

EYFS					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
JOURNEYS	TOYS	SUPERHEROES	LAND AND SEA	GROWING	ANIMALS
Expressive Arts and Design – Being Expressive and Imaginative & Creating with Materials					
Learning Experiences: Creative area – painting, modelling, collaging different forms of transport Role play area – Bear Hunt scene, home corner, space station, travel agent. Creative area for prop making.		Pupils learn: <ul style="list-style-type: none">To experiment with colour and texture.To engage in imaginative play based on own ideas or first-hand or peer experiences.To use available resources to create props or creates imaginary ones to support play		Substantive Threads: Art (Formal elements) Art (Meanings and interpretations)	
Physical Development – Gross Motor and Fine Motor					
Learning Experiences: Large range of pens/pencils of different sizes and styles, to be used on large paper, on the playground, on flip charts etc. Fine motor bear hunt activities, such as placing buttons on bears and using pegs to make the different settings. Scissors and bear hunt pictures to focus on cutting.		Pupils learn: <ul style="list-style-type: none">To start to hold a pencil with a tripod grip.To use scissors to make changes to materials.To develop their pincer grip or activities such as threading and constructing		Substantive Threads: PE (Motor Competence)	
PREREQUISITES Birth to Three Development Matters <ul style="list-style-type: none">Know some modes of transport and name some of the features such as wheels, windows etc.Start to make marks intentionally.Explore paint, using fingers and other parts of their bodies as well as brushes and other tools.Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.Notice patterns with strong contrasts and be attracted by patterns resembling the human face.					

Key Stage 1 – Year 1

YEAR 1					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Collage self-portraits		Drawing architecture Primary and secondary colours		Season-themed clay tile sculptures	
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Necessary context for learning... When looking at photos of collages (Appendix 1a)... Artist: Megan Coyle When looking at photos of her collages of animals... When making their own animal collage... When experimenting with using different materials that have different textures... When looking at a picture of The Portrait of Pablo Picasso by Juan Gris and comparing it to a real photo of Picasso (Appendix 1a) ... When making a collage of their own face...		...pupils learn: That a collage is a piece of art made by sticking bits of different materials onto a backing. That an artist can use collage to observe and show real things, but you can be creative with the use of colours and shapes. That an artist usually builds up a collage layer-by-layer, starting with larger areas then adding the smaller detail. That different materials have different textures and these can be rough or smooth , or hard or soft . That using different materials with different textures can make a piece of art that is both interesting to look at and interesting to touch. How to join materials in different ways, including glue stick, PVA glue and tape. That art does not have to look exactly like something you are looking at, and it can be used to express how you feel and think. That artists can be inspired to make art by looking at art made by other people. To understand that the art of yourself and other people is important because it has taken time and effort, and to be careful when touching it(especially when feeling for different textures).			
PREREQUISITES <ul style="list-style-type: none">• That you can draw or paint what you can see, as it looks.• That a self-portrait is art work of themselves.• That bodies and faces are often symmetrical and both sides have the same features (not always).• That when creating a self-portrait, we include key features (eyes, nose, mouth, ears, neck and hair).• To learn to trim and snip with increasing accuracy when using scissors to create a desired shape.• That art is a way to express your feelings or thoughts.					
SUBSTANTIVE AND DISCIPLINARY SENTENCE STEMS <ul style="list-style-type: none">• An animal I could make a collage of is...• The colours I want to use are... because...• The textures I want to use are... because...• My favourite way of joining materials is... because...• I need to be careful with mine and others’ art because...					

Year 2

YEAR 2					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Emotion fashion show		Mini-beast papier-mâché sculptures		"In the garden" printmaking	
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Necessary context for learning... When looking at a colour wheel (Appendix 2a) ... When looking at art that uses complementary and monochromatic palettes (Appendix 2a) ... Book: When reading the book 'The Colour Monster' by Anna Llenas... When drawing a colour monster of their own... When looking at how real fashion designers show emotions through clothing (Appendix 2a) ... When designing a and creating a t-shirt... When performing a fashion show with finished pieces of clothing...		...pupils learn: That complementary colours are two colours that are on opposite sides of the colour wheel. Being very different, they can make the art stand out. That monochromatic colours are different colours that are the same base colour with black, white or grey added. That adding black makes a new shade , adding white makes a tint and adding grey makes a tone . That certain colours, shapes and textures can be used to show emotions . That we can use art to express an emotion without needing to draw a face. To select a colour to represent an emotion of their own choice. That abstract art can be used to show things you cannot touch or see. That people are affected emotionally by art in different ways. To talk about how it makes you feel when viewing art. To understand that art can be used for self-expression. To use crayon, pens, paint, paper and card along with appropriate adhesives to create an item of expressive clothing. To be able to explain their choices of colour, shape and texture and how these express a chosen emotion or expression. That an audience may think different things about a piece of art than the artist. To constructively evaluate their work and the work of others on how well it expresses the emotion.			
PREREQUISITES <ul style="list-style-type: none">• That you can add black to make a colour darker, white to make it paler and more of the same colour to make it stronger/grey to make it weaker.• To be able to identify emotions (happiness, sadness, anger, fear, calmness).• To be able to identify the primary colours and which secondary colours they create when mixed.• To name common articles of clothing (shirt, trousers, skirt, dress, socks, shoes, hat).• To recall that different textures and colours can convey different feelings.					
SUBSTANTIVE AND DISCIPLINARY SENTENCE STEMS <ul style="list-style-type: none">• This art makes me feel... because...• I prefer complementary/monochromatic colours because...• Abstract art is different to art by observing because...• Colours/shapes/textures I could use to show [emotion] are...• My art went well... because... and something I would improve is... because...					

Key Stage 2 – Year 3

YEAR 3					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Still life observational drawing Shading techniques		Abstract human sculptures		Abstraction of landscapes	



Necessary context for learning...

Still life

When drawing a piece of fruit from memory...
When comparing with peers...

When looking at examples of still life artwork (Appendix 3a) ...

Artists: When looking at pencil art by Leonardo da Vinci, Rembrandt van Rijn and Auguste Rodin...

When creating a pencil chart using HB, 2B and 8B pencils (Appendix 3a) ...

When trying out shading pictures with hatching, cross-hatching, stippling and scumbling (Appendix 3a) ...

When making observational sketches of real fruit, using torches to change the light source...

...pupils learn:

That **observation** is copying what you see but **abstraction** is when you use your imagination and draw things that may not be observed.
That not everybody will visualise the same thing when drawing from their mind.

That **still life** is art of non-moving things, often from our day-to-day lives, and these items can be both made by people and from nature.

That a **likeness** is when art looks the same as (or very similar to) the **reference** being drawn/painted.

That we can make 2D art look 3D by adding **shading**. That **shading** means to darken or colour a piece of art.

That artists like da Vinci and Rembrandt used different shading techniques separately or together for different results. That both da Vinci and Rembrandt continue to be world-famous today.

To use observation to say which techniques an artist has used and the effect it has created.

How to use different types of pencils (HB, 2B, 8B) to create lighter or darker strokes when shading a piece of art.

That there are different shading techniques.

That a **gradient** is a gradual, not sudden, change from light to dark.

To decide which grade of pencil they prefer to shade with and explain why.

To apply various shading techniques, using light source and cast shadow.

That **highlights** are where the light source shines on an object, and is usually the brightest/palest part, whilst **shadows** are cast on the opposite side of a light source, and are usually the darkest part.

That the **proportions** of an object are how tall/wide it is and the overall shape.

That a better **likeness** can be achieved by drawing the **proportions** as accurately as possible.

PREREQUISITES

- To hold a pencil comfortably and confidently to control how hard the lead presses down – and use this to vary light or dark strokes.
- To have done observational, abstract and abstracted art and be able to distinguish between the three.
- That artists can make art from their mind but can also copy from references (real things or photos of real things).

SUBSTANTIVE AND DISCIPLINARY SENTENCE STEMS

- When I imagine a [fruit], I pictured... this is similar/different to what someone else pictures because...
- I can achieve a good likeness by...
- My favourite grade pencil is... because...
- My favourite shading technique is... because...

Year 4

YEAR 4					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Human proportion drawing		One-point perspective landscapes		Printmaking: Ancient Greek frescoes	
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<p>Necessary context for learning...</p> <p>Artist: Jonathan Yeo When looking at pictures of his portraits compared to photos of the person referenced (Appendix 4a) ... When looking at different proportion lines used by artists (Appendix 4a) ...</p> <p>When discussing why much of Yeo's artwork seems unfinished, and deciding whether they personally like it or not...</p> <p>When drawing grids like Yeo's onto photo references ... When using grids on a photo reference to draw onto a blank grid, aiming for accurate proportions...</p> <p>When recapping the shading techniques used in Year 3 (Appendix 3a) ... When trying to create smooth gradients using techniques such as using blending stumps and fingertips... When applying tonal shading to just the face of their photo reference art, like Yeo does...</p> <p>When drawing their partner's face from a reference without proportion lines... When drawing their partner's face from a reference with proportion lines, and using tonal shading on just the face like Yeo... When comparing the two pieces of art...</p>		<p>...pupils learn:</p> <p>That a portrait is a piece of art of someone who is not the artist. That proportion describes the size of the parts in a piece of art. That proportion lines are used by artists to help get accurate proportions when drawing from observation (including photo references). That art has a likeness when it looks accurately like its reference. That these proportion lines often include a vertical central line down the centre of the face and a horizontal eye line across the eyes.</p> <p>That aesthetic refers to the design choices in the work of a particular artist, artistic movement or era (traditional, modern and contemporary). To begin to develop an understanding of their own preferred aesthetic for what they want to see in art, and use in their own.</p> <p>That proportion lines can help achieve symmetry in a piece of art, that may be difficult to achieve without them due to our minds distorting what we see. That the space between the eyes is generally one eye width, but eyes can be more narrow/wide-set. Both eyes also usually line up vertically with one another.</p> <p>That tonal shading means the use of light and dark shading in a piece of art. The lightest area is the highlight, the darkest is the core shadow and the tones that lie between light and shadow are mid-tones. That to blend shading means to create a smooth gradient without any visible individual strokes or sudden changes in lightness/darkness. That softer materials help blend better than harder materials.</p> <p>To use aesthetic to decide which they personally prefer. To evaluate the use of proportion lines in their own work, linking to the intention of achieving an accurate likeness. To take pride in a portrait even if it does not have an exact likeness.</p>			

Year 5

YEAR 5					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Abstract human form		British architecture then vs. now		Fruit bowl abstraction	
Necessary context for learning... When looking at a picture of Theo Van Doesburg's 1916 painting 'Dancers' (Appendix 5a) ... When looking at other constructivist artworks (Appendix 5a) ... When taking photos of dramatic movements to capture form... When using pre-drawn shapes to create human form... When using tracing paper on a photo of yourself to break it down into simple shapes and lines... When drawing and colouring a constructivist piece based on your own tracing... When using a photo of themselves doing a hobby such as sports or music, and turning it into constructivist-style art...		... pupils learn: That constructivist art is abstract art that only uses simple shapes and lines and a few bold colours. That composition is the term given to a complete work of art and how all its elements work together to produce an overall effect. That art can be described as traditional , modern or contemporary . That form with exaggerated movements can be more engaging for a viewer than static poses, and changes the mood of the piece. To use the techniques of constructivist artists to decompose a photo into simple shapes and lines. That not all detail needs to be included. To use colour to make the figure and any other objects distinct from the background.			
PREREQUISITES <ul style="list-style-type: none">To know what the differences are between observational, abstracted and abstract art.To understand that purely abstract art can be used for observed objects but is often used for abstract concepts such as feelings or intangible things (e.g. wind, temperature).Primary and secondary colours and which colours to mix to make different colours. Warm and cool colours. Complementary and monochromatic palettes.That colour, shape and texture can convey emotions or messages.					
SUBSTANTIVE AND DISCIPLINARY SENTENCE STEMS <ul style="list-style-type: none">Two colours that contrast well are...A shape I can use to represent this is... because...A dynamic pose I can do is...I can make this figure stand out by...					

Year 6

YEAR 6					
TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6
Human feature drawing		Wire animal sculptures		Surrealism study	



Necessary context for learning...

Artist: Kehinde Wiley

When looking at Wiley's paintings and discussing his use of realistic portraits with colourful, patterned backgrounds (Appendix 6a) ...
When comparing the similarities and differences of Wiley's portraits to traditional portraits of monarchs (Appendix 6a) ...

When following tutorials (Appendix 6a) to draw eyes, noses, mouths, eyebrows and whole faces accurately...

When sketching features from photos of people with different features including monolids, double eyelids, narrow and wide noses, thin and thick lips...

When using a mirror to sketch their own features...

When practising different colour and pattern combinations to create a visually interesting background...

When planning and making a pencil self-portrait (using a photo reference from a front or 3/4 angle) with a colourful background in the style of Kehinde Wiley...

...pupils learn:

That **contemporary** art challenges **traditional** art more than **modern** art, to the point that it 'radicalises' it. It aims to not only deconstruct but destabilise every aspect of art through use of mediums and alternative ways of viewing.

To interpret an artist's feelings or messages through examining their art.
That a **front view** is when a subject is facing the viewer, and a **3/4 view** is when they are half turned away.

The iris and pupil are perfect circles from a front view, but changes in perspective can make their shape appear to change.
That the upper lip is usually proportionately smaller than the bottom lip (but not always).
That eyebrows follow the arch of the brow bone and have thicker inner corners to thinner outer corners.

That not everyone has the same facial **proportions** and these can be affected by ethnicity.
To sketch the features from different angles and understand that the proportions will appear to change as a result.

To focus on the bigger shapes before adding finer details, as many artists do this to achieve accurate **likenesses**.

That the purpose of a **background** is to enhance the subject, not distract from it, and do not have to be detailed or realistic to be effective. Some artists, like Wiley, can have their background interact with/go in front of the subject, as long as it does not obscure them.

To select a colour background for the background that will complement the colour palette of the subject (blue uniform).
To consider the effect on composition when positioning a subject in the centre of a piece of art from a front or 3/4 view.

PREREQUISITES

- To use lines of proportion to aid symmetry and accuracy when drawing a face from observation.
- To achieve a likeness by using shape, space.
- To know how to apply various shading techniques (hatching, cross-hatching, scumbling, back and forth stroke, stippling), including tonal shading by blending pencil lead.
- That contemporary art aims to deconstruct traditional art, is often very abstract and can invade real-life spaces, such as graffiti.
- That a colour palette is a combination of colours selected by an artist for their art.
- That colour palettes can affect the mood of a piece of art, and artists can choose specific palettes to suit their art.
- That sketches are done before adding colour so an artist can get accurate proportions and perspective. Neater lines can then be redrawn on top of the colour layer.
- That **proportion** describes the size of the parts in a piece of art.
- That **proportion lines** are used by artists to help get accurate proportions when drawing from observation (including photo references).
- That art has a **likeness** when it looks accurately like its reference.
- That these proportion lines often include a vertical central line down the centre of the face and a horizontal eye line across the eyes.
- That composition is the term given to a complete work of art and how all its elements work together to produce an overall effect.

SUBSTANTIVE AND DISCIPLINARY SENTENCE STEMS

- Wiley's portraits feel... because...
- For me, the most interesting background is... because...
- I can create an interesting background by...
- The colour palette I have chosen is... because...
- I will bring the subject and background together by...
- I have chosen a front/3/4 view because...
- The facial feature I like to draw the most is... because...