, Georges Seurat	Audrey Flack, Clara Peeters	El Anatsui, Sokari Douglas-Camp, Barbara Hepworth, Magdelene Odundo, Jaime Plensa	Ruth Daniels, Senanayake, Megan Carter, William Morris

Power Prints	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can tone be used to create a 3D effect?	I can experiment with shading to create different tones. I can use contrasting tones to make a drawing look three-dimensional. I can explore more than one way of	contrast gradient observational drawing shading shadow three	While experimenting with different grades of pencils: How are the marks you make affected by how you hold the pencil? What grade of pencil makes the darkest marks? What grade of pencil creates the lightest shading? <u>While looking at Ed Ruscha's work:</u> How did the artist make this drawing? Has the artist made the word look 2D or 3D? How	Ed Ruscha Georges Seurat

		holding a pencil to create different effects.	dimensional (3D) tone	<u>While looking at Georges Seurat's work:</u> This artist hasn't used a pencil. How have they created a 3D effect in this drawing?	
Lesson 2	How can I use proportion and tone when drawing?	I can explore charcoal as a drawing material. I can look for light and dark areas and recreate these using tone. I can show how big one object is compared to another when I draw.	blend charcoal mark making proportion shading shadow tone	<u>While comparing the artist's work:</u> What do you think these artworks have in common? What is proportion in art? How can artists use proportion? How is drawing with a rubber different to using more familiar tools? What helped you to draw objects in proportion to each other?	Alberto Giacometti Fernando Botero
Lesson 3	How can I plan a composition for a mixed-media drawing?	I can use scissors with precision. I can make decisions about how to place drawn elements in my composition. I can create contrast by combining different shapes, sizes and textures.	collage composition contrast mixed media precision symmetrical wax-resist	<u>While looking at Henri Matisse's work:</u> How do you think he made this artwork? <u>Before and during main activity:</u> Have you chosen images of different sizes? Could the images interlock on the page? Will any pieces overlap? Could you create any patterns? Is your composition figurative (looks like something from real life) or abstract	Henri Matisse
Lesson 4	How can shading techniques create pattern and contrast?	I can draw tone by 'hatching' parallel pencil lines. I can choose an interesting part of my composition to recreate. I can use a range of scratched marks to add contrast and patterns.	contrast cross-hatching hatching parallel pattern shading symmetry three-dimensional tone viewfinder	<u>Whilst looking at Henry Moore's work:</u> What can you see? How has this image been made? How has the artist used lines in his drawing? <u>When evaluating a peer's work:</u> Do the drawings include contrasting areas? Can you see a range of patterns in the drawings? How has hatching been used? How do the finished drawings look the same or different to the original compositions?	Henry Moore
Lesson 5	How can I work collaboratively to develop drawings into prints?	I can work co-operatively with my group.	abstract block print collaborate composition	<u>When discussing pupil's ideas for their work:</u> Will your big print be abstract or figurative (something recognisable?) Will you use ideas taken from everyone's work or will you choose one piece for your main idea?	

		<p>I can experiment with printing techniques.</p> <p>I can include contrast and pattern in a print.</p>	<p>contrast</p> <p>engraving</p> <p>figurative</p> <p>hatching</p> <p>monoprint</p> <p>tone</p>	<p>What printing techniques will you choose? (The video describes options such as monoprints and simple block printing, but the children may have their own ideas!)</p> <p>What colours will you use? (A limited palette will work best when lots of people are working on the same piece.)</p> <p>How will you show what you have learned about using tone, contrast and pattern?</p>	
--	--	---	---	--	--

Light and Dark	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	What different ways are there to apply paint? How can I mix tints and shades of a colour?	<p>I can describe the differences between paintings using art vocabulary</p> <p>I can add different amounts of black paint to mix shades of a colour</p> <p>I can add different amounts of white paint to mix tints of a colour</p>	<p>portrait</p> <p>landscape</p> <p>shadow</p> <p>tint</p> <p>shade</p> <p>texture</p> <p>contrasting</p> <p>vivid</p> <p>muted</p> <p>formal</p> <p>patterned</p> <p>detailed</p> <p>abstract</p> <p>figurative</p>	<p><u>During odd one out:</u></p> <p>Why is the painting you chose different to the others?</p> <p>Do any paintings share similarities?</p> <p>Which painting do you like the most?</p> <p>Which painting do you think probably took the longest to paint? Why?</p> <p>Which painting creates the strongest mood or feelings? Why?</p> <p>Can you spot any differences or similarities in the way these artists have used colour?</p> <p>What do we call a colour that has black added to it? What do we call a colour that has white added to it?</p> <p>Was it easy to find a completely matching colour? Why?</p>	
Lesson 2	How can I use tints and shades to create a 3D effect when painting?	<p>I can describe the way colours change in different lights</p> <p>I can add black to make a colour darker and add white to make a colour lighter</p> <p>I can use just one original colour in my painting and only change it by adding black, white or water</p>	<p>shadow</p> <p>tint</p> <p>shade</p>	<p><u>During slide 3:</u></p> <p>What do you notice about the colour of the grass and trees?</p> <p>Why do you think these differences occur between day and night?</p> <p>How do colours seem to change when there is less light?</p> <p><u>During wrapping up</u></p> <p>What do you notice about the position of the darkest and lightest square in your painting?</p> <p>How have the different colours helped your object to appear three dimensional?</p>	

Lesson 3	How can paint create very different effects?	<p>I can describe how I created a paint effect</p> <p>I can use a painting tool in a new way</p> <p>I can use tints and shades of colour to make my painted object appear 3D</p>	<p>dabbing paint</p> <p>paint wash</p> <p>pointillism</p> <p>shade</p> <p>stippling paint</p> <p>three-dimensional tint</p>	<p>During exploratory mark making:</p> <p>Did you try anything new with the painting tools?</p> <p>Which type of mark-making do you like best?</p> <p>Can you choose one of your painting techniques and describe how you made it?</p>	
Lesson 4	What are proportion and composition?	<p>I can explain what composition means</p> <p>I can choose and arrange objects to create my own still-life composition</p> <p>I can select important detail to include in my composition sketch</p>	<p>still life</p> <p>composition</p> <p>proportion</p> <p>photo-realism</p>	<p><u>While exploring artists' work:</u></p> <p>What can you see in these paintings?</p> <p>How can you tell they are still life paintings?</p> <p>What do you notice about the colours?</p> <p>What do you notice about the compositions?</p> <p>Which painting do you prefer? Why?</p> <p>Does either painting have a message for the viewer?</p> <p>How are the paintings the same? Different?</p> <p><u>Before main activity:</u></p> <p>How will you arrange your objects to create a strong composition?</p> <p>What details are essential to include and what can you leave out until you paint?</p> <p><u>Wrapping up</u></p> <p>Are your objects the right size?</p> <p>How could the composition be improved?</p>	<p>Audrey Flack</p> <p>Clara Peeters</p> <p>Paul Cezanne</p>
Lesson 5	How can I use my knowledge of colour mixing and painting techniques to create a finished piece?	<p>I can organise the equipment I will need to paint using my chosen technique</p> <p>I can show light and dark by using tints and shades of colour</p> <p>I can show what I have learned about techniques in the way I paint</p>	<p>Tint</p> <p>Shade</p> <p>Still life</p> <p>Composition</p> <p>Three-dimensional</p>	<p>How will you show light and dark areas in your painting?</p> <p>How could you use colour to make your painted objects appear three-dimensional? (Use of tints and shades when colour mixing.)</p> <p>What painting techniques will you use today?</p> <p><u>When looking at a peer's finished work:</u></p> <p>Are lighter and darker areas visible in the painting?</p> <p>Can you see that tints and shades have been used?</p> <p>Do the painted objects look three-dimensional?</p> <p>What do you like about the composition?</p> <p>Can you describe the painting technique that has been used?</p>	

Mega Materials	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I develop ideas for 3D work through drawing and visualisation in 2D?	<p>I can use my whole arm to draw big shapes.</p> <p>I can use curved lines to suggest three dimensional shapes.</p> <p>I can name key features of Magdalene Odundo's artwork.</p>	<p>ceramics</p> <p>form</p> <p>organic shape</p> <p>sculpture</p> <p>sketching</p> <p>three dimensional</p> <p>tone</p> <p>two dimensional</p> <p>visualisation</p>	<p><u>After watching Magdalene Odundo questions:</u></p> <p>How would you describe the shapes that Odundo uses in her clay/ceramics work?</p> <p>What are Odundo's influences?</p> <p>Why does Odundo think working in clay is important?</p> <p><u>Discussion from sculpture slides:</u></p> <p>Are ceramics, like Odundo's pots, sculptures?</p> <p>Can a building be a sculpture?</p> <p>Can natural objects be described as 'sculptures'?</p> <p>Can anyone make a sculpture?</p> <p>Do sculptures have to be big?</p> <p>Could a sculpture be useful, or should it only be decorative?</p> <p>What materials can sculptures be made from?</p>	Magdalene Odundo
Lesson 2	What are some more complex techniques to shape material?	<p>I can draw a simple design for a three-dimensional piece.</p> <p>I can use tools and my hands to carve, model and refine my sculpture.</p> <p>I can work safely with the carving tools.</p>	<p>abstract</p> <p>carving</p> <p>detail</p> <p>figurative</p> <p>hollow</p> <p>organic shape</p> <p>quarry</p> <p>sculpture</p> <p>surface</p> <p>texture</p>	<p>Whilst looking at Barbara Hepworth's work:</p> <p>What can you see?</p> <p>How were these made?</p> <p><u>Before main activity:</u></p> <p>What parts will you be carving out?</p> <p>What tool will you need to a) carve b) add detail?</p>	Barbara Hepworth
Lesson 3	How can shapes be formed and joined in wire?	<p>I can bend the wire to make shapes.</p> <p>I can join wire by twisting and looping it.</p> <p>I can add details using smaller pieces of wire.</p>	<p>bending</p> <p>joining</p> <p>mesh</p> <p>pliers</p> <p>sculpture</p> <p>secure</p> <p>template</p> <p>twisting</p> <p>wire</p>	<p>How can we work safely with wire?</p> <p>How can we bend/join wire?</p> <p><u>While looking at Jaume Plensa's work:</u></p> <p>What can you see?</p> <p>How was this sculpture made?</p> <p>How is this wire sculpture different from the sculptures you made?</p> <p>Have you ever seen sculptures displayed outside?</p>	Jaume Plensa

		I can work safely with the tools and equipment I am using.			
Lesson 4	How can a sculpture be displayed to create an effect?	<p>I can make decisions about how to display my sculpture.</p> <p>I can compose photographs that present my shadow sculpture as a finished piece.</p>	<p>found objects</p> <p>recycled</p> <p>reused</p> <p>sculpture</p> <p>typography</p> <p>welding</p>	<p><u>Whilst looking at Sokari Douglas Camp's work:</u></p> <p>What do you think of Douglas Camp's sculptures?</p> <p>Where would you display these sculptures?</p> <p>Why do you think Douglas Camp included written messages in the work 'All the World is Now Richer'?</p> <p>Why do you think Douglas Camp chose shadows to spell out the messages?</p> <p><u>While planning their own work:</u></p> <p>What attributes would you like to see from someone in your class?</p> <p>Can you summarise this in a single word?</p> <p>Will the sculpture be displayed outside or inside?</p> <p>What position will you sit or stand in to become part of the sculpture?</p> <p>Will the sculpture include just you or other people too?</p> <p>How will you capture an interesting photo of your sculpture?</p>	Sokari Douglas Camp
Lesson 5	How can I choose and join a variety of materials to make sculpture?	<p>I can try different ways of joining materials to make something three dimensional.</p> <p>I can explore combinations of colour and texture.</p> <p>I can decide how to display my sculpture.</p>	<p>recycle</p> <p>sculpture</p> <p>three dimensional</p> <p>weaving</p>	<p><u>Whilst comparing both El Anatsui's works:</u></p> <p>How are these artworks similar or different?</p> <p>What materials has El Anatsui used to create these artworks?</p> <p>Why might the artist have chosen these materials?</p> <p>Do you think these artworks are sculptures? Why?</p> <p><u>During reflection:</u></p> <p>How have you joined materials to make your piece?</p> <p>How have you made it three dimensional?</p> <p>What links your sculpture to the work of El Anatsui?</p>	El Anatsui

Fabrics of Nature	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	What are the starting points in a design process?	I can describe images and objects using art vocabulary.	<p>colour palette</p> <p>design</p> <p>designer</p> <p>idea</p>	<p><u>After listening to rainforest sounds:</u></p> <p>Where do you imagine yourself to be when you hear these sounds?</p> <p>Can you describe what you imagine?</p>	

		<p>I can select images that interest me to draw.</p> <p>I can gather images, shapes and colours together, identifying a mood/theme.</p>	<p>image imagery imagination inspiration mood board rainforest texture theme</p>	<p><u>While exploring rainforest-inspired objects:</u> What does it look/feel like? What shapes can you see? How would you describe the texture? How could you show that texture through drawing?</p>	
Lesson 2	How can magnification and mark making be used to develop new imagery?	<p>I can discuss the inspiration for an artist's work.</p> <p>I can choose interesting sections of one picture to draw.</p> <p>I can use materials and tools to show colour and texture.</p>	<p>composition develop mark making materials pattern texture view viewfinder</p>	<p><u>After looking at both artist's work:</u> What do you think these artists find so inspiring about the rainforest?</p> <p><u>When looking through viewfinders:</u> What shapes can you see? How would you describe the texture? How could you show that texture through drawing? What colours can you see? Are any of these unexpected?</p>	Ruth Daniels Senaka Senanayake
Lesson 3	How can I use a textile technique to develop patterns?	<p>I can discuss the work and patterns created by William Morris.</p> <p>I can create a pattern using a drawing.</p> <p>I can develop a pattern using inspiration taken from research.</p>	<p>batik fabric organic pattern repeat symmetrical</p>	<p><u>During William Morris Slides:</u> What do you think inspired William Morris? What do you notice about the colours in his designs? What is a craftsman? What do you think craftsmanship means?</p> <p><u>During main activity:</u> What shapes will you trace? How will these shapes work together? Are there any blank spaces? Is there anything from your mood-board that you could add?</p>	William Morris
Lesson 4	How can I create a repeating pattern?	<p>I can identify where a pattern repeat.</p> <p>I can create a repeating pattern.</p> <p>I can develop a pattern by adding extra detail.</p>	<p>elements industry repeat repeating pattern surface pattern</p>	<p><u>While looking at Megan Carter's work:</u> What do you like about Megan Carter's patterns? How do you think she produces her work?</p> <p><u>During reflection:</u> How could you use you finished square to create a repeating pattern?</p>	William Morris Megan Carter
Lesson 5	How art is made for different purposes?	I can recognise and compare different methods of creating printed fabric.	<p>batik craftspeople</p>	<p>What are the pros/cons of hand printing? What are the pros/cons of machine printing?</p>	William Morris

		<p>I can evaluate my patterns to consider successes and improvements.</p> <p>I can consider how my designs could be used for a product.</p>	<p>evaluate factory manufacture pattern printing</p>	<p><u>During reflection:</u> How effective are your patterns? Does your pattern repeat correctly? (They are looking to see if their patterns match up and whether this was easy.) Would your batik make a good repeated design? Why? What would you change or improve about either design? How are your designs in keeping with your mood board?</p>	
--	--	---	--	--	--

Year 5

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	I need space	Portraits	Interactive Installation	Architecture
When to teach	Teach alongside <i>Earth and Space Science</i> unit	Any time	Any time	Lesson 1 and 2 have Christmas themed options so could be taught in December
Resources needed	<ul style="list-style-type: none"> <input type="checkbox"/> Printing ink or acrylic paint in a variety of colours <input type="checkbox"/> Rollers <input type="checkbox"/> Ink palettes <input type="checkbox"/> Thick paint brushes <input type="checkbox"/> Coloured paper and card <input type="checkbox"/> Glue sticks <input type="checkbox"/> PVA glue <input type="checkbox"/> Range of media for drawing (such as: charcoal, pastels, chalks, ink, felt-tips) <input type="checkbox"/> Sheets of cardboard <input type="checkbox"/> Materials to create textures on collagraph plates (see Lesson plan for more details) 	<ul style="list-style-type: none"> <input type="checkbox"/> Photograph of each child OR mirrors to draw from <input type="checkbox"/> Tracing paper - A4 sheet per child <input type="checkbox"/> Text to be used as part of a drawing - see Lesson plan for ideas <input type="checkbox"/> Paper for collage <input type="checkbox"/> Fineliner pens or sharpies <input type="checkbox"/> Printable acetate sheets (optional) <input type="checkbox"/> A4 carbon copy paper (optional) <input type="checkbox"/> Printing ink OR ready-mix paint (optional) <input type="checkbox"/> Rollers and trays for printing (optional) <input type="checkbox"/> Masking tape OR sticky tape OR paper clips <input type="checkbox"/> Access to tablets or similar devices - one between two children <input type="checkbox"/> Range of media for drawing (such as: charcoal, pastels, chalks, ink, felt-tips) 	<ul style="list-style-type: none"> <input type="checkbox"/> Cardboard boxes (shoe boxes or photocopier paper boxes are ideal) - one per group <input type="checkbox"/> Range of materials (such as: powder paint, glitter, charcoal, chalk, coloured sand, ready-mix paint - see Lesson plan for advice) <input type="checkbox"/> Protective goggles - (optional, see Lesson plan for advice) <input type="checkbox"/> Digital cameras or similar <input type="checkbox"/> Torches (optional) <input type="checkbox"/> Access to classroom objects (such as: chairs, PE equipment, trays, boxes) <input type="checkbox"/> Large pieces of fabric/ materials (such as: foil or bubble wrap and interesting objects readily available around school to cover furniture) 	<ul style="list-style-type: none"> <input type="checkbox"/> Clipboards (optional if drawing outside) <input type="checkbox"/> Drawing pencils of various grades e.g. HB, 2B, 4B <input type="checkbox"/> Card for making viewfinders <input type="checkbox"/> Printing ink, rollers and trays <input type="checkbox"/> Masking tape <input type="checkbox"/> Drawing media (such as: pastels chalks, felt-tips) <input type="checkbox"/> Large sheets of paper such as sugar paper and marker pens (one per group) <input type="checkbox"/> Access to tablets or similar devices - one between two children <input type="checkbox"/> Variety of coloured papers (such as: tissue paper or sugar paper)

			<input type="checkbox"/> Adhesives (such as: masking tape, sticky tape and sticky tack) <input type="checkbox"/> Bulldog clips, clothes pegs or string for joining things	
Making Skills	<p>Work with a range of media with control in different ways to achieve different effects, including experimenting with the techniques used by other artists.</p> <p>Combine a wider range of media, e.g. photography and digital art effects.</p> <p>Create in a more sustained way, revisiting artwork over time and applying their understanding of tone, texture, line, colour and form</p>	<p>Work with a range of media with control in different ways to achieve different effects, including experimenting with the techniques used by other artists.</p> <p>Combine a wider range of media, e.g. photography and digital art effects.</p> <p>Create in a more sustained way, revisiting artwork over time and applying their understanding of tone, texture, line, colour and form.</p>	<p>Work with a range of media with control in different ways to achieve different effects, including experimenting with the techniques used by other artists.</p> <p>Combine a wider range of media, e.g. photography and digital art effects.</p> <p>Create in a more sustained way, revisiting artwork over time and applying their understanding of tone, texture, line, colour and form.</p>	<p>Work with a range of media with control in different ways to achieve different effects, including experimenting with the techniques used by other artists.</p> <p>Create in a more sustained way, revisiting artwork over time and applying their understanding of tone, texture, line, colour and form.</p>
New Vocab	Retro-futurism, Imagery, Propaganda, Purpose, Decision, Technique, Collagraph, Evaluate, Revisit,	Background, Continuous line drawing, Portrait, Self-portrait, Carbon paper, Transfer, Multi-media, Justify, Research, Represent, Atmosphere, Art medium	Display, Installation art, Features, Analyse, Location, Special effects, Performance art, Props, Influence, Experience, Culture, Revolution, Concept, Elements, Interact, Interactive	Architecture, Perspective, Birds eye view, Architectural, Monument, Architect, Legacy, Elevation, Build environment, Interpret, Pressure, Crop, Futuristic, External, Stule, Annotate, Individuality, Design intention, Symbolism, Literal, Commemorate
Prior Vocab	Futuristic, Culture, Cold War, Space Race, Stimulus, Process, Collagraphy, Repetition, Printing plate, Printmaking, Develop	Paint wash, Collage, Texture, Composition, Printmaking, Monoprint, Mixed media, Evaluate	Mixed media, Evaluate, Scale, Scaled down, Three dimensional, Art medium, Stencil, Atmosphere	Composition, Design, Evaluate, Proportion, Monoprint, Organic, Observational drawing, Form, Abstract, Viewfinder, Design brief
Key Artists	Teis Albers, Karen Rose	Chila Kumari Singh Burman, Njideka Akunyili Crosby, Vincent van Gogh , Frida Kahlo , Maggie Scott	Cai Guo-Qiang	Zaha Hadid, Friedensreich Hundertwasser

I need space	North Star	Success Criteria	Vocab	Key Questions	Key Artist
---------------------	-------------------	-------------------------	--------------	----------------------	-------------------

<p>Lesson 1</p>	<p>What is the purpose and effect of imagery?</p>	<p>I can discuss the effect of an image.</p> <p>I can discuss how popular culture can influence art and design.</p> <p>I can explain what retrofuturism means.</p> <p>I can evaluate different images using the formal elements.</p>	<p>architecture Cold War culture evaluate future futuristic influence propaganda retro-futuristic Space Race The Soviet Union</p>	<p><u>While looking at propaganda posters:</u> Can you describe what you can see? What could be the purpose of this image? Have your initial thoughts about the image changed?</p> <p><u>When looking at retrofuturism:</u> Can you identify any common themes in retro futuristic art? Why do you think so many images of the future were heavily influenced by space, technology and science? Why do you think world events influence art, design and culture? Can you think of anything that has influenced art at other times in history?</p>	
<p>Lesson 2</p>	<p>How are decisions made in creative processes?</p>	<p>I can suggest how a piece of art is created.</p> <p>I can discuss the choices an artist has made.</p> <p>I can make decisions about tools and materials to try in my own work.</p> <p>I can use a range of processes to create a drawing.</p>	<p>continuous formal elements line medium process stimuli stimulus technique texture tone</p>	<p><u>Class Discussion:</u> How would an artist describe drawing? What would your definition of drawing be? "It is only a drawing if it looks like something." Agree or disagree? "It is only a drawing if you use a pencil." Agree or disagree? "Drawings must be neat." Agree or disagree?</p>	
<p>Lesson 3</p>	<p>How can I develop drawn ideas through printmaking?</p>	<p>I can describe how I think an artwork was made.</p> <p>I can choose and combine materials based on their texture.</p> <p>I can create an effective printing plate that considers how I expect it to print.</p>	<p>collagraph composition materials placement print printing plate printmaking texture</p>	<p><u>While looking at the starter art:</u> How the image was created? What tools could be used to create this piece of art? What drawing materials could be used to create this piece of art? Can they recall the formal elements? (These are: colour, form, shape, line, tone, texture and pattern.) Can they use the formal elements to talk about the artwork?</p> <p><u>While looking at Teis Albers' art:</u> What do you like/dislike? What materials or techniques would you use to recreate this artwork?</p> <p><u>When reflecting on Teis Albers' art at the end of the lesson:</u> What do you think of the colours?</p>	<p>Teis Albers</p>

				Why do you think they chose these colours? Why do you think one astronaut is in black?	
Lesson 4	How can I test and develop ideas using sketchbook/s	<p>I can generate ideas about the future.</p> <p>I can record ideas through sketches and visual notes.</p> <p>I can develop ideas to form a composition for a final piece.</p> <p>I can apply printing ink evenly to cover the plate.</p> <p>I can apply even pressure when printing.</p>	<p>collagraph</p> <p>collagraphy</p> <p>future</p> <p>futuristic</p> <p>printing</p> <p>printing plate</p> <p>retrofuturism</p> <p>roller</p> <p>technique</p> <p>texture</p>	<p><u>What is retrofuturism?</u></p> <p>How is retrofuturism different from futuristic art?</p> <p>What do you think the world will be like in 50 years' time ?</p> <p><u>After explaining main task:</u></p> <p>What image are you going to draw in your background?</p> <p>How will you produce this image? line drawing, monoprint, mixed media/?</p> <p>Where will your image go on the textured background? Will it be repeated?</p>	Teis Albers
Lesson 5	How can I revisit and improve my ideas?	<p>I can select appropriate tools and materials.</p> <p>I can choose a drawing technique to produce my own idea.</p> <p>I can evaluate my work to make improvements.</p>	<p>collagraph</p> <p>collagraphy</p> <p>print</p> <p>printmaking</p> <p>replicate</p> <p>technique</p> <p>tracing</p>	<p><u>When looking at their plans:</u></p> <p>Do you want to make any changes?</p> <p>Could you work into a particular section to improve it?</p> <p>If you have created a simple print, what would happen if you now draw on top?</p> <p><u>During reflection:</u></p> <p>Could it be a poster to promote a cause or product?</p> <p>Could it be the cover of a book or music album?</p> <p>Could there be text included? If so, what would it say?</p>	

Portraits	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can a drawing be developed?	<p>I can draw a portrait using the continuous line method.</p> <p>I can vary the size, shape and position of the words for interest.</p>	<p>background</p> <p>collage</p> <p>continuous line</p> <p>drawing</p> <p>paint wash</p> <p>portrait</p>	<p><u>When creating a background:</u></p> <p>How could you use colour to create a particular mood for your printed self-portrait?</p> <p>How could the background make certain areas of your face stand out in a print?</p> <p>How will the texture of the collage materials you choose affect your finished piece?</p>	

		I can explore the way a background can change the effect of a drawing.	self-portrait texture	<u>Looking at peer's artwork:</u> Which background do you like most? How do you think it will improve your drawing when you work with it in the next lesson?	
Lesson 2	How can I combine materials for effect?	I can explain what I want my photo composition to be. I can decide the best position for my line drawing when copying it onto the background.	background carbon paper composition mixed media monoprint printmaking portrait self-portrait transfer	Why do colour washes make good backgrounds for portraits? <u>Looking at presentation portraits :</u> Which portrait do you like best? Why? What effect do the angle and composition have on the image?	
Lesson 3	What are the features of self-portraits?	I can use art vocabulary to describe similarities and differences between portraits. I can justify my opinion when discussing the message behind a self-portrait.	evaluate justify mixed media multi-media portrait research self-portrait	<u>While looking at the portrait presentation:</u> What is the difference between portraits and self-portraits? What similarities and differences do you notice between the portraits? What do you think the artist is trying to communicate in their self-portrait? <u>While looking at Chila Kumari Burman Singh's Auto portrait:</u> What do you think of this self-portrait? Do you think this artwork has a message? What could it be? What is the effect of using more than one kind of material to make it? How important is it that a self-portrait looks exactly like the artist? Do all self-portraits have the same aim or are they created for different reasons?	Vincent Van Gogh Frida Kahlo Rembrandt Chila Kumari Singh Burman
Lesson 4	How can I experiment with materials and techniques to develop my idea?	I can justify my opinion when discussing the message behind a self-portrait. I can give a definition of mixed media.	atmosphere collage composition mixed media	<u>While looking at 'Autoportrait' and 'The Beautiful Ones':</u> What is the mood or atmosphere of the portrait? What do you notice about the position of the person in the photo and what effect does this have?	Chila Kumari Burman Singh Njideka Akunyili Crosby

		I can try out at least three different ideas when adapting my photograph.	photomontage self-portrait	Are there other important features of the composition? What do you think this artist wants to communicate about the person in the image? <u>During peer evaluation:</u> Is there enough of the face visible to identify the portrait? What do you think about the composition? Does the combination of materials work well together? What does the image communicate about that person?
Lesson 5	How can I use knowledge and skills to create a mixed media self-portrait?	I can describe the intention of my self-portrait. I can explain why my choice of medium matches my idea. I can use my chosen medium to create a self-portrait that represents an aspect of my identity.	art medium atmosphere collage composition mixed media self-portrait	What is atmosphere? What is composition? <u>During main activity:</u> Why have you chosen these materials? What is your self-portrait going to communicate about you?

Interactive Installation	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	What are the features of art installations?	I can give a definition for installation art. I can identify similarities and differences between art installations. I can analyse artworks and justify my ideas.	analyse annotate display evaluate features installation art location mixed media scale special effects three dimensional (3D)	<u>When comparing installation artwork:</u> What is the same? What is different? <u>Throughout the lesson:</u> What title would you give this artwork? What do you think is the meaning of this artwork? How do you think this artwork was made? What materials do you think were used? Does this artwork remind you of anything?	
Lesson 2	What is the effect of space and scale when creating 3D art?	I can justify my opinions of installation artworks.	atmosphere installation location performance art	<u>When discussing Cai Guo-Qiang's artwork:</u> What makes Cai Guo-Qiang's work 'installation' art? Why might an artist use gunpowder, not just paint or other 'ordinary' materials?	Cai Guo-Qiang

		<p>I can work safely when creating my model installation space.</p> <p>I can create the effect of a large-scale space when photographing my box.</p> <p>I can suggest the effect on the viewer of being in my model installation space.</p>	<p>props scale stencil</p>	<p>How does the scale of his work (i.e. big!) affect the viewer?</p> <p><u>During reflection:</u> What would be the effect of your installation room on the viewer? Is it peaceful, chaotic, scary, or enjoyable? If you wanted to give the room a different atmosphere, how would you change what you did?</p>	
Lesson 3	<p>How can I problem-solve when constructing 3D artwork?</p>	<p>I can adapt everyday objects and make them interesting for the viewer.</p> <p>I can make changes and try new ideas if something doesn't work first time.</p> <p>I can move my object around within a space and find the best way to display it.</p>	<p>concept cultural revolution experience influence installation revolution</p>	<p><u>Before main activity:</u> What materials will you group use? What will the message of your piece be?</p> <p><u>During reflection:</u> How did you work as a group to overcome any challenges you faced? How did your group make changes and try new ideas as you worked?</p>	<p>Cai Guo-Qiang Fernando and Humberto Campana Yoo, Hyun Mi</p>
Lesson 4	<p>How can I plan installation that communicates an idea?</p>	<p>I can choose a clear message for my installation.</p> <p>I can identify how my installation idea might make the viewer feel.</p> <p>I can describe how I have considered space, materials and arrangement in my installation.</p>	<p>atmosphere concept elements installation issue location scale</p>	<p><u>Whist viewing Cai Guo-Chiang's artwork:</u> What title would you give this piece? What could be the message behind the installation 'Heritage'?</p> <p><u>Before main activity:</u> What message will your installation communicate? How do you want people who visit your installation to feel? Where will your installation be set up? (Inside school, in another building, somewhere outside.) What objects, equipment or materials will you need to make it? What size will it be? Will it fill the space? If you are making it, how will you join things together? How will you arrange things within the space?</p>	<p>Cai Guo-Qiang</p>
Lesson 5	<p>How can I use my knowledge of installation</p>	<p>I can describe how installations can be interactive.</p>	<p>concept evaluation installation art</p>	<p>What are the 5 senses? How can you incorporate different senses into your artwork</p>	

art to develop ideas into a finished piece?	<p>I can show what I have learned about installation art in my final idea.</p> <p>I can explain the choices I have made when displaying my installation art.</p>	interactive senses	How can you change the lighting? sound effects? special effects?	
---	--	--------------------	--	--

Architecture	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I use observational drawing skills to interpret forms accurately?	<p>I can sketch basic shapes lightly to plan the composition of my drawing.</p> <p>I can measure features roughly to help work out the right proportion.</p> <p>I can look closely to draw details accurately.</p> <p>I can evaluate my drawing as I work, making adjustments if needed.</p>	<p>accurate</p> <p>architecture</p> <p>composition</p> <p>design</p> <p>evaluate</p> <p>form</p> <p>houses</p> <p>interpret</p> <p>observational</p> <p>drawing</p> <p>proportion</p> <p>shading</p> <p>sketching</p>	<p>How can you use pencils with varying pressure to create different marks?</p> <p>How can you draw objects in proportion?</p> <p><u>While looking had houses presentation:</u></p> <p>What features can you see on the houses?</p> <p>Which house might be difficult to draw and why?</p> <p>How could you use your finger or pencil to get the sizes correct?</p>	
Lesson 2	How can I use composition skills to develop a drawing into print?	<p>I can select an interesting area from my house drawing using cropping methods.</p> <p>I can go over my drawing firmly (without pressing the paper) to create a clear print.</p> <p>I can evaluate my composition and print.</p>	<p>abstract</p> <p>crop</p> <p>monoprint</p> <p>pressure</p> <p>print block</p> <p>roller</p> <p>smudge</p> <p>viewfinder</p>	<p><u>Before main activity:</u></p> <p>What part of your drawing have you chosen to turn into a print?</p> <p>Why is it important not to rest our hands on the paper?</p> <p>Why are we using a blunt pencil?</p>	
Lesson 3	How can I use my understanding of architecture to design a building?	<p>I can describe the role of an architect.</p> <p>I can design a building, following a brief.</p> <p>I can draw my design with a front elevation view or a perspective plan.</p>	<p>architect</p> <p>architecture</p> <p>bird's eye view</p> <p>design</p> <p>design brief</p> <p>external</p>	<p>What is an architect?</p> <p>Have you ever visited a building that made a big impression on you?</p> <p><u>While looking at Zaha Hadid's work:</u></p> <p>Can you find any clues that show the same person</p>	Zaha Hadid

		I can justify the design choices I made.	front elevation futuristic perspective	designed these buildings? <u>Before main task:</u> What is the purpose of the building, and how will it be used? Does the building need any special features for the people who will use it? What will the building look like? Think about its shape, size, how it would fit in its location and details like the surface finish. From which materials will it be built? <u>During reflection:</u> Have they met the design brief? Is the building design suitable for a wide range of people? Are local people who see this building likely to approve it?	
Lesson 4	How can I extend my design ideas through research and sketchbook use?	I can recognise and describe Hundertwasser's work. I can select information and present it in an interesting way. I can develop new ideas inspired by the style of an artist.	annotate architectural design-choices Friedensreich Hundertwasser individuality organic research style transform	<u>While discussing Friedensreich Hundertwasser's work:</u> <u>What effect do you think the architect wanted to create with their design?</u> <u>What do you think about Hundertwasser's art and ideas?</u>	Friedensreich Hundertwasser
Lesson 5	How can I evaluate the intention of a design?	I can explain why people make monuments. I can design a monument to symbolise a person or event. I can describe my interpretation of a monument.	commemorate design design intention legacy literal monument symbolism	<u>During 'design intention' presentation:</u> What do you think the images have in common? <u>Before main event:</u> <u>What will your monument be about? a family member? a famous person? a historical event? a character/story?</u> <u>During reflection:</u> What is your monument?	

				How did you choose that design? What does your monument mean to you ?	
--	--	--	--	--	--

Year 6

	Drawing	Painting and Mixed Media	Sculpture and 3D	Craft and Design
Unit Name	Make my voice heard	Artist study	Making memories	Photo opportunity
Making Skills	<p>Create expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop artwork independently</p> <p>Combine materials and techniques appropriately to fit with ideas.</p> <p>Work in a sustained way over several sessions to complete a piece</p>	<p>Create expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop artwork independently.</p> <p>Combine materials and techniques appropriately to fit with ideas.</p> <p>Work in a sustained way over several sessions to complete a piece, including working collaboratively on a larger scale and incorporating the formal elements of art.</p>	<p>Create expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop artwork independently.</p> <p>Combine materials and techniques appropriately to fit with ideas.</p> <p>Work in a sustained way over several sessions to complete a piece, including working collaboratively on a larger scale and incorporating the formal elements of art.</p>	<p>Create expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop artwork independently.</p> <p>Combine materials and techniques appropriately to fit with ideas.</p>
New Vocab	Maya, Symbol, Symbolic, Aesthetic, Chiaroscuro, Graffiti, Commissioned, Impact	Translate, Meaning, Narrative, Interpret, Inference, Respond, Tableau, Convey, Compose, Thought-provoking	Attribute, Assemblage, Manipulate, Relief, Juxtaposition, Embedded, Representation	Photomontage, Data, Cityscape, Macro, Photography, Monochrome, Monochromatic, Album, Digital, Saturation, Emulate, Editing, Software, Replacement, Focus, Recreate, Pose, Photorealism, Photorealistic.
Prior Vocab	Mayan, Imagery, Mark Makin, Expressive, Character traits, Interpretation, Representative, Tone, Technique, Guerrilla, Mural, Street art, Tone, Tonal, Composition, Audience	Artist, Compositions, Evaluation, Medium, Mixed Media, Technique, Analyse, Justify, Abstract	Expression, Self, Identity, Symbolic, Literal, Sculpture, Composition, Tradition, Pitfall, Originality, Collection	Image, Composition, Arrangement, Layout, Frame, Prop, Portrait, Grid, Proportion

Key Artists	Dan Fenelon, Diego Rivera, Leonardo Da Vinci	Frank Bowling, Richard Brackenburg, David Hockney, Lubaina Himid, Fiona Rae, Paula Rego, John Singer Sargent	Judith Scott, Yinka Shinobare, Nicola Anthony, Louise Nevelson, Joseph Cornell	Derek O Boateng, Chuck Close, Albrecht Durer, Hannah Hoch, Graham Holla, Edvard Munch, Chris Plowman, Edward Weston
--------------------	--	--	--	---

Make my voice heard	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	What are expressive drawing techniques?	<p>I can collect information to identify the key features of Maya art.</p> <p>I can explore mark making using a range of handmade tools</p> <p>I can make comparisons between different artworks.</p>	<p>ancient civilisation</p> <p>experimental fresco</p> <p>expressive imagery</p> <p>mark making</p> <p>Maya mural</p>	<p><u>When looking at Rivera's art:</u> What can you see? What do you like about it? How do you think it was created? What do you think inspired this artist?</p> <p>Have your ideas changed now you know the art is from Mexico?</p> <p><u>When looking at Rueda's art:</u> What similarities and differences can you spot between this work and Rivera's work</p> <p><u>During wrapping up:</u> What do you think being a street artist means? Do you think Rivera was a street artist? Why/Wy not How is street art different to other forms of art?</p>	Diego Rivera
Lesson 2	How can symbolism in art convey meaning?	<p>I can draw my Maya spirit companion and consider its meaning.</p> <p>I can generate a range of symbols, patterns and colours that represent me.</p> <p>I can take inspiration from an artist's style.</p>	<p>aesthetic</p> <p>character traits</p> <p>interpretation</p> <p>modern art</p> <p>reflective</p> <p>represent</p> <p>spirit companion</p> <p>symbol</p> <p>symbolic</p>	<p><u>When looking at Rivera's photo:</u> How would you describe this person? What is this person best known for? What other people are connected to this person? What other key facts can you recall about this person?</p>	Diego Rivera Dan Fenelon
Lesson 3	How can I use the drawing technique, chiaroscuro?	I can discuss the effect of light and dark on an object and consider how to draw it.	<p>chiaroscuro</p> <p>dark</p> <p>effect</p>	<p><u>Slide 8</u> Does this image use chiaroscuro? How would you describe this image?</p>	Leonardo Da Vinci

		<p>I can explain the term Chiaroscuro and understand how it can be used for effect.</p> <p>I can create form by applying chiaroscuro to a tonal drawing.</p>	<p>form light shading technique tone</p>	<p><u>Slide 9</u> What impact does a tonal image have and why is it effective?</p> <p><u>Slide 10</u> Can you think of examples of art where this style might be used?</p>	
Lesson 4	<p>What is the context and intention of street art?</p>	<p>I can discuss the similarities and differences between art styles.</p> <p>I can discuss ideas about 'what art is' or 'should be' and justify choices.</p> <p>I can identify something I feel strongly about and consider how to represent it through a drawing.</p>	<p>audience commissioned graffiti guerrilla art impact issue street art</p>	<p><u>When comparing street and Mayan art:</u> How are these artworks similar? different? Are either of these works graffiti? Why?</p> <p><u>While looking at street art:</u> Should you graffiti? Does graffiti represent all street art? Is it graffiti if an artist is commissioned? Why do you think these artists chose to produce their art this way? Does all street art communicate a message? Why do you think street art is used to express opinions, thoughts and ideas? Why do you think they have chosen to create their art in that specific place?</p> <p><u>Before creating their work:</u> Will it have bold colours? If so, what will these be? Will you include symbols to express meaning? Will your image draw inspiration from a particular style, like patterns from the Maya or another artist we have looked at? Will it include dramatic light and dark (chiaroscuro)? Will it be tonal and use just one colour?</p>	
Lesson 5	<p>How can I use impact and effect to create a powerful image?</p>	<p>I can analyse how an artist conveys a message.</p> <p>I can use my creative work to develop an idea, applying drawing techniques for visual impact and effect.</p> <p>I can work independently, revisiting and reviewing my work to develop it.</p>	<p>composition convey develop drawing decisions</p>	<p><u>When viewing Picasso's work:</u> What was Picasso trying to say? How did he use this piece to convey his message?</p> <p><u>When discussing peer's work:</u> How did the piece of work make you feel? What was most striking about the image? What techniques were particularly successful?</p>	Picasso

Artist Study	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How do I analyse a painting?	<p>I can understand that artists tell stories or show feelings in their artwork.</p> <p>I can interpret a picture and suggest its meaning.</p> <p>I can look closely at a picture and notice details, describing them using the formal elements.</p>	<p>interpret</p> <p>meaning</p> <p>narrative</p> <p>pattern</p> <p>shape</p> <p>tone</p>	<p>While discussing David Hockney's art: How would you describe Hockney's work? What sizes do you think they are? What do you like or dislike about his work?</p> <p><u>While discussing 'My Parents' by David Hockney:</u> Do these people remind you of anyone that you know? Why? How does this painting make you feel? How might the people in this painting feel? What might you be able to hear? What do you think happened before this moment in time? What might happen next? Who do you think speaks first? What might they say?</p>	David Hockney
Lesson 2	How can I find meaning in painting?	<p>I can describe a picture using the formal elements.</p> <p>I can respond to a painting by making inferences and justifying my ideas using my own experiences.</p> <p>I can develop a narrative from the elements in a painting.</p>	<p>inference</p> <p>justify</p> <p>respond</p>	<p><u>After watching the Paula Rego video:</u> What have we found out about Paula Rego's artwork? What is the inspiration for her work? What words would you use to describe her work?</p>	Paula Rego
Lesson 3	How can drama techniques help me explore the meaning of a painting?	<p>I can express how a piece of artwork makes me feel.</p> <p>I can compare events in a piece of artwork to current news and the 'Fundamental British Values'.</p> <p>I can use drama to demonstrate my understanding of the meaning of a piece of artwork.</p>	<p>companionship</p> <p>support</p> <p>tableau</p>	<p><u>While discussing John Singer Sargent's artwork:</u> What can you see in the painting? How many different groups of people can you see? Why are they wearing uniforms? How does it connect us? Where do you think they are? Why? How many are there in the main group at the centre of the painting? What do you notice about them? Is anyone in the group different? Why? Why are the group at the front lying down? What might they be waiting for? How does the painting make you feel?</p>	John Singer Sargent

<p>Lesson 4</p>	<p>How can interpretation skills be used to analyse and respond to an abstract painting?</p>	<p>I can discuss and describe the work of another artist.</p> <p>I can reflect on the feelings that a painting evokes.</p> <p>I can create an abstract piece using personal experiences that reflect feelings.</p>	<p>abstract analyse impasto interpret medium mixed media narrative reflect texture</p>	<p><u>How is colour used to create an atmosphere or represent a feeling?</u></p> <p><u>After watching the Frank Bowling video:</u> What do you like or dislike about his paintings? What makes these paintings abstract? Does this painting remind you of anything? How does Bowling apply paint to his canvases? Can you identify these painting techniques in 'Sacha Jason Guyana Dreams'? If you could step inside the painting, what would you hear, see, smell or feel?</p> <p>How would you describe the mood of the painting 'Sacha Jason Guyana Dreams'? What feeling would you like to represent in a painting? What colours and shapes would you use? What kind of marks would represent your chosen mood?</p>	<p>Frank Bowling</p>
<p>Lesson 5</p>	<p>How can art tell stories or portray messages?</p>	<p>I can analyse a painting to make suggestions about its meaning.</p> <p>I can consider how imagery can convey a message without words.</p> <p>I can develop my ideas to compose a thought-provoking piece of art.</p>	<p>analyse composition compose convey message thought-provoking</p>	<p><u>While discussing Lubiana Himid's artwork:</u> What do you think is happening in the picture? Who do you think painted this? Why? Why did they paint it? If you were naming this piece, what would you call it? Why do you think the piece is called 'Five'? How does that title change your idea about the meaning? Do you agree that the ladies in the image look unhappy? How is revenge shown in this painting? Why do you think one of the ladies has her hand raised with 5 fingers? What do you think happens next? What is on the table between them? Why do you think she has painted a sugar bowl between the US and Africa?</p>	<p>Luabina Himid</p>
<p>Lesson 6</p>	<p>What are the starting points for creative outcomes?</p>	<p>I can select an artist who interests me because of their style, ideas or use of materials.</p> <p>I can use my sketchbook to collect information.</p>	<p>artist composition final piece intention medium style</p>	<p>What can you remember about the artists we have looked at this unit? Which artist will you chose?</p> <p><u>After main event:</u> What most inspired you about the artist you looked at? Where is this demonstrated in your ideas? Why have you chosen these colours?</p>	

		I can develop my ideas to plan a final piece inspired by the chosen artist.		What medium will you present your work in? Why have you chosen it? What materials will you use? Will you use a combination?	
Lesson 7	What painting techniques will I choose to use?	<p>I can use sketchbook ideas to translate into a larger piece.</p> <p>I can select different materials and techniques based on my experiences.</p> <p>I can continue to explore new ideas and try things out.</p> <p>I can revisit and evaluate my piece to develop it further.</p>	<p>artist</p> <p>composition</p> <p>evaluation</p> <p>medium</p> <p>mixed media</p> <p>technique</p> <p>translate</p>	<p><u>During main activity:</u></p> <p>How could you create a specific effect using the different art materials? What colours are you choosing and why? How is your chosen artist's influence evident in your work?</p> <p><u>Halfway through:</u></p> <p>What will you do next when you revisit your piece? Is there anything you are unhappy with? Why? What are you going to change? Are you going to add something new to your idea?</p>	

Making Memories	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can art explore the concept of self?	<p>I can identify common themes within different artworks.</p> <p>I can consider how I can use art to express myself.</p> <p>I can reflect on my work and choices.</p>	<p>artwork</p> <p>attributes</p> <p>compare</p> <p>contrast</p> <p>expression</p> <p>identity</p> <p>literal</p> <p>memories</p> <p>self-symbolic</p>	<p><u>While discussing the artists' work:</u></p> <p>What inspired these artists? Why did they make three-dimensional art? How have the artists represented their ideas? How have the artists constructed their pieces?</p> <p><u>When discussing their own work:</u></p> <p>What did you want to portray in your sculpture? Why did you choose the materials you used? How did you feel as you were making it? Did any emotions or memories affect what you did?</p>	<p>Yinka</p> <p>Shinobare</p> <p>Judith Scott</p> <p>Nicola</p> <p>Anthony</p>
Lesson 2	What sculptural techniques are there?	<p>I can generate a selection of memories from primary school.</p> <p>I can represent ideas within a composition of shapes.</p> <p>I can create a cardboard relief sculpture.</p>	<p>three-dimensional</p> <p>assemblage</p> <p>composition</p> <p>juxtaposition</p> <p>manipulate</p> <p>relief</p> <p>sculpture</p>	<p>What are your favourite memories from primary school? Who has been important to you during this time? What enjoyable or memorable events can you remember from school? Did you have any special roles or responsibilities?</p> <p><u>After looking at Nevelson's work:</u></p> <p>What do you think 'assemblage' means?</p>	<p>Louise</p> <p>Nevelson</p>

				Why is Nevelson's work called an assemblage? <u>During reflection:</u> What did you like about this technique? What else would you like to try? Would you change anything about your sculpture?	
Lesson 3	How can I use creative experiences to develop ideas and plan a sculpture?	I can discuss the approach of different artists and consider how this may influence my own work. I can use my sketchbook to test and develop ideas into a plan. I can explain what I need and how I will make my sculpture.	abstract embedded influence inspiration memory object plan sculpture tradition	What type of art does Louise Nevelson create? What is assemblage? What is a pioneer? <u>While discussing their plans in groups:</u> How will you make this? What colour will this be? Where will you find this object? How long will this take to make? What will you do if this doesn't work?	Joseph Cornell
Lesson 4	What materials and techniques can I use to work in 3D?	I can use my plans to construct 3D forms. I can combine materials and techniques to fit my ideas. I can work independently, experimenting with tools and materials.	in-process manipulate materials pitfall reflections sculpture tools	What resources and materials do you need? What parts will you make first? What will take the longest to make? Do you need to change any of your plan?	Joseph Cornell
Lesson 5	How can I problem solve, evaluate and refine artwork to achieve a chosen outcome?	I can identify areas of my work to refine. I can select appropriate tools and materials to improve my work. I can reflect on my work and personal development as an artist.	evaluation experimentation development reflection sculpture	<u>After completing their sculptures:</u> How do you want your artwork to be viewed? On its own? Where do you want your artwork displayed? Placed on top of something else, suspended, on a wall? Could your work be grouped with other sculptures? Whose sculptures could work with yours?	

Photo opportunity	North Star	Success Criteria	Vocab	Key Questions	Key Artist
Lesson 1	How can I use composition to create an effective	I can explain what a photomontage is.	arrangement cityscape composition	<u>While discussing Hannah Hoch's artwork:</u> How did Hannah make these images? Where might she have found the images that she used?	Hannah Hoch

	photomontage advertising poster?	<p>I can select appropriate images and experiment with composition to create an interesting layout.</p> <p>I can work in the style of an artist to meet a design brief.</p>	image layout photomontage	<p>How many different parts do you think are in this image? How would you describe this image? What does it remind you of? Is it real, or is it impossible? Explain why</p> <p><u>During self-reflection:</u> What does your photomontage remind you of? How would you describe it? Why have you arranged it in the way you have?</p>	
Lesson 2	How can I use understanding of abstract art in photography?	<p>I can explore the artists who use photography to record and observe.</p> <p>I can compose a close-up photograph of a natural form.</p> <p>I can make decisions about cropping, editing and presenting photographic images in the style of Edward Weston</p> <p>I know the terms macro and monochromatic</p>	macro monochromatic monochrome photography	<p><u>While discussing Edward Weston's artwork:</u> What words can you use to describe the image? What do you think the image depicts? What colours do you see? Why do you think he just used black and white?</p> <p><u>During main activity:</u> Will the object stand out better on a black or white background? How do light sources in the room affect your photograph? How grey will you edit the image to be?</p>	Edward Weston
Lesson 3	What design choices can I make using digital photography techniques?	<p>I can discuss the features of a design and reflect on the effect.</p> <p>I can make design choices to plan, select and arrange props in an interesting composition to meet a design brief.</p> <p>I can edit a photograph to emulate the style of another artist.</p>	album appealing colour composition digital editing emulate focus frame replacement saturation software	<p><u>While ranking album covers:</u> What makes the album cover the most/less appealing? What do you like or dislike about the design? What is the best part of the design and why? What would you change?</p> <p><u>While discussing Derrick O. Boateng's artwork:</u> Why do you think this style of artwork is suitable for an album cover? What do you like or dislike about the picture? How do you think it was created?</p> <p><u>During main activity:</u> Is the main subject of your photo obvious? Is everything in the frame that should be? Is your subject in focus? Is there too much unneeded space? How can you edit your photo using; colour replacement,</p>	Derrick O. Boateng

				<p>colour saturation and special effects?</p> <p><u>During reflection:</u> What have they done well? Which part is your favourite? Why? If it was your album cover, what would you have done differently?</p>	
Lesson 4	<p>How can I use photography to design and recreate a famous painting?</p>	<p>I can choose and analyse a painting to understand its meaning and notice its features.</p> <p>I can make design decisions to select and arrange props to replicate a painting in a photographic way.</p> <p>I can use photographic equipment appropriately, considering composition and lighting for effect.</p>	<p>composition edit famous frame painting photograph pose prop recreate software</p>	<p><u>While discussing Edvard Munch's artwork:</u> Where do you think the scene is? What is the person facing us doing? Why do you think they are screaming? What do you think is the story behind the painting? What would make you scream?</p> <p><u>During reflection:</u> How do you feel about the end result? What kind of problems did you encounter, and how did you get around them? What things did you really like or enjoy?</p>	<p>Edvard Munch Johannes Vermeer</p>
Lesson 5	<p>How can I use observation and proportion to create art in a photorealistic style?</p>	<p>I can use the grid drawing method to translate a photo into a drawing using careful observation.</p> <p>I can understand how the grid method helps me to retain the same proportions as an original image.</p> <p>I can choose and use materials effectively to create a photorealistic painting or drawing.</p>	<p>grid large scale observation photorealism photorealistic portrait proportion scale selfie self-portrait</p>	<p>Which do you think is easier to draw yourself (using a mirror) or to photograph yourself? Why? Why do you think people like to make self-portraits or take self-portraits with a camera? Who has taken selfies? How often do you do that? What do you do with them?</p> <p><u>During peer reflection:</u> How effective is the piece? What makes it look realistic? What stands out the most? Is there any part you would change?</p>	<p>Leonardo Di Vinci Albrecht Durer Vincent Van Gogh Audrey Flack Oscar Ukonu Michael Gaskell Sarah Graham</p>