



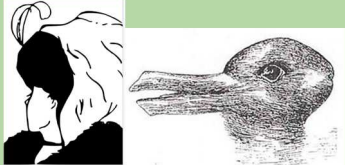
Non-negotiables for each unit of work for every year group from Y1-6:

- Sketch books to be used for recording and reflecting on personal responses to own work and the work of others
- Each unit of work must contain an element of drawing, with specific skills being taught as well as allowing time for children to practise these skills
- Each unit should expose the children to working with a variety of media
- Each unit must focus on at least one artist, preferably with reference to more to ensure children are being taught to compare and contrast. Throughout the unit the children must be taught explicitly about the particular focus artist/s/movement/their style/artistic vision.

Theme 1	Curriculum Flight Path Year A			
	EYFS	KS1	Year 3/4	Year 5/6
Theme Drawing and painting (see objectives covered termly highlighted on curriculum intent document)	Colour Possible activities: <i>colour mixing, experimenting with line and enclosing space using different media (paint, pastel, pencil, felt tip), observational drawings of flowers, cross sections of fruit, create self portraits (necessary for final term's unit)</i> Key Outcomes: <i>Children will begin to choose colour for purpose, children will be able to say whether they like/dislike the work of particular artists studied and why, children will learn the names of colours, and link colours to real life object</i>	Famous Landscapes Possible activities: <i>finding collections of colours (with specific reference to Van Gogh), mixing and making new colours with paint (how many different shades of green can you make? How do you make them lighter/darker?), using different tools to make different marks (refer to Van Gogh's paintings, what kind of tool do you think he used here to get this mark?), observational drawing of familiar landscapes using different lines with mixed media to denote the texture of the landscape (ink on masking tape, watercolour, sponges), simple paper weaving of collections of colours on painted strips of paper, using collages or mixed media to explore colour and build landscape art through layering.</i>	Still life Possible activities: <i>Explore the art works of the various artists. What do you think? Why? What do you notice about the images and how they are created? Choose an artist to research and make a presentation for the class about including key information about their 'style'. Practise drawing from 'still life', draw from different perspectives or viewpoints, look at shadow and how to represent it using cross hatching and blending with different types of drawing pencils and charcoal. Identify key features of the identified artists work. Draw the same item in the 'style of'. Design and produce a still life drawing incorporating the varying styles of each artist.</i> Key Outcomes: <i>Children will be able to discuss the styles of</i>	Observation Possible activities: <i>Explore Georgia O'Keeffe's idea of 'Filling space in a beautiful way'. Collaboratively find images/make collages/draw images of beautiful things. Use explorify to make a series of drawings from observation - far out and zoom in. Draw objects from multiple perspectives. Make and use viewfinders to draw sections of images. Use viewfinder to collaboratively create a large scale piece of artwork, each person being responsible for a small segment.</i> Key Outcomes: <i>Children will make art collaboratively, children will begin to slow down the speed of looking when drawing from observation really focussing on small details and colours, children begin to have</i>

		Key Outcomes: Children will begin to recognise the style of Van Gogh, children will be confident mixing paints to make them lighter/darker, children will find collections of colours	different artists and begin to use their styles to influence their own work. Children will begin to use the concept of scale in their own drawings.	independence in the techniques and media they choose to explore their own work and style using prior knowledge of artists and different artistic styles
Artistic Foci	<i>Fauvism, Andre Derain (Charing Cross bridge, Les Arbres), Henri Matisse (The cat with the red fish, the snail)</i>	Vincent Van Gogh (any landscape paintings by Van Gogh e.g. The Wheat Field, Landscape at Twilight), could look at Constable/Turner for comparison https://www.tate.org.uk/kids/explore/who-is/who-vincent-van-gogh	Roy Lichtenstein (Still life with palette, Still life with goldfish), Picasso (Still life with fish), Caravaggio (Still life with fruit)	Georgia O'Keeffe (primarily flower close ups and skull close ups) https://www.tate.org.uk/kids/explore/who-is/who-georgia-okeeffe
Question	Don't be like the Fauvists! Hook: Receive a letter from your class teddy explaining that they're a bit confused. Explain that they've found some pictures drawn by some artists and everything seems to be a very strange colour! Give the children copies of 'Les Arbres' and let them go outside to explore/notice the real colours of things.	Real or fake? Hook: Have a visit/letter from an art critic explaining that they think they've discovered a new Van Gogh painting (present children with a painting, with some similar features) Ask the children to learn about Van Gogh, and decide whether they think it's real or a fake!	How can I steal their style? Hook: Receive a letter from a budding artist asking for advice about how to be more like these successful artists (enclose a list of artworks and artists to research) Find out how to achieve their key styles/what they do well and let me know! Could use quotation from Picasso: 'Bad artists copy. Good artists steal.' Could also look at Lichtenstien's pastiches of Picasso's work	What can you see? Hook: quiz using explorify. What do you think the images are?
Vocabulary	Artist, shape, colour, draw, paintbrush pencil, pastel, paint red, green, blue, yellow, purple, pink, orange	Shade, collection, thick, thin, stroke, light, dark, tone, texture, smudged line	Shadow, light, cross hatch, style, view point/perspective, negative shape, scale, realism, abstract, pop art, smudge	viewfinder, shape, form, inform, analyse, multiple perspectives, artistic styles, mixed media

Theme 2	Curriculum Flight Path Year A			
	EYFS	KS1	Year 3/4	Year 5/6
Theme Sculpture/Textiles (Geography link?)	Pattern, shapes and sculpture Possible activities: <i>Insect hunt, observational drawings of insects. Looking at the work of Lucy Arnold and re-creating the patterns of some of the butterflies using mixed media. Symmetrical butterfly prints folding paper and experimenting with colour mixing. Looking at the shapes of insects, can we make them using geometric shapes? Use clay to make an insect.</i> Key Outcomes: <i>Children will use familiar shapes to recreate shapes and patterns, they will gain experience using mixed media and clay</i>	Colours, shapes and pattern Possible activities: <i>Observational drawings of leaves, beginning to pay attention to drawing the shadows created, use pencil and pastel. Pay careful attention to the different tones. Draw around objects at different times of the day, noticing how the shadows change. Looking at the work of Matisse and Heron observe how the artists simplify shape and enjoy pattern and colour. Explore simplifying a landscape to blocks of colour/shapes, use paint, mixed media and collage. Create a Matisse style collage of various different shaped cut out leaves. Choose your favourite leaf design and use it to create a styrofoam print, create repeated patterns in lots of different colours/print in black onto a colourful collage background.</i> Key Outcomes: <i>Children begin to understand that each person appreciates art differently, and that each person's viewpoint is equally valuable, children will begin to notice and use</i>	Natural and man-made Possible activities: <i>collages created using natural/man made fibres exploring, joining man made and natural objects using stitching, explore natural and man made threads and colours. Make rain shadows (as in the Goldsworthy video). Children should experience different types of natural mark making materials (chalk, scraping on stones, charcoal, clay), exploring different types of line/methods of painting, working on a large scale. Observational drawings of man made objects using natural media, collages of natural objects using man made materials.</i> Key Outcomes: <i>Children will engage with the contrast between both artists and explore how the natural world and the man made world co-exist. Children will experience using a needle and thread. Children will experience different media as well as working on a large scale.</i>	Artistic Intent Possible activities: <i>Observational drawings of sea creatures/seascapes exploring ink and mixed media, exploring perspective (could look at some traditional Japanese art for examples of lack of perspective to contrast, or artist Alfred Wallis https://www.tate.org.uk/kids/explore/who-is/who-alfred-wallis), clay sculptures of sea creatures, make seascapes using recycled material and mixed media</i> Key Outcomes: <i>Children will begin to engage with the concepts behind the art and how this impacts the viewer, and the culture the art was produced for. Children will engage with how to make art to create an emotional response from their viewer.</i>

		shadows in their observational drawings		
Artistic Foci	Lucy Arnold, Christopher Marley, Damien Hirst (Minos)	Matisse (The Horse, the Rider and the Clown, The Snail, The Sheaf), Patrick Heron (Azalea garden, Horizontal Stripe Painting) https://www.tate.org.uk/kids/explore/who-is/who-patrick-heeron	Anthony Goldsworthy https://www.bbc.co.uk/bitesize/clips/zh4wmp3 MyeongBeom Kim (particularly 'Bed Lawn', 'Log Book', and 'Sunflower')	Alejandro Duran, John Dahlsen (particularly recycled plastic bag art), Damien Hirst (Waste) mini study: seascapes by Monet, Van Gogh, Katsushika Hokusai, Winslow Homer stock images from Chaiyapruerk Youprasert
Question	We're going on a bug hunt.... Hook: Receive a letter from your class teddy explaining that they've found some beautiful insects. Ask the children where they think they came from and how they know. Go on a bug hunt, can you find any like these? (purchase some unusual ones from amazon)	What colours and shapes can you see? Hook: Show children a variety of ambiguous images. What can they see? What can their friends see? 	Do the natural and man-made worlds co-exist peacefully? Hook: Present children with lots of different types of materials (natural and man made), allow the children to discuss, and sort and justify their ideas. Are there any other ways that we could have sorted the items?	Our world, our responsibility? Hook: engage with some of the work of the focus artists. What do you think? Do you like it? Do you think it's art? What is it trying to say/do?
Vocabulary	Pattern, colour, design, symmetrical/same, clay, join	Print, repeated pattern, collage, abstract, feelings, emotions, shadow, observational drawing	peaceful, natural, man-made, environmental impact, stitch, co-exist	Seascape, conservation, sustainable, perspective, texture, culture, cultural messages, foreground, background, artistic influence
Theme 3	Curriculum Flight Path Year A			
	EYFS	KS1	Year 3/4	Year 5/6
Theme Portraits in mixed media	Me! Possible activities: Look at the self portraits of Picasso and how they changed over the years. What do you notice? Which ones do you like best? Why? Explore some of Picasso's other work. Children to make their own face collages cutting	Portraits Possible activities: Explore and record tone/tint and colour mixing of the primary and secondary colours. Recording colour association - what does that colour make you think of/feel like? Look at the backgrounds of Picasso's	Artistic portrayal Possible activities: Explore the historic and political symbolism behind the portraits. How are the subjects portrayed? What are they wearing? What are they holding? Challenge the children to think about how they would like to be portrayed	Colour to reflect mood Possible activities: With reference to Munch's work, colour mix and explore in sketchbooks how the colours he has chosen make the viewer feel. Observational drawings of own face using mirrors (could re-visit viewfinders and zoom in

	<p>and sticking using a variety of resources and textures, close up observational drawings of mouths and eyes concentrating on filling the page, mixing appropriate colours, children to complete new self portraits using pastels (as in the Autumn term) and compare their work. What are the differences? Do you think your drawing has improved? Children's comments and critiques to be displayed.</p> <p>Key Outcomes: Children will embed and practise the skills taught over the year. Children begin to give their opinion about an artist. Children begin to reflect on and adapt their own work.</p>	<p>paintings, what do you notice? Observe the shapes in his work. Children create Picasso style pattern/shape collages of Picasso paintings cutting and sticking using mixed media. Children to observe and create a reproduction of a figure from one of the Picasso paintings studied in order to produce a clay sculpture.</p> <p>Key Outcomes: Children will explore and record colour mixing of the primary and secondary colours. Children will be specifically taught how to sculpt using clay.</p>	<p>to the world through a painting, what is valuable to them, what would they like with them? What about a realistic version? Do they differ? Create sketchbook collages. Create two separate portraits, a 'propaganda' self portrait as well as a realistic one. Children to explore oil painting, and painting on different surfaces (wood, canvas as in the Tudor portraits) Revisit and practise techniques already taught (shadow, perspective) Design and create a coat of arms for yourself using clay, with a motto. What colours will you use, why?</p> <p>(Possible cultural link - totem poles)</p> <p>Key Outcomes: Children begin to understand the historical/cultural impact of an Artists' work. Children will plan, design and create a personal response to historical propaganda, they will use their sketchbook to document their reflections and decisions.</p> <p>Artistic focus: Hans Holbein (Henry VIII, Edward VI as a child) William Scrots (Edward VI) Marcus Gheeraerts the younger (Queen Elizabeth I, The Ditchley Portrait) George Gower (The Armada Portrait)</p>	<p>on one area) use pastels and focus on tone/colour/mood How do the colours vary the feeling of the study? Black and white observational drawings of self portraits expressing different emotions. Create a series of self portraits using colour and background to portray emotion.</p> <p>Key Outcomes: Children will mix colours to match those from a work of art. Children will reflect on the use of colour in paintings and how this affects the mood of a piece.</p> <p>Artistic focus: Edvard Munch (Sick Mood at Sunset, Death and Spring, The Scream, Anxiety, Separation, Melancholy) for contrast could use Seine at Saint-Cloud, Beach, Shore with Red House, Starry Night</p>
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Artistic Foci	<i>Picasso self portraits over the years - look at the varying styles.</i>	<i>Picasso (Girl Before a Mirror, The Weeping Woman, Woman with a Flower, Woman in a hat with a fur collar, Head of a Woman with a Hat - these are all Picasso's 'typical' style, but make sure the children are exposed to some other of Picasso's wide and varying styles of painting)</i> <i>Picasso: 'I paint objects as I think them, not as I see them.'</i>		
Question	How have you changed? <i>Hook: Look at pictures of all the teachers when they were babies/young children. Who is who? How have they changed? What is different? What is the same? Children each to bring in a baby picture from home/put one on Tapestry. Partner talk. How have you changed?</i>	Picasso says: 'Colours, like features, follow the changes of the emotion' What colours will you choose to paint yourself? <i>Hook: Print a variety of very different Picasso paintings out, including those which you'll focus on. Ask the children to sort them. Which paintings do you think are done by the same artist? Which ones do you think are done by a different artist? Why? Allow children to discuss.</i>	How I want the world to see me or how I really am? <i>Hook: Play a game where you have to sum up a family member in 3 words, share. Repeat for a friend. Repeat for yourself. Explore the portrait painter Holbein. Explain that his job was to 'sum up' his subjects to the world to everyone that didn't know them, and show them how they wanted to be portrayed - explore the link with social media today.</i>	What do you think the artist is feeling? How do you know? <i>Hook: Show ½ the class the contrast images by Munch and the other ½ the main images. Allow them to discuss the above question. Get the children to consider the title of the work, the content etc. Children feedback discussions - do you opinions differ? Why?</i>
Vocabulary	Different, same, change, portrait, self-portrait, collage	slip, score, clay, form, carve, construct, tint, tone	Propaganda, portrayal, subject, canvas,	Contrast, colour theory, viewfinder

Theme 1	Curriculum Flight Path Year B			
	EYFS	KS1	Year 3/4	Year 5/6
Theme Drawing and Painting	Colour Possible activities: <i>colour mixing, experimenting with line and enclosing space using</i>	Colour Possible activities: <i>What do you notice about Mondrain's work? Do you like the colours</i>	Fauvism Possible activities: <i>Explore some colour theory. Look at warm colours and cold colours</i>	Pop Art collage portraits Possible Activities: <i>Create a Warhol/Lichtenstein style portrait - if Warhol were</i>

	<p><i>different media (paint, pastel, pencil, felt tip), observational drawings of flowers, cross sections of fruit, using collage to recreate 'the snail'</i></p> <p>Key Outcomes: Children will begin to choose colour for purpose, children will be able to say whether they like/dislike the work of particular artists studied and why, children will learn the names of colours, and link colours to real life object</p>	<p><i>he uses? What do you notice about the colours? Talk about primary colours/secondary colours. Using white, how many different tints of the primary colours can you make by adding white - explore in sketchbook. Find collections of colours which match Mondrian's work. What do you notice about the lines that Mondrian uses? Explore making negative lines using masking tape. Experiment with creating different lines straight/curved. Plan, design and create Mondrian collages using cuttings from magazines/different texture materials. Use simple paper/material weaving to create Mondrian style work using primary colours. Children reflect on the processes and their individual outcomes throughout the unit and record thoughts (or teacher scribe) in sketchbooks. Are you pleased with your final piece? What do you think could have made it better?</i></p> <p>Key Outcomes: Children will be confident mixing paints and will explore making them lighter/darker, children will find collections of colours. Children will begin to give their opinion on an artists' work and will</p>	<p><i>and identify them in the artists' work. Explore painting/pastel drawings from observation using just cold colours/just warm colours. How do they make you feel? What scenes/emotions might be best drawn using warm colours? What scene's/emotions might be best drawn using cold colours? Explore complimentary colours and how they are used in the focus artists' work. Draw some repeated patterns using geometric shapes and explore the use of complementary colours (could use a Mondrain style/masking tape to create</i></p>  <p><i>lines).</i></p> <p><i>Which do you like the effects of best? Do some observational drawings and explore using complementary colours to depict object and shadow as in Derain's paintings. Go to the garden and draw the trees in the garden, carefully paying attention to shadows/light, plan the drawing carefully, think about where you will use particular colours - what mood do you want to create? How will you use your knowledge of</i></p>	<p><i>alive now, who do you think he'd choose to portray? Use magazines to explore and select images of people from popular culture/news. Use viewfinders to create a series of detailed sketches using the images. Focus on tone and shading. Explore pointillism. Using colour theory learnt, use colour to express emotion of the subject or use colour to mismatch emotion (for example exploring the use of warm colour to represent negative emotion). Explore using magazine cuttings, painting over different textures/considering media and brush strokes to build up the final pieces.</i></p> <p>Key Outcomes: Children create pieces exploring pattern, collage, texture. Children consider how to use colour effectively in their work. Children make detailed drawings which consider scale, form and shading/tones to create a 3D feel.</p>
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		<i>begin to comment reflectively on their own.</i>	<i>complementary colours/warm/cold colour?</i> Key outcomes: <i>Children will explore colour theory, they will draw from observation and explore how to portray light/shadow with reference to Derain and Matisse.</i>	
Artistic Foci	<i>Fauvism, Andre Derain (Charing Cross bridge), Henri Matisse (The cat with the red fish, the snail)</i>	<i>Piet Mondrian (Victory Boogie Woogie, Lozenge composition with yellow, blue, black red, Tableau 1)</i> https://www.tate.org.uk/kids/explore/who-is/who-piet-mondrian	<i>Derain (Charing Cross Bridge, Waterloo Bridge, Landscape at Collioure), Matisse (Luxe, Calme et Volupté, Open window, Collioure)</i>	<i>Warhol, Lichtenstein</i>
Question	Don't be like the Fauvists! Hook: <i>Receive a letter from your class teddy explaining that they're a bit confused. Explain that they've found some pictures drawn by some artists and everything seems to be a very strange colour! Give the children copies of 'Les Arbres' and let them go outside to explore/notice the real colours of things.</i>	Do you like it? Hook: <i>Set up a colour mixing station - challenge the children to make as many different colours as they can without turning the paint brown! Explore together, are there any colours you couldn't make? Which colours were easy to make?</i>	How do colours make you feel? Hook: <i>Show the children the selected paintings for the unit. Give the children some starting questions for their group discussions. Do you think they are all by the same artist? Why? If not why not? Can you sort them? Do you like them? If not why not? Explain that these paintings are by different artists, but that they were artists from the same movement/period (Fauvist) who worked closely together. What is similar? What is different? Share ideas and discuss together. Explain to the children the basics of Fauvism.</i>	

Vocabulary	Artist, shape, colour, draw, paintbrush pencil, pastel, paint red, green, blue, yellow, purple, pink, orange	Weaving, lighter/darker, collage, plan, design, primary/secondary colours, tint, abstract	Fauvism, complimentary colours, warm colours, cold colours	influential, form, texture, colour theory, textiles, pointillism
Theme 2	Curriculum Flight Path Year B			
	EYFS	KS1	Year 3/4	Year 5/6
Theme	<p>Pattern, shapes and sculpture Possible activities: Insect hunt, observational drawings of insects. Looking at the work of Lucy Arnold and re-creating the patterns of some of the butterflies using mixed media. Symmetrical butterfly prints folding paper and experimenting with colour mixing. Looking at the shapes of insects, can we make them using geometric shapes? Use clay to make an insect.</p> <p>Key Outcomes: Children will use familiar shapes to recreate shapes and patterns, they will gain experience using mixed media and clay</p>	<p>African Heritage Art Possible activities: Children to explore the different shapes of various african tribal masks. Explore the meaning of various masks together. Observe and re-create the patterns on the masks using mixed media, use plasticine/clay to make 3D patterns by carving into it as well as building it up. Look at the work of Picasso - how do you think his work was influenced by African masks? What do you notice? Practise drawing some of the faces from Picasso's work. Use charcoal and chalk for light and dark areas, practise smudging. Make 3D African mask using cardboard/plastic/paper/string/feather collage. What will your mask say about you?</p> <p>Key Outcomes: Children begin to use light and dark in their drawings. Children recognise that good artists are influenced and interested in/by other artists/cultures and this is often shown in their work.</p>	<p>Gaudi Possible activities: Explore the architecture of Gaudi, and where he drew his inspiration from? Do you like his buildings? What do you like/dislike about them? Children to record ideas in their sketchbooks.</p> <p>From research, make sketches in your sketchbooks about your thoughts/buildings/sculptures you particularly like and why.</p> <p>Gaudi was inspired by the natural world, children to make observational drawings of shells from several different perspectives, children to make detailed drawings using cross hatching and shading to demonstrate tone and texture.</p> <p>Create mosaic style collages using cut outs from magazines, which colour combinations do you like - remind children of their previous work hot/cold colour/complementary colours.</p>	<p>The purpose of art Possible Activities: Explore and research the artists in sketchbooks. Children cut/stick/collage/sketch and create personal responses.. What do you think of their work? Are these artists trying to do the same thing as a lot other artists you've studied - create something nice to look at? Do you like it? What do you think the artist is trying to achieve/say? Do you think the art is saying something about the culture it was produced for? If so what could it be saying? Try to get across to the children with the variety of artists studied that art can be so many things - it can be beautiful, it can be serious, it can be political, it can be funny - amongst many other things! Children explore larger world issues as a group, things that they don't like about the world/deem to be unjust. Share ideas and discuss together. Produce sketches/images/</p>

			<p><i>Focus on Gaudi chimneys, make some sketches, and use his inspiration to design your own versions. What shapes do you like from his work - how has nature influenced you to draw the shapes you've drawn?</i></p> <p><i>Children to plan a design for a modroc chimney, what colours will you use? Children to use junk modelling, then cover in modroc, and decorate using tissue paper in a Gaudi style to create their Sculptures.</i></p>	<p><i>collages to represent these ideas collaboratively. Look closely at how Warhol uses colour in 'Electric Chair' and how Norman Rockwell uses colour in The Problem We All Live With</i> http://www.scottmcd.net/artanalysis/?p=818 - useful article for teachers) Do some colour exploration. Why have these colours been chosen by the artists do you think? Which colours might you use in your final piece? (remind children of all their colour theory work so far!) Children to design a final piece. What will you say?/What do you want to tell people? Children's final piece could include collage/drawing/pastiche of the artworks studied. Children will draw inspiration from a particular artist and use this to inform their final piece. Key Outcomes: Children will critically analyse artists work and use this to inform their own artwork. Children will understand how a particular artist/group of artists has contributed to the culture/historical context.</p>
Artistic Foci	Lucy Arnold, Christopher Marley, Damien Hirst (Minos)	Picasso ("African" period - works include; Head of a Woman, Head of a Man, Self Portrait 1907, Female bust	Gaudi https://www.bbc.co.uk/bitesize/clips/zqrkq6f (good information, but a little out of	Duchamp (Fountain) https://www.tate.org.uk/kids/explore/who-is/who-marcel-duchamp , Warhol (Electric

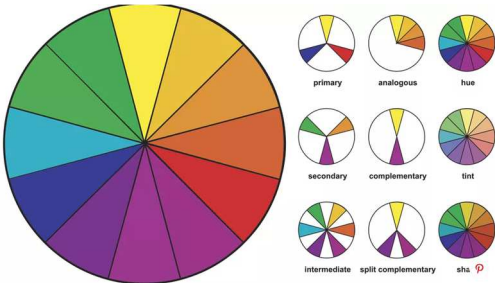
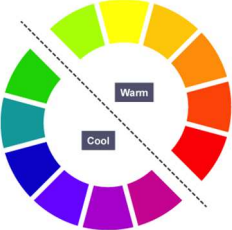

		1907, Bust of a Woman Leaning 1908)	date as the Basilica de la Sagrada is now complete!)	Chair) https://www.tate.org.uk/kids/explore/who-is/who-andy-warhol , Ceal Floyer (Monochrome Till Receipt) https://www.tate.org.uk/kids/explore/who-is/who-ceal-floyer Norman Rockwell (The Problem We All Live With) , Banksy
Question	We're going on a bug hunt.... Hook: Receive a letter from your class teddy explaining that they've found some beautiful insects. Ask the children where they think they came from and how they know. Go on a bug hunt, can you find any like these? (purchase some unusual ones from amazon)	Artists magpie ideas. True or false? Hook: Show children different superhero masks and have a class quiz in teams to see who can identify them all. Explain that in African culture, masks were often worn for religious ceremonies and often had significant meaning to those in that particular culture - just as we know that this mask is Batman's and what superpowers he has!	'Buildings should be fit for purpose, not beautiful' - agree or disagree? Hook: Show the children some of Gaudi's famous works. What do you think the buildings are for? Do you like them? What do they remind you of? Give the children some information about Gaudi and his influences (https://www.tes.com/teaching-resource/art-and-design-gaudi-project-6046869 - useful link to powepoint about Gaudi and his influences)	What will you say? Hook: Matisse says (Remind children about Matisse and give some further background to outline how successful and artist he was! Also is translated, so sounds a bit funny!) 'What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every [...] man [...] a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue.' Do you agree? Children to dissect the statement in groups and come up with an argument for/against. Split children into 'sides' and hold a discussion.
Vocabulary	Pattern, design, symmetrical/same, clay, join, roll, squash, flatten, adapt	plan, smudge, chalk, charcoal, collage	Architect, modroc, perspective, artistic influence	Historical context, analyse, artistic intent, personal response
Theme 3				
	EYFS	KS1	Year 3/4	Year 5/6

Theme	Me! Possible activities: Look at the self portraits of Picasso and how they changed over the years. What do you notice? Which ones do you like best? Why? Explore some of Picasso's other work. Children to make their own face collages cutting and sticking using a variety of resources and textures, close up observational drawings of mouths and eyes concentrating on filling the page, mixing appropriate colours, children to complete new self portraits using pastels (as in the Autumn term) and compare their work. What are the differences? Do you think your drawing has improved? Children's comments and critiques to be displayed. Key Outcomes: Children will embed and practise the skills taught over the year. Children begin to give their opinion about an artist. Children begin to reflect on and adapt their own work.	Landscapes Possible activities: Explore watercolours, what marks can you make? How do you make them darker/lighter? Look at Monet's Parliament paintings, explore making colour wash sky/landlines using watercolour. Practise drawing local landscapes (from pictures) such as Dartmoor and local beaches. Use a variety of media. Observational drawings of daffodils/flowers outside in the school grounds - paying careful attention to the shadows produced. Attempt to represent shadow using watercolour. Key Outcomes: Children will be exposed to a variety of landscape paintings from different artistic movements and will record personal responses to each of them. Children will draw from observation attempting to focus on proportions of land/sky. Children begin to depict shadow by mixing darker shades.	Pop Art Possible activities: Reproduce some of Warhol's artwork exploring different media. Children to create sketchbook collage of items/people that are important/necessary to them/to popular culture. Narrow this down to three - why do these items/people represent you/what you think is important? Do some 'Warhol style' observational/still life drawings of these objects focusing on scale. Create a Warhol style image of their own favourite things in today's 'popular culture'. Key outcomes: Children begin to use the concept of scale in their drawings, children practise and embed their knowledge of the colour theory learnt so far. Children explore and understand the cultural/historical context of the chosen artist.	Perspective Possible activities: Learn to make colours lighter without using white. Children to record personal responses to the artworks. Do you like it? Explore the link to Renaissance art and the Catholic Church. How does it compare with other art you have learnt about? Compare the work of some of the Renaissance painters to that of the Medieval/Gothic painters (who did not use perspective) What do you notice? Which do you prefer? Why? Explore one/single point perspective. Prepare drawings for a painting which attempts to use perspective. Could choose typical Renaissance subject matter or could 'update' the subject matter and still utilise the Renaissance painterly style. Key Outcomes: Children understand how Renaissance/Medieval art influenced modern art culture. Children begin to use and understand the importance of perspective in art work.
Artistic Foci	Picasso self portraits over the years - look at the varying styles.	Howard Hodgkin (Rain 1984-9, A Storm), Constable (The Hay Wain, Wivenhoe Park, as well as some of Constable's watercolour sketches), Monet	Andy Warhol (- with reference to other pop artists so that children know he wasn't the only artist in the movement!) https://www.tate.org.uk/kids/e	Leonardo Da Vinci (for example: The Last Supper, Creation of Adam, The Fall of Mankind, Expulsion from paradise)

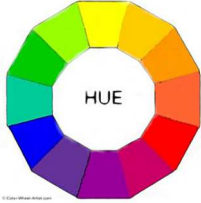
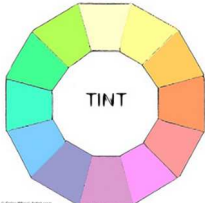


		(London Parliament in Winter, A Haystack)	xplore/who-is/who-andy-warhol	Perugino (Jesus Giving the Keys to Peter) Michelangelo (The Sistine Chapel)
Question (based on specific components of knowledge and	How have you changed? Hook: Look at pictures of all the teachers when they were babies/young children. Who is who? How have they changed? What is different? What is the same? Children each to bring in a baby picture from home/put one on Tapestry. Partner talk. How have you changed?	Which artist's work do you like best? Hook: Show the children a realist landscape painting. Get them to write down what they think it is/what they can see. Share answers. Share an 'abstract' landscape painting with the children. Get them to write down what they think it is/what they see. Share answers. Talk about whether it was easy/difficult to define what was in each painting. Which did you prefer? Why? How does it make you feel? Why? Talk about the difference between the movements - one artist can paint in many different styles - as we've seen with Picasso, but this doesn't mean one is 'better' than the other, it just makes us look at it differently and you personally may prefer one to the other!	What will you choose to turn into art? Hook: Present the children with some images of popular culture/famous celebrities. Allow them to discuss and talk about who/what is the most famous, share/justify/discuss ideas. Show the children Warhol's work. What do you think of it? Which do you like best? Explore some of his methods/reasoning behind producing his art. Children to explore personal responses/drawings/research in their sketchbooks. (Tate clip about pop art is useful!)	Renaissance artists changed the face of art today. True or false? Hook: Present the children with a variety of religious art work from the Renaissance painters. See if the children can work out what the scenes depict. You may need to explain that the scenes in Renaissance art are mostly religious.
Vocabulary (progressive – so what are the new words?)	Different, same, change, portrait, self-portrait, collage	Realist/naturalist, abstract, landscape, impressionism, shade, shadow	Popular culture, pop art, print, scale, inspiration/influence	One point perspective, renaissance, perspective, fresco, gothic/medieval art, vanishing point, horizon line

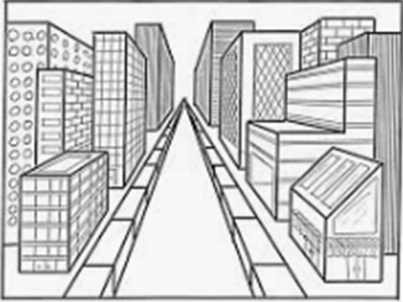
Year Group	Suggested Artists studied (Year A and Year B)
EYFS	Matisse, Derain, Lucy Arnold, Christopher Marely, Damien Hirst, Picasso
Y1/2	Van Gogh, Matisse, Patrick Heron, Picasso, Mondrian, Picasso, Monet, Hodgkin, Constable
Y3/4	Still life: Lichtenstein, Picasso, Caravaggio/Anthony Goldsworthy, MyeongBoem Kim/ Portraiture: Holbein, William Scrots, Marcus Gheeraerts, George Gower, Gaudi, Derain, Matisse, Warhol
Y5/6	O'Keeffe, Duran, Dahlsen, Hirst, Munch, Duchamp, Rockwell, Warhol, Ceal Floyer, Banksy, Lichtenstein, Michelangelo, Da Vinci, Perugino, Medieval art

Glossary of terms (The Tate website also has a brilliant glossary! https://www.tate.org.uk/art/art-terms)	
Primary colour	A colour that cannot be made from a combination of any other colours
Secondary colour	A colour produced by mixing two primary colours in equal proportions
Complementary colours	Complementary colours are pairs of colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter

	
Warm/hot colours	<p>Remind us of things associated with the concept of heat - such as fire, summer, beaches</p> 
Cool/cold colours	<p>Remind us of things associated with the absence of heat - such as winter, ice, water</p>
Medieval/Gothic art	<p>Gothic art was a style of medieval art that developed in Northern France out of Romanesque art in the 12th century AD. It spread to all of Western Europe, and much of Southern and Central Europe, never quite effacing more classical styles in Italy. In the late 14th century, the sophisticated court style of International Gothic developed, which continued to evolve until the late 15th century. In many areas, especially Germany, Late Gothic art continued well into the 16th century, before being subsumed into Renaissance art. Early medieval art shared some defining characteristics including iconography, Christian subject matter, elaborate patterns and decoration, bright colors, the use of precious metals, gems, and other luxurious materials, stylized figures, and social status. Medieval artists did not utilize linear perspective in their paintings not only because of a lack of mastery, but also because they placed less emphasis on realism. Their paintings were primarily religious and the focus was on glorifying religious figures.</p> 
Renaissance art	<p>French word meaning rebirth, now used in English to describe the great revival of art that took place in Italy from about 1400 under the influence of the rediscovery of classical art and culture. The Renaissance reached its peak (known as the High Renaissance) in the short</p>

	period from about 1500–1530 in the work of Michelangelo, Leonardo and Raphael. The Renaissance style then underwent a myriad of successive transformations in Mannerism, Baroque, Rococo, neoclassicism, and the Romantic movement. The work of Raphael may be seen as representing the purest form of the Renaissance style and he was held up as prime model in the art academies until the mid-nineteenth century when artists turned their back on this classically governed approach. The revolt can be seen in movements such as the Pre-Raphaelites (who drew inspiration from the medieval art), realism, naturalism and impressionism.
Realism	Mid 19th century art movement that seeks to portray subjects from everyday life painted in a realistic manner. However, the term is usually used to describe artworks painted in a realistic and almost photographic way. Often associated with Renaissance and Pre-Raphaelite painters.
Fauvism	1905-1910 - strong colours and fierce brushwork often using bold, non-naturalistic colours (often applied directly from the tube), and wild loose dabs of paint. The forms of the subjects were also simplified making their work appear quite abstract. Fauvists were interested in colour theory, particularly those relating to complementary colours. Complementary colours are pairs of colours appear opposite each other on scientific models such as the colour wheel, and when used side-by-side in a painting make each other look brighter. (Key artists Derain, Matisse)
Naturalism	Naturalism became one of the major trends of the nineteenth century and, combined with realism of the subject, led to impressionism and modern art. Naturalism represents things close to the way we see them, and sought to move away from the idealised classical art of the early 19th century (John Constable is a key artist)
Impressionist/ Impressionism	Impressionist artists were not trying to paint a reflection of real life, but an 'impression' of what the person, light, atmosphere, object or landscape looked like to them. They tried to capture the movement and life of what they saw and show it to us as if it were happening before our eyes.
Abstract Art/Abstraction	Does not attempt to produce an accurate depiction of visual reality, but uses shapes, colours, and gestural marks to achieve its effect
Pointillism	Pointillism is an Impressionist painting technique developed by Georges Seurat, based on colour theory and the use of complementary colours in particular. The painting is created using countless tiny dots of pure colour, placed in close proximity to each other.
Pop Art	Emerging in the mid 1950s in Britain and late 1950s in America, pop art reached its peak in the 1960s. It began as a revolt against the dominant approaches to art and culture and traditional views on what art should be. Pop art draws inspiration from sources in popular and commercial culture. Different cultures and countries contributed to the movement during the 1960s and 70s
Colour/hue	The general term for everything we see, however, the word hue refers to the 6-12 brightest unmixed pigment families on the colour wheel

	
Tint	<p>Any hue with white added. The colour remains the same, only lighter.</p> 
Tone	<p>Any pure hue with neutral grey added. The colour remains the same, only less vibrant.</p> 
Shade	<p>Any pure colour with black added. The colour remains the same, only darker.</p> 
Perspective	<p>Representing 3D objects on a 2D surface. Creates the illusion of space and depth.</p> <p>Good artists for lack of perspective: https://www.tate.org.uk/kids/explore/who-is/who-alfred-wallis /traditional Japanese art</p> <p>Perspective can also refer to someone's point of view - e.g. 'from my perspective' referring to the point of view of a particular group or set of beliefs.</p>

<p>One/single point perspective</p>	<p>A drawing has one-point perspective when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. These parallel lines converge at the vanishing point.</p> 
<p>Scale</p>	<p>Scale is used in art to describe the size of one object in relation to another, each object is often referred to as a whole.</p>
<p>Proportion</p>	<p>Proportion has a very similar definition but tends to refer to the relative size of parts within a whole. In this case, the whole can be a single object like a person's face or the entire artwork as in a landscape.</p>