

Willow Lane Art Curriculum

Our intent

Through the teaching of art at Willow Lane, we aim to develop skills, build knowledge and enable children to explore a range of different artists, designers and architects to acquire inspiration for their own artwork. We aim for children to be immersed in rich, experiential learning opportunities to excite and inspire young minds; exploration of drawing, painting, printing, collage and three-dimensional modelling will enable all children to leave Willow Lane with a broad range of skills and an understanding of extensive contexts, with the vocabulary to support a deeper understanding. All children should have high aspirations and an appreciation of all art forms as a means of expression.

The aims of the National Curriculum are that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

The Subject content should:

In Key Stage 1:

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

In Key Stage 2:

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.

Our curriculum provides a detailed interpretation of the National Curriculum statements and aims. We have adapted the guidance within the curriculum to meet the needs of the children at Willow Lane and created a broad and balanced sequence of learning. It provides opportunities for children to delve deeper and apply their knowledge in a wide range of contexts. We also value and teach skills to ensure children are confident when working with a range of art forms. Furthermore, we know our children learn more when they are provided with memorable experiences with which to anchor and link their learning. These experiences provide opportunities for rich discussion and enable children to develop their cultural capital and vocabulary.



Willow Lane
Community Primary School

Assessment in Art

How we assess

Each year begins with crucial drawing and painting skills that will build on from previous learning and be applicable to all units throughout the year. This will include colour mixing, beginning with primary and secondary colours to making specific tones, including tints and shades across the spectrum of colour.

Teachers use the 'I will know...', 'I will know how to...' and 'I will evaluate by...' statements in each unit to assess whether children are achieving age related expectations. Teachers use formative assessment as an opportunity to identify strengths in the unit and plan opportunities to further deepen and broaden children's learning. It is also an opportunity to identify children and areas that require further consolidation and plan future learning episodes accordingly.

Unit outcomes allow teachers to identify those who are working towards unit expectations, those who are meeting the expectations for the unit and those who are working at greater depth within the unit. Outcomes may take the form of short drawing opportunities, paint mixing exercises, selection of resources for collage or other creative tasks that allow children to showcase their learning.


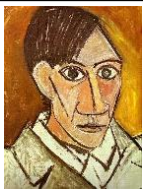






Children not meeting the expectations for a unit, or where gaps are identified, will be given further opportunities to revisit the foundational learning identified in each unit. This may be through regular tasks based on the 'Learning Checks' or through planned learning experiences designed to enable learners to revisit and apply earlier knowledge or skills in a new context.

The outcomes and 'Learning Checks' also support the subject lead in identifying strengths and areas for further development in the curriculum design and teaching and learning of art..

The overview of the progression in art is shown on the next page. Key skills for each unit should be selected from the overview that meet the needs of each class. To assess children's skills, teachers observe the execution of skills that have been previously modelled and take note of those children who are not yet secure in using them. If children are not yet secure in the skills, further opportunities are planned in later learning episodes for children to revisit them. If children are secure in the skills, then opportunities to broaden the skills and apply them in new contexts are planned as appropriate.



Willow Lane
Community Primary School

Year group	Autumn – Drawing and Painting		Spring – Printing and Collage		Summer – 3D and ICT	
EYFS: Red	Busy Being Me	Imagination Station	Magic Time Machine	Our Wonderful World	Wet and Wild	When I Grow Up
1. Orange	Still Life Transport Stippling		Still life Fruit and Vegetables Kirsten Katz (Contemporary)		Plants and Flowers Salt dough Andy Goldsworthy (Contemporary)	
2. Yellow	Landscape Buildings and People LS Lowry (Expressionism) Hatching		Self – Portraits Pablo Picasso (Cubism)		Lancaster Castle Clay Zaha Hadid (Contemporary)	
3. Green	Landscapes Forest Claude Monet (Impressionism) Cross hatching and Scribbles		Still life Cave Painting (Pre-History)		Buildings Papier Mache Rachel Whiteread (Contemporary)	
4. Blue	Portraits Henri Matisse (Fauvism) Circulism and Blending		Abstract Landscape Rivers		Food Sculptures Modroc Claus Oldenburg (Pop)	
5. Indigo	People Jean-Michael Basquiat (Contemporary) Contouring and Threes		Landscape Space Peter Thorpe (Abstract)		Plants Plaster casting	
6. Violet	Landscape Vincent Van Gogh (Post-Impressionism) Zigzags and Dashes		Landscape Mountains, Volcanoes,		Photography Portraits Annie Leibowitz (Contemporary) Caravaggio (Baroque)	

Prehistoric

-40,000 B.C.–4,000 B.C.

CHARACTERISTICS

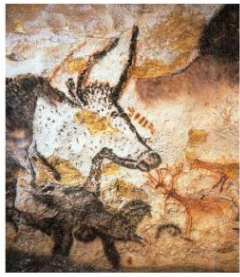
Rock carvings, pictorial imagery, sculptures, and stone arrangements

LEADING CONTRIBUTORS

Prehistoric cultures who existed before the advent of written language

INFLUENTIAL WORKS

Lascaux, cave paintings, Paleolithic era



Lascaux, cave paintings, Paleolithic era

Ancient

4,000 B.C.–A.D. 400

CHARACTERISTICS

Religious and symbolic imagery, decorations for utilitarian objects, mythological stories

LEADING CONTRIBUTORS

Civilizations from Mesopotamia, Egypt, Greece, and the Americas

INFLUENTIAL WORKS

Mesopotamia, *Code of Hammurabi*, 1754 B.C.E.



Mesopotamia, *Code of Hammurabi*, 1754 B.C.

Medieval

500–1400

CHARACTERISTICS

Dark imagery, biblical subjects, classical mythology, Gothic architecture

LEADING CONTRIBUTORS

Giotto
Cimabue
Abbot Suger

INFLUENTIAL WORKS

Cimabue, *Crucifix*, 1288
Giotto, *Lamentation of Christ*, 1305



Cimabue, *Crucifix*, 1288

Renaissance

1400–1600

CHARACTERISTICS

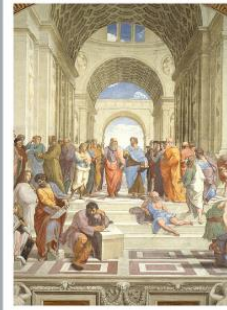
Natural elements, individualism, realism, attention-to-detail, precision of human anatomy

LEADING CONTRIBUTORS

Leonardo da Vinci
Michelangelo
Raphael

INFLUENTIAL WORKS

Leonardo da Vinci, *Mona Lisa*, 1503
Michelangelo, *David*, 1504
Raphael, *The School of Athens*, 1511



Raphael, *The School of Athens*, 1511

Mannerism

1527–1580

CHARACTERISTICS

Stylized features, exaggerated details, decorative elements

LEADING CONTRIBUTORS

Giorgio Vasari
Francesco Salviati
Bronzino

INFLUENTIAL WORKS

Bronzino, *Venus, Cupid, Folly and Time*, 1540
Giorgio Vasari, *Allegory of the Immaculate Conception*, 1541



Bronzino, *Venus, Cupid, Folly and Time*, 1540

Baroque

1600–1750

CHARACTERISTICS

Ornate, grandeur, richness, stylistically complex, dramatic

LEADING CONTRIBUTORS

Caravaggio
Rembrandt van Rijn
Johannes Vermeer

INFLUENTIAL WORKS

Caravaggio, *The Calling of St Matthew*, 1600
Rembrandt, *The Night Watch*, 1642
Johannes Vermeer, *Girl with a Pearl Earring*, 1665



Caravaggio, *The Calling of St Matthew*, 1600

Rococo

1699–1780

CHARACTERISTICS

Lightness, elegance, natural forms, asymmetrical design, subtle colors

LEADING CONTRIBUTORS

Antoine Watteau
Francois Boucher

INFLUENTIAL WORKS

Antoine Watteau, *Embarkation for Cythera*, 1718
Francois Boucher, *Venus Consoling Love*, 1751



Antoine Watteau, *Embarkation for Cythera*, 1718

Neoclassicism

1750–1850

CHARACTERISTICS

Renewed interest in classical antiquity, harmony, simplicity, and proportion

LEADING CONTRIBUTORS

Jacques-Louis David
Antonio Canova

INFLUENTIAL WORKS

Jacques-Louis David, *Napoleon Crossing the Alps*, 1801
Antonio Canova, *The Three Graces*, 1816



Jacques-Louis David, *Napoleon Crossing the Alps*, 1801

Romanticism

1780–1850

CHARACTERISTICS

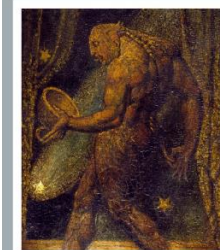
Imaginative elements, focus on passion, emotion, and observing the senses

LEADING CONTRIBUTORS

Henry Fuseli
Francisco Goya
William Blake

INFLUENTIAL WORKS

Henry Fuseli, *The Nightmare*, 1781
William Blake, *The Ghost of a Flea*, 1820
Francisco Goya, *Saturn Devouring His Son*, 1823



William Blake, *The Ghost of a Flea*, 1820

Art Nouveau

1890-1910

CHARACTERISTICS

Long, sinuous lines and curves

LEADING CONTRIBUTORS

| Alphonse Mucha
| Gustav Klimt
| Antoni Gaudí

INFLUENTIAL WORKS

| Gustav Klimt, *The Kiss*, 1908
| Alphonse Mucha, *Princess Hyacinth*, 1911
| Antoni Gaudí, *Church of Sagrada Família*, 1882



Alphonse Mucha, *Princess Hyacinth*, 1911

Impressionism

1865-1885

CHARACTERISTICS

Short, quick brushstrokes, separation of color, sketch-like finish, modern subject matter

LEADING CONTRIBUTORS

Claude Monet |
Pierre-Auguste Renoir |

INFLUENTIAL WORKS

Pierre-Auguste Renoir, *Dance in the City*, 1872
Claude Monet, *Impression, Sunrise*, 1899



Claude Monet, *Impression, Sunrise*, 1899

Post-Impressionism

1885-1910

CHARACTERISTICS

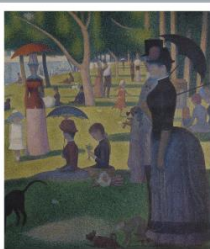
Subjective visions, symbolism, abstraction

LEADING CONTRIBUTORS

| Georges Seurat
| Vincent van Gogh

INFLUENTIAL WORKS

| Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1886
| Vincent van Gogh, *The Starry Night*, 1889



Georges Seurat, *A Sunday Afternoon on the Island of La Grande Jatte*, 1886

Fauvism

1900-1935

CHARACTERISTICS

Expressive color, line, and brushwork, bold surface design, flat composition

LEADING CONTRIBUTORS

Henri Matisse |
André Derain |

INFLUENTIAL WORKS

Henri Matisse, *Woman with a Hat*, 1905
André Derain, *The Houses of Parliament*, 1905-1906



Henri Matisse, *Woman with a Hat*, 1905

Expressionism

1905-1920

CHARACTERISTICS

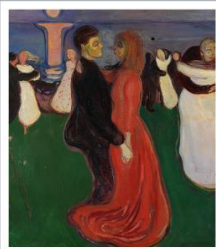
Distortion of form, strong use of colors

LEADING CONTRIBUTORS

| Edvard Munch
| Wassily Kandinsky

INFLUENTIAL WORKS

| Edvard Munch, *The Dance of Life*, 1900
| Wassily Kandinsky, *The Blue Rider*, 1903



Edvard Munch, *The Dance of Life*, 1900

Cubism

1907-1914

CHARACTERISTICS

Abstraction, flat, two-dimensional surfaces, geometric forms, contrasting vantage points

LEADING CONTRIBUTORS

Pablo Picasso |
Georges Braque |

INFLUENTIAL WORKS

Georges Braque, *Violin and Palette*, 1909
Pablo Picasso, *Guernica*, 1937



Georges Braque, *Violin and Palette*, 1909

Surrealism

1917-1950

CHARACTERISTICS

Exploration of dreams and unconsciousness, inspired by Sigmund Freud

LEADING CONTRIBUTORS

| Salvador Dalí
| René Magritte
| Max Ernst

INFLUENTIAL WORKS

| Salvador Dalí, *The Persistence of Memory*, 1931
| Max Ernst, *The Robing of the Bride*, 1940
| René Magritte, *The Son of Man*, 1964



René Magritte, *The Son of Man*, 1964

Abstract Expressionism

1940-1950s

CHARACTERISTICS

Spontaneity, improvisation, colossally scaled works, unique techniques

LEADING CONTRIBUTORS

Jackson Pollock |
Mark Rothko |

INFLUENTIAL WORKS

Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950
Mark Rothko, *Orange and Yellow*, 1956



Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950

Pop Art

1950s-1960s

CHARACTERISTICS

Use of everyday, mundane objects, bold, vivid colors, mass media

LEADING CONTRIBUTORS

Andy Warhol |
Roy Lichtenstein |

INFLUENTIAL WORKS

Andy Warhol, *Campbell's Soup Cans*, 1962
Roy Lichtenstein, *Brushstrokes*, 1962



Andy Warhol, *Campbell's Soup Cans*, 1962

Minimalism

1960s-1970s

CHARACTERISTICS

A focus on exactly what the art portrays, aside from outside realities and emotions

LEADING CONTRIBUTORS

Frank Stella |
Donald Judd |
Carl Andre |

INFLUENTIAL WORKS

Frank Stella, *Black Series I*, 1967



Frank Stella, *Black Series I*, 1967

Conceptual Art

1960s-1970s

CHARACTERISTICS

An emphasis on ideas over visual components in the form of performances, ephemera, and other forms

LEADING CONTRIBUTORS

| Joseph Kosuth
| Marcel Duchamp
| Sol LeWitt

INFLUENTIAL WORKS

Joseph Kosuth, *One and Three Chairs*, 1965



Joseph Kosuth, *One and Three Chairs*, 1965

Contemporary Art

1970-present

CHARACTERISTICS

Exploration of Postmodernism, Feminist art, Neo Expressionism, Street art, Appropriation art, Digital art, and other schools

LEADING CONTRIBUTORS

Jeff Koons |

INFLUENTIAL WORKS

Jeff Koons, *Michael Jackson and Bubbles*, 1988



Jeff Koons, *Michael Jackson and Bubbles*, 1988



Year group	I will know...	I will know how to...	I will say...	I will experience...
EYFS: Red	<ul style="list-style-type: none"> the names of some different artists. that I can make new colours by mixing different paints together. which tools to use to create art and how I should hold them. that I can make marks with a range of different mediums. 	<ul style="list-style-type: none"> to draw simple faces with expressions. combine shapes to draw people and animals. use different brushes and materials for effect. hold a range of mark making equipment use different brushes and materials for effect. use stencils to make rubbings. 	paint, pencil, paper, brush, colour, draw, portrait, shape, line	
1. Orange	<ul style="list-style-type: none"> To know that the primary colours mix to make secondary colours. To know that yellow, orange and red are warm tones. To know that green, blue and violet are cool tones. To know that still life is a work of art usually focussing on objects (either manmade or natural). To know the steps of drawing a steam train. To know a portrait can be a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders. 	<ul style="list-style-type: none"> To mix secondary colours from primary colours. To draw lines of varying thicknesses. To paint on a range of surfaces. To use dots and lines to demonstrate pattern and texture. To experiment with brushes of varying thicknesses. To use a pencil to shade in one direction. To begin from different starting points. To draw with increasing stamina. To use stippling to shade. 	Primary colours, secondary colours, warm tones, cool tones, sweep, dab, wash, brushstroke, stippling, shading, starting points, texture, pattern	Drawing real-life transport •Observational drawings of things I learn about
2. Yellow	<ul style="list-style-type: none"> To know that complimentary colours are colours opposite each other on the colour wheel. To know that a landscape image depicts a natural scene, sometimes including manmade structures. To know how to hatch. To know how to draw simple forms of people. To recognise the work and style of L.S Lowry. 	<ul style="list-style-type: none"> To match complimentary colours, mixed confidently. To use light and dark lines. To use observations to add detail. To use hatching to shade. To show an awareness of space when drawing. To work at different scales. To use small marks to develop defined lines. 	Primary colours, secondary colours, complimentary colours, light, dark, observation, hatching, scale, structure, natural, landscape, space, marks, forms	•Lowry museum/art work
3. Green	<ul style="list-style-type: none"> To know that more than one colour creates different hues. To know that the lightest colour is added first, then the darkest colour. To recognise the work and style of Claude Monet To know shadow is a technique for adding dimension. To know that a pencil can be used to help with drawing proportionate images. 	<ul style="list-style-type: none"> To sketch a range of trees, using dots and lines to create texture. To mix accurate hues. To draw a 3D ribbon. To draw larger objects near the foreground to make them appear nearer. To select and mix colours to create warm and cool paintings. To add simple shadow to objects to create 3D effects. To use cross hatching and scribbles to shade. 	Hues, primary, secondary, tertiary, shadow, 3D, dimension. cross hatching, dashes, perspective, foreground, blend, warm tones, cold tones, proportion, ratio, starting point,	Millenium Orchard - observational drawing of natural landscape
4. Blue	<ul style="list-style-type: none"> To know the work and style of Henri Matisse. To know up to three ways to draw a freehand circle. To know 4 ways to show expression on a face. To know what 'circulism' and 'blending' is. To know the vanishing point and horizon line of an image. 	<ul style="list-style-type: none"> To mix 3 hues between primary colours. To use cross hatching and blending to shade. To mix colours by beginning with the lightest hue. To use pastels to blend. To finish a photograph of a self-portrait. To paint from a live model. To recognise the use of angles in a portrait. To use brush strokes to create texture. 	Hues, shades, circulism, blending, freehand, pastel, live model, expression. Etch, tile, layer, mosaic, rotate, translate, tessellate, vanishing point, horizon line, abstract	Using observation to draw the River Lune
5. Indigo	<ul style="list-style-type: none"> To know that white is added to hues to make tints. To know how to use a range of shading techniques for different effects. To know that colours can be mixed to show direction of light within a portrait. To know how to draw bodies. To know the steps of drawing accurate hands with detail. To recognise the work and style of Jean-Michael Basquiat 	<ul style="list-style-type: none"> To mix white with hues to create tints. To develop intricate patterns using pencil. To use observational drawing techniques. To draw for a prolonged period. To select and mix colours to create warm and cool paintings. To use space and proportion within a portrait. 	Monoprint, overprint, layering, extend, rotate, translate, tessellate, composition, fabric, texture, vanishing point, cube, Hues, tints, contouring, threes, texture, intricate, prolonged, warm, cool,	
6. Violet	<ul style="list-style-type: none"> To know that black is added to hues to make shades. To know the style of Van Gogh. To know the vanishing point. 	<ul style="list-style-type: none"> To mix tints and shades from hues. To mix and match colours to create atmosphere and light. To create imaginative work from a variety of sources e.g. 	Shades, hues, tints, strokes, atmosphere, vanishing point, horizon line, focal point, emit	<ul style="list-style-type: none"> according to feedback. Use pastels to



Year group	I will know...	I will know how to...	I will say...	I will experience...
EYFS: Red	<ul style="list-style-type: none"> that I can combine materials to create different textures and effects. how to combine different techniques e.g. collage, paint, crayon, clay to create art. 	<ul style="list-style-type: none"> combine materials to make models. how to cut in a straight and zigzag line 	cut, stick, below, above, near, collage, artist	
1. Orange	<ul style="list-style-type: none"> To identify forms of printing (e.g. books, posters, signs). To recognise which parts of a picture are close or distant. To know and recognise the work Kirsten Katz. 	<ul style="list-style-type: none"> To print to create repeating patterns. To use a mixture of hard and soft materials. To experiment with printing using different materials to create different effects. To categorise materials in different ways. To use rubbings using different materials. To select materials with accuracy. To use scissors safely and effectively. To use block printing. 	Materials, sculptor, natural, recycled,	<ul style="list-style-type: none"> Using fruit and vegetables to print, in the style of Kirsten Katz.
2. Yellow	<ul style="list-style-type: none"> To know that perspective shows the position of size of objects in relation to each other. To know the steps of drawing a face To know the difference between natural and man-made materials. To know a self-portrait will be personal. To know and recognise the work and style of Pablo Picasso 	<ul style="list-style-type: none"> To print using blocks in a range of colours. To use a range of media in one piece e.g. print, drawing, painting. To layer prints over each other. To use scissors to cut straight and curved lines. To draw into ink or paint. To collect and use relevant materials for effect. 	Print, layer, perspective, position, size, layer ink, materials, portrait, arrange, squares,	<ul style="list-style-type: none"> Using mirrors to capture details from
3. Green	<ul style="list-style-type: none"> To know that printing can be done using a range of techniques. To know that a pencil can be used to help with drawing proportionate images. To understand what etching means. 	<ul style="list-style-type: none"> To begin from different starting points. To etch into materials to create prints. To print simple images (motifs) using a range of techniques. To use tearing and cutting to create accurate shapes and colours. To mix print with collage. To use warm tones effectively. 	Print, etch, tearing, starting point, motif, impression, materials, collage, warm, cool	<ul style="list-style-type: none"> Using chalk and other washable mediums to create 'cave paintings' on brickwork and outdoor surfaces
4. Blue	<p>I will know:</p> <ul style="list-style-type: none"> To know the vanishing point and horizon line of an image. To know what a mosaic is. To explain 'tessellation'. To know to compose images thinking of size, proportion and space. To know that abstract art uses alternate shapes, colours and patterns. 	<ul style="list-style-type: none"> To copy an original print. To develop a tile to use to print. To develop a mosaic. To use a mixture of printing techniques within a piece. To rotate, translate and tessellate prints. To explore ink in printing. To draw a range of simple animals using ratio for sizing of body parts. To select exact materials to show texture in landscape. 	Etch, tile, layer, mosaic, rotate, translate, tessellate, vanishing point, horizon line, abstract	<ul style="list-style-type: none"> Using observation to draw the River Lune
5. Indigo	<ul style="list-style-type: none"> To know that composition can be altered in a landscape piece to draw focus. To know how to draw a cube from a square. To know how to use vanishing points to draw cubes. To explain what 'overprint' means To know and recognise the work Peter Thorpe 	<ul style="list-style-type: none"> To overprint (layering coloured prints to create new colours). To choose collage or textiles as a means of extending work already achieved. To use monoprint methods to create a range of prints. To use a mixture of media within a piece. To select materials for their texture, colour and tone. To print onto fabric. 	Monoprint, overprint, layering, extend, rotate, translate, tessellate, composition, fabric, texture, vanishing point, cube	<ul style="list-style-type: none"> Exploring the Northern Lights and using telescopes to star gaze
6. Violet	<ul style="list-style-type: none"> To know to problem solve as issues occur. To know and apply a range of techniques to a piece. To know the difference between positive and negative printing techniques. To know what a 'montage' is. 	<ul style="list-style-type: none"> use montage for effect, using clippings to create an image. To use a mixture of print and collage techniques to create different visual effects. To use positive and negative printing techniques. To use planning the composition of a piece. To use space effectively. To create 3D landscapes using mixed media. 	Montage, media, dimensions, etch, relief, monoprint, layer, tessellate, negative, positive, landscapes	<ul style="list-style-type: none"> a 3D modelling workshop from a local artist, such as Andrew Hill



Year group	I will know...	I will know how to...	I will say...	I will experience...
EYFS: Red	<ul style="list-style-type: none"> • which tools to use to create art and how I should hold them. 	<ul style="list-style-type: none"> • shape clay and putty materials for different effects.# 	Shape, push, pull, pinch, twist, roll, mould	
1, Orange	<ul style="list-style-type: none"> •To recognise the artwork and style of Andy Goldsworthy. •To recognise which parts of a picture are close or far away. •To know how to make salt dough. •To know guides help to take accurate photographs. 	<ul style="list-style-type: none"> •To use a variety of natural, recycled and manufactured materials for sculpting. •To pinch and pull malleable materials. •To use tools to indent, roll, knead and cut. •To impress into malleable materials. •To use playdough to practise molding techniques. •To collect and use natural resources that can be used to create patterns. •To take a photograph capturing simple objects within the centre. •To use ICT to produce a picture. 	Materials, sculptor, natural, recycled, sculpture, pinch, pull, indent, knead, photograph, impress, malleable, guide, centre, capture, manufacture, manmade	<ul style="list-style-type: none"> •Visit local gardens and wildlife areas to create observational drawings of plants and flowers.
2. Yellow	<ul style="list-style-type: none"> •To know artists use methods to make an image show 3D objects. •To know clay must be prepped before use. •To know the work and style of Zaha Hadid. •To be able to explain 'malleable'. 	<ul style="list-style-type: none"> •To use ICT to sketch an image. •To use more than one function to create an electronic image. •To use the zoom function to focus and enlarge. •To zoom out to capture a bigger area. •To use playdough to practise molding techniques. •To use simple tools to mould and carve malleable materials. •To use pushing, throwing, pressing and folding to prepare a piece of clay for use. •To use a combination of pinching, pulling, rolling and kneading to model. 	Sketch, architect, image, zoom, camera, enlarge, mold, malleable, 3D, 2D, carving, model, fold, technique, pinch, pull, knead, push, press, fold, throw.	<ul style="list-style-type: none"> • Visit Lancaster Castle to complete observational drawings of the building, either in sketch books or using ICT
3. Green	<ul style="list-style-type: none"> •To know the process to create papier mache. • To recognise the work and style of Rachel Whiteread. • To explain the process of joining two pieces of clay 	<ul style="list-style-type: none"> • To use 3D structures to aid accurate proportions. • To use a cardboard / newspaper frame to begin a sculpture. • To use tools to create texture / pattern. • To combine printing and 3D modelling in artwork. • To use ICT to sketch and present ideas. • To use ICT programs to develop artwork using that of others' and their own. • To take photographs from a range perspectives and explain the effects. 	Sculpture, papier mache, base, texture, pattern, combine, perspective, viewpoint, assemble, build, proportions, frame,	<ul style="list-style-type: none"> • a 3D modelling workshop from a local artist, such as Andrew Hill
4. Blue	<ul style="list-style-type: none"> •To recognise the work and style of Claes Oldenburg. •To know the method of using Modroc. •To know methods of finishing a model, such as glaze. 	<ul style="list-style-type: none"> •To join two parts successfully. •To use wire to sculpt. •To use glaze to finish. •To use tools to add texture to a model. •To use ICT tools to jot design ideas. •To use ICT to develop 3D shapes. •To use ICT to edit and alter artwork. •To compose photography using texture, light and shade. 	Rigid, join, glaze, photography, light, shade, compose, texture, plaster, layered, gauze, assemble, embellish,	<ul style="list-style-type: none"> • Lancaster City Museum and Art Gallery
5. Indigo	<ul style="list-style-type: none"> •To know the method of plaster casting. •To know that statues, molds and models are a key part of history and art. •To know how to layer an image using ICT. 	<ul style="list-style-type: none"> •To use techniques to develop a mold. • To use strategies to use accurate proportions. • To use a varnish to finish a model. • To use ICT to edit and layer images. • To use tools to develop art work. • <u>To use perspective and scale to develop photographs.</u> 	Plaster, cast, mold, carve, varnish, layer, import, negative, positive, scale, proportions	<ul style="list-style-type: none"> • a 3D modelling workshop from a local artist, such as Andrew Hill
6. Violet	<ul style="list-style-type: none"> •To know the 'rule of thirds'. • To know joining techniques for clay (pinch, coil, slab). •To know ways of editing a photo. To recognise the work and style of Annie Leibowitz Caravaggio 	<ul style="list-style-type: none"> •To use the 'rule of thirds' to take effective images. • To photograph live models. • To use ICT to layer the use of different tools for effect. • To use photography effects to edit images. • To use perspective to alter a photograph's impact. • To use light and shadow to create impactful photography. • To use joining techniques with clay. • To use tools to carve details. • To finish models with a varnish or glaze. 	Horizontal, vertical, focal point, foreground, background, crop, edit, pinch, slab, coil, varnish, glaze	<ul style="list-style-type: none"> • Photographing a live model. • Using photography equipment, such as lights and backdrops. • Being a model for a photographer. • Taking photographs using the outdoors.

Reception: Creating with Materials

Overview:

Children joining us in Reception will have a range of differing experience to bring to their learning at Willow Lane. Children joining us from Appletree Nursery will have a range of experiences linked to the art and design. They will have explored a range of different media for mark making. They will have used loose parts and construction materials to create models of their own design. They will have observed and drawn objects and people from the world around them.

In Reception, we support children in developing their understanding of art and design through different themes throughout the year. We plan in focused learning interactions to explicitly introduce and teach new ideas. We create continuous provision opportunities that allow us to provide repeated opportunities for children to experience and understand elements of art and design. We also create space in our curriculum to follow children's interests and build on their prior experiences. This combination of approaches encourages the characteristics of effective learning and provides all children with a strong basis on which to develop their understanding of art and design as they move into Year 1.

Resources:

[EYFS Long Term Plan](#)
[Development Matters](#)

Early Years Foundation Stage Early Learning Goals

Safely use and explore a variety of materials tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the process they have used.



Reception: Creating with Materials

I will know:

- the names of some different artists.
- that I can make new colours by mixing different paints together.
- that I can combine materials to create different textures and effects.
- that I can make marks with a range of different mediums.
- that I can join materials together to make my own art.
- how to combine different techniques e.g. collage, paint, crayon, clay to create art.
- which tools to use to create art and how I should hold them.

Vocabulary:

paint, pencil, paper, colour, stencil, sticky, strong, dark, light, card, shape, line, portrait, cut, stick, below, above, near, brush, paint, collage, artist, shape, push, pull, pinch, twist, roll, mould

I will experience:

- making art with different materials and in different environments.

I will learn how to:

- to draw simple faces with expressions.
- combine shapes to draw people and animals.
- use different brushes and materials for effect.
- use stencils to make rubbings.
- shape clay and putty materials for different effects.#
- combine materials to make models.
- hold a range of mark making equipment
- how to cut in a straight and zigzag line

Learning Links

Children will build on the experiences of art and design they have already enjoyed in nursery or home settings.



Willow Lane Art Curriculum

Year 1



Willow Lane
Community Primary School

Year 1: Drawing and Painting: Still Life: Transport

Key Focus:



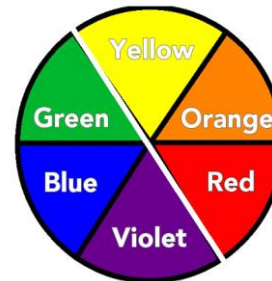
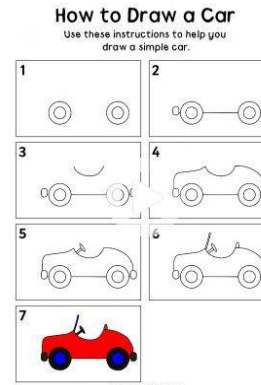
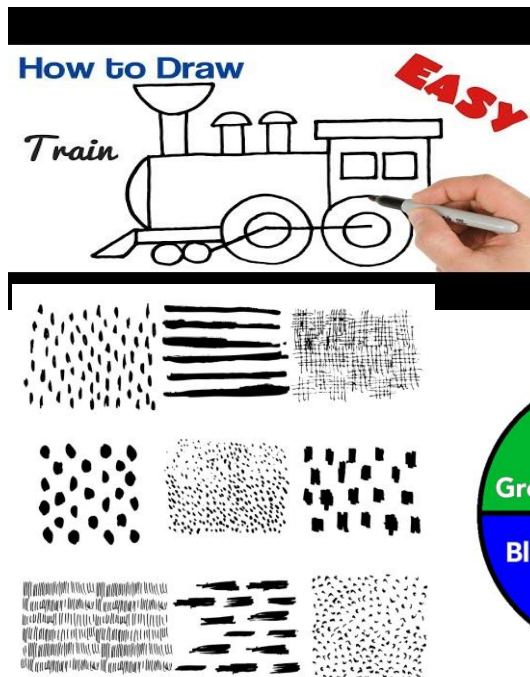
Overview:

This unit explores a range of transportation while building up children's skills in drawing, using step by step guides to enable success. Children should develop their mark-making skills and progress to using horizontal strokes and specific shading techniques.

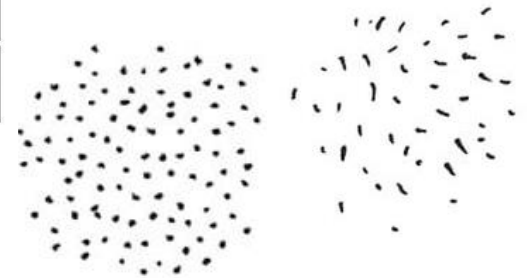
Children should use their knowledge of primary colours to mix secondary colours and be able to recognise warm and cool tones.

Children should also continue their exploration of different mediums, including both manmade, such as pencil, charcoal, chalk and pastel, and natural.

Steps to Success:



Do Don't



National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.



Year 1: Drawing and Painting: Still Life: Transport

Shading Technique: Stippling

I will know:

- To know that the primary colours mix to make secondary colours.
- To know that yellow, orange and red are warm tones.
- To know that green, blue and violet are cool tones.
- To know that still life is a work of art usually focussing on objects (either manmade or natural).
- To know the steps of drawing a steam train.

I will say:

Primary colours, secondary colours, warm tones, cool tones, sweep, dab, wash, brushstroke, stippling, shading , starting points, texture, pattern,

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Drawing real-life transport, possibly at a motor museum (Lakeland Motor Museum).

I will learn how to:

- To mix secondary colours from primary colours.
- To draw lines of varying thicknesses.
- To paint on a range of surfaces.
- To use dots and lines to demonstrate pattern and texture.
- To experiment with brushes of varying thicknesses.
- To use a pencil to shade in one direction.
- To begin from different starting points.
- To draw with increasing stamina.
- To use stippling to shade.

Learning check

1. What are the primary colours?
2. What are the secondary colours?
3. What are the three warm tones?
4. What are the three cool tones?
5. What is still life artwork?

Learning links

In Red class, we began to explore mark making and using a range of resources as a means of expression and a development of our imagination and creativity.

We know the three primary colours: red, yellow and blue. We know these are the foundation for all other colours.



Year 1: Printing and Collage: Fruit and Vegetables

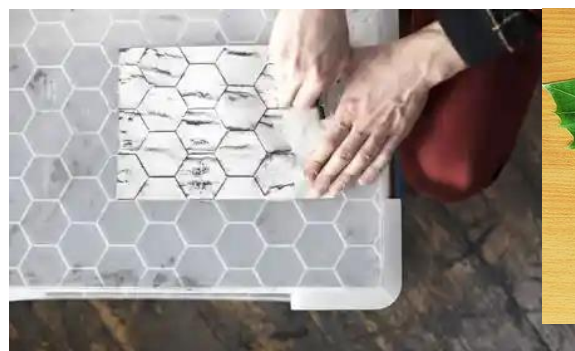
Key Focus:



Overview:

In this unit, children will explore the work of Kirsten Katz as a means of showing how still life can be used in art and that a portrait shows a human subject and can be used for many art forms. We will explore a range of materials for printing and collage and begin to collect ideas for pieces to express texture, pattern and colour.

Steps to Success:



Resources:

Cogs, wheels, leaves, sticks, fingers, hands, fruit, vegetables, rollers, blocks, sponges, bubble wrap, cross section of branch, straws, string, coins
Newspaper, magazine clippings, music paper, wrapping paper, tissue paper, cellophane, sticky back plastic, pompoms, buttons, card, paper, holographic card,

National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.



Year 1: Printing and Collage: Fruit and Vegetables

Main Artist: Kirsten Katz

I will know:

- **To know a portrait can be a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.**
- To recognise the artwork and style of Kirsten Katz.
- **To identify forms of printing (e.g. books, posters, signs).**
 - To recognise which parts of a picture are close or distant.

I will say:

Texture, print, collage, pattern, texture, hard, soft, rough, smooth, material, rubbings,

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Using fruit and vegetables to print, in the style of Kirsten Katz.

I will learn how to:

- To print to create repeating patterns.
- To use a mixture of hard and soft materials.
- To experiment with printing using different materials to create different effects.
- To categorise materials in different ways.
- To use rubbings using different materials.
- To select materials with accuracy.
- To use scissors safely and effectively.
- To use block printing.

Learning check

1. What is a portrait?
2. Which parts of the body would be in a portrait?
3. Name 4 hard materials to print with?
4. Which parts of the picture are far away / nearer the artist?

Learning links

Prior learning



Year 1: 3D Modelling and ICT: Plants and Flowers

Key Focus:



Overview:

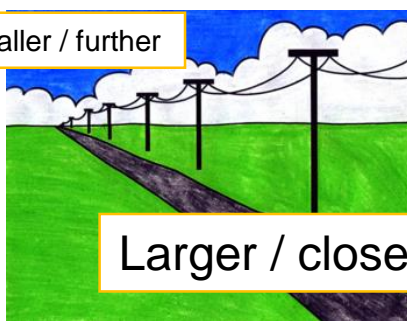
We will use the focus of plants and flowers, linking to our science learning, to generate a three-dimensional salt-dough flower. We will look at the strategies and resources used by Andy Goldsworthy. We will also look at images, seeing which parts are close and which are far away.

We will begin to look at photography and how to use guides to create photographs where the focus is in the centre of the image.

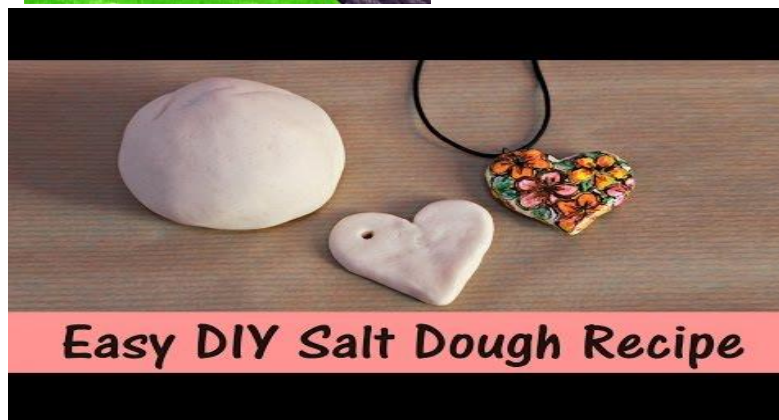
We will continue to explore natural and man-made resources as a means of expression.

Steps to Success:

smaller / further



Larger / closer



National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.



Year 1: 3D Modelling and ICT: Plants and Flowers

Main Artist: Andy GOLDSWORTHY

Medium: Salt Dough

I will know:

- To recognise the artwork and style of Andy Goldsworthy.
- To recognise which parts of a picture are close or far away.**
- To know how to make salt dough.
- To know guides help to take accurate photographs.**

I will say:

Materials, sculptor, natural, recycled, sculpture, pinch, pull, indent, knead, photograph, impress, malleable, guide, centre, capture, manufacture, manmade

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Visit local gardens and wildlife areas to create observational drawings of plants and flowers.

I will learn how to:

- To use a variety of natural, recycled and manufactured materials for sculpting.
- To pinch and pull malleable materials.
- To use tools to indent, roll, knead and cut.
- To impress into malleable materials.
- To use playdough to practise molding techniques.
- To collect and use natural resources that can be used to create patterns.
- To take a photograph capturing simple objects within the centre.
- To use ICT to produce a picture.

Learning check

1. What style of artwork does Andy Goldsworthy create?
2. Name 2 natural materials Andy Goldsworthy uses for his art.
3. What does it mean to 'impress' into a material?
4. Name 3 ways to mold a material.

Learning links

Prior learning



Willow Lane Art Curriculum

Year 2



Willow Lane
Community Primary School

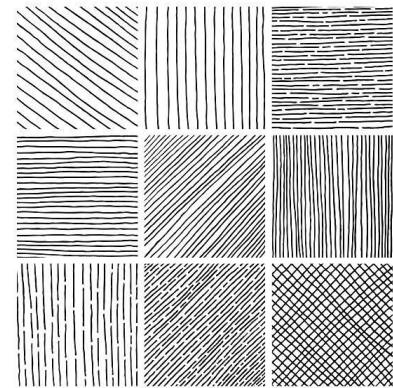
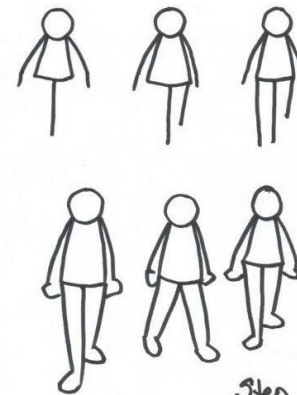
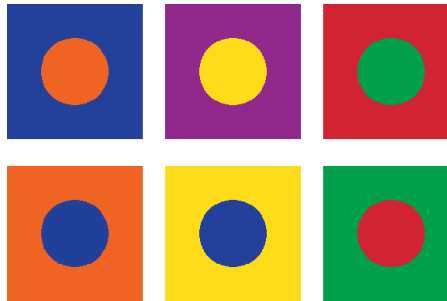
Year 2: Drawing and Painting: Figures

Key Focus:

Overview:

In this unit, children will focus on landscape artwork and will be able to define what that is. They will look at the work of LS Lowry and use inspiration for completing their own works, using contrasting colours they can expertly mix and hatching and stippling shading techniques. We will use observation to add detail and be able to mark make effectively. They will be able to draw two dimensional buildings, adding details and texture and showing an awareness of space. Children will be able to draw people in simple forms by following a step-by-step guide.

Steps to Success:



National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Year 2: Drawing and Painting: Figures

Main Artist: L.S LOWRY

Shading Technique: Hatching

I will know:

- To know that complimentary colours are colours opposite each other on the colour wheel.
- To know that a landscape image depicts a natural scene, sometimes including manmade structures.
- To know how to hatch.
- To know how to draw simple forms of people.
- To recognise the work and style of L.S Lowry.

I will say:

Primary colours, secondary colours, complimentary colours, light, dark, observation, hatching, scale, structure, natural, landscape, space, marks, forms

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Outdoor observational drawing of the school grounds.

I will learn how to:

- To match complimentary colours, mixed confidently.
- To use light and dark lines.
- To use observations to add detail.
- To use hatching to shade.
- To show an awareness of space when drawing.
- To work at different scales.
- To use small marks to develop defined lines.

Learning check

1. Can you define complimentary colours?
2. Can you give an example of a pair of complimentary colours?
3. What is hatching in art?
4. What is a landscape?

Learning links

In Orange class, we learn about primary and secondary colours, which helps with learning about complimentary colours. They can be categorised into warm and cool tones.

We can shade in one direction using stippling and mark make, specifically dots and lines, using a range of pencil thicknesses.

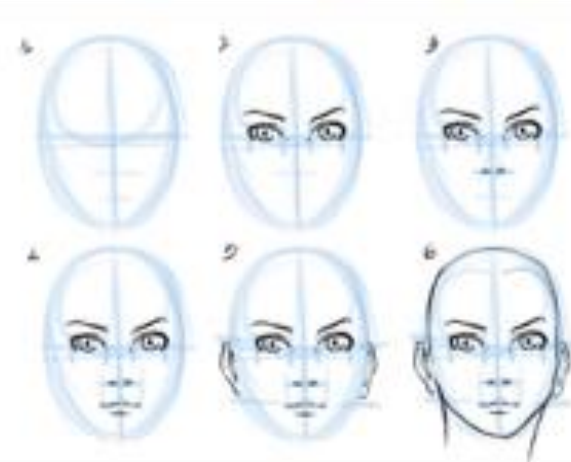


Year 2: Printing and Collage: Self-Portraits

Key Focus:

Overview:

This unit will focus on using printing techniques to develop a backdrop for a portrait. Children will learn to use relief and block printing to add layers, texture and colour to a portrait before using the steps to draw a portrait. A key focus will be on proportion of the facial features to the overall image. They will also collect and select materials, both natural and man-made, to create a collage.



National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.



Year 2: Printing and Collage: Self-Portraits

Main Artist: PABLO PICASSO

I will know:

- To know that perspective shows the position of size of objects in relation to each other.
- To know the steps of drawing a face
- To know the difference between natural and man-made materials.
- To know a self-portrait will be personal.
- To recognise the work and style of Pablo Picasso

I will say:

Print, layer, perspective, position, size, layer ink, materials, portrait, arrange, squares, natural, manmade

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Using mirrors to capture details from their own faces.
- Visit Lancaster City Museum

I will learn how to:

- To print using blocks in a range of colours.
- To use a range of media in one piece e.g. print, drawing, painting.
- To layer prints over each other.
- To use scissors to cut straight and curved lines.
- To draw into ink or paint.
- To collect and use relevant materials for effect.

Learning check

- 1. What is perspective?
- 2. What effect does layering the prints over each other create?
- 3. What is printing?
- 4. Is this material natural or manmade?

Learning links

In Orange class, we learned that portraits can be images of a person, usually the head and shoulders.

We have experimented with rubbings, printing using a variety of different materials and textures and selecting different collage materials, using cuttings and ripped pieces. We can identify printing in different media.



Year 2: 3D Modelling and ICT: Lancaster Castle

Key Focus:

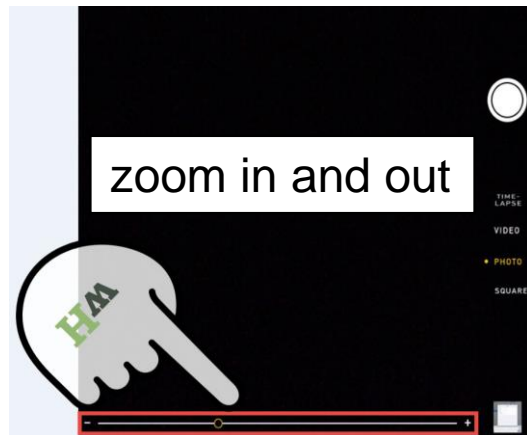


Overview:

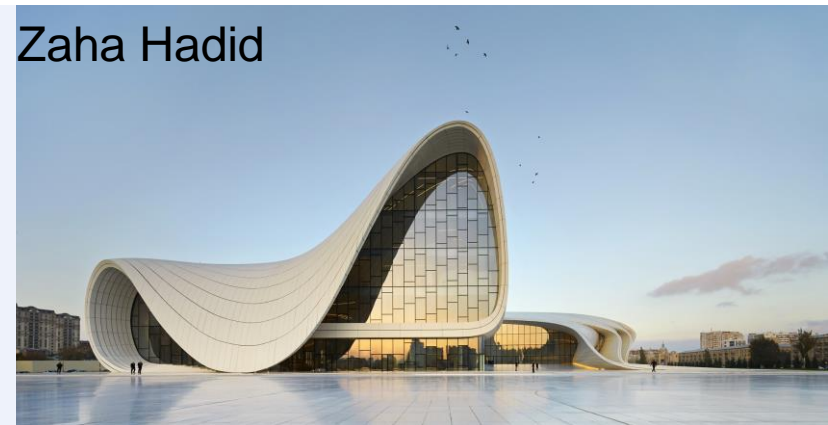
In this unit, children will look at the work and style of architect Zaha Hadid to inspire their three-dimensional models based on Lancaster Castle. They will use a range of modelling techniques to both prepare, shape and imprint within the malleable material. Children will also develop their photography skills, building on from Year 1, and use the zoom feature to capture specific views.

Steps to Success:

Throw against a flat surface.
Press it using padded thumb
section of palm.
Fold it in half.
Roll it around your palms.
Repeat x 20.



Zaha Hadid



National Curriculum

Pupils should be taught: to use a range of materials creatively to design and make products; to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination; to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space; about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.



Year 2: 3D Modelling and ICT: Lancaster Castle

Main Artist: Zaha Hadid

Medium: Clay

I will know:

- To know artists use methods to make an image show 3D objects.
- To know clay must be prepped before use.
- To recognise the work and style of Zaha Hadid.
- To be able to explain 'malleable'.

I will say:

Sketch, architect, image, zoom, camera, enlarge, mold, malleable, 3D, 2D, carving, model, fold, technique, pinch, pull, knead, push, press, fold, throw.

I will evaluate by :

- Comparing pieces of artwork by explaining similarities.
- Comparing pieces by explaining the differences.
- Commenting on the work of others, including famous artists.
- Commenting on their own work, explaining the techniques and skills used.

I will experience:

- Visit Lancaster Castle to complete observational drawings of the building, either in sketch books or using ICT

I will learn how to:

- To use ICT to sketch an image.
- To use more than one function to create an electronic image.
- To use the zoom function to focus and enlarge.
- To zoom out to capture a bigger area.
- To use playdough to practise molding techniques.
- To use simple tools to mould and carve malleable materials.
- To use pushing, throwing, pressing and folding to prepare a piece of clay for use.
- To use a combination of pinching, pulling, rolling and kneading to model.

Learning check

1. What does malleable mean?
2. Name 3 man-made materials you can use in artwork.
3. How do you take a photo of an object far away?
4. How do you zoom out on a camera?

Learning links

In Orange class, we used pinching and pulling techniques as well as simple tools to alter a malleable material. We also collected natural, recycled and manmade materials for sculpting

We have used ICT to photograph simple images, practising capturing simple objects in the centre. We can also use a sketching app to develop a simple picture.



Willow Lane Art Curriculum

Year 3



Willow Lane
Community Primary School

Year 3: Drawing and Painting: Forest Landscapes

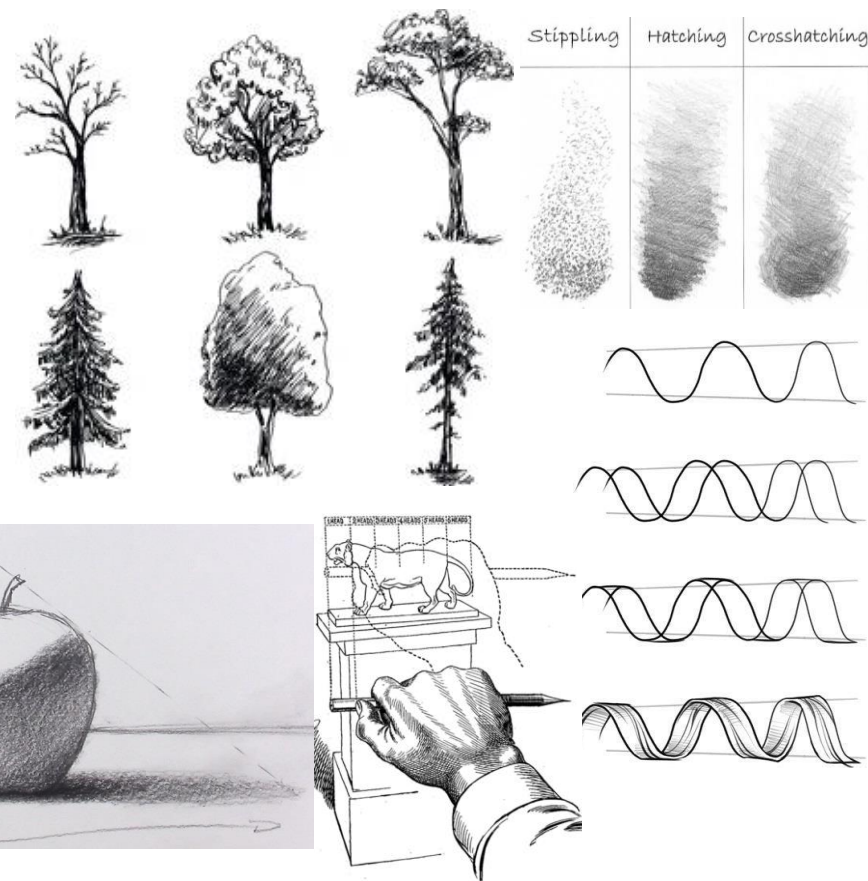
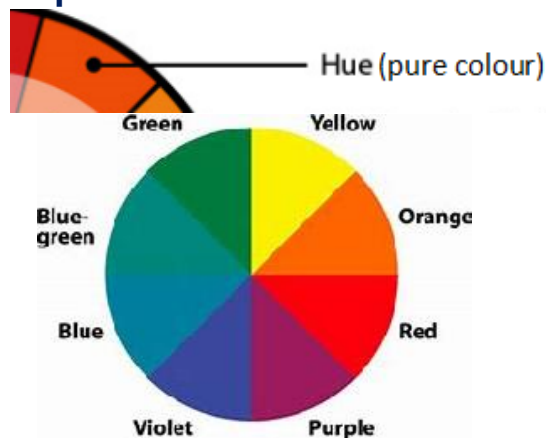
Key Focus:



Overview:

In this unit, children will develop their shading skills, as they build on their pre-existing knowledge. They will learn the steps to draw a range of trees. They will be able to mix, from primary colours, a spectrum of secondary and tertiary colours. They will be able to recognise warm and cool tones and use the foreground and background of the picture to show perspective.

Steps to Success:



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.



Year 3: Drawing and Painting: Forest Landscapes

Main Artist: CLAUDE MONET

Shading Techniques: Cross Hatching and Scribbles

I will know:

- To know that more than one colour creates different hues.
- To know that the lightest colour is added first, then the darkest colour.
- To recognise the work and style of Claude Monet.
- To know shadow is a technique for adding dimension.
- To know that a pencil can be used to help with drawing proportionate images.

I will say:

Hues, primary, secondary, tertiary, shadow, 3D, dimension. cross hatching, dashes, perspective, foreground, blend, warm tones, cold tones, proportion, ratio, starting point,

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Millenium Orchard – observational drawing of natural landscape

I will learn how to:

- To sketch a range of trees, using dots and lines to create texture.
- To mix accurate hues.
- To draw a 3D ribbon.
- To draw larger objects near the foreground to make them appear nearer.
- To select and mix colours to create warm and cool paintings.
- To add simple shadow to objects to create 3D effects.
- To use cross hatching and scribbles to shade.

Learning check

1. Which colour would you begin with to mix orange / green / purple?
2. How do I make a turquoise green?
3. Name one way artists make something look 3D.
4. What does the word foreground mean?
5. What are simple drawing techniques?
6. Who was Claude Monet and why was he a significant artist?

Learning links

In Orange, we looked at plants and flowers and their form. We know how to stipple as a form of shading. We can mix primary colours to make secondary.

In Yellow class, we looked at hatching and used this technique as we explored landscape art work that depicts natural scenes, with possibly some manmade features. We can recognise the complimentary colours, use space appropriately on the page and use observations to add detail.



Year 3: Printing and Collage: Cave Painting

Key Focus:



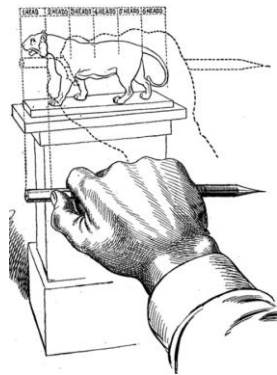
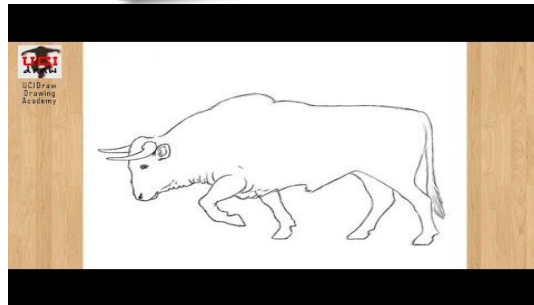
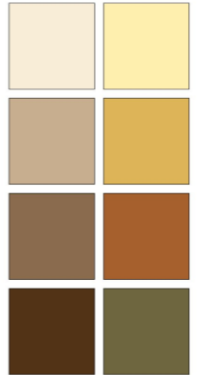
Overview:

In this unit, children will use cave paintings as a means to develop art work using a range of printing, collage, drawing and painting techniques.

They will use warm tones to develop relief, block prints. They will learn the steps to draw wildlife appropriate to the focus and will use the pencil trick to ensure it is proportionate.



WARM



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.

Year 3: Printing and Collage: Cave Painting

I will know:

- To know that printing can be done using a range of techniques.
- To know that a pencil can be used to help with drawing proportionate images.
- To understand what etching means.

I will say:

Print, etch, tearing, starting point, motif, impression, materials, collage, warm, cool

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Using chalk and other washable mediums to create 'cave paintings' on brickwork and outdoor surfaces.

I will learn how to:

- To begin from different starting points.
- To etch into materials to create prints.
- To print simple images (motifs) using a range of techniques.
- To use tearing and cutting to create accurate shapes and colours.
- To mix print with collage.
- To use warm tones effectively.

Learning check

- 1. What is etching?
- 2. Where can you start a piece of artwork from?
- 3. What is the technique called where you scratch into a material to create an indent?
- 4. What does the word motif mean?

Learning links

In Key Stage 1, we have mixed primary and secondary colours and can recognise complimentary colours. We have explored a range of printing textures, using ink and block techniques, and layering prints over each other.

We can collect and use relevant materials, using scissors to adapt shapes. We can arrange and compose the piece thinking of size and proportion.



Year 3: 3D Modelling and ICT: Figures

Key Focus:



Overview:

In this unit, children will use the work of Rachel Whiteread as inspiration for creating ICT and 3D artwork around the human form. They will use cardboard and newspaper to develop a frame for the papier mache.

With this, children should use ICT to take photographs and develop ideas using different tools.

Steps to Success:



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.

Year 3: 3D Modelling and ICT: Figures

Main Artist: Keith Haring

Medium: Papier Mache

I will know:

- To know the process to create papier mache.
- To recognise the work and style of Keith Haring.
- To explain the process of joining two pieces of clay.

I will say:

Sculpture, papier mache, base, texture, pattern, combine, perspective, viewpoint, assemble, build, proportions, frame,

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Model for photographs for peers.
- a 3D modelling workshop from a local artist, such as Andrew Hill

I will learn how to:

- To use 3D figures to aid accurate proportions.
- To use a cardboard / newspaper frame to begin a sculpture.
- To use tools to create texture / pattern.
- To combine printing and 3D modelling in artwork.
- To use ICT to sketch and present ideas.
- To ICT programs to develop artwork using that of others' and their own.
- To take photographs from a range perspectives and explain the effects.

Learning check

1. How do you use papier mache?
2. How do you join two parts of a sculpture?
3. How can things look larger than they really are in an image?

Learning links

In Key Stage 1, we can use basic tools to create a sketch. We can take photos using guidelines for accuracy and zoom in and out to capture specific areas.

For modelling, we can, using salt dough and clay, push, pull, knead and fold malleable materials and use basic tools to create impressions.



Year 3: 3D Modelling and ICT: Buildings

Key Focus:



Overview:

In this unit, children will use the work of Rachel Whiteread as inspiration for creating ICT and 3D artwork around the work of this artist. They will use cardboard and newspaper to develop a frame for the papier mache.

With this, children should use ICT to take photographs and develop ideas using different tools.

Steps to Success:



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.

Year 3: 3D Modelling and ICT: Buildings

Main Artist: Rachel Whiteread

Medium: Papier Mache

I will know:

- To know the process to create papier mache.
- To recognise the work and style of Rachel Whiteread.
- To explain the process of joining two pieces of clay.

I will say:

Sculpture, papier mache, base, texture, pattern, combine, perspective, viewpoint, assemble, build, proportions, frame,

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- a 3D modelling workshop from a local artist, such as Andrew Hill

I will learn how to:

- To use 3D structures to aid accurate proportions.
- To use a cardboard / newspaper frame to begin a sculpture.
- To use tools to create texture / pattern.
- To combine printing and 3D modelling in artwork.
- To use ICT to sketch and present ideas.
- To use ICT programs to develop artwork using that of others' and their own.
- To take photographs from a range perspectives and explain the effects.

Learning check

1. How do you use papier mache?
2. How do you join two parts of a sculpture?
3. How can things look larger than they really are in an image?

Learning links

In Key Stage 1, we can use basic tools to create a sketch. We can take photos using guidelines for accuracy and zoom in and out to capture specific areas.

For modelling, we can, using salt dough and clay, push, pull, knead and fold malleable materials and use basic tools to create impressions.



Willow Lane Art Curriculum

Year 4



Willow Lane
Community Primary School

Year 4: Drawing and Painting: Portraits

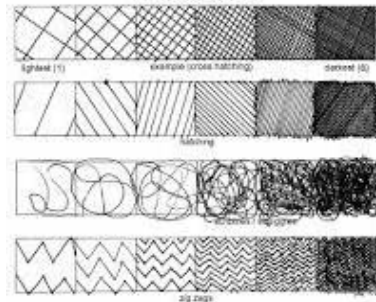
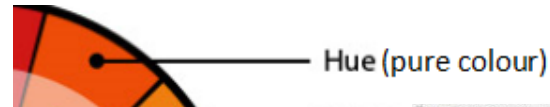
Key Focus:



Overview:

In this unit, children will build on pre-existing knowledge to develop abstract portraits based on the work of Henri Matisse. They will learn how to include expressions and mix paints to create specific hues. They will be able to draw freehand circles and use a range of shading techniques to add texture.

Steps to Success:



Fine Art-Tips: YouTube, FB & G+

National Curriculum

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Year 4: Drawing and Painting: Portraits

Main Artist: HENRI MATISSE

Shading Techniques: Circulism and Blending

I will know:

- To recognise the work and style of Henri Matisse.
- To know up to three ways to draw a freehand circle.**
- To know 4 ways to show expression on a face.**
- To know what 'circulism' and 'blending' is.**

I will say:

Hues, shades, circulism, blending, freehand, pastel, live model, expression.

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Painting a live model.

I will learn how to:

- To mix 3 hues between primary colours.
- To use cross hatching and blending to shade.
- To mix colours by beginning with the lightest hue.
- To use pastels to blend.
- To finish a photograph of a self-portrait.
- To paint from a live model.
- To recognise the use of angles in a portrait.
- To use brush strokes to create texture.

Learning check

- 1. Can you explain how colours are mixed?
- 2. What methods do you know to draw a freehand circle?
- 3. How do you show an angry expression on a portrait?
- 4. What are the steps to draw an accurate portrait?

Learning links

We can hatch, stipple, cross hatch and scribbles to mark make. We can define what a portrait is and have studied Pablo Picasso's range of artwork. We can use a pencil to add shadow, create dimension and develop proportionate images.

In Yellow class, we learned the steps of drawing a face, which will be needed to complete portraits from different angles.

We know primary, secondary, contrasting, warm and cool colours and can mix hues accurately.



Year 4: Printing and Collage: Rivers

Key Focus:

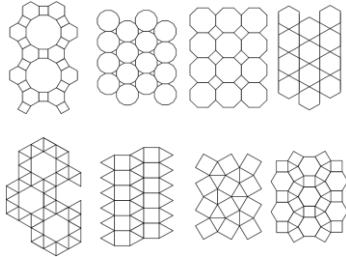


Overview:

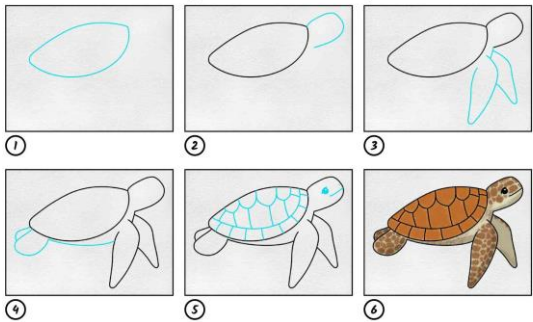
In this unit, children will continue to experiment with abstract artwork but this time with landscapes. They will build on their knowledge of space and proportion, using horizon lines and vanishing points. They will learn how to draw sea creatures using step by step explanations. With printing, children will rotate, translate and tessellate prints and create mosaics using colour and tone as the key focus.

Steps to Success:

Tessellation

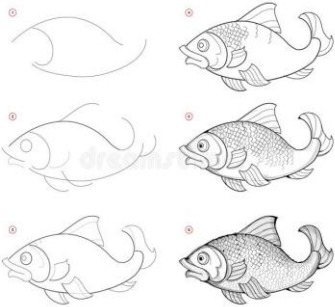
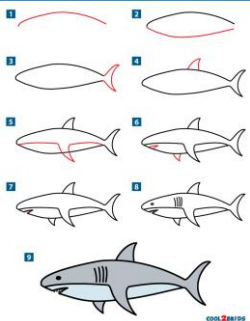


Easy Sea Turtle Drawing



HelloArtsy.com

How to Draw a Shark



National Curriculum

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Year 4: Printing and Collage: Rivers

Art Form: Abstract

I will know:

- To know the vanishing point and horizon line of an image.
- To know what a mosaic is.
- To explain 'tessellation'.
- To know to compose images thinking of size, proportion and space.
- To know that abstract art uses alternate shapes, colours and patterns.

I will say:

Etch, tile, layer, mosaic, rotate, translate, tessellate, vanishing point, horizon line, abstract

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Using observation to draw the River Lune

I will learn how to:

- To copy an original print.
- To develop a tile to use to print.
- To develop a mosaic.
- To use a mixture of printing techniques within a piece.
- To rotate, translate and tessellate prints.
- To explore ink in printing.
- To draw a range of simple animals using ratio for sizing of body parts.
- To select exact materials to show texture in landscape.

Learning check

1. What does it mean to rotate a print?
2. What is a mosaic?
3. What is tessellation?
4. Where is the horizon line in a landscape picture?
5. How has the artist used a vanishing point?

Learning links

We can begin from different starting points and create motifs from a range of techniques.

We can use block and ink printing techniques, such as etching, monoprinting and layering to create artwork.

We can select, cut and tear accurate materials for collage. We can arrange and compose the piece thinking of size, space and proportion.



Year 4: 3D Modelling and ICT: Food Sculptures

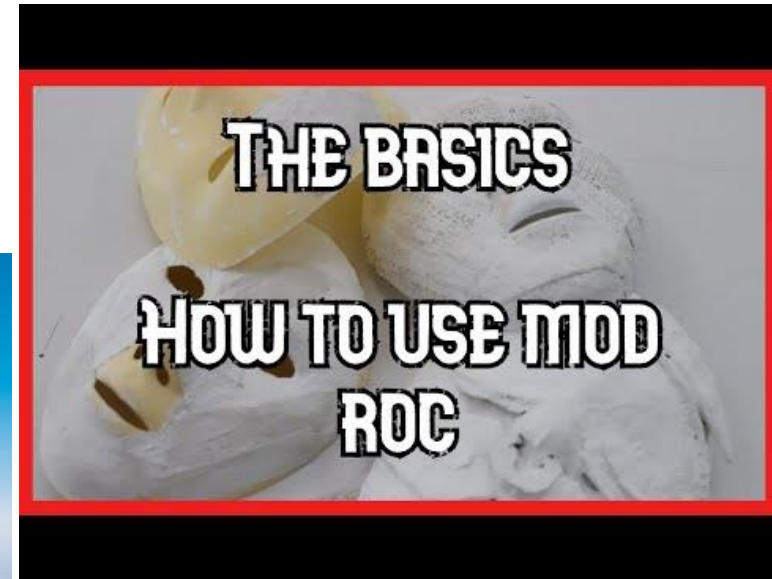
Key Focus:



Overview:

In this unit, children will explore sculptures by Claes Oldenburg. Children will be able to develop designs using ICT and edit them appropriately. They will learn how to draw shapes that look 3D. They will use wire to frame their design and add modroc. From here, children will look at tools to add texture, using specifically mixed colours and finishing techniques. They may then compose photographs to make the sculptures appear to be floating, be larger or smaller than they appear and look real-life.

Steps to Success:



National Curriculum

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Year 4: 3D Modelling and ICT: Food Sculptures

Main Artist: CLAES OLDENBURG

Medium: Modroc

I will know:

- To recognise the work and style of Claes Oldenburg.
- To know the method of using Modroc.
- To know methods of finishing a model, such as glaze.

I will say:

Rigid, join, glaze, photography, light, shade, compose, texture, plaster, layered, gauze, assemble, embellish,

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Lancaster City Museum and Art Gallery

I will learn how to:

- To join two parts successfully.
- To use wire to sculpt.
- To use glaze to finish.
- To use tools to add texture to a model.
- To use ICT tools to jot design ideas.
- To use ICT to develop 3D shapes.
- To use ICT to edit and alter artwork.
- To compose photography using texture, light and shade.

Learning check

1. How do you use Modroc for 3D sculpting?
2. How can you add a finish to a model?
3. Where is the light in your photography?
4. Where is the shade in your photography?

Learning links

In previous year groups, we have explored salt dough, clay and papier mache as mediums for 3D modelling and can use a range of fine motor skills to mold as well as use tools to add etchings into the materials.

We can use ICT to develop sketches to present ideas.

We can also take photographs using different perspectives as well as zooming in and out to capture specific viewpoints.

We have used Rachel Whiteread, Zaha Hadid and Andy Goldsworthy as inspiration for 3D sculpting.



Willow Lane Art Curriculum

Year 5



Willow Lane
Community Primary School

Year 5: Drawing and Painting: People

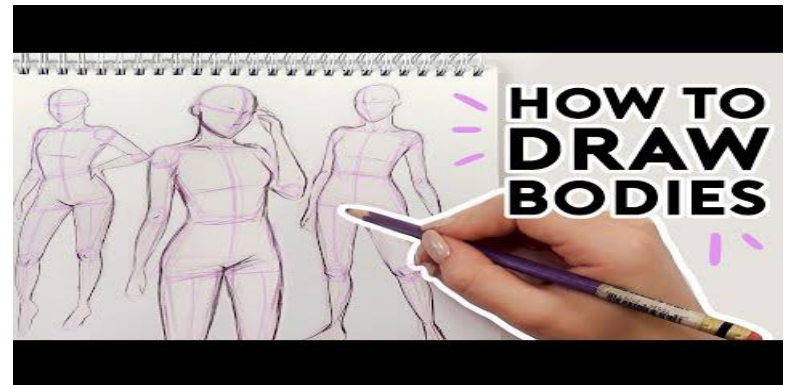
Key Focus:



Overview:

In this unit, children will study the work of Jean-Michael Basquiat and critique his portraits in comparison of those studied before, especially in the context of warm and cool. Children will learn how to draw bodies accurately, building on from their learning in Yellow class. They will also be able to draw hands accurately. This unit also allows children to add more shading techniques to their repertoire and begin to select the most appropriate for the task presented.

Steps to Success:



National Curriculum

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Year 5: Drawing and Painting: People

Main Artist: Jean-Michael Basquiat

Shading Techniques: Contouring and Threes

I will know:

- **To know that white is added to hues to make tints.**
- **To know how to use a range of shading techniques for different effects.**
- To know that colours can be mixed to show direction of light within a portrait.
- **To know how to draw bodies.**
- To know the steps of drawing accurate hands with detail.
- To recognise the work and style of Jean-Michael Basquiat

I will say:

Hues, tints, contouring, threes, texture, intricate, prolonged, warm, cool

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

I will learn how to:

- To mix white with hues to create tints.
- To develop intricate patterns using pencil.
- To use observational drawing techniques.
- To draw for a prolonged period.
- To select and mix colours to create warm and cool paintings.
- To use space and proportion within a portrait.

- 1. How do I make a tint lighter?
- 2. Can you define a tint, hue and shade?
- 3. Does Jean-Michael Basquiat create warm or cool portraits?
- 4. What is proportion?
- 5. How do you draw an accurate portrait?

Learning links

We can hatch, stipple, cross hatch, blend, scribbles and circulum to shade. We can define what a portrait is and have studied Pablo Picasso and Henri Matisse. We can use a pencil to add shadow, create dimension and develop proportionate images. We can accurately draw faces, using basic steps and can show expression. We have a range of techniques to draw accurate circles.

We know how to draw simple bodies from Yellow class when we studied LS Lowry.

We know primary, secondary, contrasting, warm and cool colours and can mix hues accurately beginning with the lightest colour.



Year 5: Printing and Collage: Space

Key Focus:

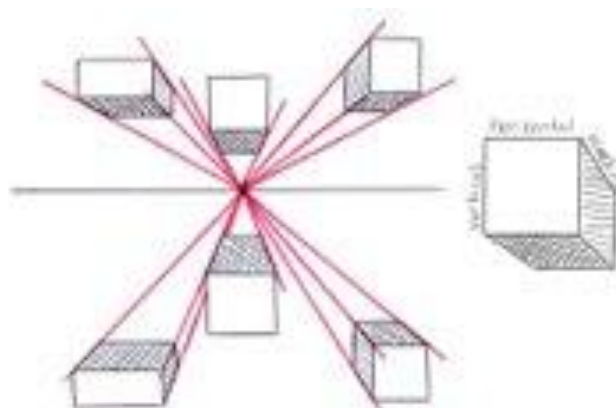
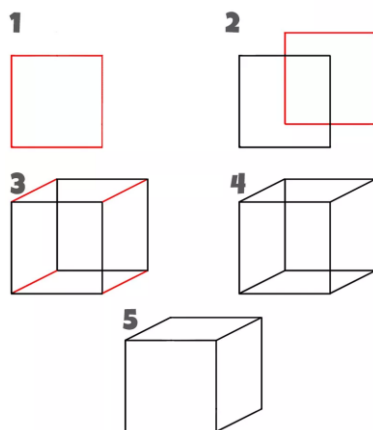


Overview:

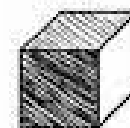
In this unit, children will use their growing range and skills to create an imaginative abstract piece based on the work of Peter Thorpe. They will build on this with monoprint and overprint to create impactful effects.

Children will also learn the steps to draw 3D cubes using vanishing points and will practise shading using techniques previously taught as well as contouring and threes.

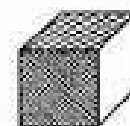
HOWTODRAWFORKIDS.COM HOW TO DRAW A CUBE



Hatching



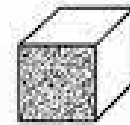
Crosshatching



Blending



Stippling



National Curriculum

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Year 5: Printing and Collage: Space

Main Artist: PETER THORPE

I will know:

- To know that composition can be altered in a landscape piece to draw focus.
- **To know how to draw a cube from a square.**
- **To know how to use vanishing points to draw cubes.**
- **To explain what 'overprint' means.**
- To recognize the work and style of Peter Thorpe

I will say:

Monoprint, overprint, layering, extend, rotate, translate, tessellate, composition, fabric, texture, vanishing point, cube

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Exploring the Northern Lights and using telescopes to star gaze.

I will learn how to:

- To overprint (layering coloured prints to create new colours).
- To choose collage or textiles as a means of extending work already achieved.
- To use monoprint methods to create a range of prints.
- To use a mixture of media within a piece.
- To select materials for their texture, colour and tone.
- To print onto fabric.

Learning check

- 1. How do you draw a cube from a square?
- 2. If I have the vanishing point above the square, what will the cube look like?
- 3. What effect does overprint create?

Learning links

We can begin from different starting points and create motifs from a range of techniques.

We can copy prints and develop detailed tiles using etching techniques and tools. We can use block and ink printing techniques, such as monoprinting and layering to create artwork with patterns using rotating, translating and tessellating designs.

We can use a range of materials for collage and create a mosaic. We can arrange and compose the piece thinking of size, space and proportion due to knowledge of horizon lines and vanishing points.



Year 5: 3D Modelling and ICT: Plants

Key Focus:



Overview:

In this unit, children will develop their knowledge of Plants by studying the art forms used at the time and those done thereafter to represent life in Plants. Children will use their 3D modelling skills to develop a representation focusing on proportion of elements and carving skills. Their main medium is plaster casting, which involves using a mold to create a negative cast to be filled. Then this can be finished using carvings and varnish.

Children will also use ICT to develop an imaginative piece with increasing confidence in tools and skills.

Steps to Success:



Close one eye. Line up section of focus with the pencil. Measure down the pencil the length of the section. Mark the distance on the paper. Draw complete image from same distance.

National Curriculum

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Year 5: 3D Modelling and ICT: Plants

Medium: Plaster Casting

I will know:

- To know the method of plaster casting.
- To know that statues, molds and models are a key part of history and art.
- To know how to layer an image using ICT.

I will say:

Plaster, cast, mold, carve, varnish, layer, import, negative, positive, scale, proportions

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- a 3D modelling workshop from a local artist, such as Andrew Hill

I will learn how to:

- To use techniques to develop a mold.
- To use strategies to use accurate proportions.
- To use a varnish to finish a model.
- To use ICT to edit and layer images.
- To use tools to develop art work.
- To use perspective and scale to develop photographs.

Learning check

1. What effect does a wash have on a model?
2. How can you check the proportions of a model?
3. How do you layer an image using ICT?
4. How do you use plaster cast to create a 3D model?

Learning links

In previous year groups, we have explored salt dough, clay, papier mache and modroc as mediums for 3D modelling. We can use wire as a foundation and use finishing techniques, such as glazes and varnishes to complete models. We have used Rachel Whiteread, Zaha Hadid, Andy Goldsworthy and Claes Oldenburg as inspiration for 3D sculpting and Picasso, Basquiat and Matisse for portraits. We can use ICT to develop sketches to jot ideas and sketch 3D shapes. We can also take photographs using different perspectives as well as zooming in and out to capture specific viewpoints. We can compose photographs, thinking carefully about textures, light and shade.



Willow Lane Art Curriculum

Year 6



Willow Lane
Community Primary School

Year 6: Drawing and Painting: Landscapes

Key Focus:

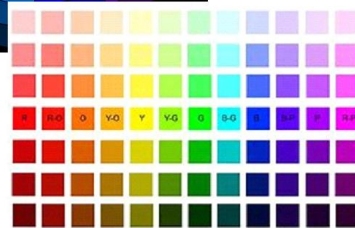
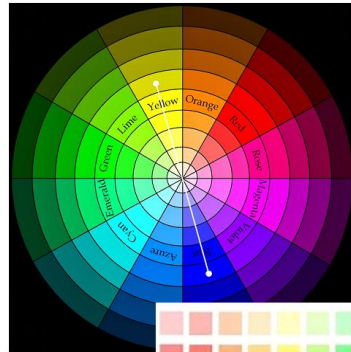
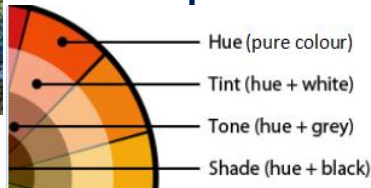


Overview:

In this unit, children will use a range of shading techniques to convey atmosphere within a landscape, taking inspiration from Van Gogh. They will use their knowledge of vanishing points and horizon lines to build accurate and proportionate images. They will use their skills to create three-dimensional images with appropriate shading to create shadow.

Children will also take inspiration from poems, stories and music to develop artwork.

Steps to Success:



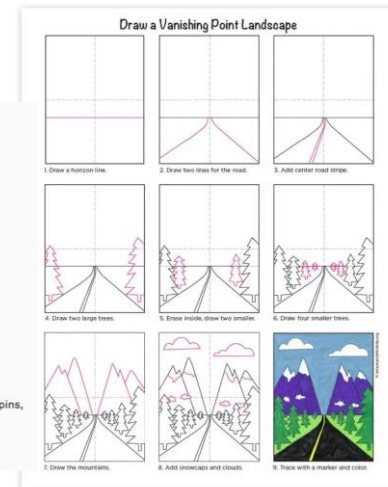
Coastline

By Elaine Feinstein

This is the landscape of the Cambrian age:
shale, blue quartz, planes of slate streaked with
iron and lead; soapstone, spars of calcite;
in these pools, fish are the colour of sand,
velvet crabs like weeds, prawns transparent as water.

This shore was here before man. Every tide
the sea returns, and floats the bladderwrack.
The flower animals swell and close over creatures
rolled-in, nerveless, sea-food, fixed and forgotten.

My two thin boys balance on Elvan stone
bent-backed, intent, crouched with their string and pins,
their wet feet white, lips salt, and skin wind-brown,
watching with curiosity and compassion:
further out, Time and Chance are waiting to happen.



Hatching



Crosshatching



Blending



Stippling



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.



Year 6: Drawing and Painting: Landscapes

Main Artist: VINCENT VAN GOGH

Shading Techniques: Zig Zags and Dashes

I will know:

- To know that black is added to hues to make shades.
- To recognise the work and style of Van Gogh.
- To know the vanishing point .
- To know the horizon is the focal point of a landscape .

I will say:

Shades, hues, tints, strokes, atmosphere, vanishing point, horizon line, focal point, emit

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Use pastels to develop observation artwork of the landscape of the city of Lancaster.

I will learn how to:

- To mix tints and shades from hues.
- To mix and match colours to create atmosphere and light.
- To create imaginative work from a variety of sources e.g. observational drawing, themes, poetry, music.
- To use the vanishing point as a starting point within a landscape drawing.
- To select the most appropriate shading technique from a range of skills.
- To show light and shade within a landscape piece, creating atmosphere.

Learning check

1. Can you explain how a shade is mixed?
2. What style does Van Gogh use?
3. What atmosphere does this image emit?
4. What is the vanishing point?

Learning links

We can use a range of methods and accurately select the most appropriate to shade. We can define what a landscape is and have studied Claude Monet, Peter Thorpe and LS Lowry. We can use vanishing points and horizon lines effectively. We can compose images, thinking about space, perspective, proportion and texture. We can draw using observations for a prolonged period.

We know primary, secondary, contrasting, warm and cool colours and can mix hues accurately beginning with the lightest colour.



Year 6: Printing and Collage: Mountains and Volcanoes

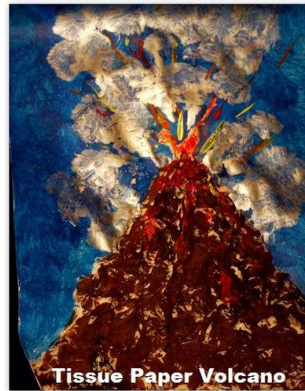
Key Focus:



Overview:

In this unit, children should use a range of printing techniques to develop a multimedia piece with the focus of mountains and volcanoes. They could add three-dimensional aspects to otherwise 2D artwork. Children will also use their skills from Green class to draw or print a range of trees. They will create artwork that is a montage of media that uses colour and texture to add another aspect to their work.

Steps to Success:



National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.

Year 6: Printing and Collage: Mountains and Volcanoes

I will know:

- To know to problem solve as issues occur.
- To know and apply a range of techniques to a piece.
- **To know the difference between positive and negative printing techniques.**
- **To know what a 'montage' is.**

I will say:

Montage, media, dimensions, etch, relief, monoprint, layer, tessellate, negative, positive, landscapes

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- a 3D modelling workshop from a local artist, such as Andrew Hill

I will learn how to:

- To use montage for effect, using clippings to create an image.
- To use a mixture of print and collage techniques to create different visual effects.
- To use positive and negative printing techniques.
- To use planning the composition of a piece.
- To use space effectively.
- To create 3D landscapes using mixed media.

Learning check

1. What is a montage?
2. How does a positive print work?
3. How does a negative print work?

Learning links

We can copy prints and develop detailed tiles using etching techniques and tools. We can use block and ink printing techniques, such as monoprinting, overprinting and layering to create artwork with patterns, using rotating, translating and tessellating designs.

We can use a range of materials for collage and create a mosaic and fabric designs.

We can arrange and compose a piece thinking of space and proportion due to knowledge of horizon lines and vanishing points. We can use a combination of printing and collage techniques to extend a piece.

We can draw a range of trees from our Green class learning that will assist without prints.



Year 6: 3D Modelling and ICT: Photography

Key Focus:



Baroque

1600-1750

CHARACTERISTICS

Ornate, grandeur, richness, stylistically complex, dramatic

LEADING CONTRIBUTORS

Caravaggio |

Rembrandt van Rijn |

Johannes Vermeer |

INFLUENTIAL WORKS

Caravaggio,

The Calling of St Matthew, 1600

Rembrandt, *The Night Watch*, 1642 |

Johannes Vermeer,

Girl with a Pearl Earring, 1665 |



Caravaggio, *The Calling of St Matthew*, 1600

Overview:

In this unit, children will look at the work of Caravaggio and Annie Leibowitz as inspiration for photography. They should use light, shade and texture to produce thought-provoking photographs, using the rule of thirds to guide. They should also use ICT to layer and add effects to pieces.

Children should also be expressive with three-dimensional models, such as clay, to join pieces together through learned methods.

Steps to Success:

HOW TO JOIN CLAY



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National Curriculum

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas; to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials; about great artists, architects and designers in history.



Year 6: 3D Modelling and ICT: Photography

Main Artist: ANNIE LEIBOWITZ / CARAVAGGIO

Medium: ICT / Clay

I will know:

- **To know the 'rule of thirds'.**
- **To know joining techniques for clay (pinch, coil, slab).**
- **To know ways of editing a photo.**
- To recognise the work and style of Annie Leibowitz/ Caravaggio

I will say:

Horizontal, vertical, focal point, foreground, background, crop, edit, pinch, slab, coil, varnish, glaze

I will evaluate by:

- Comparing artwork by explaining similarities and differences.
- Reflecting upon their work, inspired by a famous notable artist and the development of their art skills.
- Expressing an opinion on the work of famous, notable artists and refer to techniques and effect.
- Adapting work according to feedback.

I will experience:

- Photographing a live model.
- Using photography equipment, such as lights and backdrops.
- Being a model for a photographer.
- Taking photographs using the outdoors.

I will learn how to:

- To use the 'rule of thirds' to take effective images.
- To photograph live models.
- To use ICT to layer the use of different tools for effect.
- To use photography effects to edit images.
- To use perspective to alter a photograph's impact.
- To use light and shadow to create impactful photography.
- To use joining techniques with clay.
- To use tools to carve details.
- To finish models with a varnish or glaze.

Learning check

- 1. How can you join clay parts together?
- 2. Explain the rules of thirds.
- 3. How can you edit a photograph?
- 4. How does the perspective change the impact of the photograph?

Learning links

In previous year groups, we have explored salt dough, clay, papier mache, modroc and paster casting as mediums for 3D modelling. We can use wire as a foundation and use finishing techniques, such as washes to complete models. We have used Rachel Whiteread, Zaha Hadid, Andy Goldsworthy and Claes Oldenburg as inspiration for 3D sculpting.

We can use ICT to develop sketches, including sketch 3D shapes and import images to add to our designs.

We can also take photographs using different perspectives as well as zooming in and out to capture specific viewpoints. We can compose photographs, thinking carefully about textures, light and shade.

