



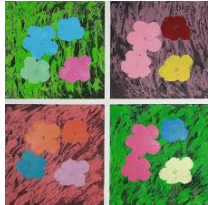
Barons Court Primary School and Nursery Art and Design Curriculum Map

Our Purpose of Education and Key Concepts	Art and Design Subject Vision	Subject Domains
The Purpose of Education at Barons Court is to build pupils' characters through learning which is rich in skills and knowledge so that they make positive contributions to their local community and beyond, both today and within tomorrow's world. Our curriculum has key concepts that run like golden threads throughout all learning. Connections: Connection builds confidence and trust between people, it's the foundation of the bonds we form and the relationships we build. As an urban school situated in a tight-knit community with links across generations of families, our pupils have a strong sense of belonging which enlarges their worldview. We believe that making connections stems from our learning environment to the world beyond. Experiences: Our learners are capable of great things - we ensure that we expose them to a wide range of possibilities to build their confidence, broaden their aspirations and to simply have fun! We invite families and visitors to help facilitate learning new skills and share bold new experiences together, this helps us learn more about ourselves and the world in which we live. Responsibility: Through developing our knowledge, understanding, skills and actions, we aspire to nurture and benefit our local community and the world beyond through an important characteristic of social responsibility. Acceptance: We work to develop our heads and bodies, hearts and characters, actions and attitudes, and our moral compasses to become open and accepting of ourselves and others. Through the design and implementation of our curriculum, pupils grow to be Bold, Ambitious, Resilient, Open, Nurturing and Successful members of our community.	At Barons Court, our art and design curriculum fosters creativity, encouraging students to explore with an open mind. They are encouraged to describe differences and similarities between different practices and disciplines and the artists they study. Through this, they develop original and purposeful artworks, reflecting on their own identity and understanding of the world. Our learning environment celebrates self-expression and growth, nurturing artistic potential from Early Years to Year Six and beyond, celebrating the diversity and vibrancy of our school community.	Critical Understanding Painting Drawing Sculpture Craft

	Art and Design Roadmap					
	Year 1 (5 weeks)	Year 2 (6 weeks)	Year 3 (6 weeks)	Year 4 (6 weeks)	Year 5 (6 weeks)	Year 6 (5 weeks)
EQ 1	How do different colours in art change the mood of the picture? Focus: Painting Key person: Josef Albers Movement: Abstract Expressionism Media: Poster paints Key concept: Experiences Enrichment opportunity: Local learning walk to observe colour in the environment	Which is more important in creating an abstract painting: colour, shade or shape? Focus: Painting Key person: Kandinsky Movement: Abstract Art Media: Poster paints Key concept: Connections Enrichment opportunity: Beecroft Gallery Visit tailored to this question	How do artists represent water in their art? Focus: Painting Key person: Samantha French Movement: Contemporary Realism Media: Poster paints Key concept: Connections Enrichment opportunity: Local walk to the beach to observe movement in water - taking photographs for reference in sketch books.	How do artists show movement in their art? (Showcase - JJ PPA) Focus: Drawing - The Human Body Key person: Edgar Degas Movement: Impressionism Media: pencils, pastels, charcoal Key concept: Connections Enrichment opportunity: Virtual Museum Tour - looking at various examples of Degas' gesture drawings (e.g.: https://www.themorgan.org/exhibitions/images/degas-drawings-and-sketchbooks)	How can you create texture in 2D art? (Showcase) Focus: Painting Key person: David Hockney Movement: Impressionism Media: Acrylic Key concept: Experiences Enrichment opportunity: Local walk to the beach to take photographs of the scenery, to use for inspiration for paintings.	How can I express my life experiences using just paint? Focus: Cityscape Painting Key person: Vincent Van Gogh Movement: Post-Impressionism Media: Oil Paints Key concept: Connections Enrichment opportunity: local walk to take photographs of the city (cityscape images) to be used for later. A virtual tour - https://www.youtube.com/watch?v=SRDEmb5Eo_Y&list=PLp9bGKxyieV2dOIQUVMq0i_5QSShvhqVP
EQ 2	Why does a repeated image make a more striking picture? (Showcase) Focus: Printing Key person: Andy Warhol Style: Bold and Iconic Movement: Pop Art Key concept: Connections Enrichment opportunity: Possible gallery visit to view colourful and bold images in person (subject to art installations at the time of teaching).	If I don't have paint, how else can I make art? (Showcase) Focus: Craft - collage Key person: Yinka Shonibare Style: Batik fabric Movement: Young British Artists Key concept: Acceptance Enrichment opportunity: Visit from a local crafts person to showcase first-hand crafting skills (Esther Elegbede and/or Helen Cockling)	How can I create texture and pattern with clay? (Showcase) Focus: Sculpture - slab work Key person: Ruth Duckworth Style: Sky over Illinois and Clouds over Lake Michigan Media: Air drying clay Key concept: Experiences Enrichment opportunity: Visit from a local sculptor to showcase first-hand crafting skills (Verity Chilcot?)	Why is watercolour a good medium for landscape painting? Focus: Painting Key person: J.M.W. Turner Movement: Romanticism Media: Watercolours? Key concept: Experiences Enrichment opportunity: Local nature walk to the cliffs/beach to observe colour in nature which will inspire a watercolour painting.	Can I paint a dream? Focus: Drawing Key person: Paul Nash Movement: Surrealist Landscapes Media: Sketching pencils Key concept: Connections Enrichment opportunity: Beecroft Gallery Visit or Metal Visit tailored to this question	Can I capture the everyday? Focus: Drawing Key person: LS Lowry Movement: Naive Media: Sketching pencils Key concept: connections Enrichment opportunity: visit the Cliffs to sketch people and traffic whizzing by down below.

EQ 3	Can light and dark tones make a portrait more realistic? Focus: Drawing Key person: Igor Lukyanov Movement: realism Media: sketching pencils Key concept: Acceptance Enrichment opportunity: Visit from a local artist to showcase first-hand sketching skills (Simon Moore).	Art: How can you create art like an impressionist? Focus: Drawing - still life Key person: Paul Cezanne Movement: Impressionism Media: Pencils Key concept: Experiences Enrichment opportunity: Visit from a local artist to showcase first-hand sketching skills: Simon Monk, Metal	Is it important that art conveys emotion? Focus: Drawing - Portraits Key person: Rembrandt and Vermeer Movement: Realism and Baroque Media: Pencils Key concept: Acceptance Enrichment opportunity: Visit the local graffiti art around Westcliff and invite a graffiti artist to give a demonstration in realism.	Where do maths and art meet? Focus: Printing Key person: William Morris Movement: Art Nouveau Arts and Crafts Media: Polystyrene and block printing ink Key concept: Responsibility Enrichment opportunity: Nature walk to observe patterns in nature. Possible gallery visit to view portraits in person (subject to art installations at the time of teaching)	Why does photography have rules? Focus: Craft - digital art Key person: Matt Stuart Movement: British street photography Media: Photography Key concept: Connections Enrichment opportunity: Local walk to take photographs to be used in the lessons.	Can sculptures be metaphors? (Showcase) Focus: Sculpture Key person: Elisabeth Frink Movement: Post-War British Media: Clay Key concept: Connections Enrichment opportunity: Visit from a local sculptor to showcase first-hand sculpting skills.
EQ 4		Can one piece of clay acquire both form and function? Focus: Sculpture - pinch pot Key person: Tim Andrews (potter) Style: Japanese tea bowls Key concept: Connections Enrichment opportunity: Visit from a local artist to showcase first-hand sculpting skills (Dave Taylor).	Can leftovers be art? Focus: Craft - Textiles Key person: El-Anatsui Movement: Abstract Art Media: textiles, clay, wood and bottle caps Key concept: Responsibility Enrichment opportunity: Visit from a local craftsperson to showcase first-hand crafting skills (Esther Elegbede and/or Helen Cockling)		How can I represent what isn't there? Focus: Printing Key person: M.C. Escher Movement: Media: Lino Key concept: Connections Enrichment opportunity: Visit from a local craftsperson to showcase first-hand lino cutting and printing techniques or a virtual gallery visit of Escher's work: https://mcescher.com/gallery/	

Art and Design: Year 1				
When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
Autumn 1 Week 4 Week 5	Art: How do different colours in art change the mood of the picture?	Focus: Painting Key person: Josef Albers Movement: Abstract Expressionism Media: Poster paints Key concept: Experiences Enrichment opportunity: Local learning walk to observe colour in the environment	To begin to understand how different tools (including thick and thin paint brushes) and techniques create different marks, e.g. layering, scraping through, sponge brushes. To know the primary colours and how secondary colours are made. To name colours, and mix and match colours to objects. <i>To use sketchbooks to record ideas and observations.</i> <i>To reflect upon artists' work and share responses.</i>	Apply knowledge of colour mixing to create an abstract painting in the style of Josef Albers.

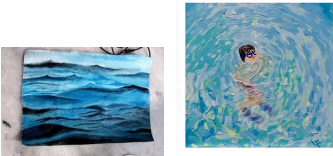
				
Spring 1 Week 4 Week 5 Showcase event	Art: Why does a repeated image make a more striking picture?	Focus: Printing Key person: Andy Warhol Style: Bold and Iconic Movement: PopArt Key concept: Making Connections Enrichment opportunity: Possible gallery visit to view colourful and bold images in person (subject to art installations at the time of teaching)	To design and create an identical repeated pattern. To use a variety of techniques and materials including pressing, rubbings and stamping, to create a desired effect. <i>To use sketchbooks to record ideas and observations.</i> <i>To reflect upon artists' work and share responses.</i>	Print a repeated image, in the style of the Pop Art movement of the 1960s. 
Summer 1 Week 1	Art: How can we use light and dark tones to create a portrait in the style of Igor Lukyanov?	Focus: Drawing Key person: Igor Lukyanov Movement: realism Media: sketching pencils Key concept: Valuing Ourselves and Others Enrichment opportunity: Visit from a local artist to showcase first-hand sketching skills (Simon Moore).	Use a variety of media - pencils, colouring pencils, pastels, felt tips, charcoal, chalk, and other dry media: explore their properties and effects. Begin to explore how the use of line, tone through different colours, space can help create different outcomes. To draw images from observation, experience and imagination. <i>To use sketchbooks to record ideas and observations.</i> <i>To reflect upon artists' work and share responses.</i>	Sketch a self portrait using the skills learned in lessons to create more realistic features through tone. 

Art and Design: Year 2				
When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
Autumn 2 Week 9 Week 10	Art: Which is more important in creating an abstract painting: colour, shade or shape?	Focus: Painting Key person: Kandinsky Movement: Abstract Art Media: Poster paints Key concept: Making Connections Enrichment opportunity: Possible gallery visit to view colourful and bold images in person (subject to art installations at the time of teaching)	To experience painting with smaller paint brushes developing brush control. To independently mix and use primary and secondary colours in their artwork. To experiment with colour and mixing, including qualities of light and dark: adding white to alter hue to create a tint and adding black to create shade. <i>To use sketchbooks to record and refine ideas and observations.</i> <i>To make links between their own and the work of others.</i> <i>To reflect upon artists' work, saying what is similar and different between their practices and disciplines.</i>	Create an abstract painting with the knowledge of primary and secondary colours - adding white to colours to make tints and black to make tones - in the abstract style of Kandinsky. 

Spring 1 Week 4 Week 5 Showcase event	Art: If I don't have paint, how else can I make art?	Focus: Craft - collage Key person: Yinka Shonibare Style: Batik fabric Movement: Young British Artists Key concept: Valuing Ourselves and Others Enrichment opportunity: Visit from a local crafts person to showcase first-hand crafting skills (Esther Elegbede and/or Helen Cockling)	To cut and shape materials to create a desired effect. To develop skills of overlapping and layering. To use a combination of shapes and space. To arrange and attach materials to different backgrounds (printed, painted or drawn) to create mixed media. <i>To use sketchbooks to record and refine ideas and observations.</i> <i>To make links between their own and the work of others.</i> <i>To reflect upon artists' work, saying what is similar and different between their practices and disciplines.</i>	Create a fabric collage self-portrait, using the skills taught throughout the lessons to manipulate fabrics to a desired effect. 
Spring 2 Week 12	Art: How can you create art like an impressionist?	Focus: Drawing - still life Key person: Paul Cezanne Movement: Impressionism Media: Pencils Key concept: Experiences That Shape Us Enrichment opportunity: Visit from a local artist to showcase first-hand sketching skills: Simon Monk, Metal	To use their knowledge and understanding of a variety of media - pencils, colouring pencils, pastels, felt tips, charcoal, chalk, and other dry media - to begin to layer these to create different effects. To experiment with line, shape and space to create recognisable forms. To explain how they have created images from observations, experiences and imagination. Develop increasing control for detail in their drawings. <i>To use sketchbooks to record and refine ideas and observations.</i> <i>To make links between their own and the work of others.</i> <i>To reflect upon artists' work, saying what is similar and different between their practices and disciplines.</i>	Create a still life drawing, inspired by Paul Cézanne, which includes apples or other objects commonly found in still life compositions. 
Summer 2 Week 6	Art: Can one piece of clay acquire both form and function?	Focus: Sculpture - pinch pot Key person: Tim Andrews (potter) Style: Japanese tea bowls Key concept: Making Connections Enrichment opportunity: Visit from a local artist to showcase first-hand sculpting skills (Dave Taylor).	Manipulate and explore shape and form of malleable materials using basic techniques including rolling, pinching and kneading. Shape, form construct and sculpt recognisable forms from observation and imagination, using a range of tools for shaping. <i>To use sketchbooks to record and refine ideas and observations.</i> <i>To make links between their own and the work of others.</i> <i>To reflect upon artists' work, saying what is similar and different between their practices and disciplines.</i>	Sculpt a pinch pot inspired by Japanese raku pottery by making choices in adapting these, e.g. through shapes, grooves/dips for pouring, wavy edges, etc and through choices of enamel/glazes. 

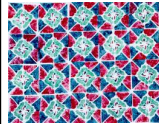
Art and Design: Year 3

When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
------	------------------	------------------------	---------------------	----------------------

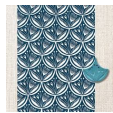
Autumn 2 Week 11 Week 12	Art: How do artists represent water in their art?	Focus: Painting Key person: Samantha French Movement: Contemporary Realism Media: Poster paints Key concept: Making Connections Enrichment opportunity: Local walk to the beach to observe movement in water - taking photographs for reference in sketch books.	To begin to demonstrate control over their chosen paint brush to create shapes, textures, patterns and lines. To mix and use tertiary colours and apply this and tints and shades in paintings to express mood. To add different materials to paint to create a desired texture. <i>To use sketchbooks for different purposes, including to record observations, planning and shaping ideas and refining techniques.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the work of artists, craftspeople, designers and architects studied.</i>	To know how to create realistic water paintings, inspired by Samantha French's artwork by controlling their paintbrush, expressing mood, and adding different materials to create movement in their piece. 
Spring 1 Week 4 Week 5 Showcase event	Art: How can I create texture and pattern with clay?	Focus: Sculpture - slab work Key person: Ruth Duckworth Style: Sky over Illinois and Clouds over Lake Michigan Media: Air drying clay Key concept: Experiences That Shape Us Enrichment opportunity: Visit from a local sculptor to showcase first-hand crafting skills (Verity Chilcot?)	To know how to use different techniques for manipulating clay, including: rolling, kneading, pinching, cutting, carving; and for creating surface texture including by carving and printing textures and patterns. To learn techniques for joining clay including pinching, twisting, score/slips. To make informed choices and apply knowledge about different clay techniques to slab work. <i>To use sketchbooks for different purposes, including to record observations, planning and shaping ideas and refining techniques.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the work of artists, craftspeople, designers and architects studied.</i>	Create a slab work clay piece of art representing a forest, utilising techniques taught, e.g. adding texture, adding on layers of clay, etc. 
Spring 2 Week 12	Art: Is it important that art conveys emotion?	Focus: Drawing - Portraits Key person: Rembrandt and Vermeer Movement: Realism and Baroque Media: Pencils Key concept: Valuing Ourselves and Others Enrichment opportunity: Visit the local graffiti art around Westcliff and invite a graffiti artist to give a demonstration in realism.	To select and use different grades of pencils and charcoal to develop ideas. To use shading (pressure or pencil types) to identify and draw the effect of light and shadow. To use hatching, cross-hatching, stippling, scribbling, contour lines, dashing and blending to show tone and texture. To develop concepts of space, scale and proportion when drawing portrait compositions. <i>To use sketchbooks for different purposes, including to record observations, planning and shaping ideas and refining techniques.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the work of artists, craftspeople, designers and architects studied.</i>	Sketch a portrait in the style of realism, showcasing all of the skills learned during the sequence of lessons. 

Summer 2 Week 7	Art: Can leftovers be art?	Focus: Craft - Textiles Key person: El-Anatsui Movement: Abstract Art Media: textiles, clay, wood and bottle caps Key concept: Responsible Action Enrichment opportunity: Visit from a local crafts person to showcase first-hand crafting skills (Esther Elegbede and/or Helen Cockling)	To develop skills in basic stitches: running stitch, over stitch, back stitch. To explore using sewing techniques to join different materials. To select the most appropriate embellishments, using more advanced joining techniques. To select the best stitches to create textile art. <i>To use sketchbooks for different purposes, including to record observations, planning and shaping ideas and refining techniques.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the work of artists, craftspeople, designers and architects studied.</i>	To create an abstract piece of art from recycled materials using the textile and joining skills learned during the sequence of lessons. 
--------------------	-----------------------------------	--	---	--

Art and Design: Year 4				
When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
Spring 1 Week 4 Week 5 Showcase event	Art: How do artists show movement in their art? Julia will teach this in Autumn 1 PPA cover	Focus: Drawing - The Human Body Key person: Edgar Degas Movement: Impressionism Media: pencils, pastels, charcoal Key concept: Making Connections Enrichment opportunity: Virtual Museum Tour - looking at various examples of Degas' gesture drawings (e.g.: https://www.themorgan.org/exhibitions/images/degas-drawings-and-sketchbooks)	To accurately use learned techniques with increased control to create a desired outcome. To begin to apply their technical knowledge of line, shading, light and shadow, form, tone and texture. To use line, tone, shape and represent figures and forms in movement and to show body language. <i>To use sketchbooks purposefully to gather references, improve understanding, inform ideas, refine techniques, and plan for outcomes.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the key ideas of a variety of artists, architects, craftspeople and designers studied.</i>	To accurately use learned techniques with increased control to create a gesture drawing, while applying technical knowledge of line, shading, light and shadow, form, tone, and texture to represent figures and forms in movement and body language observed during a PE lesson, e.g. dance. 
Spring 2 Week 7 Week 8	Art: Why is watercolour a good medium for landscape painting?	Focus: Painting Key person: J.M.W. Turner Movement: Romanticism Media: Watercolours Key concept: Experiences That Shape Us Enrichment opportunity: Local nature walk to the cliffs/beach to observe colour in nature which will inspire a watercolour painting.	Choose paints and tools to implement appropriately and experiment with a wider range of effects, e.g. colour blocking, washes, dotting and splashing. To use different shades, tools and techniques increasingly accurately to express mood and begin to show an awareness of colour harmony: analogous and complementary colours. <i>To use sketchbooks purposefully to gather references, improve understanding, inform ideas, refine techniques, and plan for outcomes.</i> <i>To analyse and evaluate own artwork and that of others.</i> <i>To know about, describe, analyse and evaluate the key ideas of a variety of artists, architects, craftspeople and designers studied.</i>	To observe the colours and atmospheric qualities of different environments during different times of day and/or weather and the work of J.M.W. Turner, and create a watercolour painting that captures the mood and essence of a chosen landscape. 
Summer 1 Week 4 Week 5	Art: Where do maths and art meet?	Focus: Printing Key person: William Morris Movement: Art Nouveau Arts and Crafts Media: Polystyrene and block printing ink Key concept: Responsible Action	To create a stencil with a symmetrical design. To experiment with colour combinations, layering, pattern, form and space. To create an accurate, controlled and repeated image. <i>To use sketchbooks purposefully to gather references, improve understanding, inform ideas, refine techniques, and plan for outcomes.</i>	Create symmetrical block prints inspired by William Morris's textile designs, experimenting with colour combinations, layering, pattern, form, and space.

		Enrichment opportunity: Nature walk to observe patterns in nature. Possible gallery visit to view portraits in person (subject to art installations at the time of teaching)	<i>To analyse and evaluate own artwork and that of others. To know about, describe, analyse and evaluate the key ideas of a variety of artists, architects, craftspeople and designers studied.</i>	 
--	--	---	---	---

Art and Design: Year 5				
When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
Spring 1 Week 4 Week 5 Showcase event	Art: How can you create texture in 2D art?	Focus: Painting Key person: David Hockney Movement: Impressionism Media: Acrylic Key concept: Experiences That Shape Us Enrichment opportunity: Local walk to the beach to take photographs of the scenery, to use for inspiration for paintings.	To test media and materials independently before employing a range of effects on different scales . To mix a range of paints to create a palette (gradient) based upon colours observed in the natural world. To experiment with layering of different paints and materials to create desired effects, e.g. thickening paint, scratching. <i>To engage in research and exploration in the process of initiating own ideas, and to then use sketchbooks confidently for a variety of purposes including recording observations, refining and develop ideas, testing materials, and planning and recording information.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know about and explain the ideas and approaches of a range of artists, architects, craftspeople and designers studied, taking account of their particular historical and cultural contexts, and the impact of these on their work.</i>	Experiment with acrylic paints to create a range of effects inspired by beach scenes, including testing media and materials independently, mixing a palette based on observed beach colours, and experimenting with layering techniques to create texture. 
Spring 1 Week 6	Art: Can I draw a dream?	Focus: Drawing Key person: Paul Nash Movement: Surrealist Landscapes Media: Sketching pencils Key concept: Making Connections Enrichment opportunity: Possible gallery visit to view portraits in person (subject to art installations at the time of teaching)	To begin to demonstrate increasing creativity and experimentation with increasingly controlled and accurate techniques. To apply their technical knowledge of shading, light and shadow, tone and texture to add depth and realism to their images. To develop an awareness of how perspective or viewpoints can change an image. To begin to use a range of techniques to show shadows and reflection. <i>To engage in research and exploration in the process of initiating own ideas, and to then use sketchbooks confidently for a variety of purposes including recording observations, refining and develop ideas, testing materials, and planning and recording information.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know about and explain the ideas and approaches of a range of artists, architects, craftspeople and designers studied, taking account of their particular historical and cultural contexts, and the impact of these on their work.</i>	To create surrealist landscape sketches inspired by the works of Paul Nash, using sketching pencils to capture the dreamlike qualities and symbolic imagery of his paintings, and be able to talk about the message behind their artwork. 
Spring 2 Week 10	Art: Why does photography have rules?	Focus: Craft - digital art Key person: Matt Stuart Movement: British street photography Media: Photography Key concept: Making Connections Enrichment opportunity: Local walk to take photographs to be used in the lessons.	To explore and explain what makes a successful photograph, including focal points, rule of thirds, framing, focus, positive and negative space. To explore the effect of light within photography. To plan, take and digitally process photographs and digital images to cut/paste/superimpose onto other images for a creative purpose. To capture objects to be cut, manipulated and layered to create a digital collage for a creative purpose. <i>To engage in research and exploration in the process of initiating own ideas, and to then use sketchbooks confidently for a variety of purposes including recording observations, refining and develop ideas, testing materials, and planning and recording information.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know about and explain the ideas and approaches of a range of artists, architects, craftspeople and designers studied, taking account of their particular historical and cultural contexts, and the impact of these on their work.</i>	To explore the fundamentals of successful photography, including composition, lighting, and focal points, and use digital processing techniques to create collages by manipulating and layering photographs and digital images, and be able to talk about the message behind their artwork. 

Summer 1 Week 2 Week 3	Art: How can I represent what isn't there?	Focus: Printing Key person: M.C. Escher Movement: Media: Lino Key concept: Making Connections Enrichment opportunity: Visit from a local crafts person to showcase first-hand lino cutting and printing techniques or a virtual gallery visit of Escher's work: https://mcescher.com/gallery/	To apply their knowledge of the impact of positive and negative space when creating their own stencil. To create a design with tessellation. To create an accurate, controlled and repeated image and justify their choices. <i>To engage in research and exploration in the process of initiating own ideas, and to then use sketchbooks confidently for a variety of purposes including recording observations, refining and develop ideas, testing materials, and planning and recording information.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know about and explain the ideas and approaches of a range of artists, architects, craftspeople and designers studied, taking account of their particular historical and cultural contexts, and the impact of these on their work.</i>	To apply knowledge of positive and negative space to create tessellating designs for lino cutting and printing. Pupils will demonstrate control and accuracy in carving their stencils and justify their design choices, and be able to talk about the message behind their artwork. 
------------------------------	---	--	---	--

Art and Design: Year 6				
When	Enquiry Question	Context and enrichment	Learning Objectives	End Point Assessment
Autumn 1 Week 6 Week 7	Art: How can I express my life experiences using just paint?	Focus: Cityscape Painting Key person: Vincent Van Gogh Movement: Post-Impressionism Media: Oil Paints Key concept: Making Connections Enrichment opportunity: local walk to take photographs of the city (cityscape images) to be used for later. A virtual tour - https://www.youtube.com/watch?v=SRDEmb5Eo_Y&list=PLp9bGKxyieV2dOIQUVMq0i_5QSShvhgVP	To experiment with mood and colour and to justify their chosen colour palette, tools, scales and techniques used for their desired outcome. To apply knowledge of tertiary colours, warm and cold colours, the effect of light and colour, texture and tone to create a composition. <i>To independently develop a range of ideas showing curiosity, imagination and originality and systematically investigate, research, and test ideas and plans using sketchbooks and other appropriate approaches.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know how to describe, interpret, critique and explain the work, ideas and working practices of some significant artists, architects, craftspeople and designers studied, taking account of the influence of different social, historical and cultural contexts, and the impact of these on their work.</i>	Create a composition which experiments with mood and colour in oil painting, applying their knowledge of colour theory and techniques to create compositions that evoke specific emotions, and be able to talk about the message behind their artwork. 
Autumn 2 Week 12	Art: Can I capture the everyday?	Focus: Drawing Key person: LS Lowry Movement: Naive Media: sketching pencils Key concept: Enrichment opportunity: visit the Cliffs to sketch people and traffic whizzing by down below.	To choose a style of drawing, select media and use a range of techniques for a specific purpose, justifying their choice. To demonstrate creativity and mastery of drawing techniques. To use a range of techniques to produce increasingly accurate drawings. To accurately apply their technical knowledge of line, shape, space, shading, light and shadow, tone and texture to add depth and realism to their images. To understand and be able to draw a focal point and the horizon to create perspective within drawings. <i>To independently develop a range of ideas showing curiosity, imagination and originality and systematically investigate, research, and test ideas and plans using sketchbooks and other appropriate approaches.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i> <i>To know how to describe, interpret, critique and explain the work, ideas and working practices of some significant artists, architects, craftspeople and designers studied, taking account of the influence of different social, historical and cultural contexts, and the impact of these on their work.</i>	To explore and evidence techniques to capture the movement and energy of day-to-day life in their drawings, applying their understanding of anatomy and observation skills to create dynamic and lively compositions, and be able to talk about the message behind their artwork. 
Spring 1 Week 4 Week 5 Showcase event	Art: Can sculptures be metaphors? JJ PPA	Focus: Sculpture Key person: Elisabeth Frink Movement: Post-War British Media: Clay Key concept: Making Connections Enrichment opportunity: Visit from a local sculptor to showcase first-hand sculpting skills.	To revisit and refine clay work techniques for manipulating clay, including: rolling, kneading, pinching, cutting, carving; for creating surface texture including by carving and printing textures and patterns; and or joining clay including pinching, twisting, score/slips. To select tools for accuracy in adding detail and texture to a 3D form. To refine finishes using appropriate techniques and tools to improve their mastery. <i>To independently develop a range of ideas showing curiosity, imagination and originality and systematically investigate, research, and test ideas and plans using sketchbooks and other appropriate approaches.</i> <i>To analyse and critique own artwork and that of others, making links and comparisons.</i>	Sculpt animal figures from nature, focusing on proportion, and expression - demonstrating creativity and mastery of sculpting techniques while justifying their choices of style, form, and expression, and how these help them to convey a key message.

			<i>To know how to describe, interpret, critique and explain the work, ideas and working practices of some significant artists, architects, craftspeople and designers studied, taking account of the influence of different social, historical and cultural contexts, and the impact of these on their work.</i>	
--	--	--	---	---