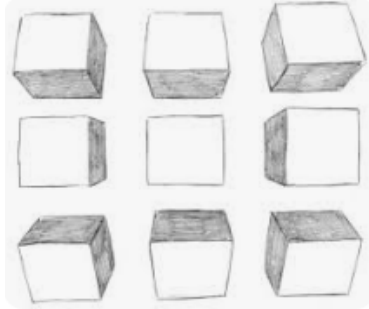
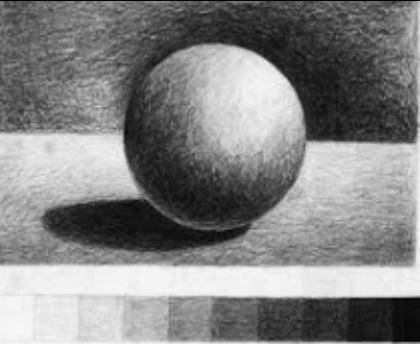






Leedstown Art Curriculum Cycle B

Autumn Term – Drawing: line, pattern and texture

	Starlings	Magpies	Eagles
Overarching theme/aim	Drawing: Line and shape – portrait Which lines do we need to draw faces?	Drawing: Tone, light and shade How does light effect objects?	Drawing: Tone, light and shade How do we make a 2d shape look 3d?
Sequence of potential lessons	<ol style="list-style-type: none"> 1. Explore line Introduce key vocab and look at Vassily Kandinsky work. Respond to music through line, patterns, colour 2. Explore and draw shapes Respond to music through line, patterns, colour. Introduce tracing paper. 3. Look at Julian Opie’s portraits and the simplicity of them – create a portrait in the style of Opie – use tracing 4. Create own portrait of someone important to them through line and pattern 	<ol style="list-style-type: none"> 1. Make marks and lines with a wide range of drawing implements; chalk, charcoal, pastels, pens, pencils. Apply different pressure to create light and shade 2. Use observational skills to create a detailed sketch of a single object – thinking about line, shape, and light and shade 3. Develop an awareness that objects have a third dimension – teach how to draw a sphere and shade it. 	<ol style="list-style-type: none"> 1. Explore texture through pattern – stippling, blending, smudging, cross hatching, scrumbling. 2. How do we draw 3d shapes? Link to maths 3. Different viewpoints – how does shading effect this?  <ol style="list-style-type: none"> 4. Draw objects and use different texture and shading to create 3d

	<p>5. Evaluate each other's pictures and discuss the lines they have used – link to oracy.</p>	 <p>4. Draw 3d shapes and add shading. Link to science link with light and dark</p> <p>5. Look at Michelle Calkins paintings and discuss how she has done this. Reflect on what they have learned – link to oracy.</p>	<p>5. Evaluate each other's work – link to oracy</p>
<p>Practical knowledge/skills</p>	<p>Rec –</p> <ul style="list-style-type: none"> • Use a range of media to make marks. • Use and begin to control and range of media • Experiment with chalk to create pictures • Produce lines of different thickness and tone using pencil • Start to produce different patterns and textures • Draw on different surfaces and in different scales <p>Year 1-</p> <ul style="list-style-type: none"> • Experiment with a range of media • Name, match and draw lines and marks from observation • Draw on different surfaces with a range of media • Working from memory and imagination use line to create patterns and represent 	<p>Year 2</p> <ul style="list-style-type: none"> • Make marks and lines with a wide range of drawing implements • Can use drawing tools with increased control to investigate marks and represent observations, memories with purpose and intention • Experiment tone by drawing light and dark lines, light and dark patterns and light and dark shapes – using different grades of pencils as well as different amounts of pressure • Begin to investigate shading techniques, experimenting with light and dark • Make line and shape drawings adding light and dark tone, colour and features • Can draw carefully in line from observation, recording shape and positioning all marks and features with some care <p>Year 3</p>	<p>Year 4</p> <ul style="list-style-type: none"> • Can use different grades of pencils and other drawing implements to achieve variation in tone • Applies tone to a drawing in a simple way • Experiment with different shading techniques of hatching and cross hatching • Begin to show in their drawings that objects have a third dimension <p>Year 5</p> <ul style="list-style-type: none"> • Experiment with different shading techniques hatching, cross hatching, scrumbling, stippling and blending/smudging • Work from a range of sources including observation and photographs • Work in a sustained and independent way to create drawings • Begin to show an awareness of proportion in drawing objects and figures <p>Year 6</p>

	<p>objects seen, remembered or imagined working spontaneously and expressively</p> <ul style="list-style-type: none"> • Observe and draw shapes from observation 	<ul style="list-style-type: none"> • Experiment with different grades of pencil to create lines and marks • Experiment with different grades of pencils to draw different forms and shapes • Explore shading with different media to achieve a range of light and dark tones, black to white • Apply simple use of pattern and texture in a drawing • Experiment with ways in which surface detail can be added to drawings • Draw objects from different viewpoints: above, below, front, back 	<ul style="list-style-type: none"> • Use different techniques for different purposes e.g. shading, hatching etc • Work from a range of sources including observation and photographs • Work in a sustained and independent way to create detailed drawings
Theoretical knowledge/artists	<p>Vassily Kandinsky</p>  <p>Julian Opie</p> 	<p>Michelle Calkins</p> 	<p>Giorgio Morandi</p> 
Big idea	How does what I hear make me feel/respond?	How do we create light and shade in drawing?	How do we made a 2D object look 3D?

Key vocabulary	Marks, observation, abstract, shape	Still life, light, shade, pressure, dimension	View point, dimension, contrast, light,
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	Starlings	Magpies	Eagles
Overarching theme/aim	Exploring printing – creating a collaborative piece of art using printing	Printing – create a repeating pattern inspired by observation. Use more than one colour in a print.	Printing – create a linocut print (build from 1 to 2/3 colours), use a variety of mark making techniques using linocut tools. Create a design suitable for printing and print the design by hand. (Design could link to topic)
Sequence of potential lessons	1. Print with fingers – when dry, add drawing to make pictures	1. Look at patterns in wallpaper/fabric. What do they notice? Introduce vocabulary. Focus on Orla Keily’s fruit art and discuss what they see?	1. Look at the art of Michelle Hughes and Elizabeth Catlett and ask how they think it was made.



2. Explore printing with found objects – talk about pattern, colour and texture.
3. Make printing blocks with cardboard and foam and print. Once dry add pattern using cotton buds or fingerprints.
4. Look at the art of Gustav Klimt – identify shapes and patterns. Create a group printing extravaganza
All print shapes and then add details



2. Draw a piece of fruit, consider the shape – simplify into a design. Transfer to card and make several cut outs. Explore different designs in sketchbooks – repeating, rotating, reflecting, symmetry. Create a final design
3. Make printing blocks and teach the process. Print design. If there is time repeat the process to develop and practise the skill.
4. Reflect on the design, consider improvements.



Model how to make a lino print.




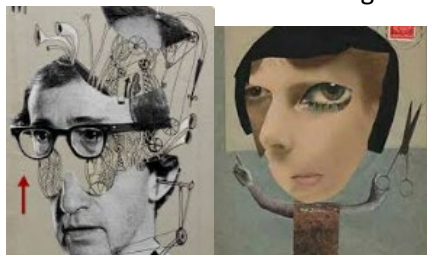
2. Share more examples and ask the children to design their print – discuss what will show and what won't - evaluate the designs – consider simplicity and the different colours and layers. Develop/improve the design.
3. Sketch the design onto the lino and carve in small groups – health and safety. Print using 1,2,3 different colours.
4. Evaluate prints – design, colour – what have they learnt?



5. Evaluate the artwork – what's your favourite bit? Why?

Practical knowledge/skills	<p>Rec –</p> <ul style="list-style-type: none"> Print with a variety of natural and manmade objects Develop simple patterns by printing with objects Print with block colours <p>Year 1 -</p> <ul style="list-style-type: none"> Print with a range of hard and soft materials e.g. corks, pens, cotton reels, sponges Monoprint by marking into ink, or drawing onto the back of paper which has been placed on ink, controlling line and tone using tools or pressure 	<p>Year 2 –</p> <ul style="list-style-type: none"> Create simple relief printing blocks e.g. with string and card Create repeating patterns Make simple monochrome prints Experiment with overprinting motifs and colour <p>Year 3</p> <ul style="list-style-type: none"> Work in greater detail when relief printing - making printing blocks Explore lines, marks, shapes and tones through mono-printing 	<p>Year 4 –</p> <ul style="list-style-type: none"> Print with two colour overlays Combining prints to produce an end piece <p>Year 5 -</p> <ul style="list-style-type: none"> Extend printing methods using Collagraph (on card/lino) Create designs for prints by simplifying initial drawings/sketches <p>Year 6 -</p> <ul style="list-style-type: none"> Through printing show increasing use of tools to control line, shape, texture and tone Colour mix through printing, create prints with at least three colour overlays
Theoretical knowledge/artists	Gustav Klimt	Orla Keily	Michelle Hughes
Big idea	What is collaborative art?	Simple prints can be very effective.	Our first idea is not always our final idea.
Key vocabulary	Patterns, shape, line, colour, bold, ink	Geometric, symmetrical, repeating, rotation, shape, reflection, harmonious, complementary, pressure	Carve, linocut, contemporary, simplistic, layer

Summer Term – Mixed-Media, Collage and Sculpture

	Starlings	Magpies	Eagles
Overarching theme/aim	Collage: To create images using different materials, cutting and arrangement	Collage: To experiment using colour and texture to create a specific mood or feeling	Collage: To create a layered photomontage
Sequence of potential lessons	<p>1. Share the work of Henri Matisse -</p>  <p style="text-align: right;">The Snail</p> <p>Introduce collage - the selection of material/medium, the cutting of shapes and the arrangement of them</p> <p>2. Look at materials – sort them into textures/colours etc. Practise selecting and</p>	<p>1. Investigate materials. Explore texture through a range of materials e.g. scrunching, screwing up, ripping. Stick examples in sketchbooks. discuss the differences.</p> <p>2. Look at Beatriz's work. Tell the children they are going to create a collage in the style of her work – look at the shapes and colours</p> <p>3. How does colour make you feel? Does it make you feel anything? Look at the artist Beatriz Milhazes. Do you like it? Do the pictures have different moods?</p> 	<p>1. Introduce the artist and work of Hannah Hoch and the term photo montage and abstract art. What do they think about it? How do they think it is made?</p>  <p>2. You are going to create your own photo montage using magazines.</p> <p>3. Look at Hoch's montages of people</p> 

cutting – free cutting and drawing around shapes.
Stick in sketchbooks

3. Look at the illustrations of Eric Carle – you could be an Illustrator



Discuss how the children could create a collage inspired by his art. Plan and select materials, show ideas in sketchbook Y1. Create designs.

4. Look at Karen Lederer



Discuss what they like and don't like – what might they try next time?



Select colours and categorise them in your sketchbook happy/sad etc. – there is no right/wrong answer – everyone experiences colour differently.

4. Practise cutting different materials into different shapes – plan and select the materials for their collage. Discuss that it is not a picture of anything – it's a pattern/abstract art.
5. Evaluation of 3 abstract pieces of art. What is your response? Which do you like best? How does it make you feel?

Why do you think she chose these elements to create the picture? Perhaps this person is a hairdresser or an inventor.

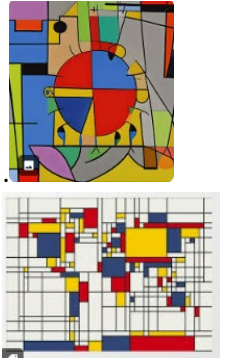
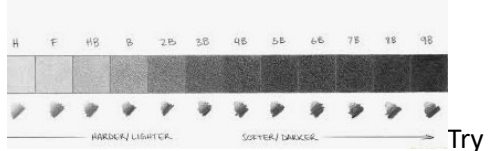


What would you use to create a picture about you? Using a photo of yourself and magazines cut up and create a picture about you. Consider the placement of the pieces – don't stick straight away, play with different arrangements.



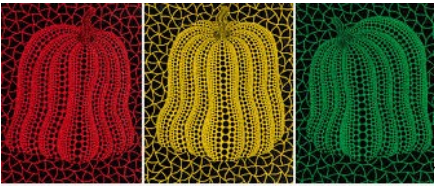
4. Reflect on the process – what have they learnt?

	 <p>5 -</p>		
Practical knowledge/skills	<p>Rec –</p> <ul style="list-style-type: none"> • Create simple collages using different materials, looking at colour and texture <p>Year 1 -</p> <ul style="list-style-type: none"> • Create images from a variety of media e.g. magazines, fabric, crepe paper • Sort and group materials by properties e.g. colour and textures • Collect, sort, name and match colours appropriate for an image • Arrange and glue materials to different backgrounds 	<p>Year 2 –</p> <ul style="list-style-type: none"> • Create and arrange shapes appropriately • Select and use textured paper for an image • Fold, crumble, tear and overlap papers and other materials • Work on different scales <p>Year 3 -</p> <ul style="list-style-type: none"> • Develop skills of overlapping and overlaying to place objects in front or behind in a collage 	<p>Year 4 –</p> <p>Experiment with creating mood, feeling, movement and areas of interest using different media</p> <p>Use collage as a means of collecting ideas and information and building a visual vocabulary</p> <p>Year 5-</p> <ul style="list-style-type: none"> • Experiment with a range of media to overlap and layer, creating interesting colours and textures and effects <p>Year 6 -</p> <ul style="list-style-type: none"> • Embellish a surface using a variety of techniques, including drawing, painting and printing • Select and use found materials with art media and adhesives to assemble and represent an image or stimulus
Theoretical knowledge/artists	<p>Henri Matisse</p>  <p>Karen Lederer Eric Carle</p>	Beatriz Millhazes	Hannah Hoch
Big idea	What is a collage?	How does art make you feel?	What is a photo montage and how can we create one?
Key vocabulary	Scale, mood, spiral, positioning, vibrant, exciting, canvas	Shapes, crumble, contrast, mood Abstract	Layers, embellishment, overlapping, stencil, statement

Leedstown Art curriculum overview Cycle A 2025/26



Autumn Term – Drawing: line, pattern and texture

	Starlings	Magpies	Eagles
Overarching theme/aim	Drawing: Experimenting with line and shape	Drawing: Experimenting with lines, shapes and pattern inspired by nature	Drawing: Developing simple perspective, using a single focal point and horizon.
Sequence of potential lessons	<p>1. Introduce language of movement - up, down, around, clockwise, anticlockwise, horizontal, vertical. Look at Mondrian and Miro – look for shapes</p>  <p>2. Explore line between two points. Take a line for a walk. Observe and draw different types of lines and patterns and experiment with different pressure. Can you create shapes as you draw your</p>	<p>1. Experiment with different grades of pencil – soft/hard and the different effects – soft is good for shading, hard is good for design drawings/lines. Practise shading grades in sketchbook.</p>  <p>this with charcoal/pastel.</p> <p>2. Teach different textures effects – cross hatching, stippling, scrumbling, blending</p>  <p>3. Look at the art of these two artists – what can the children see? How do</p>	<p>1. How does the artist Jim Kay make it look like you can walk into Diagon Alley?</p>  <p>Teach simple 1 point perspective – You Tube clips are great. Look at photos and practise in sketchbooks.</p> <p>2. Go outside and choose areas to take photos of where you can create that 3d perspective. Work from observation and photos to draw, showing awareness of composition, scale, and proportion. Keep practising to develop the skill. Adapt support to meet the need of the individual, this is challenging.</p> <p>3. Using one of their drawings, develop tone, pattern and texture to complete a piece – refer back to the previous experiences – as this is a new curriculum you may need to look at the previous year skills</p>

	<p>lines? Look at Paul Klee and his work and the lines he uses – use sketchbooks to create drawings like his. Choose a favourite and make a picture inspired by his art.</p>  <p>3. Evaluate each other's pictures and discuss the lines they have used – link to oracy.</p>	<p>they use shading or textures? In sketchbooks explore drawing natural objects using these different techniques.</p> <p>4. Explain that both artists are inspired by the colours, lines and patterns in nature but that they both use their imagination. What do the children like? Ask the children to create a picture from their imagination using these techniques</p>  <p>Alma Thomas</p>  <p>Yayoi Kusama</p> <p>5. Look at each others work and comment on the techniques that they can see and what they find effective –</p> <p>Oracy skills - developing the role of a feedback</p>	<p>and revisit as an additional lesson e.g. Magpies shading and texture drawing lesson in Autumn terms.</p> <p>4. Reflect on what they have learned in this project.</p>
<p>Practical knowledge/skills</p>	<p>Rec –</p> <ul style="list-style-type: none"> • Use a range of media to make marks. • Use and begin to control and range of media. • Experiment with chalk to create pictures 	<p>Year 2 – Apply simple use of pattern and texture in a drawing Experiment with ways in which surface detail can be added to drawings</p> <p>Year 3 –</p> <ul style="list-style-type: none"> • Can use different grades of pencils and other drawing implements to achieve variation in tone 	<p>Year 4 – Begin to show in their drawings that objects have a third dimension Applies tone to a drawing in a simple way</p> <p>Year 5 – Work from a range of sources including observation and photographs Work in a sustained and independent way to create drawings Develop lose observational skills using view finders</p>

	<ul style="list-style-type: none"> • Produce lines of different thickness and tone using pencil • Start to produce different patterns and textures • Draw on different surfaces and in different scales <p>Year 1 –</p> <ul style="list-style-type: none"> • Experiment with a range of media: pencils, crayons, pastels, charcoal, chalks • Name, match and draw lines and marks from observation • Draw on different surfaces with a range of media • Working from memory and imagination use line to create patterns and represent objects seen, remembered or imagined working spontaneously and expressively • Observe and draw shapes from observation 	<ul style="list-style-type: none"> • Applies tone to a drawing in a simple way • Experiment with different shading techniques of hatching and cross hatching • Begin to show in their drawings that objects have a third dimension 	<p>Begin to use simple perspective in their work using a single focal point and horizon</p> <p>Begin to show an awareness of proportion in drawing objects and figures</p> <p>Year 6 -</p> <p>Develop close observational skills using view finders</p> <p>Work from a range of sources including observation and photographs</p> <p>Work in a sustained and independent way to create detailed drawings</p> <p>Develop close observational skills using a variety of view finders</p> <p>Begin to develop an awareness of scale and proportion in their drawings of landscapes e.g. foreground, middle ground and background</p>
Theoretical knowledge/artists	Paul Klee	Yayoi Kusama Alma Thomas	Jim Kay (Harry Potter illustrator)
Big idea	What is abstract art?	Where does an artist's inspiration come from?	When does art need to be accurate? Graphic design, architecture, engineering
Key vocabulary	Marks, line, dark, light, pressure, abstract, shape	Grade, texture, blend, cross hatch, shade, vibrant	Observation, tone, pattern, focal point, horizon, scale, proportion

Spring Term – Painting, printing and colour

	Starlings	Magpies	Eagles
Overarching theme/aim	Painting: Creating a landscape/seascape	Painting: Mixing colours and using different brushes	Painting: How can we use paint in different ways to create different effects
Sequence of potential lessons	<ol style="list-style-type: none"> Explore colour mixing – mix primary colours to make secondary colours. Y1 can explore adding different amounts and how that effects the final colour. Look at different thicknesses of paint and different sized paintbrushes – experiment with loading paintbrushes and painting with thick paint. Try adding water to paint to make it thin. Compare different landscapes and the thicknesses of the paint that the artist has used. Van Gogh – thick paint. Joanna Stevens - thin wash. Experiment with both in the sketchbook. 	<ol style="list-style-type: none"> Explore colour mixing – mix colours effectively using the correct language, primary, secondary and tertiary. Make colour wheels. Experiment mixing tints and shades of secondary colours. Experiment with different ways to make marks using paintbrushes. Look at the work of John Dyer  <p>Identify the colours in pictures. Mix a range of colours and paint a picture using different paint brushes and colours.</p> <ol style="list-style-type: none"> Reflect on the colours they have used and what they like about their pictures. 	<ol style="list-style-type: none"> Revisit colour mixing primary colours to make secondary and tertiary colours. Create tints and shades. Look at the painting A Pathway in Monet's Garden.  Stick a copy in sketchbook and mix colours to create a colour palette to match the colours in the picture. Look at several Impressionist paintings, examining the brushstrokes – in sketchbooks experiment with layers, creating textures, pattern and line. Plan a painting of a landscape/garden (use knowledge of perspective). Create a colour palette and paint in the style of an Impressionist. Evaluate the finished painting. What do you like the best? What would you do differently?



3. Explore at the patterns used to create different effects. Identify foreground and background in Joanna Stevens seascape – what colours could a background wash be? Is the sky always blue? Explore different options. Plan a landscape/seascape inspired by these artists using thick and thin paint, adding texture and pattern.
4. Reflect what has been learned and look at other paintings and what you can identify.

Practical knowledge/skills

Rec –

- Can investigate mark-making using thick brushes, sponge brushes for particular effects
- Recognise and name primary colours being used.
- Mix colours to try to match those in a picture or on an object

Year 1 -

- Experiment with painting with different brush sizes and types

Year 2 –




- Begin to control the types of marks made with a range of painting techniques e.g. layering, adding texture
- Select and use different brushes to explore and make marks of different thicknesses and using wet and dry paint techniques
- Work on different scales. Use a brush to produce marks appropriate to work e.g. small brush for small marks
- Mix paint to make secondary colours, adding them to the colour wheel



Year 4 -

- Work with increasing detail, using appropriate brushes
- Create different effects and textures with paint according to what they need for a task.
- Use light and dark within painting and show understanding of complimentary colours.
- Mix tints and shades with increasing confidence.
- Experiment with creating tones – adding grey to a colour
- Investigate how artists use warm and cool colours – create and use in own work building on understanding of tints and shades

	<ul style="list-style-type: none"> Name the primary colours and identify them on a colour wheel and in other forms e.g. environment, magazines Mix primary colours to make secondary colours, predicting resulting colours Explore lightening and darkening paint without the use of black or white Explore lightening and darkening paint without the use of black or white (creating a wash) Create textured paint by adding sand, plaster etc 	<ul style="list-style-type: none"> Know how to mix primary colours to make brown Explore adding white to a colour to make tints <p>Year 3 -</p> <ul style="list-style-type: none"> Work on different scales, selecting suitable brush size and type Experiment with different effects and textures e.g. blocking in colour, washes, thickened paint creating textural effects Experiment with applying colour in different ways e.g. dotting, stippling, scratching, splashing Use light and dark when painting, mixing shades and tints with increasing confidence and for particular effects Build on understanding of the colour wheel and introduce the term tertiary colours. 	<ul style="list-style-type: none"> Work with a range of paints: poster, acrylic and watercolour and investigate effects Look at how artists paint foregrounds and backgrounds for perspective <p>Year 5 -</p> <ul style="list-style-type: none"> Confidently control types of marks made and experiment with different effects and textures Mix and match colours to create atmosphere and light effects. Mix colours, shades, tones and tints with confidence Use watercolour paints and small brushes to develop detail Compose using fore, middle and background Start to develop a painting from a drawing <p>Year 6 -</p> <ul style="list-style-type: none"> Use a range of effects to convey mood/feeling in their work. Mix colour, shades, tints and tones with confidence and to achieve an intended effect Choose the type of paint and tools to use for a particular purpose e.g. watercolour for design work, washes, thick paint Explore how artists have used colour, texture and movement to express emotions Create a painting from a drawing
Theoretical knowledge/artists	Joana Stevens	John Dyer	Monet
Big idea	What is a landscape?	How can I make a different colour?	How can I create different effects in my artwork?
Key vocabulary	Primary, secondary, brushstroke	Tertiary, shades, effect, naïve	Impressionism, atmosphere, tints, shade, layers

Summer Term – Mixed-Media, collage, sculpture

	Starlings	Magpies	Eagles
Overarching theme/aim	Clay: Creating clay tiles	Clay: Create an abstract sculpture	Clay: Create a coil pot
Sequence of potential lessons	<ol style="list-style-type: none"> 1. Manipulate malleable materials in a variety of ways including rolling, pinching, kneading and shaping, rolling. (Play dough, clay, plasticine. Explore pinching into a pot shape, rolling into a flat tile, moulding into an animal shape. 2. Look at the work of Land artist Andy Goldsworthy – create art outside with found natural materials and record through photography.  <ol style="list-style-type: none"> 3. Learn and develop slab techniques (see You tube/Twinkle) explore adding texture into the surface. 	<ol style="list-style-type: none"> 1. Visit Barbara Hepworth’s gallery and sketch her sculptures.  <ol style="list-style-type: none"> 2. Using Hepworth’s work as inspiration, sketch and choose one idea. Shape, mould and model clay into shapes. Cut holes and smooth the surface. (Alternative could be soap carving) 3. Using animals as the inspiration sketch your favourite animal and simplify the form into a shape for a 3d sculpture. Create several sketches and ask friends if they know what animal it is – it wants to be abstract but recognisable! Adapt and improve if necessary. 4. Create your sculpture. 	<ol style="list-style-type: none"> 1. Visit Leach pottery/invite a potter into school to learn how to coil a pot.  <ol style="list-style-type: none"> 2. Use clay to create a coil pot using joining techniques to add detail e.g. handles. Use smoothing techniques to create the desired finish.(link to Anglo Saxons) 3. Decorate in style of Anglo Saxon pots

	 <p>4. Create a tile using natural materials to create a pattern in the surface of the tile. (option of decorating using colour once dry?)</p>  <p>5. Evaluate work and explain what you did to someone else</p>	<p>5. Create a gallery to display sculptures and invite parent into see them.</p>	
<p>Practical knowledge/skills</p>	<p>Rec –</p> <ul style="list-style-type: none"> • Explore a range of malleable media • Impress and apply simple decoration • Make 3D models from junk and natural materials <p>Year 1 -</p> <ul style="list-style-type: none"> • Manipulate malleable materials in a variety of ways including rolling, pinching, kneading and shaping • Explore sculpture with a range of natural materials e.g. leaves, stones, feathers, shells • Experiment with constructing and joining recycled, natural and manmade materials 	<p>Year 2 –</p> <ul style="list-style-type: none"> • Manipulate malleable materials for a desired purpose <p>Year 3 -</p> <ul style="list-style-type: none"> • Plan, design and make models from observation or imagination • Manipulate clay to recreate a simple sculpture • Use the techniques pinch, slab and coil to create 3D models 	<p>Year 4 –</p> <ul style="list-style-type: none"> • Use materials such as Modroc or modelling clay to create 3D models • Add paint to 3D models to add a final finish <p>Year 5 -</p> <ul style="list-style-type: none"> • Add final finishes to models using paint/glazing techniques • Use clay to create a coil pot using joining techniques to add detail e.g. handles <p>Year 6 -</p> <ul style="list-style-type: none"> • Manipulate materials to make a new 3D form • Use smoothing techniques to create a desired finish before painting

Theoretical knowledge/artists	Andy Goldsworthy & Charlotte Hupfield	Barbara Hepworth	Bernard Leach
Big idea	Art and Nature	Impact of historical local artist	To be inspired by a local pottery and create own piece of work
Key vocabulary	Rolling, pressed, mould, relief, ceramic	Sculpture, abstract, shape, form	Glazes, translucent, raku firing, studio pottery

Eagles Year 3 Cycle C

Overarching theme/aim	Autumn - Drawing	Spring – Painting	Summer – Mixed media
	Storytelling through drawing	Portraits	Print and activism
Sequence of potential lessons	 <p>1 - Use the free to access “Talking Points: Laura Carlin” and “Talking Points: Shaun Tan” resources to introduce children to 2 artists that tell stories through imagery. Laura uses writers’ text to inspire her visuals, working as an illustrator, whilst Shaun Tan creates his illustrations for his own stories, in the genre of graphic novels.</p> <p>2 - Use the “Making Visual Notes” resource to students understand how they can use sketchbooks to gather ideas from the way other artists work, and store them for use later on. Look at a variety of illustrations from books (these can be topic related).</p>	 <p>1 – study a range of famous portraits and discuss. 2 – take photos of each other (head and shoulders). You could experiment with various poses etc. Print a picture to work with. https://primaryschoolart.com/2022/01/17/reverse-acetate-portraits-year-5-6-art-lesson/ See website for instructions. Children to go over lines of photo. 3 – experiment with colour and paint over the acetate using the lines drawn. 4 – explore warm and cool colour pallets and children mix colours to create different effects. 5 – have a montage of 4 of the children’s photos and children use different shades of warm and cool colours to paint their portraits. 6 – repeat with own choice of person (a friend/family member/famous portrait).</p>	 <p>1 – introduce the idea of print and activism and the artists you will study. Discuss topics you care about. 2 – Explore zines and what they are (self published magazine – communicates a story about anything you would like!) Talking Points: What is a Zine? accessart.org.uk 3 – Start planning your zine. What topic will you choose? Something you know lots about? Something you feel passionate about? Is there something topical happening in the world? 4- Working on own zines. 5- Completing own zines. 6 – Share, reflect and discuss each other’s work.</p>

	<p>3 – Using your class book select certain pages/sentences to illustrate. Why have you chosen to draw what you have? Have we all drawn the same or something different?</p> <p>4 – Children select specific words/captions/sentences/pages to illustrate. Again this can be linked to current text/topic. Provide different materials for children to explore illustrating with. Share and review each other's.</p> <p>5 – Collaborative piece – as a class illustrate a chapter/part of the book.</p> <p>6 – Present, talk, celebrate. Which illustrations are really effective?</p>		
<p>Practical knowledge/skills</p>	<p>That we can tell stories through drawing.</p> <p>That we can use text within our drawings to add meaning.</p> <p>That we can sequence drawings to help viewers respond to our story.</p> <p>That we can use line, shape, colour and composition to develop evocative and characterful imagery.</p>	<p>Colour can change the mood of a painting.</p> <p>Portraits can be traditional or non-traditional and capture the identity of a person.</p> <p>Portraits can have a symbolic meaning.</p>	<p>That artists can use art as a way to express their opinions, using their skills to speak for sectors of society.</p> <p>That artists acting as activists often use print because it allows them to duplicate and distribute their message.</p> <p>That a carefully chosen image can be a powerful way to communicate as it is direct and crosses boundaries of language.</p>

			That through art as activism we can move together.
Theoretical knowledge/artists	Laura Carlin & Shaun Tan	Leonardo da Vinci Johannes Vermeer	Luba Lukova Faith Ringgold
Big idea	We can tell stories through art.		Art can convey a meaning.
Key vocabulary	Storytelling Imagery Illustrator	Portraits Acetate Warm Cool Colour pallet Renaissance portrait Identity	Activist Zine Message Contemporary topics Powerful messages

Throughout each art unit the skills of developing ideas and responding to art will be developed. See progression of skills to see what skills should be taught and explored.