

	Knowledge of artists and designers
	Exploring and developing ideas
	Evaluating their own work

## Art Key Content Autumn MTP 2021-2022

		Theme		Key Concepts		Artist				
		Formal Elements of Art		Knowledge of artists and designers Exploring and Developing Ideas Evaluating		Pablo Picasso				
<b>EYFS</b>	<b>Unit of work</b>	Formal Elements of Art		Knowledge of artists and designers Exploring and Developing Ideas Evaluating		Pablo Picasso				
	<b>Key Content</b>	I can give simple opinions about the work of an artist or designer								
		I can safely use and explore a variety of materials, tools and techniques to create my own artwork								
		I can say what I like or don't like about my artwork								
	<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can explore mark making in different ways with a variety of different tools								
		<b>Making skills: Painting</b> I can explore making patterns, shapes and pictures using paints								
<b>Making skills: Painting</b> I can experiment with mixing colours										
<b>Knowing and applying formal elements: Colour</b> I can name and choose colours for a specific purpose										
<b>Knowing and applying formal elements: Line</b> I can hold and use a pencil, pen, etc effectively										
	<b>Reflecting</b> I can give simple opinions about the work of an artist or designer									
<b>YEAR 1</b>	<b>Autumn 1</b>	"If you go down to the woods today..."		Key Concepts		Artist		3 Key Questions		
	<b>Unit of work</b>	Formal Elements of Art		Knowledge of artists and designers Exploring and Developing Ideas Evaluating		Beatriz Milhazes. Bridget Riley David Hockney Vija Celmins. Jasper Johns.		 What are the primary colours?  How can different colours make you feel?  Compare two artists you have learned about.		
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Children are introduced to the unit's artists in focus. Children investigate and discuss a variety of their artwork, compare and contrast similarities and differences. Children observe how their art makes them feel.	<b>Lesson 2:</b> Experimenting with composition, children create a piece of abstract art inspired by artist Beatriz Milhazes.	<b>Lesson 3:</b> Children arrange pieces of string to create different shapes then draw these from observation, using pencils and chalk, inspired by the artist Bridget Riley	<b>Lesson 4:</b> Building on their learning of line, children listen to music and work expressively with a variety of media, to create a single large piece of art, inspired by water, David Hockney and Vija Celmins.	<b>Lesson 5:</b> Through play-doh, children are introduced to the primary colours of red, blue and yellow and learn how they can be mixed to make secondary colours.	<b>Lesson 6:</b> Children put into practice their understanding of colour mixing to recreate their own versions of the artwork '0-9' by artist Jasper Johns.			
	<b>Key Content</b>	I can describe the similarities and differences between pieces of work by other artists								
		I can talk about the choices of tools, materials and media I have used								
		I can describe some of the art and design techniques I have used in my work								
<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can explore mark making, experiment with drawing lines and using 2D shapes to draw									
	<b>Knowing and applying formal elements Colour</b> : I can mix the primary colours and know how to mix them to create secondary colours									
	<b>Knowing and applying formal elements: Line</b> I can use, express and experiment with line for purpose									

	<b>Making skills: C.D.M.T</b> I can manipulate a range of materials and use techniques such as clay-etching, printing and collage					
	<b>Reflecting</b> I can describe what I feel about my work and the art of others					
<b>Autumn 2</b>	<b>“If you go down to the woods today...”</b>		<b>Key Concepts</b>		<b>Artist</b>	<b>3 Key Questions</b>
<b>Unit of work</b>	<b>Art and Design Skills</b>		<b>Knowledge of artists and designers Exploring and Developing Ideas Evaluating</b>		Louis Wain Kandinsky	 Who was Guy Fawkes?  Why was the gunpowder plot created?  Describe how people celebrate bonfire today.
<b>Suggested lessons</b>	<b>Lesson 1:</b> Children use lego to create their own prints; painting and stamping their blocks to create patterns, pictures and letters, using a variety of colours and sizes and explaining the choices they make.	<b>Lesson 2:</b> Exploring and analysing the work of Louis Wain, children consider the stories behind some of his paintings before acting out some of the scenes depicted to deepen their understanding.	<b>Lesson 3:</b> Inspired by famous abstract artists, including Kandinsky, children draw around and overlap 2D shapes to create an abstract composition, filling each shape with a different colour and medium.	<b>Lesson 4:</b> By mixing different hues of blue and yellow, children fill an outline of their hand with varying shades of green, decorating their piece with dots, zigzags, stripes, wavy lines and shapes.	<b>Lesson 5:</b> Children develop their printing skills, creating an impressive print using shaving foam and ink to represent the flames and fireworks of bonfire night.	<b>Lesson 6:</b> Children evaluate their work and the work of others and compare similarities and differences to the artists they have learned about.
<b>Key Content</b>	I can say something about the style of an artist or designer					
	I can create a piece of art from either imagination or as a response to an experience					
	I can describe some of the art and design techniques I have used in my work					
<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can explore mark making, experiment with drawing lines and using 2D shapes to draw					
	<b>Knowing and applying formal elements Tone</b> : I can understand what tone is and how to apply this to my own work					
	<b>Knowing and applying formal elements: Pattern</b> I can identify, describe and use shape for purpose					
	<b>Making skills: C.D.M.T</b> I can manipulate a range of materials and use techniques such as clay-etching, printing and collage					
	<b>Reflecting</b> I can describe what I feel about my work and the art of others					
<b>Autumn 1</b>	<b>Plagues, Puss and Inferno</b>		<b>Key Concepts</b>		<b>Artist</b>	<b>3 Key Questions</b>
<b>Unit of work</b>	<b>Formal Elements of Art</b>		<b>Knowledge of artists and designers Exploring and Developing Ideas Evaluating</b>		Hans Holbein the Younger	 What is the difference between a portrait and a self portrait?  How did your favourite piece of art make you feel?  Explain the process of portraiture in the 17th Century.
<b>Suggested lessons</b>	<b>Lesson 1:</b> Children to discuss and explain the difference between a portrait and a self-portrait. They will look at famous artists' portraits and self-portraits, discussing their views and opinions of them.	<b>Lesson 2:</b> Children to look at portraits that have used objects to reveal more about the person's character. They will bring in something important to them from home to use in their own portraits.	<b>Lesson 3:</b> Children to explore and discuss different portrait techniques to help influence their own self-portrait pictures. They will experiment with making marks and reproducing effects that they will have seen.	<b>Lesson 4:</b> Children will be making careful observations and learning how to create their own self-portrait. They will use mirrors and the techniques they have acquired to create their self-portraits.	<b>Lesson 5:</b> Children to discuss different colours and the moods you may associate with them. Show the children famous artists' self-portrait paintings and ask them to interpret the use of the colours that have been	<b>Lesson 6:</b> Children to explore and discuss different mediums used to create portraits. They will be creating their own self-portrait sculpture using clay.

					chosen. They will then use colour in their own self portraits to convey a mood.	
<b>Key Content</b>	I can describe the similarities and differences between pieces of work by other artists					
	I can take inspiration from an artist to develop my own artwork					
	I can use appropriate vocabulary to talk about details of the work					
<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can explore drawing techniques and begin to apply tone to describe form					
	<b>Making skills: Painting</b> I can paint with creativity and expression					
	<b>Knowing and applying formal elements Colour:</b> I can mix, apply and refine and describe colour mixing for purpose using wet and dry media					
	<b>Knowing and applying formal elements: Line</b> I can explore drawing techniques and begin to apply tone to describe form					
	<b>Knowing and applying formal elements Form:</b> I can create a 3D sculptural form					
	<b>Knowing and applying formal elements: Pattern</b> I can identify, describe and use shape for purpose					
	<b>Sketchbooks</b> I can use sketchbooks more effectively through further teacher modelling and use sketchbooks to record thoughts and ideas and to experiment with materials					
	<b>Reflecting</b> I can use artist sources to develop my own original artwork and gain inspiration for artwork from the natural world					
<b>Autumn 2</b>	<b>Plagues, Puss and Inferno</b>		<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>	
<b>Unit of work</b>	<b>Art and Design Skills</b>		<b>Knowledge of artists and designers Exploring and Developing Ideas Evaluating</b>	Rita Greer Clarice Cliff	 Who was Rita Greer?	 How do historical artists help us learn about the past?
					 Explain why the choice of brushes and colour choice is important.	
<b>Suggested lessons</b>	<b>Lesson 1:</b> Children will explore light and dark as they use chalk to create flames. They will develop their fine motor skills by using scissors to cut out silhouettes of buildings. They will begin to use the language of foreground and background to describe different areas of a picture.	<b>Lesson 2:</b> Children will think about the shapes and colours they can see in the flames in the painting by Rita Greer. They will discuss who Rita was and how she created her artwork, writing notes in their sketchbooks.	<b>Lesson 3:</b> Children are shown the painting of Ludgate on fire. They discuss the colours used by the artists and create a colour swatch. Children annotate their swatches to show why they have chosen those colours for the fire.	<b>Lesson 4:</b> Children will be given different paintings of London in the 17th Century. They will sketch their versions of London buildings using these secondary resources like Rita Greer. They will evaluate their work, considering what they would improve.	<b>Lesson 5:</b> Children will have time to experiment with different brushes, and paint strokes. They will observe artists painting techniques and practice these as they develop their own skills. They will hear a description of a fire and use it as inspiration when creating a colour pallet using water colours which they will then add to their sketches, bringing the fire to life.	<b>Lesson 6:</b> Children are introduced to Clarice Cliff and his colourful plates. They will use paper plates to transfer their designs of their GFoL scene from earlier in the unit. Children develop their painting skills; working to ensure that they use the right amount of paint, hold the brush correctly and use single, sweeping strokes.
<b>Key Content</b>	I can describe the similarities and differences between pieces of work by other artists					
	I can take inspiration from an artist to develop my own artwork					
	I can use appropriate vocabulary to talk about details of the work					
<b>Second order concepts</b>	<b>Making skills: Painting</b> I can paint with creativity and expression					
	<b>Knowing and applying formal elements CDMT:</b> I can use a range of materials to design and make a product using craft, weaving, printmaking, sculpture and clay					

	<b>Knowing and applying formal elements: Pattern</b> I can identify, describe and use shape for purpose						
	<b>Sketchbooks</b> I can use sketchbooks more effectively through further teacher modelling and use sketchbooks to record thoughts and ideas and to experiment with materials						
	<b>Reflecting</b> I can use artist sources to develop my own original artwork and gain inspiration for artwork from the natural world						
<b>YEAR 3</b>	<b>Autumn 1</b>	<b>Land before time</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>
	<b>Unit of work</b>	<b>Prehistoric Art</b>			<b>Exploring and developing ideas</b> <b>Evaluating</b>		 How have cave paintings survived to this day?  Describe how they made the paints they used? Where did the colours come from?  Why do you think there are no green or blue colours in cave paintings?
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Children are introduced to cave art and reflect upon the purpose of the drawings before working on developing their sense of proportion in drawing.	<b>Lesson 2:</b> Children scale up their drawings from the previous lesson and use a different medium, charcoal, in their work.	<b>Lesson 3:</b> After experimenting with the colours and effects that can be created using natural materials, pupils make their own paints using spices and objects found on a nature walk.	<b>Lesson 4:</b> Children paint their prehistoric animal picture that they drew earlier in the topic.	<b>Lesson 5:</b> Children work on a collaborative class piece of prehistoric inspired art, creating hand prints onto a textured background	<b>Lesson 6:</b> Children complete their collaborative class piece of prehistoric inspired art, and evaluate the final outcome
	<b>Key Content</b>	I use my sketchbook to record ideas and to plan and refine work					
		I use annotations in my sketchbook to describe ideas that work well and areas that could be developed or improved					
	<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can draw from direct observation, applying shapes and some tonal shading when drawing					
		<b>Knowing and applying formal elements Line</b> : I can express and describe organic and geometric forms through different types of line					
		<b>Knowing and applying formal elements: Tone</b> I can develop skill and control when using tone and use simple shading rules					
		<b>Reflecting</b> I can use sketchbooks to generate ideas and record thoughts and observations and make records of visual experiments					
		<b>Autumn 2</b>	<b>Land before time</b>			<b>Key Concepts</b>	<b>Artist</b>
<b>Unit of work</b>	<b>Formal Elements of Art</b>			<b>Exploring and developing ideas</b> <b>Evaluating</b>		 Which simple shapes would you use to draw a drinks can?  Why would it be better to draw these shapes out using guidelines first?  Explain the rules of shading.	
<b>Suggested lessons</b>	<b>Lesson 1:</b> Children go on a shape hunt around the school, identifying, drawing and labelling the different shapes that make up the objects they find.	<b>Lesson 2:</b> Taking a simple drinks can, children learn to first study an object to identify the simple geometric shapes it's made up of, before sketching out the details using light guidelines.	<b>Lesson 3:</b> Following one of two templates, children work with wire, bending and twisting it to create the form of a fish, using smaller pieces of wire to add features.	<b>Lesson 4:</b> Children learn and apply the four rules of shading; to work evenly and neatly, in one direction, with straight edges and no gaps.	<b>Lesson 5:</b> Continuing with their work on tone, pupils employ their patience to practice shading smoothly from light to dark, filling the outline and background of an animal template with tone, contrasting the background	<b>Lesson 6:</b> Children use and apply the skills they have practiced in this unit to create a final piece based on the observation and composition of fossils, relating to their theme.	

						with the inside of the template.	
	<b>Key Content</b>	I use my sketchbook to record ideas and to plan and refine work					
		I use annotations in my sketchbook to describe ideas that work well and areas that could be developed or improved					
	<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can draw from direct observation, applying shapes and some tonal shading when drawing					
		<b>Knowing and applying formal elements Line</b> : I can express and describe organic and geometric forms through different types of line					
		<b>Knowing and applying formal elements: Tone</b> I can develop skill and control when using tone and use simple shading rules					
<b>Reflecting</b> I can use sketchbooks to generate ideas and record thoughts and observations and make records of visual experiments							
<b>Year 4</b>	<b>Autumn 1</b>	<b>Empire strikes back!</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>
	<b>Unit of work</b>	<b>Every Picture Tells a Story</b>			<b>Knowledge of artists and designers</b> <b>Exploring and developing ideas</b> <b>Evaluating</b>	David Hockney Paula Rego Edward Hopper Brueghel Fiona Rae	 What formal elements do you observe in Hockney's art?  When looking at a piece of art, how can we explore the meaning and intention behind the creation?  Explain how artists can evoke emotions through their art.
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Children analyse David Hockney's, 'My Parents', describing the piece, including the formal elements (shape, form, tone, texture, pattern, colour) to someone who can't see the painting before acting out the scene within it..	<b>Lesson 2:</b> Unpicking and analysing Paula Rego's 'The Dance' and discussing the formal elements of the piece, children learn to justify their opinion by referencing specific aspects of the painting.	<b>Lesson 3:</b> To help understand the story behind this Edward Hopper painting, children create a role-play to view the work from another perspective.	<b>Lesson 4:</b> Pupils explore Brueghel's painting, 'Children's Games' before recreating it as a photo collage, but with a modern twist.	<b>Lesson 5:</b> Developing their understanding of abstract art, children discuss the story behind Fiona Rae's work and create their own piece to represent the same themes.	<b>Lesson 6:</b> Continuing on from lesson 5, the children a piece of abstract art
	<b>Key Content</b>	I can explain the historical or cultural significance of the work of a chosen artist or art form					
		I use my sketchbook to record ideas and to plan and refine work					
		I use annotations in my sketchbook to describe ideas that work well and areas that could be developed or improved					
	<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can draw still life from observation					
<b>Making skills: Drawing</b> I show an understanding of geometry and proportion in my drawings							
<b>Knowing and applying formal elements Colour</b> : I can manipulate colour for print							
<b>Knowing and applying formal elements: Line</b> I can apply symmetry to draw accurate shapes							
<b>Sketchbooks</b> I can sketchbooks for planning and refining work, to record observations and ideas and develop skill and technique							
<b>Reflecting</b> I can use my own and others' opinion to identify areas of improvement							
<b>Autumn 2</b>	<b>Empire strikes back!</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>	

YEAR 5	<b>Unit of work</b>	<b>Formal Elements of Art</b>			<b>Knowledge of artists and designers Exploring and developing ideas Evaluating</b>	Hundertwasser	 What is an architect?  When drawing a plan for a building, why do we draw the building from a number of different angles or views?  Explain your opinion of the artwork by Hundertwasser.
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Children consider Roman architecture. They use secondary resources to investigate and observe the colosseum. Children draw it from observation; interpreting the details accurately and drawing what they see rather than what they think it looks like.	<b>Lesson 2:</b> Based on a section of their drawing from Lesson 1, children create a dramatic monoprint using ink.	<b>Lesson 3:</b> Children draw a house from observation; interpreting the details accurately and drawing what they see rather than what they think it looks like.	<b>Lesson 4:</b> Inspired by the work of Hundertwasser, children add vibrant colours to an image of a house.	<b>Lesson 5:</b> Children design a building, choosing whether to draw either a perspective view, plan view or a front elevation of their original house design.	<b>Lesson 6:</b> After learning about what Roman monuments are, children design their own to reflect something they want to commemorate.
	<b>Key Content</b>	I have an understanding of significant artists throughout history and am able to link my work to them I can explain the historical or cultural significance of the work of a chosen artist or art form I am able to talk about my artistic intention and how I want my audience to feel or think I use my sketchbook to experiment with techniques used by studied artists I can compare ideas, methods and approaches used in my own artwork and the work of others					
	<b>Second order concepts</b>	<b>Similarity and difference: Drawing</b> I show an understanding of geometry and proportion in my drawings <b>Significance : Painting</b> I can paint with expression, analysing painting by artists <b>Significance: Colour</b> : I can analyse and describe colour and painting techniques in artists work <b>Similarity and difference : Tone</b> I can use a variety of tones to create different effects <b>Similarity and difference : Sketchbooks</b> I can sketchbooks for planning and refining work, to record observations and ideas and develop skill and technique <b>Written, oral and creative expression:</b> I build a more complex vocabulary when discussing my own and others' art					
	<b>Autumn 1</b>	<b>Up the chimneys and down the mines</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>
	<b>Unit of work</b>	<b>Art and Design Skills</b>			<b>Knowledge of artists and designers Exploring and developing ideas Evaluating</b>	Dominic Wilcox Paul Klee	 What is observational drawing?  What techniques can we use to create an accurate drawing?  What is a 'scaled-up' drawing?
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Inspired by the 'Little Inventors Project' founded by artist, designer and inventor Dominic Wilcox,	<b>Lesson 2:</b> Based on Paul Klee's belief that "a drawing is simply a line going for a	<b>Lesson 3:</b> Children draw a portrait of themselves or a partner, using just one continuous	<b>Lesson 4:</b> In the first of two lessons, children creatively arrange a collection of sweet wrappers to draw, firstly sketching a	<b>Lesson 5:</b> Children trace a section of the collage they drew and then scale it up by copying the contents of each	<b>Lesson 6:</b> Children work imaginatively to develop an idea of their own, sourcing Victorian pictures, photos and

	children come up with their own ideas of what we're missing in the world, seeing their chosen idea through to a final design.	walk", children take a black and white photocopy of a textured material centred on an A3 page and using a pencil, extend the drawing outwards, drawing in any tones they see.	line, then referring to a poem or text, write over the lines, creatively varying the size and style of their writing to suit the details of the picture.	basic outline of each to get the layout and proportions right and then adding the detail of the lettering, shapes and illustrations before colouring it in.	tracing paper square onto a corresponding square on an A3 grid before painting it	illustrations, they practice sketching their images before producing a final drawing.
<b>Key Content</b>	I can research and develop the techniques of great artists and designers and apply this in my own work					
	I am able to use art to express an emotion and say why I have used my chosen materials					
	I use annotations in my sketchbook to critically evaluate and develop my ideas					
<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can draw using precision, perspective and detail					
	<b>Knowing and applying formal elements : Colour</b> I can select and mix complex colours to depict thoughts and feelings					
	<b>Knowing and applying formal elements Line</b> : I can extend and develop a greater understanding of applying expression when using line					
	<b>Knowing and applying formal elements: Shape</b> I can compose original designs by adapting and synthesising the work of others					
	<b>Sketchbooks</b> I can develop ideas through sketches, enhance knowledge, skill and technique using experimental media in sketchbooks					
	<b>Reflecting</b> I can express thoughts and feelings about familiar products and design new architectural forms, design and invent new products, link art work to literary sources					
<b>Autumn 2</b>	<b>Up the chimneys and down the mines</b>		<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>	
<b>Unit of work</b>	<b>Street art</b>		<b>Knowledge of artists and designers Exploring and developing ideas Evaluating</b>	Banksy	 Who is Banksy?  Consider Banksy's painting. Why might some people be offended by his art?  Explain why street art can provoke strong reactions.	
<b>Suggested lessons</b>	<b>Lesson 1:</b> Looking past the seemingly discriminatory tone of Banksy's Clacton Pigeon Mural, children consider what message he was really trying to convey and alter the image to reflect British Values.	<b>Lesson 2:</b> Children will discuss how graffiti polarises opinion, identify distinctive features of graffiti art and consider where it is, and is not, appropriate to make graffiti art. They may then either sketch to develop designs for graffiti art, or translate given designs onto larger canvasses /sheets of paper.	<b>Lesson 3:</b> Children will discover how some forms of street art became increasingly accepted over time, and consider why street artists may be commissioned to create art in neglected, or public spaces. They may then either, through sketching, develop ideas for street art to improve a public space, or improve a space in school with street art.	<b>Lesson 4:</b> Children will identify meaning in pieces of satirical street art, discover how street art can be satirical, and consider why works of art such as these provoke strong reactions. They may then either, through sketching, develop ideas for a piece of satirical street art, or create a printing tile design that can be used to make quick, repeated patterns.	<b>Lesson 5:</b> Children will study and respond to images of stencil street art by Banksy, and consider why art in this style is also popular with advertisers. They will go on to learn how stencils may be created, then design and make their own stencils.	<b>Lesson 6:</b> Children will learn how to use paint and brushes to 'stipple' paint through stencil designs. They may then either create stencil art using stencils made during the previous lesson in this Complete Series, or select, cut out and arrange given stencil designs while making stencil street art in small groups.
<b>Key Content</b>	I understand how a chosen artist or art form has contributed to the culture and/or history of a nation					
	I can produce personal and imaginative responses to a theme					
	I use language specific to a range of techniques to identify effective or less effective features and use this to inform my own work					
	<b>Making skills: Drawing</b> I can draw using precision, perspective and detail					

YEAR 6		<b>Making skills: CDMT</b> I can select materials for a purpose					
		<b>Knowing and applying formal elements Line</b> : I can extend and develop a greater understanding of applying expression when using line					
		<b>Knowing and applying formal elements: Shape</b> I can compose original designs by adapting and synthesising the work of others					
		<b>Knowing and applying formal elements: Pattern</b> I can construct patterns through various methods to develop my understanding					
		<b>Sketchbooks</b> I can develop ideas through sketches, enhance knowledge, skill and technique using experimental media in sketchbooks					
		<b>Reflecting</b> I can develop a greater understanding of vocabulary when discussing my own and others' work					
	<b>Autumn 1</b>	<b>Around the World in 80 Days</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Questions</b>
	<b>Unit of work</b>	<b>Every Picture Tells a Story</b>			<b>Knowledge of artists and designers</b> <b>Exploring and developing ideas</b> <b>Evaluating</b>	Claude Monet	 Who was Claude Monet?   <b>'Pattern can come from observation, memory and imagination'</b> Explain what the above statement means.   What do you know about impressionism art?
	<b>Suggested lessons</b>	<b>Lesson 1:</b> Children are given one sixth of 'The Japanese Footbridge' by Claude Monet as a vertical strip, to accurately draw what they see on their fraction of the painting and then practise mixing and applying paint to match the original.	<b>Lesson 2:</b> Following on from lesson 1, children apply their water colour skills to create a Chinese landscape in the style of Monet. They will observe and discuss different Chinese landscape art. Children will sketch their designs before using watercolour to add depth.	<b>Lesson 3:</b> Working in groups children design and make a prototype Shang warrior mask, sharing ideas, making sketches and finally constructing their design.	<b>Lesson 4:</b> In the first of two lessons children listen to ambient music while creating small squares of 'zentangle' patterns; an abstract drawing created using repetitive patterns.	<b>Lesson 5:</b> Using a chosen zentangle pattern from last lesson, children create a reverse system print process by transferring their design onto a polyprint tile, using a pen to create a deep line and then printing onto fabric, repeating the print process to create a pattern.	<b>Lesson 6:</b> Following on from lesson 5, children evaluate their pattern and techniques. They discuss how they can improve them. Children then apply this improvement onto their final pieces, and join their work together creating a warrior tunic.
	<b>Key Content</b>	I am able to critically analyse the work of artists, architects and designers throughout history					
		I can produce personal and imaginative responses to a theme					
		I use language specific to a range of techniques to identify effective or less effective features and use this to inform my own work					
	<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can learn and apply new drawing techniques					
		<b>Making skills: Painting</b> I can apply tonal techniques and more complex colour theory to my own work					
		<b>Knowing and applying formal elements Colour</b> : I can study colour used by impressionist painters					
		<b>Knowing and applying formal elements: Pattern</b> I can create sophisticated artwork using my knowledge of pattern					
		<b>Sketchbooks</b> I can record experiments with media and try out new techniques and processes in sketchbooks					
		<b>Reflecting</b> I can express ideas about art through messages, graphics, text and images.					
	<b>Autumn 2</b>	<b>Around the World in 80 Days</b>			<b>Key Concepts</b>	<b>Artist</b>	<b>3 Key Question</b>
	<b>Unit of work</b>	<b>Still Life</b>			<b>Knowledge of artists and designers</b> <b>Exploring and developing ideas</b> <b>Evaluating</b>	Camargo Cezanne	 Why is charcoal a good medium to use for creating shadows?   What makes a successful still life drawing or painting?  

						Explain what 'negative medium' is.
<b>Suggested lessons</b>	<b>Lesson 1:</b> Using a selection of objects meaningful to them, children learn the subtle art of composition, sketching as they go.	<b>Lesson 2:</b> Using the same arrangement as last lesson, pupils draw inspiration from the abstract artist Camargo and use charcoals to create a new still life piece.	<b>Lesson 3:</b> Learning to see light and shade in a new way, children pick out the shapes of their composition using erasers on a lightly greyed out background.	<b>Lesson 4:</b> After looking at still life paintings from Cezanne, pupils mix and use paint to bring colour to their still life with a range of tints and hues.	<b>Lesson 5:</b> Children showcase their still life works by creating a box with a different piece on each face, topped with a graphic representation of the memories they evoke.	<b>Lesson 6:</b> Using the skills practiced in this unit, children observe and sketch still life arrangement based on Ancient Greece. Children practice in their sketchbooks before upscaling and finishing a final piece on A3.
<b>Key Content</b>	I am able to critically analyse the work of artists, architects and designers throughout history					
	I can produce personal and imaginative responses to a theme					
	I use language specific to a range of techniques to identify effective or less effective features and use this to inform my own work					
<b>Second order concepts</b>	<b>Making skills: Drawing</b> I can learn and apply new drawing techniques					
	<b>Making skills: Painting</b> I can apply tonal techniques and more complex colour theory to my own work					
	<b>Knowing and applying formal elements Colour</b> : I can mix and apply colours to represent still life objects from observations					
	<b>Knowing and applying formal elements Shape</b> fluently sketch key shapes and objects when drawing					
	<b>Knowing and applying formal elements: Tone</b> I can use tone to describe light and shade, contrast, highlight and shadow and manipulate tone for halo and chiaroscuro techniques					
	<b>Sketchbooks</b> I can record experiments with media and try out new techniques and processes in sketchbooks					
<b>Reflecting</b> I can develop personal imaginative responses to a theme and produce personal interpretations of cherished objects, show thoughts and feelings through pattern, create imaginative 3D forms to create meaning.						