



# Art Curriculum

# Our Art Curriculum Intention



A quality art curriculum will introduce children to creativity at the highest level. It will engage, inspire and challenge . It will equip children with the knowledge and skills to experiment, invent and create their own works of art.

The Moss Valley Art curriculum is focused on children learning to observe the world around them by being taught the skills of observational drawing and collating their ideas in a sketchbook, in readiness to be able to present their ideas creatively and proficiently through the medium of drawing, painting, printing and sculpture. Through a series of well-planned progression units of work, a narrowed core curriculum will ensure children are given the opportunity each year to master skills in drawing and painting . In alternate years they will become proficient at block printing and sculpture with clay.

The emphasis on the teaching of painting will be mainly through Powder Paint. The teaching of sculpture will be mainly through the medium of clay; other media used to create sculpture will aid mastery of this art form. The teaching of printing will be mainly through block printing, with opportunities to experience and have knowledge of other printing processes.

The children will be taught to think critically and develop a more rigorous understanding of art and design by investigating the work of a diverse range of artists, designers, and craftspeople . Through the rigour of the curriculum , children will know how art and design both reflect and shape our history, contribute to our culture, creativity, and wealth of the nation.

Moss Valley will also provide opportunities for children to experience other additional art forms . These short standalone experiences will be delivered annually to offer a breadth of experiences.

The children will use drawing, painting, printing and sculpture to develop and share their ideas, experiences and imagination. They will study artist's work and be taught the language to describe the differences and similarities between different practices and disciplines and make links to their own work. During KS2, children will continue to build on and 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. They will improve their mastery of art and design techniques in drawing, painting, printing and sculpture. They will continue to be taught about and be inspired by the work of artist and craftspeople and will use what they have learnt to inspire and critically inform their own work.

Teachers will make explicit reference to where children have met concepts before in the curriculum. Horizontal links will be explicitly made e.g. the mark making that children complete in the art drawing units leads into brush control in the painting units. Observational drawing will be a thread which links all units of work. Vertical links will be made where knowledge and understanding are built upon from previous art units. Diagonal links will be made, particularly where this is cross-curricular e.g. links to History

## EYFS Curriculum

What an EYFS artist needs to understand?	What do they need to know?	How can they show they are artists?
<b>That there is a variety of materials that can be used to express ideas.</b>	Understand that materials can be different and be used for different effects. Join different materials and explore different textures. Choose the right resources to carry out their own plan.	Explore, use and refine a variety of artistic effects to express their ideas and feelings.
<b>That different tools and techniques create different effects.</b>	Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings – happiness, sadness, fear etc. Create closed shapes with continuous lines, and begin to use these shapes to represent objects.	Use large-muscle movements to wave flags and streamers, paint and make marks.  Develop their small motor skills so that they can use a range of tools competently, safely and confidently.  Hold a pencil effectively in preparation for fluent writing - using
<b>That color can be manipulated to create and effect.</b>	How to explore colour and colour mixing. How to create different colours. To begin to understand shade and contrast in colour	Use a range of small tools, including scissors, paintbrushes and cutlery.
<b>That art can be used to express my feelings and emotions</b>	Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils. Draw with increasing complexity and detail, such as representing a face with a circle and including details.	Share their creations, explaining the process they have used. Draw faces that show different emotions. Explore how different colours can be linked to different emotions.

# Curriculum Overview

		Autumn	Spring	Summer
KS1	Year 1	Painting: Colour Abstract Art	Printing: Great Britain	Drawing: Portraits
	Year 2	Drawing: Trees	Painting: Fire of London	Sculpture: Figures
Lower KS2	Year 3	Drawing: Industrial cityscapes	Painting: Animals	Printing: Egyptian Pattern
	Year 4	Painting: Landscapes	Drawing: Symbolism & Still life	Sculpture: Buildings
Upper KS2	Year 5	Painting: Figures	Drawing: Insects	Printing: Album Covers
	Year 6	Painting: Rainforests	Drawing :Political Art	Sculpture: All about me – Identity house

Progression of Content						
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Draw- ing</b>	SUMMER TERM PORTRAITS Emotion, Line and shape	AUTUMN TERM TREES – SEASONAL CHANGES Colour and texture	AUTUMN TERM INDUSTRIAL IMAGES 1 point Perspective and Line/ Hatching	SPRING TERM SYMBOLISM Still life	SPRING TERM INSECTS Scale and pattern	SPRING TERM POLITICAL ART Imagery and text
<b>Paint- ing</b>	AUTUMN TERM COLOUR MOODS Handling paint, basic colour theory	SPRING TERM FIRE OF LONDON Controlling colour mixing Fine brush work	SPRING TERM ANIMALS Creating Texture Accurate colour mixing Layering	AUTUMN TERM WEATHER – SEASCAPES Creating mood through subtle colour Varying brush size and application tools	AUTUMN TERM RELIGION AND RELIGIOUS SYMBOLS Figures/ Life drawing Symbolism	AUTUMN TERM RAINFORESTS/ WATER Colour and shape Reflections
<b>Sculp- ture</b>		SUMMER TERM FIGURES Basic building techniques.		SUMMER TERM BUILDINGS & ARCHITECTURE Slab work		SUMMER TERM STATEMENT SCULPTURE Abstract or representational Combining technique
<b>Printing</b>	SPRING TERM LANDMARKS IN GREAT BRITAIN Printing technique 3 colour layered print		SUMMER TERM EGYPTIAN PATTERNS Repeating pattern 3 colour		SUMMER TERM - ALBUM COVERS Repeated prints Multi tile multi texture multi colour	
One off Experience Art Unit						

## Year 1 : What do we want the children to know?

### Year 1 SUMMER TERM : DRAWING - Portraits

<b>Overview Theme/ Inspiration</b>	A look at portraiture inspired and linked to the History unit “People who have helped us” taught in the Spring term. Children will look at the technical formation and proportion of faces and how to draw these and take inspiration from portraits by established artists.
<b>Final Outcome:</b> What we want the children to know	Children to understand the features of a face and some of the basic proportions and shapes. To practice drawing made up faces to learn and understand the proportions. To look closely and use line and shape to represent parts of a face. To understand that faces show emotions and these emotions can be portrayed through the lines shapes and colour. Create self portrait sketches and take inspiration from ink linear portraits and look at the work of Yayoi Kusama, Gerard Richter, Andy Warhol and Edgar Degas to create two different self portraits.
<b>Key Skills:</b> What the children will need to be able to do	Mark make to create patterns using pencils and a wide range of drawing tools. Speed draw and respond to facial expressions using chalk and charcoal. Draw a detailed portrait sketch from a photograph and create two images in different styles. Use observation skills and understanding of tone to create a detailed drawing of an eye.
<b>Artists covered</b>	Yayoi Kusama, Gerard Richter, Andy Warhol, Edgar Degas Ink drawn portraits – general.
<b>Required Resources</b>	HB Pencil, Charcoal , white chalk, chalk pastels, Sharpie/ marker pens, felt tip pens, fine liners, oil pastels, coloured pencils. Black sugar paper, sketchbooks,

## Year 2 : What do we want the children to know?

### Year 2 AUTUMN TERM : DRAWING

<b>Theme/ Inspiration</b>	A look at drawing trees. A drawing unit linked to the Geography unit “Seasonal change ” taught in the Autumn term. Children will look at the technical formation of trees and will use this subject matter to learn about tone, pattern and texture and develop observation skills by drawing leaves.
<b>Final Outcome:</b> What we want the children to know	Children to develop close observation skills and mark making skills using variety of drawing tools. Using trees as a stimulus, children will explore close observational studies with representational drawing of leaves and twigs and will also explore more abstract understanding of how to draw a tree. With this basic knowledge they will then explore how trees change shape depending on species and how the effect of the same tree changes depending on season. They will explore how to recreate the different seasonal trees using line and colour
<b>Key Skills:</b> What the children will need to be able to do	Practice the “divide by two/ make a v” skills to create branches from a trunk to create varied tree shapes. Draw by touch and sight simple twig shapes. Create images of trees in bloom using pastels. Create a mixed media drawn piece.
<b>Artists covered</b>	Ansel Adams Trees. Almond blossoms by Vincent Van Gogh Forest in Autumn by Gustave Courbet Trees at Hampstead 1829 John Constable Rachel Bingaman – tree paintings. Piet Mondrian Tree series
<b>Required Resources</b>	HB Pencil, , chalk pastels, fine liner pens , biros Coloured and buff sugar paper, sketchbooks,

## Year 3 : What do we want the children to know?

### Year 3 AUTUMN TERM : DRAWING

<b>Theme/ Inspiration</b>	A look at cityscapes and drawings of buildings and architecture inspired and linked to the wider curriculum units of Industrial revolution and Manchester. Children will be introduced to perspective and technical drawing using a ruler. They will look at architecture and the link between drawings and buildings and how to draw these and take inspiration from work by established artists.
<b>Final Outcome:</b> What we want the children to know	The children will learn about artists The Shoreditch Sketcher, Stephen Wiltshire, and Lowry. and look at some of their works to appreciate the techniques, use of perspective, use of line. They will learn how to use a ruler to interpret basic shapes. Children will be taught the technical skill of drawing from 1- and 2-point perspective. They will have an opportunity to learn the technique and then apply to pen and ink pieces: a road, bridge or path scene and a finished street scene inspired by the work of Lowry and linked to the wider curriculum work about the Industrial Revolution
<b>Key Skills:</b> What the children will need to be able to do	Intention: They will apply their previous knowledge of blended directional shading to give form to 3D shapes that they can draw from 1- and 2-point perspective. They will apply their learned sketchbook pattern and texture skills. They will create, a sample 1 point perspective illustration and a street scene inspired by Lowry.
<b>Artists covered</b>	Range of Architects as per resource Access Art: Drawing Source Material: Amazing Architectural Homes The Shoreditch Sketcher TS Lowry Stephen Wiltshire
<b>Required Resources</b>	Sketchbook, Pencil HB, Fine liner/ Handwriting pens black. Rulers, coloured pencils (optional ) erasers



## Year 4 : What do we want the children to know?

### Year 4 SPRING TERM : DRAWING

<b>Theme/ Inspiration</b>	Linking to the RE concept of symbolism and relating to the History/ Literacy work on Shakespeare, children will explore symbolism in Art and focus on understanding still life drawing. They will look at still life work by established artists and will develop their observation skills to draw their own still life composition.
<b>Final Outcome:</b> What we want the children to know	Understand that a collection of objects together can be representative of wider meanings. They will be able to recognise the symbolism portrayed in classic paintings and images from famous artists. . They will produce a finished detailed picture of a still life composition of an object of their choice in a medium of their choice taking ownership of composition layout and style. Know and understand that when artists make work in response to static objects around them it is called still life. That still life has been a genre for many hundreds of years and is it still relevant today. That when artists work with still life, they bring their own comments and meaning to the objects they portray and use objects that may have symbolic meaning.
<b>Key Skills:</b> What the children will need to be able to do	To understand that form is shown through tone – showing and light, dark and shadow on an object by using tone. Children will further develop observation skills by drawing relatable objects and then a collection of objects, using a range of techniques including guidelines and marker dots. Children will apply their knowledge of tone and make a 2D shape appear 3- dimensional and add depth and distance to foreground and background. They will be taught about negative space and how to use this for effect and be introduced to the concept of aerial perspective – the idea that as things recede into the distance, they appear lighter or paler than the darker or denser objects in the foreground. They will master their use of patterning techniques and develop an investigative approach to exploring mark making using a range of drawing materials.
<b>Artists covered</b>	Paul Cezanne. Hilary Pecis + variety of pieces shared via Access Art Access Art: Talking points Paul Nash
<b>Required Resources</b>	Access Art example lessons Pastels, ink, thin and thick sable hair paintbrushes, water pots, ink pots, Pencil Cartridge paper Items for symbolism lesson. Items for still life ( see lessons for specific detail)

## Year 5 : What do we want the children to know?

### Year 5 SPRING TERM : DRAWING

<b>Theme/ Inspiration</b>	SPRING TERM INSECTS Scale. Pattern and texture. Detail
<b>Final Outcome:</b> What we want the children to know	Children to understand that artists pre photographic period and still in some cases drew accurate and detailed images of insects and animals for science research and reference. Link this to the science curriculum. Children to explore techniques of fine detailed drawings and images and relate to intricate images of insects. Pay attention to scale and create an image over time using detailed linear or stippled marks. To further develop their observational skills and know the difference between gestural mark making and fine controlled mark making.
<b>Key Skills:</b> What the children will need to be able to do	To practise and explore linear patterns and mark making e.g. scumble, scribble, hatching, cross hatching. To practise and explore stippling with a range of tools. Use a fine brush and water to blend patterning. To develop observational drawing skills in both fine close detail and large-scale gestural work. Understand scale and composition to create a finished piece.
<b>Artists covered</b>	Google images: Line drawings insects – look at variety of artists with examples. Google images: Stippled drawings insects – look at variety of artists with examples.
<b>Required Resources</b>	Black: Fine liner pens , biros, sharpies, felt tip pens, fine sable hair brushes and water pots. ( Milk bottle lids) Charcoal pastels. Collection of insects, borrowed insect samples, images of insects.

## Year 6 : What do we want the children to know?

### Year 6 SPRING TERM : DRAWING

<b>Theme/ Inspiration</b>	A look at how art is used to make statements – activist or political or messages to communities. Children will be introduced to typography and using text with imagery . They will gather collage materials and learn about impact and about sending bold / shocking messages through art
<b>Final Outcome:</b> What we want the children to know	Use Access Art Pathway : Print and Activism – Make a poster. That artists can use art as a way to express their opinions, using their skills to speak for sectors of society. That artists acting as activists often use print because it allows them to duplicate and distribute their message. That a carefully chosen image can be a powerful way to communicate as it is direct and crosses boundaries of language. That through art as activism we can come together. To link these ideas to work the historical work on WW2 and how propoganda works to encourage a way of thinking.
<b>Key Skills:</b> What the children will need to be able to do	Access a range of resources including magazine/ newspaper print, typography to create collage back grounds to make statement pieces of Art. Explore how posters and zines are used. Create a collaged poster incorporating imagery and text to make a statement about an issue personal to the child or to reflect a statement linked to the History unit in summer term WW2 or the gunpowder plot political stand in Y5 .
<b>Artists covered</b>	Luba Lukova, Faith Ringgold, Shepard Fairey. Images from WW2 art/ posters.
<b>Required Resources</b>	Collage materials, marker pens, poster pens, pencils, range of drawing tools, PVA glue, access to IT resources for typography etc.

## Year 1 : What do we want the children to know?

### Year 1 AUTUMN TERM : PAINTING

<b>Theme/ Inspiration</b>	Colour and Shape: How do I mix colours and use tools to create effects.?
<b>Final Outcome:</b> What we want the children to know	Children will learn how to independently organise their own equipment for painting, ensuring their individual space remains a calm and tidy area to work. They will learn the routine for setting up and clearing away as an integral part of the painting process. They will investigate colour theory by mixing small quantities for application and control to varying degrees, the amounts of pigment added to change the shade and tone. They will use the story books The Rainbow Fish and The very Hungry Caterpillar as an inspiration for a finished painting to show application of painting skills
<b>Key Skills:</b> What the children will need to be able to do	. The children will be able to name the three primary colours and will investigate mixing a wide range of colours by mixing these. They will learn that adding white to a colour creates a tone. They will learn how to hold a brush correctly and develop the control to manipulate the direction and size of brush marks to create effects. The children will produce a series of sketchbook experimental exercises to practise handling, controlling, and mixing paint that links to a finished seascape. They will look at the work of artists Kandinsky ( concentric circles ) and Mark Rothko to inspire and support the techniques they are trying to achieve and will look at illustrations in the Rainbow Fish and The very Hungry Caterpillar to create their own finished painting.
<b>Artists covered</b>	Kandinsky Mark Rothko
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper.

## Year 2 : What do we want the children to know?

### Year 2 SPRING TERM : PAINTING

<b>Theme/ Inspiration</b>	Use History link—The great fire of London as a stimulus to explore colour mixing with control and brushstrokes for effect.
<b>Final Outcome:</b> What we want the children to know	Children will independently organise their own equipment for painting, ensuring their individual space remains a calm and tidy area to work. They will know the routine for setting up and clearing away as an integral part of the painting process. They will understand that many artists captured the fire through drawings and paintings at the time of the event. They will make observational studies and sketches of London landmarks affected by the fire. They will create an individual interpretation in paint of London ablaze.
<b>Key Skills:</b> What the children will need to be able to do	They will investigate and understand how they can create shades of greys and shades of orange by mixing small quantities for application and control to varying degrees, the amounts of pigment added to change the shade and tone. They will use images of the fire of London and observe how to create different effects using a variety of tools including brushes and sponges. They will make pencil and ink observational sketches of key London landmarks using photographs and drawn images of London at that time. They will create observational studies, brush exercises and colour matches in their sketch books. They will investigate mixing using all three primary colours in contrasting orders. They will select and use a range of brush sizes to complete an abstract painting which reflects the fire of London observational painting of a leaf of their choice found in the local area.
<b>Artists covered</b>	Artists interpretations of the Fire of London—images produced at the time
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper. Additional ideas use : Access Art : Monoprint and painting: The great fire of London

## Year 3 : What do we want the children to know?

### Year 3 SPRING TERM : PAINTING

<b>Theme/ Inspiration</b>	Using the Science curriculum as a starting point , children will focus on paintings of animals to link with theme of habitats and adaptations. Focus: Composition for impact.
<b>Final Outcome:</b> What we want the children to know	Children will embed their skills to independently organise their equipment for painting, ensuring their individual space remains a calm and tidy area to work. They will know the routine for setting up and clearing away as an integral part of the painting process. They will be able to refer to colours as either warm or cold. The children will use the work of David Bucklow to see how impact in a composition can be maximised by focusing on only part of a subject. . Using their practised painting skills they will produce a final image which has maximum impact and is inspired by the study of animals researched in the Science curriculum
<b>Key Skills:</b> What the children will need to be able to do	They will deepen their knowledge of colour theory by creating a colour wheel and know Primary, Secondary, Tertiary, and Complimentary colours. They will further investigate colour and texture by matching and recreating colour and texture of animal skins. They will use IT devices to find an image and crop to form a close-up composition. The children will develop their sketchbook use as a means of recording thoughts and ideas and will produce a series of experimental exercises to practise layering colour, pattern, and texture
<b>Artists covered</b>	David Bucklow National Geographic images of animals
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper.

## Year 4 : What do we want the children to know?

### Year 4 AUTUMN TERM : PAINTING

<b>Theme/ Inspiration</b>	Using the Science curriculum weather taught in Summer Year 3 as a link to look at landscapes and seascapes. Children will focus on colour to depict mood and layering of colour and pattern. Focus: Composition for impact.
<b>Final Outcome:</b> What we want the children to know	Children will embed their skills to independently organise their equipment for painting, ensuring their individual space remains a calm and tidy area to work. They will know the routine for setting up and clearing away as an integral part of the painting process. To know that mood is conveyed through colour texture and pattern. To know how famous artists have depicted different moods in their paintings. To know that Landscapes and Seascapes are a popular art genre. Using the drone footage (Access Art) to make preliminary sketches and then will create their own interpretation of a landscape or sea scape applying skills learned by looking at the work of other artists.
<b>Key Skills:</b> What the children will need to be able to do	They will investigate colour by matching colours to representational images and explore mood through colour by using contrasting and complimentary colours. The children will develop their sketchbook use as a means of recording thoughts and ideas and will produce a series of experimental exercises to practise layering colour, pattern, and texture. . They will look at the work of other artists both modern and traditional to inspire and support the techniques they are trying to achieve to create landscape and seascape textures with the paint, brushes, and sponges They will look at the work of David Hockney, Turner and Van Gogh to see how interpretation of a scene takes place and will explore their techniques in paint.
<b>Artists covered</b>	Van Gogh David Hockney Turner
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper. Access Art Drawing source material: drone footage over natural landscapes

## Year 5 : What do we want the children to know?

### Year 5 AUTUMN TERM : PAINTING

<b>Theme/ Inspiration</b>	Explore figure painting and symbolism. Expression in body positioning to create mood. Composition for purpose
<b>Final Outcome:</b> What we want the children to know	Children will explore the human form and use gestural drawing to create figures with movement and shape. And discuss the mood that is created by the shape / stance of the figure. To know that many pieces of art have hidden meanings through imagery and symbolism. Children will learn about hidden imagery and symbolism in some of the great works of art. They will create a unique painting of a faceless person with hidden imagery and symbolic meaning with the aim of the picture alluding to a story about the invented person.
<b>Key Skills:</b> What the children will need to be able to do	To practice gestural drawing/ sketching of the human form in different shapes and discuss the feelings and moods conveyed . Look and discuss pieces of art and make suggestions as to the hidden messages or symbolic references. Look at paintings of monarchs and leaders over the years and discuss the objects or items included in the portraits. Observational studies of objects to be included in the final piece. Create and assemble a final painting of a faceless person with attention to colour pattern and imagery for mood and storytelling
<b>Artists covered</b>	Henri Matisse Edgar Degas The Armada Portrait of Elizabeth I Hans Holbein <a href="#">6 Famous Paintings With Hidden Meanings That Will Blow Your Mind – Artisera</a> Yayoi Kusama
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper. Charcoal



## Year 6: What do we want the children to know?

### Year 6 AUTUMN TERM : PAINTING

<b>Theme/ Inspiration</b>	Reflections in water and turning landscapes and seascapes into abstract compositions
<b>Final Outcome:</b> What we want the children to know	Different artists capture the ripples and movement in water and the reflections in water through paintings in different ways. The children will produce a series of sketchbook experimental exercises to practise handling, controlling, and mixing paint that links to a finished seascape. They will look at the work of other artists both modern and traditional to inspire and support the techniques they are trying to achieve to create sky and sea textures with the paint, brushes, and sponges. They will learn that many abstract artists begin with realistic observed drawings and turn them to abstract compositions by reducing the forms and shapes. And their interpretation of colour and pattern.
<b>Key Skills:</b> What the children will need to be able to do	Explore using paint to create reflection. Use photographs of scenes capturing water reflection in the landscape/ river bank and practice how the brush strokes and use of colour depicts the movement and reflection in the water. Compare and experiment using paint to capture marks and strokes to show reflections Use photographs of riverscapes, seascapes to inform composition and link the two elements of learning to create an abstract composition based on reflections and water movement.
<b>Artists covered</b>	Seascape near of Saintes-Maries-de-la-Mer. Gogh, Vincent, van (1853-1890) Calais Pier, 1801. JMW Turner Bell rock lighthouse JMW Turner David Hockney Waterscapes Michelle Courier Julie Klüh Claude Monet—waterlilies
<b>Required Resources</b>	Powder Paint Kit list Cartridge paper. Charcoal

## Year 1: What do we want the children to know?

### Year 1 SPRING TERM : PRINTING

<b>Theme/ Inspiration</b>	British landmarks linked to the Geography curriculum Repetitive printing 2 colour printing
<b>Final Outcome:</b> What we want the children to know	Can understand and talk about the differences between a print and a painting Can name and describe the materials, tools and processes used to create a simple print . Can make a simple repetitive print Can make an observational drawing into a simple outlined sketch to transfer onto a tile. That a drawing can be transferred into print and repeated several times. Changing the colours used.
<b>Key Skills:</b> What the children will need to be able to do	With support can prepare a tile for printing by transferring an image to poly tile and carve/imprint pattern and design onto the surface. With support can use a roller to apply ink to tile and transfer to paper and repeat the process to create an image. Can control materials to keep work space organised and clean. Can make a abstract d=geometric pattern tile to repeat print Be able to make a simple outline sketch of a choice of landmarks then trace onto a tile. Create a two colour print with background and landmark. Create a set of 4 prints varying the background colours.
<b>Artists covered</b>	Angie Lewin Sybil Andrews
<b>Required Resources</b>	Simple line drawings of key British landmarks. Printing kit list foam tile

## Year 3: What do we want the children to know?

<b>Year 3 SUMMER TERM : PRINTING</b>	
<b>Theme/ Inspiration</b>	Egyptian Pattern making Block printing
<b>Final Outcome:</b> What we want the children to know	That prints can become more advanced Repetitive printing Develop a design that involves more complicated design and mark making onto the tile, over work on the tile , repeating a design with a continuous element, Rotating the design, overlaying more than one tile, multi cuts to the tiles Use several colours
<b>Key Skills:</b> What the children will need to be able to do	Repeat and extend the printing processes learned in Year 1 becoming more independent in the approach. 2 +colour printing Rotational/ joining repetitive patterning. 2 tile printing with overlays Work into the tile after initial print
<b>Artists covered</b>	Angie Lewin Sybil Andrews Hokusai
<b>Required Resources</b>	Simple line drawings of key British landmarks. Printing kit list foam tile

## Year 6: What do we want the children to know?

### Year 5 SUMMER TERM : PRINTING

<b>Theme/ Inspiration</b>	Pop art inspired Album covers from Manchester music Block printing with imprint pattern making for texture
<b>Final Outcome:</b> What we want the children to know	To create an individual bold Album cover print which reflects the influences of a combination of Roy Lichtenstein, Andy Warhol and Keith Harings work and is inspired by the music of Manchester
<b>Key Skills:</b> What the children will need to be able to do	To be able to independently organise equipment and carry out the block printing process. To plan the sequencing of tiles, cuts and colours. To use sketchbooks effectively to gather inspiration from the music of Manchester and consider these when creating an effective design for an album cover. To research previous album covers and take inspiration from the works of Lichtenstein, Warhol and Haring for bold colours and shapes
<b>Artists covered</b>	<i>Keith Haring</i> <i>Roy Lichtenstein</i> <i>Andy Warhol</i>
<b>Required Resources</b>	Simple line drawings of key British landmarks. Printing kit list Example works by chosen artists Example album covers for inspiration.

## Year 2: What do we want the children to know?

### Year 2 SUMMER TERM : SCULPTURE

<b>Theme/ Inspiration</b>	Using figures as a theme develop understanding of balance and form To become familiar with clay as a medium for sculpting and understand it's properties and limitations. Key building skill: additive and/ or carving
<b>Final Outcome:</b> What we want the children to know	To create a series of small figures using tinfoil, playdoh and clay paying attention to balance and form . Know a variety of building skills and apply these to create different 3d structures. Use the matchstick figures seen in Lowrys work, the curved forms seen in Henry Moores work and understand use of negative space seen in the work of Barbara Hepworth. to know it is a natural substance and understand that it is recyclable
<b>Key Skills:</b> What the children will need to be able to do	Planning in 3D:Can think of a 3d object as pieces joined together and can draw simple artefacts from different viewpoints realizing that objects have a front and a back. Texture and decoration: Can mark into clay and describe the effect Technique : Can model clay by pulling, pinching, squeezing, pressing to get a range of effects. Knows that to join two pieces of clay together there must be a secure bond. Can perform the basic techniques of : pinch pot, carving and slab building to create simple forms. Can manipulate clay to represent human form and can balance in variety of posed figure shapes.
<b>Artists covered</b>	Lowry Barbara Hepworth Henry Moore
<b>Required Resources</b>	Clay kit list Images of work by selected artists Access Art: Quick clay figurative sketches—for reference and ideas.

## Year 4: What do we want the children to know?

### Year 4 SUMMER TERM : SCULPTURE

<b>Theme/ Inspiration</b>	Using buildings as a stimulus for the clay work linking back to the Ancient Greek history unit in Y5 and to knowledge of Manchester and Manchester landmarks
<b>Final Outcome:</b> What we want the children to know	To create a series of “buildings” using a variety of techniques with clay: brick building, slab building Pinching and coiling. To know that sculpture is aesthetic and doesn't need to have a function. To understand how abstract forms come from something in reality being distorted or simplified. To create and abstract 3d form using elements inspired by looking at Ancient Greek buildings and more modern Manchester landmarks. To use a variety of other materials to build forms and structures taking inspiration from the works studied
<b>Key Skills:</b> What the children will need to be able to do	Planning in 3D: Can design a 3D model from given stimulus considering different viewpoints. Texture and decoration: Can use a wide range of objects to create different textures and patterns. Can add texture using applique and knows that colour and pattern can be applied to clay after firing using glaze or if using air drying clay can be added once dry. Technique: understands the risk of damage if joins are not secure and is beginning to show an awareness of balance weight when planning free standing sculptures. Can independently demonstrate techniques of pinch pots , coiling and slab building with increasing accuracy and can see these techniques as starting points for many sculpture forms. Building using columns and platforms and exploring balance by creating structures .
<b>Artists covered</b>	Access Art Talking points :Introduction to Sculpture—various artists. Ancient Greek architecture: Parthenon and Acropolis Architecture—looking at images of Manchester landmarks and discussing them Access Art: drawing source material: Exploring architecture.
<b>Required Resources</b>	Clay kit list Cardboard– recycled boxes variety of thickness—thin card corrugated, packaging boxes etc. Masking tape, string, Images of work by selected artists Access Art: Quick clay figurative sketches—for reference and ideas. Access art—building

## Year 6: What do we want the children to know?

### Year 6 SUMMER TERM : SCULPTURE

<b>Theme/ Inspiration</b>	My life in a box Creating a box which represents and symbolises an individual reflection of life at Primary School
<b>Final Outcome:</b> What we want the children to know	To use a variety of recycled and found materials and taking inspiration from artist Georgia D’Silva and other diorama artists. Drawing on work previously taught about symbolism select images, artefacts and objects to be created in miniature to create a “scene” through a lens into the box world. The children can decide on the outcome whether is it imaginary, ambitions for future, or simply a recreation of their bedroom at home as it is! The aim of the finished diorama is to reflect the individuals transition from Primary school to secondary school and a crossroads in life and the end of one chapter and the start of another,
<b>Key Skills:</b> What the children will need to be able to do	Draw on all previous art skills—painting drawing sculpture printing and collect found object and recycled materials to recreate a scene in a box. The scene should depict and tell a story about the creator. Making replica artefacts, furniture, to furnish a 3 sided box diorama.
<b>Artists covered</b>	Research diorama artists work. Georgia D’ Silva
<b>Required Resources</b>	Found objects Lollipop sticks Art straws beads cardboard coloured paper Plasticine, string glue gun Children to source much material themselves whilst researching project Cardboard boxes. Air drying clay PVA glue & hot Glue gun