



Art

Year 1

EYFS - Medium Term Planning - Expressive Arts and Design – Autumn 1



Essential Knowledge & End Points		Key Vocabulary
<p>Development Matters</p> <p>Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills.</p> <p>Early Learning Goal</p> <p>Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the process they have used.</p>		
Autumn Units:	Knowledge	As artists, we will...
Session 1: All about me	Use different types of pens/tools to create simple patterns	Mark making- create a picture from just a dot from the story, The Dot. Draw the picture of themselves first using a mirror.
Session 2: My family and myself	Create a self-portrait/family picture using a range of materials.	Line Drawing of family.
Session 3: My feelings	Use different everyday objects to print with/loose parts in order to create an effect	Thinking of a feeling-mark making about what makes them feel that way. Colour Mixing. Colour Monster Printing with fork Using pipettes to mix different coloured water in tuff trays. Colour Monster sorting colours with tweezers
Session 4: Where I live	Use different types of pens/tools to create simple patterns	Mark making- Draw map of the where the story is set. Using templates of houses to draw around.

<p>Session 5: People who help us</p>	<p>Use different everyday objects to print with/loose parts in order to create an effect Use different types of pens/tools to create simple patterns</p>	<p>Harvest artwork using printing skills. Tracing around pictures of people who help us. Artwork using recycled materials for Recycling Week</p>
<p>Session 6: Our community during the year</p>	<p>Use different types of pens/tools to create simple patterns</p>	<p>'Falling leaves' art work. Talk about colour and texture of the leaves. Snipping leaves.</p>



Prior Learning Links

This unit introduces the children to the element of colour. The activities in the unit are designed to allow them to practise good mixing technique and brush control. Key concepts covered in this unit are primary colours, secondary colours, warm and cool colours, tints and shades and using different brushstrokes.

Essential Knowledge & End Points

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space

Assessment Opportunities

In session 4, can children apply their own ideas, using their imagination and creativity, to create their 'splash'? This may identify some HA.
In session 6, are children applying learnt skills from the unit? Can they talk about this using the taught vocab?

	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand that the primary colours are red, yellow and blue. To know that the primary colours are red, yellow and blue. To know that the primary colours are special. We cannot make the primary colours by mixing other paints together.</p>	<p>Use the primary colours to paint a picture like Mondrian. Hold the brush like a pencil to give good control. Control the amount of water/paint that is loaded onto the brush. Pull the brush smoothly. Paint accurately inside the lines. Wash the brush before loading it with a new colour.</p>	<p>primary colours Mondrian</p>
Session 2:	<p>To understand we can describe colours as secondary colours, warm and cool colours. The secondary colours are orange, purple and green. Some colours are warm and some are cool. Warm and cool colours create different moods. Van Gogh painted sunflowers.</p>	<p>Decorate a 'Van Gogh' sunflower. Hold the brush like a pencil to give good control. Control the amount of water/paint that is loaded onto the brush. Mix colours thoroughly in a mixing palette. Wash the brush before loading it with a new colour. Pull the brush smoothly.</p>	<p>secondary colours mix warm cool Van Gogh</p>
Session 3:	<p>To know that a tint is made by adding white to a colour and a shade is made by adding black to a colour. A tint can be made by adding white to a colour and a shade can be made by adding black to a colour. The more white you add the lighter the tint. The more black you add the darker the shade.</p>	<p>Mix and paint tints and shades of blue. Hold the brush like a pencil to give good control. Control the amount of water/paint that is loaded onto the brush. Mix colours thoroughly in a mixing palette. Add black or white gradually to create tints and shades which change gradually. Wash the brush before loading it with a new colour. Pull the brush smoothly.</p>	<p>Tint Lighter Shade Darker Mix Vermeer</p>
Session 4:	<p>To understand that artists can use tints and shades of blue to paint water. Artists can use shades and tints of blue to paint water. David Hockney painted 'A Bigger Splash'.</p>	<p>Paint a splash based on Hockney's 'A Bigger Splash' Mix colours thoroughly in a mixing palette. Add black or white gradually to create tints & shades which change gradually. Wash the brush before loading it with a new colour. Experiment drawing different lines in different ways & with different pressure using wax crayons. Experiment using tints & shades to create different marks with a brush.</p>	<p>tints shades Hockney</p>

<p>Session 5:</p>	<p>To study how Monet used tints and shades and different brushstrokes. To know that Monet painted a variety of seascapes. To know that a brushstroke is a mark a painter makes with their brush. To know that Monet used shades and tints of blue and different brushstrokes to paint the sea and the sky.</p>	<p>Paint a rough seascape like Monet. Mix colours thoroughly in a mixing palette. Add black or white gradually to create tints & shades which change gradually. Wash the brush before loading it with a new colour. Use short, rough brushstrokes to paint the sea. Use long, smooth brushstrokes, pulling the brush to paint the sky.</p>	<p>Shade Tint Rough Calm Brushstroke Monet</p>
<p>Session 6:</p>	<p>To experiment using different materials to make a picture. We can experiment using different materials to make a picture. A brushstroke is a mark a painter makes with their brush. We can experiment using different brushstrokes and different marks.</p>	<p>Paint a stormy seascape using mixed media. Experiment using different marks in pencil and wax. Experiment using different brushstrokes to apply ink and paint washes. Create pictures using wax resist.</p>	<p>Materials Brushstroke Mark Monet</p>



Art

Year 1

Year 2 - Medium Term Planning - Art – Autumn 1

Colour and Shape



	<p>Prior Learning Links</p> <p>This unit starts by revising what the children learnt in year 1 about colour. Children will be building on brushstroke techniques from year 1 and EYFS.</p>	<p>Essential Knowledge & End Points</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> • to use a range of materials creatively to design and make products • to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination • to develop a wide range of art and design techniques in using colour and shape <ul style="list-style-type: none"> • 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>Assessment Opportunities</p> <p>Are children able to <i>apply</i> tinting and shading techniques from session 2, in session 3?</p>
	<p>Knowledge</p>	<p>As artists, we will...</p>	<p>Key Artist and Vocab</p>
<p>Session 1:</p>	<p>To understand we can describe colours as primary, secondary, warm and cool. The primary colours are red, yellow and blue. Primary colours can be mixed to make secondary colours which are orange, green and purple. There are warm and cool colours which can create different moods.</p>	<p>Paint circles using primary, secondary, warm and cool colours. -Hold the brush like a pencil to give good control. -Control the amount of water/paint that is loaded onto the brush. -Mix colours thoroughly in a mixing palette. -Pull the brush smoothly. -Wash the brush before loading it with a new colour.</p>	<p>primary secondary warm cool</p> <p>Kandinsky Delaunay</p>
<p>Session 2:</p>	<p>To know that a tint is made by adding white to a colour and a shade is made by adding black to a colour. A tint can be made by adding white to a colour and a shade can be made by adding black to a colour. The more white you add the lighter the tint. The more black you add the darker the shade.</p>	<p>Mix tints and shades of blue. -Hold the brush like a pencil to give good control. -Control the amount of water/paint that is loaded onto the brush. -Mix colours thoroughly in a mixing palette. -Add black or white gradually to create tints and shades which change gradually. -Wash the brush before loading it with a new colour. -Pull the brush smoothly.</p>	<p>tint white lighter shade black darker mix</p> <p>Monet</p>
<p>Session 3:</p>	<p>To understand that geometric shapes are shapes that can be named and can be used in art Geometric shapes are shapes that can be named. Geometric shapes can be 2d or 3d. 2d geometric shapes include squares, circles, triangles, rectangles, ovals, and diamonds.</p>	<p>Draw and paint a picture using 2d geometric shapes, tints and shades in the style of Klee. -Hold the pencil in a firm but relaxed grip -Draw light, fluid lines -Draw straight lines without using a ruler Painting skills -Pull the brush smoothly. -Paint accurately inside the lines. -Place different tints and shades in shapes which are next to each other.</p>	<p>geometric shape 2d 3d edge corner tints shades</p> <p>Klee</p>

<p>Session 4:</p>	<p>To know an organic shape is a shape which cannot be named and are often found in nature</p> <p>An organic shape, unlike a geometric shape, is a shape that cannot be named Organic shapes are less regular than geometric shapes and are often seen in nature. Artists can use organic shapes or geometric shapes to create different styles.</p>	<p>Draw organic shapes from observation of natural objects</p> <ul style="list-style-type: none"> -Carefully observe a shape and draw it with an imaginary line in the air with a finger. -Hold the pencil in a firm but relaxed grip. -Draw light, fluid lines. -Use lines to draw the outside of a shape, without any detail inside it. -Draw large shapes. 	<p>organic shape, geometric shape style</p> <p>Picasso Kelly</p>
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Art

Year 1

Year 3 - Medium Term Planning - Art – Autumn 1

Line



Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
The children return to the fundamental concept of line, initially studied at the beginning of year 1.		Pupils should be taught: <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing with a range of materials for example, pencil, charcoal about great artists in history. 	Session 1 will provide a great opportunity for a baseline, for both skill and creativity.
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand that artists use sketchbooks and that lines are basic tools for artists Artists use sketchbooks to record what they see, develop their ideas and their drawing/ painting Lines are basic tools for artists. Artists use different materials to create lines.</p>	<p>Experiment with using lines in a sketchbook. Hold the pencil in a firm but relaxed grip Experiment using different pressure with different grades of pencil Execute drawings just using lines Experiment using different kinds of line to create different shapes Draw using their imagination</p>	sketch sketchbook line thick thin straight zigzag curved wavy Klee
Session 2:	<p>To understand that artists can use different line weight. The way an artist uses lines can make a big difference to a drawing. Artists can use different line weight to affect how dark or thick a line is. Leonardo da Vinci is famous for the quality of his drawings</p>	<p>Complete a continuous line drawing of an object varying line weight. Carefully observe the shape and dark/light tones of an object. Draw using a continuous line, without taking the pencil off the paper. Use different line weight to create darker and lighter areas on an object. Make lines closer together to show darker areas and further apart to show lighter areas.</p>	vertical diagonal horizontal line weight continuous Leonardo da Vinci
Session 3:	<p>To understand that artists can use lines in different ways Artists can use line in different ways to show different things. Artists can use lines to show the edges of shapes, texture, light and shade and form. Henry Moore sometimes used repeated lines in his drawings to show form.</p>	<p>Draw a hand using lines to show form. Hold the pencil in a firm but relaxed grip. Draw fluid lines which rise and fall with form of the object. Draw lines close together. https://www.youtube.com/watch?v=8F-8leL2hu8</p>	line edge texture light/shade form Moore



Art

Year 1

Year 4 - Medium Term Planning - Art – Autumn 1

Light



Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
<p>This unit introduces the children to how artists use light. It starts by connecting the concept of light to the concept of form, previously studied in Autumn B of year 3, exploring how form is shown by how light falls on an object. Children revise terms they learnt in year 3 to describe the different tones artists can use to show light as well as learning, through the work of Caravaggio how artists can use extremes of light to create drama. They practise the skills learnt in year 3 to create still life drawings using graphite, chalk and charcoal to show tone. They continue to develop their colour-mixing techniques introduced in much of the work already carried out in year 1, 2 and 3.</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing and painting with a range of materials for example, pencil, charcoal, paint about great artists in history. 	
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand that artists can use tone to show form and drama Artists use tone to show form Artists can use tone to show drama Chiaroscuro is a technique which means light/dark where artists show clear tonal contrasts.</p>	<p>Create tone in a still life drawing of 3D shapes using a pencil/ chalk and charcoal</p> <p>Screw up our eyes to observe dark/light tones of an object. Draw the outside shape of an object and its cast shadow. With pencil, draw using a continuous line, without taking the pencil off the paper. Make lines closer together to show darker areas and further apart to show lighter areas.</p> <p>With chalk/charcoal, work from dark to light: add shadow/mid-tones with charcoal and highlights with chalk. Use the end and the side of the chalk/charcoal. Blend the edges of tones together with your fingers.</p>	<p>form tone shade/shadow highlight mid-tone cast shadow chiaroscuro</p> <p>Caravaggio</p>
Session 2:	<p>To understand that artists can use tone to show form and drama Artists use tone to show form Artists can use tone to show drama Chiaroscuro is a technique which means light/dark where artists show clear tonal contrasts.</p>	<p>Create tone in a still life drawing of fruit using a pencil/ chalk and charcoal</p> <p>Screw up our eyes to observe dark/light tones of an object. Draw the outside shape of an object and its cast shadow. With pencil, draw using a continuous line, without taking the pencil off the paper. Make lines closer together to show darker areas and further apart to show lighter areas.</p> <p>With chalk/charcoal, work from dark to light: add shadow/mid-tones with charcoal and highlights with chalk. Use the end and the side of the chalk/charcoal. Blend the edges of tones together with your fingers.</p>	<p>form tone shade/shadow highlight mid-tone cast shadow chiaroscuro</p> <p>Caravaggio</p>
Session 3:	<p>To understand how Caravaggio and Vermeer use tone differently. Caravaggio is known for using strong contrasts of tone to create dramatic paintings. Vermeer is known for using strong contrasts of tone to create realistic paintings. Both painters used still life in their paintings which use tone to show form</p>	<p>Paint a still life object using tone</p> <p>Screw up our eyes to observe dark/light tones of an object. Paint the outside shape of an object and its cast shadow with yellow. Work from dark to light: add shadows with dark colours progressing through mid-tones to highlights with lighter colours.</p> <p>Develop colour mixing technique by:</p>	<p>form tone shade shadow highlight mid-tone</p>

		<p>Hold the brush like a pencil to give good control. Control the amount of water/ paint that is loaded onto the brush. Mix colours thoroughly in a mixing palette. Pull the brush smoothly. Wash the brush before loading it with a new colour.</p>	<p>cast shadow Chiaroscuro tint/shade Vermeer</p>
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Year 5 - Medium Term Planning - Art – Autumn 1

Style in Art



Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
<p>Style in art was first studied in year 1.</p> <p>Children compare different styles of brushwork demonstrated by Stubbs in Whistlejacket and by Munch in The Scream of Nature (which they are familiar with from year 4).</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing and painting with a range of materials about great artists and designers in history. 	
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>Style can refer to the technique an artist has used to make a painting</p> <p>Style means the way a piece of art looks.</p> <p>Style can refer to the technique an artist has used to make a painting.</p> <p>Stubbs used a smooth style in 'Whistlejacket' and Munch used a rough style in 'The Scream'</p>	<p>Draw two pears, one using a smooth style and one using a rough style.</p> <p>Screw up your eyes to observe dark/light tones of an object.</p> <p>Draw the outside shape of an object and its cast shadow using a light colour.</p> <p>Use short, defined marks in oil pastels to add dark and light tones to show the form of the pear.</p> <p>Layer your colours.</p> <p>Use the side of the soft pastels to add large areas of dark and light tones to show the form of the pear.</p> <p>Blend the edges of the soft pastels together with your fingers.</p>	<p>style technique brushstroke mark compare</p> <p>Stubbs Munch</p>
Session 2:	<p>To understand that Rococo was a style of art and design from the 1700s</p> <p>Rococo was a style in art and design from the 1700s.</p> <p>Rococo furniture used elaborate decoration, often based on asymmetrical curved natural forms.</p> <p>Rococo painting used light colours, curved lines and was lighthearted.</p>	<p>Sketch Rococo designs.</p> <p>Hold the pencil in a firm but relaxed grip</p> <p>Just use lines in your drawing</p> <p>Draw light lines, not pressing too hard with your pencil</p> <p>Look carefully at the shapes you are drawing and try to copy these accurately</p> <p>Do not make your drawing too big or too small</p> <p>Add small details to your drawing</p> <p>https://www.youtube.com/watch?v=qqva-bcEnHA</p>	<p>Rococo elaborate decoration natural forms asymmetrical curves</p> <p>Watteau Chippendale</p>
Session 3:	<p>To understand that Rococo and Modernism are two contrasting styles</p> <p>Modernism is a style of art and design which started in the 1850s.</p> <p>Modernist art was often abstract.</p> <p>Abstract art is art that doesn't try to look like something, but uses shapes, colours, lines and form to achieve an effect.</p>	<p>Design a chair in a modernist style.</p> <p>Hold the pencil in a firm but relaxed grip</p> <p>Just use lines in your drawing</p> <p>Draw light lines, not pressing too hard with your pencil</p> <p>Draw the chair as if you are looking at it from the front showing the seat and some of the legs</p>	<p>Rococo Modernism abstract primary vertical horizontal</p>

	Modernist furniture design rejected the use of decoration, favouring simplicity and made use of new materials.	Do not make the drawings too large or too small—fit four designs on an A4 page in your sketchbook	Van Doesburg Breuer
Session 4:	<p>To know that artists can use colour theory to create an effect in abstract paintings</p> <p>Colour theory is information about how to create different colours by mixing and the effect of different colour combinations.</p> <p>Kandinsky believed colour combinations could effect our emotions.</p> <p>Rothko used colour combinations to create a calm feeling.</p>	<p>Create an abstract painting.</p> <p>Recap the choices the children can consider about how they paint:</p> <ul style="list-style-type: none"> •Will they hold the brush like a pencil to give control or hold it roughly to create a more unpredictable effect? •Will they control the amount of water/paint that is loaded onto the brush/sponge or apply large blobs of paint or water to the canvas? •Will they mix colours thoroughly in a mixing palette to create defined colours or experiment with a combination of unmixed colours on the brush/sponge? •Will they pull the brush smoothly for a smooth effect, dab it for short marks or push it to make rough marks? 	<p>colour theory primary secondary complementary</p> <p>Kandinsky Rothko</p>



Art

Year 1

Year 6 - Medium Term Planning - Art – Autumn 1

Art in the Italian Renaissance



Prior Learning Links		Essential Knowledge & End Points	Assessment Opportunities
<p>Children investigate work created by Leonardo, looking in particular at his anatomical drawings and his painting technique used in the Mona Lisa and The Last Supper (already studied in 'Landscapes and Symmetry' and 'Murals and Tapestries' in year 2). They contrast the work of Leonardo with the paintings on the ceiling of the Sistine Chapel by Michelangelo. This is a more in-depth study of these works which they first encountered in the year 2 unit on 'Murals and Tapestries'.</p>		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing and painting with a range of materials about great artists in history. 	
	Knowledge	As artists, we will...	Key Artist and Vocab
Session 1:	<p>To understand that the Renaissance was a new style in art and culture that started in Italy around 1400</p> <p>Renaissance art was a new style in art and culture which started in Italy around 1400</p> <p>Renaissance is a French word which means re-birth.</p> <p>The Renaissance period was influenced by classical art and culture.</p> <p>Vitruvian Man is a sketch by Leonardo da Vinci which shows the balance and proportions of the human body.</p>	<p>Draw our own hand.</p> <p>Look carefully at your hand to observe dark/light tones on it.</p> <p>Hold the pencil in a firm but relaxed grip</p> <p>Use the 2b pencil for drawing lines in your drawing</p> <p>Draw light lines, not pressing too hard with your pencil</p> <p>Use the 6b pencil for shading your drawing</p> <p>To shade hold your pencil so that you use the side of the point to shade and make your marks small so you cannot see the individual marks</p> <p>Press harder with your pencil when you want a dark shade</p> <p>Press lightly when you want a lighter shade</p> <p>Leave highlights unshaded</p>	<p>Renaissance medieval classical humanism proportion</p> <p>Leonardo da Vinci Raphael</p>
Session 2:	<p>To know that Leonardo da Vinci did anatomical drawings</p> <p>Leonardo da Vinci was famous in his own lifetime and was good at many different things.</p> <p>He did anatomical drawings by dissecting dead bodies.</p> <p>These drawings helped him produce realistic paintings and make discoveries about the human body.</p>	<p>Draw a hand in the style of Leonardo da Vinci.</p> <p>Look carefully at your hand to observe dark/light tones on it.</p> <p>Hold the pencil in a firm but relaxed grip</p> <p>Use the 2b pencil for drawing lines in your drawing</p> <p>Draw light lines, not pressing too hard with your pencil</p> <p>Use the 6b pencil for shading your drawing</p> <p>To shade hold your pencil so that you use the side of the point to shade and make your marks small so you cannot see the individual marks</p> <p>Press harder with your pencil when you want a dark shade</p> <p>Press lightly when you want a lighter shade</p> <p>Leave highlights unshaded</p>	<p>Anatomy Dissect Tendon</p> <p>Leonardo da Vinci</p>

<p>Session 3:</p>	<p>To know that Leonardo painted the Mona Lisa using the sfumato technique Leonardo painted a portrait called the Mona Lisa. In the Mona Lisa Leonardo uses the sfumato technique to make the woman look real. The sfumato technique means allowing colours to blend into each other to produce soft or no outlines</p>	<p>Draw an ear. Look carefully at your ear to observe dark/light tones on it. Hold the pencil in a firm but relaxed grip Use the 2b pencil for drawing lines in your drawing Draw light lines, not pressing too hard with your pencil Use the 6b pencil for shading your drawing To shade hold your pencil so that you use the side of the point to shade and make your marks small so you cannot see the individual marks Press harder with your pencil when you want a dark shade Press lightly when you want a lighter shade Leave highlights unshaded</p>	<p>Techniques Optics Sfumato Leonardo da Vinci</p>
<p>Session 4:</p>	<p>To know that in the renaissance painters made their paintings realistic by using linear perspective In the renaissance painters wanted to make their paintings realistic. As way of doing this was by using linear perspective, where lines and shapes are used to show three dimensional space in a two-dimensional work of art. Leonardo and Raphael used linear perspective.</p>	<p>Draw a scene using linear perspective. Use a ruler to draw a horizon line and diagonal lines to show linear perspective. Hold the ruler firmly with one hand and draw lines against the ruler with the other hand. Draw these lines lightly, holding your pencil in a firm but relaxed grip. Sketch buildings and trees pressing a little harder with your pencil.</p>	<p>linear perspective vantage point horizon line vanishing point Raphael Leonardo da Vinci</p>