




**St Mary's C.E.  
Primary School**

Every Child Flourishing...

St Mary's C of E Primary School

## Art Scheme of Learning

Art is the understanding and observation of our history, culture and beliefs through creative activity

Year 1 – James Rizzi	Outcome – Pop art buildings	
	Media – Colouring techniques	
<p>NC: To use a range of materials creatively to design and make products</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	 <p><b>Artist Knowledge:</b></p> <p>Know that James Rizzi was born in 1950 in Brooklyn, New York  Know that although James Rizzi moved to a different place, his work <b>represents</b> New York because this is his <b>birth place</b>  Know that New York is known as the ‘<b>city that never sleeps</b>’ and this means it is really busy every day and night  Show children different examples of Rizzi’s work and discuss what we notice (bright colours, funny pictures, looks childish) and know this is his <b>style</b>  Know that artists have <b>characteristics</b> and Rizzi’s are:</p> <ul style="list-style-type: none"> <li>• Bright colours</li> <li>• Everything is outlined in black marker</li> <li>• Buildings have human faces/characteristics</li> <li>• His artwork is full and busy</li> <li>• Background is full too</li> </ul>	<p><b>Vocabulary:</b>  Represents, city that never sleeps, birthplace, style, characteristics, pop art, foreground, midground, background</p>

**Skills Build-up:**

Lesson 1:

Explore a range of different colour techniques including pastels, chalks and felt tips  
Focus on rectangle shapes to support the build-up for the building structures  
Explore the difference between the techniques and identify how the felt tips produce the vibrant colours that match James Rizzi's work

Lesson 2:

Drawing the face work – notice that they are all different  
Know this is referred to as '**pop art**'  
Explore different ways in which you can draw eyes, nose and mouth

Lesson 3:

Building outlines linking back to lesson 1 knowledge about the shapes  
Children to practise drawing different examples of windows and doors using their knowledge of squares and rectangles  
Know that the shorter buildings must go to the front and the taller buildings need to be at the back for the correct perspective  
Know the terms **foreground, midground, background**

Lesson 4:

Cut out the skyline and create image background  
Know that because the clouds of white, they don't need to be coloured in but they need to be outlined

Lesson 5:

Completion of the buildings and applying of the colouring techniques for the different 'pop art' elements

Year 1 – Henri Matisse	Outcome – Fleurs De Neige Media – Collage	
<p>NC:</p> <p>To use a range of materials creatively to design and make products</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	<div data-bbox="488 555 707 1018" data-label="Image"> </div> <div data-bbox="748 564 1025 963" data-label="Image"> </div> <p><b>Artist Knowledge</b>          Know Henri Matisse was born on 31<sup>st</sup> December in 1869 and that he was born in France          Know that Matisse only started painting because he was recovering from an operation and his mum bought him some art supplies to keep him busy          Matisse didn't follow the normal rules of painting and started to create his own style          Know that Matisse's work was influenced by Vincent Van Gogh and use this compare similarities and difference between the two artists work</p> <p><b>Skills Build Up:</b></p> <p>Lesson 1:</p>	<p>Vocabulary:          Finer, curved, straight, contrasts, template, recreate, evaluate</p>


Cutting straight and curved lines from the image  
Know what when cutting, you move the paper round and use this to help create finer finish

Lesson 2:  
Icarus line drawing. Children to create outline of their body using the 'Icarus' style image from Matisse  
Put the outlines on different background colours to discuss different contrasts of colours e.g. blue outlines on black background  
Know that if you were to use two different shades of one colour e.g. green, this wouldn't create a great contrast

Lesson 3:  
Flower templates. Explore the different flower templates and draw and recreate on card using at least 2 different shapes

Lesson 4:  
Use the template to draw around on different coloured paper and stick this on the contrasting background.  
Children to know which background colour they want beforehand linking back to 'Lesson 2'

Lesson 5:  
Continuation of 'Lesson 4'  
Evaluation work of the outcome – can the children evaluate the different stages of their process and look at ways in which to improve? e.g. the template stage. Does the template replicate the work by Matisse?

<p>Year 1 - Friedensreich Hundertwasser</p>	<p>Outcome – Hundertwasser City Media – Paint (ready mix)</p>	
<p>NC: To use a range of materials creatively to design and make products</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	 <p><b>Artist Knowledge:</b>          Know that Friedensreich Hundertwasser was born in Vienne, Austria          Know that he worked in environmental protection which explains why he had such an interest in nature within his art work          He was a well-known environmentalist, who did a lot of work to protect nature          Know that there are buildings in Austria and New Zealand decorated in his style of work          Know that he tried to connect nature and humans together through his art work          Know that he wasn't a fan of straight-lined work</p> <p><b>Skills Build Up:</b>          Lesson 1:</p>	<p><b>Vocabulary:</b>          Tints, primary, secondary, tertiary, colour mixing, strokes, thick brushes, fine brushes, flat brushes (square tipped), background, midground, foreground, finer</p>

Colour mixing of **primary, secondary** and **tertiary** colours using the **colour mixing** templates provided and focus on making green and orange and the different **tints** of these colours  
Colour match activity – children to create the colours against the grids and explain the process of how what happens when you add more yellow or more red

Lesson 2:

Colour mixing of secondary colours as a key focus, focusing on purple. Use this knowledge to understand tertiary and how we can create brown from this

Colour match activity – children to create the colours against the grids and explain the process of how what happens when you add blue and red and then what happens if you add more red or more blue to this

Children to also explore what happens when you add white or black to these colours

Lesson 3:

Explore different brush **strokes** (straight, and wave lines, dot work and block painting) and different techniques – **thick brushes, fine brushes, flat brushes (square tipped)**

Know to use the thick brush for the block painting to fill in a larger space e.g. the background

Know to use the fine brush for the **finer** detail and to know this is because the smaller brush will not create the smoothest effect for a large area

Know to use the flat brush for areas similar to the thick brush for block painting areas

Lesson 4:

Sketch out the background and rolling hills

Start the painting for **background, midground** to **foreground** and know this is opposite to the pop art by James Rizzi


Children will understand the tint of colours they want and how to create these for the different sections of their painting

Know that you don't need much paint on your brush because it takes longer to dry and an uneven finish

Know to create an effective piece, you have to build it up slowly


Lesson 5:

Continuation of 'Lesson 4' to create the final piece

Year 1 – Alma Thomas	Outcome – The Eclipse Media – Collage and Mosaic	
<p>NC: To use a range of materials creatively to design and make products</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>Learn about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	 <p><b>Artist Knowledge:</b>          Know that Alma Thomas is an African American and was born in America          Know that her passion and influence in art was around seasonal changes          Know that Alma Thomas longed for better opportunities in education and to receive better education, she had to move to a different area in America          Know that Alma Thomas was the first black woman to be given her own art museum in New York, America          Know that Alma Thomas was known for her exuberant colours, abstract shapes and patterns from the trees and flowers around her</p> <p><b>Skills Build Up:</b></p> <p>Lesson 1:          Retrieval of different colour mixing and collage techniques          Cutting techniques for <b>circles, triangles</b> and <b>rectangles/squares</b></p>	<p><b>Vocabulary:</b>          Circles, triangles, rectangles, squares, gaps, placing, arrangement, straight line, wavy line, curved line, alternate</p>



	<p>Lesson 2:  Retrieval of different colour mixing and collage techniques  Know how to create an <b>arrangement</b> without many <b>gaps</b>  Know this means there can be very little white between the gaps  Children to explore with the different shapes and understand which shapes would be better suited for specific areas  Children to have a go at this in sketchbooks using the cut outs from 'Lesson 1' and create a <b>straight line</b> and <b>wavy line</b> and <b>curved line</b> (rainbow)  Know which shape will suit each section of the different lines and evaluate which one works best</p> <p>Lesson 3:  Provide children with the rough outline of 'The Eclipse'  Children to have a go at arrangement from a given template  Know that the arrangement is made by colour instead of shape  Know the colours of the rainbow  Children to explore which colours they want where and which colours will go in which order e.g. rainbow  Know that the creation is in rings and it doesn't <b>alternate</b></p> <p>Lesson 4:  Draw own outline and create the final piece  Children to start from the middle and work their way out with the arrangement  Know which colour order you want it in before starting  Put a colour order in sketchbooks with a piece next to each to indicate the order used  Know to create specific colours and tints of colours using previous colour mixing</p> <p>Lesson 5:  Continuation of 'Lesson 4' to complete the outcome</p>	
Year 2	Outcome – Oriental Poppies	
Georgia O'Keeffe	Media – Tissue Paper Collage	


<p>NC: To use a range of materials creatively to design and make products.</p> <p>To use drawing, painting and sculpture, to develop and share their ideas, experiences and imagination.</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</p>	 <p><b><u>Artist Knowledge</u></b>          Know that Georgia O’Keeffe was an American artist born in America in 1887.          Know that she is well known for her paintings of <b>enlarged flowers</b>.          Know that O’Keeffe started out with a traditional style but moved onto more <b>abstract</b> art.          Know that living in New Mexico inspired her <b>landscape</b> work.          Know that using <b>charcoal</b> helped shape her abstract drawings.          Know that poor eyesight in her later life affected her ability to paint unassisted.</p> <p><b><u>Skills Build Up:</u></b>          Lesson 1:          Brief background information on O’Keeffe.          Retrieval of different <b>shades</b> of tissue paper and children <b>observing</b> which colours match together well.          Children to test out <b>cutting</b> and <b>ripping techniques</b> to create the right shapes.          Children to test out <b>joining</b> techniques (glue stick, tape, PVA) with tissue paper in sketchbooks.</p> <p>Lesson 2:          Testing out <b>juxtaposition</b> of tissue paper and knowing that there should be no gaps.          Children to choose own tissue paper colours and to create a floral <b>arrangement</b> similar to O’Keeffe’s enlarged flower images.</p> <p>Lesson 3:          Provide children with a rough outline of ‘Oriental Poppies’.          Know that certain colours have been arranged in a certain way to reflect different parts of the flowers.          Children to <b>explore</b> using different shades of red, orange, black and brown.          Children to arrange tissue paper using <b>accurate placing</b> from a given image of ‘Oriental Poppies’.</p> <p>Lesson 4:</p>	<p><b><u>Vocabulary</u></b>          Abstract, landscape, enlarged flowers, charcoal, shades, observing, cutting, ripping techniques, joining, explore, accurate placing, outline, brush</p>
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Draw **outline** on paper.  
Children to brush a small amount of PVA onto the card, a small section at a time.  
Children to stick tissue paper onto glued section (with no gaps) and then **brush** a lighter coating of watered down PVA over the tissue paper.

Lesson 5:  
Continuation of Lesson 4 to complete the outcome.

Year 2

Outcome: The Starry Night

Vincent Van Gogh	Media: Water-based acrylic Paint	
<p>NC: To use a range of materials creatively to design and make products.</p> <p>To use drawing, painting and sculpture, to develop and share their ideas, experiences and imagination.</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</p> <p>Taught about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	 <p><b>Artist Knowledge</b>          Know that Van Gogh was a Dutch artist born in the Netherlands, in 1853.          Know that he primarily used paint for <b>still life, portraits</b> and <b>landscapes</b>.          Know that he was considered a failure during his lifetime and only received success after he had died.          Know that Van Gogh is considered as one of the most famous and <b>influential</b> figures in Western art history and of the <b>Post Impressionism</b> movement.          Know that he suffered considerably with his <b>mental health</b>.          Know that Van Gogh shifted from a dark <b>colour palette</b> in his early work, to a much brighter palette with the works he is most famous for.          Know that Van Gogh used large, <b>obvious brushstrokes</b> and a thick layer of paint in his work, particularly Starry Night.          Know that Van Gogh is also famous for his floral painting, 'Sunflowers', and can be <b>compared</b> with O'Keeffe's flower paintings via their use and <b>application of paint</b>.</p> <p><b>Skills Build Up:</b></p> <p>Lesson 1:          Brief background on Van Gogh and The Starry Night.          Children to look at colours used and discuss different <b>shades</b> and <b>tones</b>.          Use of sketchbooks to create and <b>blend</b> different shades of blue, yellow and white.</p> <p>Lesson 2:          Children to replicate Van Gogh's specific style of large, obvious brushstrokes and thick application of paint.          Know that the <b>thickness</b> of the paint affects drying time.</p>	<p><u>Vocabulary</u>          Still life, portraits, landscapes, influential, Post Impressionism, mental health, colour palette, brushstrokes, compared, application of paint, shades, tones, blend, thickness, cityscape, contrast, background, applied, cut out.</p>

Children to explore creation of a sky using Van Gogh's style in sketchbooks.

Lesson 3:

Children to practice cutting skills with card.

Know that moving the card and slow scissor movements assists neater outcomes.

Children to create a card **cityscape** to add onto previous lesson's work.

Know that the use of card on paint creates a **contrast** in both media and colour.

Lesson 4:

Children to mix shades of blue to create sky **background**.

Shades of yellow to be **applied** on top to create moon and stars.

White and light blue to be applied to create swirling clouds, with children taking careful consideration to apply thickly and in large, obvious brushstrokes in line with the artist's style.

Know that different sizes of paintbrush are used for different purposes – large to cover bigger spaces and smaller for finer details.

Application of light yellow around moon and stars to create a glow effect.


Lesson 5:

Use cityscape template to draw onto black card.

Children to **cut out** own cityscapes and glue onto sky background.

Year 2

Outcome: Charcoal Tudor houses on fiery backgrounds.

Jan Griffier	Media: Ready mixed paint and charcoal	
<p>To use a range of materials creatively to design and make products.</p> <p>To use drawing, painting and sculpture, to develop and share their ideas, experiences and imagination.</p>	 <p><b>Artist Knowledge</b>          Know that Griffier was a Dutch artist who was born in 1652 and died in 1718.          Know that very little is known about Griffier’s life, but what is known has been transmitted from the notebooks of others.          Know that Griffier was part of the <b>Baroque</b> movement.          Know that Griffier moved to London soon after the Great Fire of 1666, of which he depicted several paintings.          Know that he spent most of his career working in London.          Know that he was an expert <b>etcher</b>, producing plates of birds and <b>mezzotint</b> portraits.          Know that before etching, Griffier was an apprentice <b>carpenter</b>, tile painter and flower painter.</p> <p><b>Skills Build Up</b> (SKILLS BUILD UP IN BLUE TO BE MOVED TO DT SCHEME OF LEARNING)</p> <p>Lesson 1:          Brief background on Griffier and his <b>paintings</b> of the Great Fire of London.          Children to explore what colours they might expect to see in paintings of the Great Fire – red, orange, yellow, brown, black, white.          Explore other <b>depictions</b> of the Great Fire – what is the same and what is different about them in <b>comparison</b> to Griffier?          Children to look at <b>colour mixing</b>, and explore how they can make different shades of red, orange, yellow and brown.          Know that using small amounts of red, yellow and orange can be used to help <b>lighten</b> the <b>shades</b>, not white or black.</p> <p>Lesson 2:          Explore <b>specifications</b> of Tudor houses – What do they look like? What are they made up of?</p>	<p><b>Vocabulary</b>          Baroque, etcher, mezzotint, carpenter, paintings, depictions, comparison, colour mixing, lighten, specifications, primary colours, secondary, background, blend, dab, charcoal, brittle.</p>

Children to draw a design for a Tudor house in their sketchbooks to use as the design for their work in Lesson 4.

Lesson 3:

Recap colours associated with fire, with a reminder that red and yellow are **primary colours**, but orange is **secondary**. Recap of how we make orange, and how we can make lighter/darker orange, yellow and red.

Explain that you will make a fiery **background** today – what is a background? Where is it on the painting?

Children to discuss how using a **sponge** will help them **blend** the colours. What order will the colours go in?

Children to use sponges to **dab** red, orange and yellow onto A4 card, ensuring no gaps are left.

Lesson 4:

Recap on specifications of Tudor houses.

Children to explore the media of **charcoal** in their sketchbooks – what can you find out about it?

Know that charcoal is very **brittle**, and can break easily.

Know that a small amount of pressure can avoid this.

Children to draw Tudor houses over their fire-based backgrounds from the previous lesson.

Lesson 1:

Children to look at **specifications** of a Tudor houses – specific **styles** of roofs, windows, the building itself.

Children to design a Tudor house in sketchbooks using relevant colour palette

Lesson 2:

Know and recognise the **shapes** seen in images of Tudor houses.

Know that these are achieved in **construction** by using a **ruler** and **scissors**.

Children to create **2D mock ups** of their designs in their sketchbooks, using card, rulers and scissors.

Know how to use scissors **accurately** and **safely**.

Lesson 3:

(Main building and roof)

Glue larger box on top of smaller box, with its four flaps open on top.

Know that the **overhanging** floor was called a '**jetty**'.

Make **structure** of **gable** roof – cut two smaller flaps into triangles by finding central point of the flap with a ruler and then draw down to each of the two corners. Cut along the lines to make the triangle. Repeat with the other flap.

Add thin layer of glue along the edges of the triangles. **Fold** the other two flaps down and attach them to make the **pitched roof**. Hold in place until the glue sets.

Use **A3** sheet of white card – fold in half so that it will fit over the cardboard roof. **Cut it to size**, leaving a small **overlap** on all the sides.

Glue the white card roof to the cardboard roof.

Paint whole house white.

Know that 2 coats will be needed to give an **even finish**.

Lesson 4:

(Windows and beams)

Draw 6 rectangles of 5cm x 6cm on white card.

Know that a **ruler** is needed to create straight lines.

Know that Tudor windows were made of lots of small glass panes.

Decorate windows to **replicate Tudor style** by drawing diagonal lines onto the windows using **black marker pen**. Glue windows to the sides of the **upper** box.

Add window **frames** to the outside of each window. Cut strips of black foam/card about half a cm wide and glue to **surround** each window.

Use strips of 1cm wide black card/foam for beams. Start at edges of the walls and work **inwards**, with **vertical** and **horizontal** strips. **Apply** to all of the walls and up to the roof.

Lesson 5:

(Door and roof decoration)

Use brown foam/card and cut out a **rectangular** door shape. Add a small circle of black foam/card to make the door handle. Stick to one end of the **lower** box.

Know that Tudor houses had **thatched** roofs, but many were **tiled**.

Take 2 sheets of grey and brown foam/card. Draw and cut out strips of 2cm, and cut again at 3cm **intervals**.


Glue tiles to the roof, mixing grey and brown, starting at the bottom. Ensure they **overlap**.


Lesson 6:

Carry out outdoor Great Fire of London with own Tudor houses.



Know that lots of London had to be rebuilt after the fire and that one of England's most highly acclaimed architects, **Sir Christopher Wren**, was responsible for rebuilding 52 churches, including St. Paul's Cathedral (completed in 1710), a building considered as Wren's **masterpiece**.

Year 2	Outcome: Tiger in a Tropical Storm	
Henri Rousseau	Media: Watercolour	
<p>To use a range of materials creatively to design and make products.</p> <p>To use drawing, painting and sculpture, to develop and share their ideas, experiences and imagination.</p> <p>To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</p> <p>Taught about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</p>	 <p><b>Artist Knowledge</b>          Know that Rousseau was a French painter born in 1844 and died in 1910.          Know that he was a <b>self-taught</b> painter who worked within the <b>Post-Impressionism</b> movement.          Know that like Van Gogh, he was ridiculed during his lifetime by critics, but he came to be recognised as a genius, whose works of art are of a <b>high artistic quality</b>.          Know that Rousseau <b>influenced</b> many artists, including Pablo Picasso.          Know that Rousseau is best known for his <b>imaginative</b> jungle scenes.          Know that he never left France and his jungle paintings were influenced by trips to the botanical gardens and the zoo, as well as images of distant lands seen in books and magazines.</p> <p><b>Skills Build Up:</b>          Lesson 1:          Brief introduction about Rousseau and Tiger in a Tropical Storm.          Know that Rousseau used his <b>imagination</b>, books and trips to inspire his paintings.          Children to use botanical images, images of jungle animals and <b>outdoor learning</b> to inspire starting sketches in sketchbooks.          Know that <b>perspective</b> and <b>composition</b> are important when creating the images – where are each of the parts in the painting? What is the observe drawn to, and why?</p> <p>Lesson 2:          Children to use watercolours to paint designs from previous lesson.          Know that amount of water applied to the paints <b>determines strength</b> of colour.          Know that watercolours can be easily <b>blended</b> to create different shades and tones.          Know that watercolours can bleed into each other.</p> <p>Lesson 3:          Children to be given copies of Rousseau’s ‘Tiger in a Tropical Storm’.</p>	<p><u>Vocabulary</u>          Self-taught, Post-Impressionism, high artistic quality, influenced, imaginative, imagination, outdoor learning, perspective, composition, determines strength, blended, designs, initial sketch, rough, adapted, creative journey, critical thinking, creative ideas,</p>

	<p>Use as a discussion point to how it can inspire their own <b>designs</b>. What should they have, that Rousseau did?          Children to sketch out designs for own Rousseau-inspired jungle/botanical scene in sketchbooks. Know that this <b>initial sketch</b> can be <b>rough</b> and <b>adapted</b>.          Know that adding notes to sketchbooks show a <b>creative journey</b> and aids <b>critical thinking</b>, and will help them.</p> <p>Lesson 4:          Children to copy their designs onto A3 card.          Know that changes can be made to fit their inspiration and <b>creative ideas</b>.          Children to use watercolour palettes to paint their designs.</p> <p>Lesson 5:          If needed, continuation of Lesson 4, to complete the outcome.</p>	
Year 3	Outcome: Pumpkins	
Yayoi Kusama	Media: Clay Sculpture and paint	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b>          Know that Kusama is a Japanese artist born in 1929.          Know that she is a <b>conceptual</b> artist who works primarily in <b>sculpture</b> and <b>installation</b>.          Know that Kusama's work shows attributes of <b>Pop Art, feminism, Surrealism</b> and <b>Abstract Expressionism</b>.          Know that Kusama is influenced by American Abstract Impressionism.          Know that Kusama has stated that art helps her express her mental health problems and that she has lived voluntarily in a psychiatric institution since 1977.          Know that Kusama chose to sculpt a pumpkin as not only they are 'attractive in both colour and form' but they are also 'tender to the touch.'</p>	<p><u>Vocabulary</u>          Conceptual, sculpture, installation, Pop Art, feminism, Surrealism, Abstract Expressionism, repeating dot patterns, form, curves, techniques, mark making, joining techniques, structure, indentations, depth, adhere, lighten, shade, seal, shine.</p>

Know that she is well known for her **repeating dot patterns**.

**Skills Build Up:**

Lesson 1:

Brief background on Kusama.

Children to investigate pumpkin **form** and Kusama's use of **curves**.

Children to draw pumpkins in sketchbooks and practice **replicating** Kusama's **signature repeated dot patterns**.

Lesson 2:

Practising clay **techniques**.

Children to explore using tools for **mark making** and

Know that if the clay is too dry, adding a small amount of water makes the clay easier to work with, but adding too much will make it difficult to work with.

Explore using **joining techniques** for clay.

Lesson 3:

Children to create clay pumpkins, focusing on curved **structure**.

Use of tools to create **indentations** and show **depth**.

Use appropriate joining techniques to **adhere** the stalk to the pumpkin.

Lesson 4:

Children to blend shades of yellow and orange, using white to **lighten**.


Know that using black would not darken the yellow or orange to the correct **shade**; but that we can add red or orange to them instead.

Children to paint clay pumpkins.

Children to add on mixed sizes of black dots onto semi-dried pumpkins.

Lesson 5:

Continuation of Lesson 4, coating finished pumpkins in PVA to create **seal** and **shine**.

Year 3	Outcome: Water Lillies and the Japanese Bridge	
Claude Monet	Media: Watercolour	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b>          Know that Monet was a French landscape painter who was born in Paris in 1840 and died in 1926.          Know that he was the <b>founder</b> of the <b>Impressionism</b> art movement, a movement named after his painting 'Impression, Sunrise'.          Know that Monet rejected the <b>traditional</b> approach to landscape painting – instead of copying old masters, he learnt from his friends and from <b>nature</b> itself.          Know that Monet observed <b>variations</b> of colour and light caused by the daily or <b>seasonal changes</b>.          Know that his most famous painting, Water Lillies, was painted at his property at Giverny, in France.</p>	<p><u>Vocabulary</u>          Founder, Impressionism, traditional, nature, variations, seasonal changes, tone, texture, shade, pattern, shadow, line, light, depth, intensity, hatching, observational drawing, viewfinder, inform, develop, inspire, illustrate, brief, detail, background, middle ground, foreground, built upon, variations of light, concentration of colour.</p>

Know that cataract surgery affected Monet's vision to have a reddish **tone** and this may have had an effect on the way he perceived colours.

**Skills Build Up:**

Lesson 1:

Sketching techniques in sketchbooks.

Children to use a variety of sketching pencils to practice mark making to evoke **texture, shade, pattern, tone, shadow, line, light** and **depth**.

Know that different pencils create different levels of **intensity** – the larger the number, the softer the pencil.

Know how different styles of **hatching** can create different patterns and textures.

Lesson 2:

Brief introduction on Monet and his style of painting.

Know that before some artists paint, they sketch out their ideas to map out their journey.

Know that Monet learned from observing nature and from the work of his artist friends.

Children to use outdoor learning for **observational drawing** using a **viewfinder**.

Lesson 3:

Know that Monet learnt a lot of his craft from observing the work of his friends.

Children to use partner work and the previous lesson's sketching work to **inform, develop** and **inspire** their own observational drawing.

Record ideas to **illustrate** creative development.

Lesson 4:

Sketch nature designs inspired by Monet's 'Water Lillies and Japanese Bridge'.


Know that when using watercolours, pencil can show easily, so design must be **brief – detail** can be added in using the paint.

Recap previous years' learning about **background, middle ground** and **foreground**.

Lesson 5:

Paint designs using watercolour.

Know that detail and colour can be **built upon** using paint, but that it needs to dry first.

	<p>Know that Monet focused on <b>observing variations of light</b>, and this can be achieved using white watercolour, and <b>shadow</b> using black, or a darker version of the part being shadowed.</p> <p>Know that less water, and more paint, can achieve this <b>concentration of colour</b>.</p>	
Year 3	Outcome: Portraits/Self-portraits. (Portrait of Eugenia Primavesi)	
Gustav Klimt	Media: Oil Pastel	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b></p> <p>Know that Klimt was an Austrian <b>Symbolist</b> painter born on 14<sup>th</sup> July 1862 and died on 6<sup>th</sup> February 1918.</p> <p>Know that he was one of the most <b>prominent</b> members of the Vienna Art Nouveau (Vienna Secession) movement.</p> <p>Know that Klimt's primary subject was the female body, and his portrayal was often considered <b>controversial</b>.</p> <p>Know that Klimt's primary media was paint, but did indulge in many <b>drawings</b> and <b>murals</b>.</p> <p>Know that the deaths of his father and brother affected his artistic vision into veering towards a more personal style.</p> <p>Know that Klimt's 'Golden Phase' was a successful period where he utilised <b>gold leaf</b> on his work.</p> <p>Know that Klimt's work is also distinguished by a lot of <b>coloured decoration</b>, alongside the presence of gold.</p> <p><b>Skills Build Up:</b></p> <p>Lesson 1:</p> <p>Children to use mirrors and peer models to practice sketching the <b>human form</b>.</p> <p>Know that different pencils create different levels of <b>tone, line, shade</b> and can also affect <b>clarity</b> of <b>shape</b> and <b>pattern</b>.</p>	<p><u>Vocabulary</u></p> <p>Symbolist, prominent, controversial, drawings, mural, gold leaf, coloured decoration, human form, tone, line, shade, clarity, shape, pattern, perspective, composition, relativity of size, characterised, curved shapes, soft lines, blending, increased/decreased pressure, texture, sketch, basic outline, intricate detail, bright, exuberant, highly decorated, colourful, blend.</p>

Know the importance of **perspective, composition** and **relativity of size**.

Lesson 2:

Children to be given template, or sketch out basic version of 'Portrait of Eugenia Primavesi'.

Know that Klimt's work was **characterised** by heavy decoration.

Children to add decoration to template/sketch, focusing on **curved shapes, soft lines** and no gaps between shapes.

Lesson 3:

Children to explore **blending** with pastels.

Know that using fingers helps blend colours together.

Know that **increased or decreased pressure** affects the intensity of the colours.

Children to add colour to sketches from previous lesson, focusing on use of bright colours.

Know that oil pastels can be built on top of each other to create different colours and give the appearance of **texture**.

Lesson 4:

Children to **sketch** out **basic outline** of their portraits.

Know that **intricate detail** with pencil is not necessary at this stage – this will be created by pastel work.

Children to select **bright** and **exuberant** oil pastels to use on portraits.


Know that Klimt's work was busy, **highly decorated** and **colourful**.

Children to **blend** pastels using fingers.

Lesson 5 and 6:

Continuation of Lesson 4, ensuring no paper left uncoloured.



Year 4	Outcome: Pop Art affirmation posters	
Roy Lichtenstein	Media: Mixed media	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b></p> <p>Know that Lichtenstein was an American artist born on 27<sup>th</sup> October 1923 and died on 29<sup>th</sup> September 1997.</p> <p>Know that alongside Andy Warhol, Jasper Johns and James Rosenquist, he was a <b>leading figure</b> in the <b>Pop Art</b> movement.</p> <p>Know that his work defined the premise of pop art through <b>parody</b> and that his work was considered as 'disruptive'.</p> <p>Know that Lichtenstein's work was influenced by <b>popular advertising</b> and the <b>comic book style</b>.</p> <p>Know that he used words to express <b>sound effects</b> in his comic strip style works.</p> <p>Know that he developed a <b>mass-produced</b> effect by outlining areas of primary colour in <b>thick black lines</b> and by using a <b>dot pattern</b> to fill some areas over using a <b>block colour</b>.</p> <p>Know that he was the first American to exhibit at the Tate Gallery in London.</p>	<p><u>Vocabulary</u></p> <p>Leading figure, Pop Art, parody, popular advertising, comic book style, sound effects, mass-produced, thick black lines, dot pattern, block colour, cropped, powerful statements, sound effect words, texture, pattern, 'Ben-Day dots', exaggerated sound effects, mixed media, border, dramatic facial expressions, thick black lines.</p>

Know that he would take a **cropped** version of a DC comic and focus on just one part of it, blew it up very big – this would change the story entirely.

**Skills Build Up:**

Lesson 1:

Brief background on Lichtenstein and the Pop Art Movement.

Know that sound effects and short, snappy comments were of major significance in Lichtenstein's work.

Look at Lichtenstein's 'Whaam!' as a starting point for lesson.

Explore ideas of positive affirmations and **powerful statements** – if you had to say something meaningful, uplifting and inspirational using minimal wording, what would you say?

Children to look at affirmations and powerful statements (think 'Keep Calm and Carry On,' 'Stand Up and Be Counted' etc – statements that show power, strength, activism).

Brief look at **sound effect words** in Lichtenstein's work – 'Pop', 'Whaam!' etc – what do they have in common? What does it make the observer think?

Children to explore short, powerful statement ideas in sketchbooks.

Lesson 2:

Children to explore the main colours used in much of Lichtenstein's work – red, blue, black, yellow and white.

Look at how Lichtenstein created **texture** – use of **pattern** and '**Ben-Day**' dots.

Children to use sketchbooks to discover Pop Art style – using a variety of Lichtenstein works as a starting point, children are to play around with **recreating** Lichtenstein's style by using portraits and **exaggerated sound effects**.

Lesson 3:


Know that Lichtenstein's work was considered '**disruptive**' because it did not fit into the norm.

Children to express disruption in their work by using **mixed media** – using magazine and newspaper cut outs to **border** an A3 sheet of card (to leave the centre empty for the following lessons).

What sort of words could you choose to cut out and border your work with?

Lesson 4:

Children to plan ideas for centre of final piece.

	<p>Know that Lichtenstein often featured people with <b>dramatic facial expressions</b> in his work, accompanied by a short statement. Children to design a portrait to accompany one of the short statements and sound effect written in Lesson 1.</p> <p>Lesson 5: Children to sketch portrait and affirmation statement onto A3 card with the newspaper/magazine border. Children to use readymade paint for this. Use of Ben-Day dots and Pop Art colours to decorate – red, white, blue, yellow and red. Know that Lichtenstein used <b>thick, black lines</b> to outline his work and this can be achieved using marker pen.</p>	
Year 4	Outcome: Curved Sculpture	
Barbara Hepworth	Media: Clay	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b> Know that Hepworth was a British artist, born in Wakefield on 10<sup>th</sup> January 1903 and died on 20<sup>th</sup> May 1975. Know that she worked within <b>Modernism</b>, using <b>sculpture</b> as her primary media. Know that she was the first to sculpt <b>pierced figures</b> that later became characteristic of both hers and fellow sculptor <b>Henry Moore's</b> work. Know that the holes in her sculptures were there to <b>reflect</b> the insides of the sculptures as well as the outsides, and helped <b>frame the view</b> behind them. Know that Hepworth also made sculptures with <b>separate parts</b> that sit together. Know that she moved from working with <b>stone</b> or <b>wood</b>, to <b>bronze</b> and <b>clay</b> in her sculptures.</p>	<p><u>Vocabulary</u> Modernism, sculpture, pierced figures, Henry Moore, reflect, frame the view, separate parts, stone, wood, bronze, clay, abstract shapes, capturing, ancient landscapes, modern world, The Hepworth, Barbara Hepworth Museum, prestigious, significance, curved forms, maquettes, sculpture, plinth, medium, clay tools, change, adapt, final piece, progressed, free-standing, constructed.</p>

Know that Hepworth preferred making sculptures based on **abstract shapes**, rather than art that looked like people or things.

Know that Hepworth had a focus on **capturing** how it felt to be in both the **ancient landscapes** and the **modern world**.

Know that Hepworth has two museums named after her: **The Hepworth** in Wakefield, and the **Barbara Hepworth Museum** in St. Ives, Cornwall (her place of death).

Know that one of her most **prestigious** works is 'Single Form', which stands in the plaza of the United Nations building in New York City.

### **Skills Build Up:**

Lesson 1:

Brief background on Hepworth, her link and **significance** in Yorkshire and what is meant by **Modernism**.

Children to explore the **concept** of **curved forms** and how Hepworth's work is figurative, but not obvious.

Children to design some ideas for their own clay sculpture, ensuring they use curved forms, pierced figures and more than one design.

Lesson 2:

Use plasticine to make **maquettes** of their designs using plasticine.

Know that the **sculpture** and the **plinth** can be made from a single slab of clay/plasticine.

Children to observe and record ideas about using plasticine as a **medium**, and how this can be similar to the clay they will use.

Children to use **clay tools** to familiarise themselves – how do they help?

Lesson 3:

Adaptations of designs.

Look back at Hepworth's designs and use class discussion to share ideas from previous lesson.


Children to discuss how artists **change** and **adapt** their designs before settling on a **final piece**.

Use of sketchbooks to show journey of how their design has **progressed**.

Lesson 4:

Children to use clay to make Hepworth-inspired designs.

Ensure able to construct a plinth, so that the form can be **free-standing**.

	<p>Recap the idea that the combination of the sculpture and the plinth can be <b>constructed</b> from a single slab of clay.</p>	
<p>Year 5</p>	<p>Outcome: Space Art</p>	
<p>Peter Thorpe</p>	<p>Media: Chalk Pastel and marker pen</p>	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p> <p>Taught about great artists, architects and designers in history.</p>	 <p><b>Artist Knowledge</b></p> <p>Know that Thorpe is an American artist born on 9<sup>th</sup> November 1957.</p> <p>Know that Thorpe is considered an <b>Abstract space artist</b>.</p> <p>Know that he started painting at an early age and worked as a freelance <b>illustrator</b> during his years at university and later specialised in book covers.</p> <p>Know that a lifelong love of space led him to the position of Creative Director for the Space Frontier Foundation for 20 years.</p> <p>Know that he is known for his rocket paintings, begun in the 1980s as a way to <b>recycle</b> paint that would have otherwise been thrown away.</p> <p>Know that Thorpe’s rocket paintings have a distinct 1980s style, with a focus on a <b>contrast</b> between dark and bright colours on the canvases.</p> <p><b>Skills Build Up:</b></p> <p>Lesson 1: Brief background on Thorpe.</p>	<p><u>Vocabulary</u></p> <p>Abstract space art, illustrator, recycle, contrast, portrayed, chalk pastel, blended, larger scale, series, visualise, outline, set.</p>

	<p>Discussion of Thorpe’s style – 80’s, lots of bright colours, thick, black outlines. How does Thorpe achieve light on his work?  Generating of ideas around space theme – Thorpe focused on rockets, but what other objects could be <b>portrayed</b>?  Children to use sketchbooks to explore space-themed ideas.</p> <p>Lesson 2:  Children to explore <b>chalk pastel</b> as a medium.  Know that pastel is the media to be used for its simple reflection of the 80’s style that Thorpe is known for.  How does pressure affect depth of colour?  Know that chalk pastel can be easily <b>blended</b> – using fingers is most effective, but a brush can also be used.  How can colour be built up?  Know that designs will need to ensure detail is done on a <b>larger scale</b>.  Know that more intricate detail can be added using the chalk, not pencil, as the pastel can be fiddly and not <b>precise</b> enough to colour in pencil sketches.  Use of black marker to replicate outlines seen in Thorpe’s work.</p> <p>Lesson 3:  Children to create a <b>series</b> of 3 designs for their final piece.  Know that artists explore multiple options to <b>visualise</b> how their work can/will turn out, even if there is only a slight adaptation.  Children to select colour palettes for their final pieces.</p> <p>Lesson 4:  Create very brief design on card/good quality art paper.  Know that using pencil to sketch lightly will be more effective – using too much pressure will show pencil lines through the chalk pastel.  Shade design in using chalk pastel, ensuring use of white chalk to create light/shine.  Use of black marker to <b>outline</b> key parts of image – but know that this is the penultimate step.  Use a light coating of hairspray to <b>set</b> chalk pastel and limit transfer onto other surfaces.</p>	
Year 5	Outcome: Geometric fabric prints	
Wassily Kandinsky	Media: Batik	

NC:

To create sketchbooks 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.

Taught about great artists, architects and designers in history.



### **Artist Knowledge**

Know that Kandinsky was a Russian painter and **art theorist** born on 16<sup>th</sup> December 1866 and died on 13<sup>th</sup> December 1944.

Know that Kandinsky is generally credited as the **pioneer of Abstract art**.

Know that Kandinsky was fascinated by colour as a child and this fascination with **colour symbolism** continued as he grew.

Know that the forms in his paintings progressed from **fluid** and **organic**, to **geometric**, and finally, to **pictographic**.

**LINK UP WITH TEXTILES WORK IN DT CURRICULUM CONCERNING JOINING TECHNIQUES – MAY NEED TO USE WHOLE HALF TERM FOR THE COMBINATION.**

### **Skills Build Up:**

Lesson 1:

Brief information about Wassily Kandinsky.

Know what a **geometric shape** is and what mathematical tools can be used to create **accurate shapes**.

Use sketchbooks to explore **composition** of different geometric shapes and **lines**.

Know that batik is a wax-resist dyeing technique applied to cloth, and is of Javanese origin.

Lesson 2:

Explore **colour symbolism** and how it can be **interpreted** in Kandinsky's work.

Know that colour can be interpreted differently by different people, depending on **experiences**.

Use sketchbooks to **record ideas** about colour and the **moods/feelings** they can evoke.

Lesson 3:

### **Vocabulary**

Art theorist, pioneer of Abstract Art, colour symbolism, fluid, organic, geometric, pictographic, geometric shape, accurate shapes, composition, lines, colour symbolism, interpreted, experiences, record ideas, moods/feelings, tjanting tool, wax, safely, barrier, inform, inspire, develop ideas, fabric, frame, trace, transferred, batik ink, built up, primary, secondary, tertiary, paint palette.



	<p>Practice use of <b>tjanting tool</b> in sketchbooks, creating geometric shapes          Know that the <b>wax</b> is hot and how to work <b>safely</b> with using the tools and wax pots.          Use watercolours to explore how colours and ink behave when in contact with wax – where the wax is a <b>barrier</b> to the colour.</p> <p>Lesson 4:          Children to explore the body of Kandinsky’s work to <b>inform</b> and <b>inspire</b> their own designs.          Children to use sketchbooks to <b>develop ideas</b> and record reasons for choices.          Designs to be completed on separate paper.</p> <p>Lesson 5:          Children to stretch <b>fabric</b> onto <b>frame</b> and secure using tape or pins.          Know that if the fabric is not tight and smooth, the fabric will bunch and the wax cannot be <b>transferred</b> easily.          Place design underneath fabric. Dip <b>tjanting tool</b> into wax pot and <b>trace</b> over design. To stop the tjanting tool dripping, use a piece of folded paper towel under the end when not making the lines.          Know that if gaps are left, the <b>batik ink</b> will bleed and not leave plain blocks of colour.          Use thin brushes of colour onto the fabric when the wax is set.          Know that the colour can be <b>built up</b> like watercolour paints can.          Know that only <b>primary</b> colours need to be selected, as any <b>secondary</b> or <b>tertiary</b> colours can be created by mixing very small amounts together in a <b>paint palette</b>.</p> <p>Lesson 6:          Children to remove fabric from frame.          Remove wax from piece of work by placing between pieces of newspaper and <b>ironing</b> on a low setting.</p>	
Year 5	Outcome: Painted cut out figures (Naming the Money)	
Lubaina Himid	Media: Balsa wood and paint	



NC:

To create sketchbooks 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.

Taught about great artists, architects and designers in history.



**Artist Knowledge:**

Know that Himid is a British artist and **curator**, who was born in Zanzibar in 1954.  
Know that she was initially trained in theatre design before turning to painting.  
Know that Himid has been **influential** in British art with her contributions to the UK's Black Art movement.  
Know that Himid creates **activist art** that is shown in Britain and internationally.  
Know that Himid was the first black woman to win the Turner Prize, which she did so in 2017.  
Know that her services to art earned her an MBE in 2010 and a CBE in 2018.

**Skills Build Up:**

Lesson 1:

Brief background information on Himid.

Children to discuss what is meant by the term '**activist art**', how it is reflected in Himid's work and explore how this links to Himid's work 'Naming the Money'.

Discussion on political/social issues going on in the world that they are passionate about/could affect them/that they want to highlight in their own art piece.

Lesson 2:

Children to make use of sketchbooks to explore ideas for their own **cut out figures**, reflecting the social/political ideas discussed in the previous lesson. How does this reflect Himid's work?

Lesson 3:

Create a **maquette** (model/mock up) of human figures using card.


Explore **joining techniques** for between figures and card.

Lesson 4:


Explore ideas in sketchbooks, adding notes on choices, thoughts, feelings and ideas.

**Vocabulary**

Curator, activist art, influential,

	<p>Create design on paper, using <b>perspective</b> and accurate sizing.</p> <p>Lesson 5: Copy template design onto <b>balsa wood</b>. Know that <b>shading</b> the back of the design in pencil, and then tracing over the front, directly onto the wood, will create an accurate tracing. Cut out design from balsa wood and <b>plinth</b> to attach design to. Use painting techniques to add colour to design. <b>Adhere</b> design to plinth using hot glue. Know the safety requirements of using a hot glue gun.</p> <p>Lesson 6: Whole class <b>curation</b> of installation in the style of Himid. Children to invite guests to view their <b>exhibition</b>, offering <b>discussion</b> behind their choices and <b>inspirations</b>.</p>	
Year 6	Outcome: Street Sketches	
L.S. Lowry	Media: Paint and Charcoal	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p>	 <p><b>Artist Knowledge</b> Know that Laurence Stephen (known as L.S) Lowry was a British artist, born on 1<sup>st</sup> November 1887 and died on 23<sup>rd</sup> February 1976. Know that the majority of his drawings and paintings <b>depict</b> Pendlebury, Lancashire (where he lived and worked for most of his life) and Salford. Know that Lowry is known for painting scenes of life in the <b>industrial districts</b> of North West England in the 20<sup>th</sup> century. Know that Lowry was also known for adding <b>'matchstick men'</b> people to his <b>urban landscapes</b>, giving him his <b>distinct style</b>.</p>	<p><u>Vocabulary</u> Depict, industrial districts, matchstick men, urban landscapes, distinct style, limited palette, impressionistic, tone, lighten, industrial street scenes, common themes, detail, media, recreate, foreground, charcoal, brittle, colour palette, reflect, lightening, darkening, tints, tones, shades, colour mixing,</p>

<p>Taught about great artists, architects and designers in history.</p>	<p>Know that Lowry used a very <b>limited palette</b> to begin with – only using flake white, ivory black, vermillion red, Prussian blue and yellow ochre.</p> <p>Know that Lowry’s oil paintings were initially <b>impressionistic</b> and dark in <b>tone</b>, but after advice given by D.B. Taylor, moved to the use of a white background to <b>lighten</b> his pictures.</p> <p>Know that The Lowry, a theatre and charity, is named after L.S. Lowry.</p> <p><b><u>Skills Build Up:</u></b></p> <p>Lesson 1: Brief introduction into LS Lowry and his <b>industrial street scenes</b>. Look more in depth at ‘Going to Work’ – children to discuss and share ideas on what they can see, how they think Lowry created the image, what colours are used, how it makes them feel, what does it tell them about Lowry as an artist.</p> <p>Children to explore <b>common themes</b> in a variety of Lowry’s work, looking for similarities and differences.</p> <p>How can we use Lowry’s work to inspire our own? What could we include in our final outcome? (matchstick figures, limited palette, street scene)</p> <p>Lesson 2: Children to look more in <b>detail</b> at Lowry’s ‘matchstick men’ – looking at how he created them, what <b>media</b> he used, and attempting to <b>recreate</b> them in his style in their sketchbooks.</p> <p>Know that these figures appeared in the <b>foreground</b> of the images – does this mean they are completed first in their final piece?</p> <p>Children to explore the use of <b>charcoal</b> – what are the difficulties of using this media?</p> <p>Know that charcoal is a very <b>brittle</b> media and that a little goes a very long way.</p> <p>Lesson 3: Children to focus on the <b>colour palette</b> of Lowry, taking a closer look at the 5 colours he focused on using: red, blue, yellow, black and white. How can we use these to <b>reflect</b> Lowry’s work?</p> <p>Know that a variety of colours can be created from using a limited palette.</p> <p>Know that this is achieved from <b>lightening</b> and <b>darkening</b> the basic colours, and not creating new colours that were not in Lowry’s palette.</p> <p>Children are challenged to explore <b>tint, tones</b> and <b>shades</b> of these 5 colours through careful <b>colour mixing</b> and <b>matching</b>.</p> <p>Know that in order to be cost effective and sustainable, small amounts must be used.</p>	<p>matching, depth, perspective.</p>
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	<p>Lesson 4: Children to explore how Lowry uses <b>depth</b> and <b>perspective</b> to his paintings through the use of small and paler objects in the backgrounds of his paintings. Children are challenged to identify the foreground, middle ground and background of some of Lowry's paintings. Children to practice this by creating a <b>landscape painting</b> in their sketchbooks. Know that using a ruler can aid a more precise and specific.</p> <p>Lesson 5: Children to plan their own Lowry-inspired industrial street scene. Children to ensure inclusion of <b>buildings</b> and matchstick figures. Recap importance of perspective and depth.</p> <p>Lesson 6: Children to sketch their designs onto A4 or A3 white card. Children to paint their designs using Lowry's limited palette. Use of charcoal to create matchstick figures on the final outcome.</p>	
Year 6	Outcome: The Great Wave	
Katushika Hokusai	Media: Lino Printing	
<p>NC:</p> <p>To create sketchbooks to record their observations and use them to review and revisit ideas.</p> <p>To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.</p>	 <p><b>Artist Knowledge</b> Know that Hokusai was a Japanese artist born on 31<sup>st</sup> October 1760 (although this date is unclear) and died on 10<sup>th</sup> May 1849. Know that Hokusai was a <b>ukiyo-e painter</b>, which meant producing <b>woodblock prints</b> and paintings of <b>traditional</b> Japanese subjects, such as kabuki actors, sumo wrestlers and many more. Know that he worked primarily in painting and <b>printmaking</b>, and is best known for the woodblock print series 'Thirty-Six Views of Mount Fuji.'</p>	<p><u>Vocabulary</u> Ukiyo-e painter, woodblock prints, traditional, printmaking, response, progress, portraiture, significance, lino print, inked, multiple stages, layers, printmaking, polystyrene tiles, specialised tools, applying pressure, transferring, identical, replicated, adapting the design, marks, texture, patterns, flipped, printing ink, rollers,</p>

<p>Taught about great artists, architects and designers in history.</p>	<p>Know that ‘Thirty-Six Views of Mount Fuji was created as both a <b>response</b> to a domestic travel boom in Japan and a personal obsession with Mount Fuji.</p> <p>Know that Hokusai’s involvement in ukiyo-e painting helped it <b>progress</b> from a style of <b>portraiture</b> to a much broader style that focused on landscapes, plants and animals.</p> <p><b><u>Skills Build Up</u></b></p> <p>Lesson 1: Brief introduction on Hokusai, his role in Japanese art and the <b>significance</b> of ‘The Great Wave.’ Children to look at different examples of <b>lino print</b> – what do you notice? Only one colour is used at a time, how do you think the artists achieved the inclusion of lots of different colours? Know that lino has to be <b>cut</b> and <b>inked</b> in <b>multiple stages</b> to achieve this and that the colour is built up in <b>layers</b>.</p> <p>Lesson 2: Children to explore concept of <b>printmaking</b> in Hokusai’s style using <b>polystyrene tiles</b>. Know that this is different from <b>lino printing</b> – lino print requires taking layers out using <b>specialised tools</b> and polystyrene prints can be created by drawing the design on in pencil and <b>applying pressure</b>. Know that too little pressure will result in the design not <b>transferring</b> correctly and that too much pressure will tear the polystyrene. Explore how layers can be created using polystyrene – children will need to create <b>identical</b> design on two separate tiles. How can the design be <b>replicated</b> on separate tiles? Know that tracing paper can assist this process. Know that <b>adapting the design</b> to add more <b>marks, textures</b> and <b>patterns</b> are important for the second print, in order for them to look different and the colour to be built up. Children to draw design on polystyrene– know that this image will be <b>flipped</b> when printed, so can use tracing paper to draw initial design on so it can be flipped in order to present the image drawn. Children to use <b>printing ink</b> and <b>rollers</b> to <b>transfer colour</b> to polystyrene. Know that using a minute amount is important – too much colour will fill the indentations and destroy the print. This will also allow the ink to dry quicker. Children to <b>transfer print</b> to a sketchbook page and <b>repeat process</b> with their second print and a different colour. Know that using a second tile with polystyrene is because the ink cannot be cleaned off effectively.</p>	<p>transfer colour, transfer print, repeat process, applied, different layers, tracing paper, imprint, lino cutters, 45-degrees, blades, evenly covered.</p>
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Know that lighter colours need to go first and darker colours to be **applied** in the second print.

Lesson 3:

Children to create a design inspired by Hokusai.

Draw around lino for ease of design size. Use pencil lines for lightest layer and a biro for darker areas.

Children to explore where they will create the **different layers** - know that when using lino, the same tile can be used. Children will include 2 layers in the design.

Lesson 4:

**Transfer** design to lino tile. Use **tracing paper** to copy design from sketchbooks. Flip the image and trace over design onto lino – this should leave a mild **imprint** that can then be gone over.

Use pencil for lighter areas and pen for darker areas.

Cut pencil lines using lino cutters. Know that **lino cutters** are very sharp and how they can be used safely – importance of keeping fingers behind the direction of cutting and not using opposite hand to steady the lino. Hold the tools at a **45-degree angle**.

Know that different **blades** create different thicknesses of lines.

Know that too much pressure will break the lino and too little will not leave enough of an indent.

Lesson 5:

Children to ink their first layer.

Place 50p sized amount of ink onto palette. Use a lino roller to roll the ink out until it is tacky and even. Roll the roller onto the lino so it is **evenly covered**.

Flip print onto the chosen paper. Use a clean roller to roll over the back of the print. Lift the lino to reveal print.

Know that it is important to ensure the lino is cleaned properly ready for the next print.

Lesson 6:

Children to use lino cutters to cut through pen lines.

Know that more detail and mark making creates a more effective print.

Children to use same process for inking their lino cut, but using a darker colour.

Children to repeat cleaning process.

