

	Term 1	Term 2	Term 3
Unit of work	Architecture	Post-Impressionism	Bodies
Key Skill(s)	Drawing	Painting	Sculpture
Key Artists/Artworks	Captain Francis Fowke and Major-General Henry Scott, Royal Albert Hall (1867-71)  David Adjaye, National Museum of African American History and Culture, Washington, D.C. (2016) 	Vincent Van Gogh, <i>Starry Night</i> (1889)  Chris Ofili, <i>Afrodizzia</i> (1996) 	Alberto Giacometti, <i>Man Pointing</i>, 1947  Hew Locke, <i>The Procession</i>, 2021 
Composite Knowledge	How do architects use geometric shapes to design buildings?	What techniques did Post-Impressionist artists use to create mood and emotion?	How do artists create the human form with different materials?
Component knowledge	How have Fowke and Scott used geometric shapes to design a building? How has David Adjaye used geometric shapes to design a building? How can we use geometric shapes to draw from architecture? How can we use geometric shapes to imagine and draw new architectural forms? How can we use pencils to add shade and tone to your architectural drawings?	What was Impressionism? What was Post-Impressionism? How did Van Gogh use texture, distortion (of line) and (heightened) colour to show mood and emotion? How does Chris Ofili use texture, distortion (of line) and (heightened) colour in his paintings? Can you use some Post-Impressionist techniques to create a painting?	How did Alberto Giacometti create the human form through sculpture? What materials does Hew Locke use to create the human form? What materials, tools and techniques can we use to create the human form through sculpture? How can we sculpt materials (wire, Modroc, clay, cardboard or other materials) to create the human form? How can we use assemblage (junk modelling) to create the human form?
National Curriculum KS2 Skills	Pupils should be taught: - to create sketch books to record their observations and use them to review and revisit ideas - to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Pupils should be taught: - to create sketch books to record their observations and use them to review and revisit ideas - to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Pupils should be taught: - to create sketch books to record their observations and use them to review and revisit ideas - to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]

	about great artists, architects and designers in history	about great artists, architects and designers in history	about great artists, architects and designers in history
Vocabulary	- Architecture, architect, geometric, circle, concentric square, triangle, arch, shade, tone. - Like, dislike, what went well, what could I improve, scale, line, perspective, tone, shade, pattern, repeat.	- Impressionism, Post-Impressionism, natural, light, distortion, heightened, texture, mood, emotion. - Like, dislike, what went well, what could I improve, similar, different, brushstrokes, swirling, fast, energetic, frantic.	- Sculpture, figurative, moulding, carving, armature, assemblage. - Like, dislike, what went well, what could I improve, similar, different, pose, posture, form, procession.
Links to prior knowledge	Cityscapes (Year 2)	Still Life (Year 4)	Sculpting Natural Forms (Year 2) Statues (Year 4)
Key knowledge for assessment	Children can describe how Fowke and Scott used geometric shapes to design the Royal Albert Hall. They can describe how David Adjaye used geometric shapes to design the National Museum of African American History and Culture. Children can use geometric shapes to help them draw from architecture, either in the local area or more centrally. They can use geometric shapes to help them make imaginative architectural drawings (e.g. design a new school, sports centre or stadium). Children can use sketching pencils to add shade and tone to their architectural drawings.	Children know what Impressionism was, what Post-impressionism was, and are able to describe the difference. Children can discuss how Van Gogh used texture (brush strokes) distortion (of line) and (heightened) colour to show mood and emotion. They can discuss how Chris Ofili uses texture (layering), distortion (of line) and (heightened) colour in his paintings. They will begin to compare the two artists. Children can use some Post-Impressionist techniques to plan and create their own paintings.	Children can describe how Alberto Giacometti created the human form through sculpture. They can describe how Hew Locke creates the human form through sculpture, including the types of materials he uses. They will begin to compare the two artists. Children are aware of some of the different materials, tools and techniques that can be use to create the human form through sculpture, and can experiment with a range of them including wire, Modroc, clay, cardboard and assemblage (junk modelling). They can create recognisable human forms with distinct poses.

Half Termly Planning

	Term	<u>Autumn 1</u>	<u>Spring 1</u>	<u>Summer 1</u>
KS2 Art	Learning Objective	To explore the use of highlights, shadows and tone in Art.	To understand the term 'post-impressionism'.	To explore what a figurative sculpture is.
		To use geometric shapes to design a building.	To identify the similarities and differences between impressionism and post impressionism.	To make a figurative sculpture inspired by Giacometti.
		To discover how David Adjaye used geometric shapes to design a building.	To create a piece using texture, colour and distortion to show mood, in the style of Van Gogh.	To make a figurative sculpture using wire and clay.
		To identify the features of different buildings.	To create a piece using texture, colour and distortion to show mood, in the style of Chris Ofili.	To make a figurative sculpture using wire and clay.
		To use line and geometric shapes to design an architectural building for our local area.	To compare the artistic styles of Van Gogh and Chris Ofili.	To make figurative sculptures using 'junk' materials, inspired by Hew Locke.
		To use shade and tone to add depth and detail to my drawing.		To apply my knowledge of figurative sculptures.
		To review and evaluate a final piece.		

Key Vocabulary					
Year One	Year Two	Year Three	Year Four	Year Five	Year Six
- Op Art, straight, wavy, bumpy, zigzag, spiral - Print, printing block, symmetrical, repeat pattern - Landscape, observation, memory. - Primary colours – red, yellow, blue. - Secondary colours – green, orange, purple - Like, dislike, what went well, what could I improve.	- Pop Art, sculpture, mould, form, colour, pattern, texture - Abstract Art, painting, portrait, line, shape, collage - Cityscape, observation, memory, line, shape, light, dark, shading - Like, dislike, what went well, what could I improve, similar, different	- Illustration, character, background, design, animation, pencils, charcoal, pastels. - Public art, painting, mural, natural pigments, shades, tints. - Printing, analogue, relief, linocut, digital. - Like, dislike, what went well, what could I improve, similar, different, line, shape, colour, shade, story, texture, emotion.	- Sculpture, statue, proportion, arm span, height, realistic, distorted, pose, engineer - Still life, painting, proportion, shape, form, perspective, shades, tints. - Drawing, tone, shadow, highlight, charcoal, chalk, pastel - Like, dislike, what went well, what could I improve, similar, different, model, scale, impact, line, shape, colour, shade, palette, light, dark, contrast, form	- Architecture, architect, geometric, circle, concentric square, triangle, arch, shade, tone. - Impressionism, Post-Impressionism, natural, light, distortion, heightened, texture, mood, emotion. - Sculpture, figurative, moulding, carving, armature, assemblage. - Like, dislike, what went well, what could I improve, scale, line, perspective, tone, shade, pattern, repeat, brushstrokes, swirling, fast, energetic, frantic, pose, posture, form, procession.	- Line, tone, highlight, shading, tone, grades, observation, movement. - Printing, lino print, relief print, monoprint, collagraph, poster, mural, movement, complementary colours. - Self-portrait, symbolism, symbolic object, culture, religion, identity. - Like, dislike, what went well, what could I improve, realistic, lifelike, dynamic, message, communicate, text, design, impact, line, shape, colour, likeness, context, intention.

Key Skills Progression					
Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Making:					
<u>Drawing</u> - Exploring mark-making - Drawing lines of different length, shape and thickness including spirals. - Drawing from observation by looking at line and shape.	<u>Drawing</u> - Beginning to use tone and shading to show light and dark areas of a drawing. - Using a range of drawing materials to create different effects. - Drawing more accurately from observation, looking carefully at line, shape or tone.	<u>Drawing</u> - Beginning to sketch designs, and develop them into finished pieces. - Choosing and using a range of drawing materials confidently (charcoal, different grades of pencils, pastels, colouring pencils, ink and biro). - Drawing accurately from observation, looking	<u>Drawing</u> - Beginning to use perspective in drawing to show depth and distance. - Using a range of pencils, charcoal and chalk pastels to create line, tone, shadows and highlights. - Considering positive and negative space when creating a drawing.	<u>Drawing</u> - Drawing using mathematical perspective to create architectural drawings (3D forms). - Adding detail and texture to drawings. - Creating geometric compositions using mathematical shapes – notice geometric shapes when drawing from images or observation.	<u>Drawing</u> - Quickly observing and fluently sketching key shapes of objects when drawing. - Using a range of lines to create human and animal forms considering thickness, length, and shape. - Adding detail and texture to drawings using a range of pencils.

		carefully at line, shape or tone or a combination.			• Creating realistic three-dimensional spaces in a drawing, using perspective and scale. • Creating depth in drawings using tone (light and dark).
Printing • Making a block print with an object (cork, potato, cotton reel etc.) • Making a simple printing block • Making a symmetrical print by folding • Creating a repeat pattern	Printing	Printing • Making different types of printing block • Making a relief print using lino or Styrofoam • Making a digital print using digital media	Printing	Printing	Printing • Creating prints using a range of techniques (relief prints, monoprints, block prints and digital media). • Planning an artwork that communicates a strong message, through use of form, image, colour and text.
Painting • Mixing primary colours to make secondary colours • Mixing to match the colour of an object • Using medium-sized brushes to paint from observation. • Developing correct brush technique and cleaning between colours • Using the colour wheel to mix secondary colours.	Painting • Beginning to add white to create more colours and shades. • Developing skill, technique and control with brushes • Choosing the correct size of brush for a purpose. • Using the colour wheel to understand colour mixing and the effect of adding white.	Painting • Using a colour wheel, tints and shades (white and black) to create specific colours and shades for a purpose. • Increasing skill and control when painting using a range of different paints (watercolour, acrylic, poster paint, natural paints). • Using a range of brushes to create different effects. • Using the colour wheel to understand secondary and tertiary colours and the effect of adding white.	Painting • Using tone (light and dark) to create depth in painting. • Increasing skill and control when painting using a range of different paints (watercolour, acrylic, poster paint, natural paints), understanding that paints have different properties and need to be applied differently. • Painting with purpose and expression. • Use the colour wheel to understand colour and tone (light and dark).	Painting • Choosing and mixing colours to create a specific effect. • Using specific types of brush stroke to communicate a feeling or an idea – e.g. short, swirling, fast, energetic, frantic. • Painting with purpose and expression to show mood and emotion. • Use the colour wheel to accurately mix colour for a purpose.	Painting • Choosing and mixing colours using knowledge of colour theory, including harmonious and complementary colours. • Using different brushes with increasing accuracy. Choosing different brushes for different parts of a painting. • Planning and building up a painting in layers, from background to foreground. • Use the colour wheel to understand colour theory, including harmonious and complementary colours.
Sculpture and Collage • Choosing, tearing, folding and cutting materials to make collage.	Sculpture and Collage • Forming different shapes using clay for a purpose. • Form shapes based on natural forms (fruits and vegetables) • Using tools to cut, roll, coil and mark clay. • Choosing and accurately cutting materials to add to collage.	Sculpture and Collage	Sculpture and Collage • Planning and develop ideas for a sculpture before making. • Creating form using a material over a structure (clay, wire, Modroc). • Using knowledge of proportion to create plausible figurative sculptures.	Sculpture and Collage • Planning and develop ideas for a sculpture before making. • Creating sculptures using a range of materials including traditional (clay, wire, Modroc) and non-traditional materials (junk, cardboard, foil, fabric etc.)	Sculpture and Collage • Using collage to create or enhance an artwork that communicates a strong message. • Selectively choosing images and text from other media to create an effect.

				Using understanding of the human form to show emotion through posture and distortion of proportions.	
Evaluation:					
Self-assess their own skills in making their art – say what went well, what was difficult and what they could have improved. Recognise and describe key features of their own and other’s work. Describe what they feel about their work and the art of others.	Self-assess their own skills in making their art – say what went well, what was difficult and what they could have improved. Begin to compare other’s artwork (peers and original artist) and identify similarities and differences. Describe choices and preferences using basic art-based vocabulary.	Discuss own and other’s work using an increasingly sophisticated use of art language (focusing on the formal elements). Compare other’s artwork (peers and original artist) and identify similarities and differences. Reflect on their own work in order to make improvements.	Use more complex art-based vocabulary when discussing own and others’ art. Use their own and other’s opinion of work to identify areas of improvement. Reflect on their own work and skills in order to make improvements.	Develop a greater understanding of vocabulary when discussing their own and others’ work Regularly analyse and reflect on their purpose and choices in creating their art – skills, materials, techniques.	Use key art vocabulary with greater sophistication when discussing their own and others’ art. Give reasoned evaluations of their own and others work which takes account of context and intention of their art.