

**Primary Phase Progression Map: Art and Design**

	EFYS	Key Stage 1		Lower Key Stage 2		Upper Key Stage 2	
	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>EFYS Framework and National Curriculum Objectives</b>	<p><u>Expressive Arts and Design</u> (Creating with Materials) The children will: 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.</p> <p><u>Physical Development</u> (Fine Motor Skills) The children will: Hold a pencil effectively - using the tripod grip in almost all cases. Use a range of small tools, including scissors, and paintbrushes. Begin to show accuracy and care when drawing.</p>	<p>Pupils will be taught to: <b>Use a range of materials creatively to design and make products.</b> <b>Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.</b> <b>Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</b></p> <p>Pupils will be taught about: <b>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.</b></p>		<p>Pupils should be taught to: <b>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.</b> <b>Create sketch books to record their observations and use them to review and revisit ideas</b> <b>Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].</b></p> <p>Pupils should be taught about: <b>Great artists, architects and designers in history.</b></p>			
<b>Drawing</b>	Autumn 1, Spring 2, Summer 1	Autumn 1 and Summer 2	Autumn 2 and Spring 1	Autumn 1	Autumn 1 and Summer 1	Autumn 2 and Spring 2	Spring 1
	Mark make with chalk, crayons and pencils	Use different materials to draw (pencils, pastels, chalk, felt tips)	Choose which materials to draw with (including fingers in sand)	Choose and combine different grades of pencil	Combine different materials to draw (chalk, oil pastels, charcoal)	Use a variety of materials, choosing the most appropriate	Demonstrate careful selection of materials based on desired effect
	Investigate different lines; Make thick lines and thin lines	Draw lines of varying thickness	Draw lines of varying pressure (light/heavy)	Explore shading density	Add light and shadow to drawings	Choose from the full range of learnt techniques (including shading methods, smudging, line type, and pencil grade)	Choose from the full range of learnt techniques to achieve desired effect
	Draw through different textures	Use scribbling and smudging	Use hatching and stippling to shade	Use cross-hatching and circulumism to shade	Use previously learnt shading methods to achieve accurate texture (hatching, stippling, cross-hatching, circulumism)		Produce a detailed drawing, developed over more than one session
	Encourage accurate drawings of people				Begin to understand the difference between 2D and 3D	Learn to draw a box in 3D	Start to use compositions (e.g. the rule of thirds)
	Use drawings to tell a story		Begin to understand face proportion	Draw in small scale	Draw using ICT	Begin to use one-point simple perspective	Begin to use two and three-point perspective
				Begin to understand human body proportion	Understand the terms 'scale' and 'proportion'	Demonstrate understanding of proportion	Choose the scale of their drawings
					Summer 2 Produce accurate face drawings		

<b>Painting</b>	Autumn 1 and Summer 1  <b>Name the primary and secondary colours</b>  <b>Mix primary colours to make secondary colours</b>  <b>Use a range of tools to make colour, mix to make tones</b>  <b>Use a range of small tools, including paintbrushes, cotton bugs, fingers, pipettes</b>	Spring 2 and Summer 1  <b>Change secondary colours by mixing different proportions of primary</b>  <b>Add more water to alter shades when working with watercolour paints</b>  <b>Experiment with different brush sizes</b>	Autumn 1  <b>Know warm and cold colours, primary and secondary colours</b>  <b>Add white and black to alter shades (including using acrylics and layering)</b>  <b>Choose brush size</b>  <b>Experiment with different brushstrokes</b>	Spring 1  <b>Paint in large scale</b>  <b>Use natural colours to paint (e.g. earth pigments)</b>  <b>Paint using splashing and blowing</b>  Spring 2  <b>Use colour wheels to identify complementary and opposing colours</b>	Autumn 1  <b>Use different surfaces e.g. black paper</b>  <b>Paint using dotting</b>  Spring 1  <b>Use wash technique then layering (including using the flat wash, gradient wash and variegated wash)</b>  <b>Use watercolour paints, manipulating colour intensity to create different shades</b>  <b>Paint in small scale</b>	Summer 1  <b>Create a colour palette, demonstrating mixing techniques</b>  <b>Use a range of paints to create visually interesting pieces (e.g. acrylic and oil paints)</b>  <b>Use light and dark for effect within a painting</b>  <b>Begin to understand that artists develop styles and techniques through their lives and interests</b>	Spring 2  <b>Use techniques and tools studied so far to achieve textural effects</b>  <b>Use immiscible liquids to marble</b>  Spring 1  <b>Understand that artists develop styles and techniques through their lives and interests; Give examples</b>
<b>Sculpture</b>	Autumn, Spring 1, Summer 1&2  <b>Use dough and playdough for sculpting; Impress for decoration; Shape and model simply using hands</b>  <b>Build using bricks</b>  <b>Use a variety of materials for sculpting (junk modelling)</b>  <b>Understand flat and solid</b>	Spring 1  <b>Use a variety of natural materials for sculpting (sand, snow, ice)</b>  <b>Use a variety of techniques for shaping (rolling, compacting, cutting)</b>  <b>Use Papier Mache</b>	Summer 2  <b>Use a variety of natural and manufactured materials for sculpting (sand, clay, card)</b>  <b>Use a variety of techniques for shaping (pinching, chiselling, moulding)</b>  <b>Join two parts successfully with clay (using the score, slip and blend technique)</b>	Autumn 2  <b>Use a variety of malleable materials for sculpting (plasticine and aluminium foil)</b>  <b>Shape to create recognisable forms, observing closely and adding detail (folding, curling, twisting, pinching)</b>  <b>Practise joining techniques (u-channel, coiling, twisting and interlock)</b>	Autumn 2  <b>Observe carefully and model</b>  <b>Use coil technique to create pot shape; Use slip technique for handle</b>  <b>Impress and carve clay for decoration; Use different shape modelling tools to carve detail</b>  <b>Begin to understand how to finish work by polishing</b>	Autumn 1  <b>Combine two materials</b>  <b>Explore joining techniques</b>  <b>Select modelling tools to create desired effect</b>  <b>Begin to understand how to finish work by painting and glazing</b>	Summer 1  <b>Use mod roc with a frame</b>  <b>Choose joining techniques</b>  <b>Choose construction materials and tools</b>  <b>Finish work effectively</b>
<b>Textiles and Collage</b>	Autumn 1, Summer 1 and 2  <b>Weave on a large scale (ribbons)</b>  <b>Use natural materials to create a simple collage</b>	Autumn 2  <b>Show pattern by weaving</b>  <b>Sort and arrange materials</b>	Autumn 1 and Spring 2  <b>Add texture by mixing materials</b>  <b>Use layering to create effects</b>	Spring 2  <b>Use batik techniques</b>  <b>Use overlapped fabric and decoration to add colour and detail</b>	Spring 2  <b>Dye wool using natural dyes</b>  <b>Create two colour tie and dye</b>	Spring 1  <b>Make a simple loom using cardboard and string; Use a loom to weave</b>  <b>Create patterns of increasing complexity when weaving</b>	Autumn 1  <b>Learn the basics of knitting using finger knitting</b>  Summer 2

		Use a combination of materials that have been cut and glued	Develop skills in cutting and gluing	Use a variety of techniques to join materials (cutting, gluing and stitching)	Combine two techniques; embroider over tie dye	Embroider with control	Embroider with control on a smaller scale
<b>Pattern and Printing</b>	Autumn 1 & 2 and Summer 1 & 2  Create patterns with natural materials (movable objects)  Print with potatoes to create repeated patterns  Use objects and paint to create simple symmetry  Create irregular patterns through rubbings	Autumn 1 and Autumn 2  Use dots, lines, geometric shapes and colour to make complex linear repeating patterns	Spring 1  Print with natural materials (fruit and veg)  Make a 2D pattern that fills the page	Summer 1  Make printing blocks  Use symmetry when designing a pattern  Use more than one colour at a time when creating a complex, repeated pattern  Create repeated patterns with precision	Autumn 1  Design an Aboriginal-style pattern using dots and lines  Autumn 2  Apply ideas of pattern to 3D objects	Summer 2  Design a pattern using the principle of tessellation  Create printing blocks and use overlay technique to incorporate different colours	Summer 2  Create and arrange accurate patterns
<b>Artists and Key Information about their Work</b>	<b>Wassily Kandinsky</b> – Artist and painter, famous for using circles in his art and layering different sizes of circles.  <b>Paul Cezanne's</b> still life drawings of food using oil pastels to create texture and tone  <b>Piet Mondrian</b> – abstract artist known for using using black lines, primary colours, and colour in squares and rectangles.  <b>Henri Matisse</b> – an artist who used collage techniques by cutting out shapes from brightly coloured paper.  <b>Claude Monet</b> – an artist who was inspired by natural landscapes and worked with watercolours.  <b>Angela Haseltine Pozzi</b> – an American sculptor who uses recycled ocean plastic to create sculptures of sea creatures.	<b>Mini Grey's use of pattern</b> in her illustrations and <b>Mary Quant's use of pattern</b> in clothes design.  <b>Kente Cloth designers</b> (The Ashanti Tribe) and their <b>use of bold Ghanaian patterns, dazzling colours, and geometric shapes.</b>  <b>Andy Goldsworthy</b> – an artist who collaborates with nature to create his art, "taking the opportunities that each day offers."  <b>Jackson Pollock's</b> drip technique and automatism – <b>using chance and accident to create art.</b>  <b>Caz Scott</b> – an exciting and current local artist who paints landscapes of the Jurassic Coast and its fossils <b>using colour and shade to create depth.</b>	<b>Maud Lewis</b> – a Canadian Folk Artist who layered acrylic paints and combined media.  <b>De Zandtoenaar</b> ('The Sand Magician') – famous for his sand art on a lightbox!  <b>Guiseppe Arcimboldo</b> – an Italian artist best known for creating imaginative portrait heads made entirely from objects such as fruits and vegetables.  <b>Rachel Wells</b> – illustrator for the 'That's not My...' series of books, who uses texture to create a touch-and-feel dimension to her artwork.  <b>Neil Buchanan</b> – the artist who created TV's 'Art Attack.' In particular his ability to recreate a painting on a large scale using everyday objects.	<b>Emily Gravett</b> – an author-illustrator who uses line and shade for effect.  <b>Toshihiko Mitsuya</b> – a Japanese artist who uses aluminium foil to bring the creatures from his imagination to reality.  <b>Stone Age cave paintings (Lascaux Cave, Magura Cave, Cuevas De Las Manos/Cave of the Hands)</b> – most paintings were of animals or hunters, a cave could be full of many paintings by many different painters, hand stencils (created by blowing paint around a hand whilst it was pressed up against the wall) have been discovered.  <b>Henri Matisse's</b> 'cut outs,' including 'The Snail' and 'The Horse, the rider and the clown.' Matisse was a giant of modern art. In his later work, he used collage	<b>Aboriginal Art</b> – which often depicted the spiritual beliefs of the Aboriginal people and consisted of symbols and patterns made in natural colours, often with dots and swirls.  <b>Ron Brooks</b> – the illustrator of 'Fox' who uses light and shadow to great effect in his artwork.  Many <b>Roman artists</b> created pottery, combining techniques such as the coil technique and the pinch method before finishing by polishing.  <b>William Turner</b> – an English painter who specialised in watercolour landscapes.  <b>Hugo Pineda</b> – a current tie-dye artist, who, with each wring and fold, continues to develop the infinite possibilities of working with tie-dye.	The <b>Ancient Egyptian</b> language had no word for art. 'Artworks' served a functional purpose linked to religion and ideology.  <b>Vincent Van Gogh's</b> 'The Bedroom' and <b>David Hockney's</b> 'Late Spring Tunnel' as an introduction to using one-point perspective.  The <b>Saxons and Vikings</b> were skilled in textile crafts and used the technique of weaving cloth on a simple loom. The most famous example of the Anglo-Saxon's textile craftsmanship is the Bayeux tapestry, which shows their skill in embroidery.  <b>Bagram Ibatoulline</b> - an illustrator of children's books who is adept at painting in different styles. Ibatoulline's illustrations in 'The Matchbox Diary' are	<b>Tali Buchler</b> – an artist who used finger-knitting to bring back craft and a love of making to her local community, and created an art installation called 'The Tent' in the process.  <b>L.S. Lowry</b> – an English artist, famous for painting scenes of life in the industrial districts of North-West England. Lowry developed a distinctive style of painting – he was best known for his urban landscapes which were populated with 'matchstick men.'  <b>Henri Rousseau</b> as a self-taught (French) painter, whose technique lacked the polish of a trained artist, e.g. his work contained errors of proportion and scale as in a child's drawing.  <b>Garip Ay</b> – a Turkish artist who paints on water that

		<p><b>Quentin Blake's use of watercolour paints and stick drawing techniques</b> in his distinctive illustrations.</p>	<p>The work of <b>Christopher Wren</b> to redesign the city of London.</p>	<p>techniques by cutting out shapes from brightly coloured paper and overlapping these. <i>The Snail</i> shows Matisse's interest in bright colour. He arranged complementary colours alongside each other to create a vibrant effect.</p> <p><b>William Morris</b> – a Victorian artist and designer who worked hard to protect traditional, handmade printing techniques during the Industrial Revolution. His patterns were inspired by nature and featured symmetry.</p>	<p><b>Chris Mould</b> – a British illustrator whose notable works include 'The Iron Man.'</p> <p><b>The Tudors</b> – as one of the first monarchies to realise the power of the image and who used portraits to advance their power across Europe. Tudor portraits were used to depict power, intention and status.</p>	<p>characterised by accurate face drawing and use of proportion.</p> <p><b>Peter Thorpe</b> – an artist who used abstract art techniques to create a background for his spaced-themed pictures.</p> <p><b>M C Escher</b> – a Dutch Artist known for mathematically inspired tessellations; tile-like repeated patterns, which were based on nature.</p> <p><b>Andy Warhol</b> – a famous artist who was part of the pop art movement and renowned for exploring popular culture in his work. Warhol liked making prints so that he could create multiples of the same image and switch the colours around for effect.</p>	<p>has been mixed with substances to increase its viscosity. The artist uses this paper marbling to recreate a number of famous works of art by Vincent Van Gogh (e.g. Starry Night).</p> <p>Sculptors such as <b>Phidias</b>, had figured out how to apply the rules of anatomy and perspective to the human form so that their sculptures looked natural and even had realistic facial expressions.</p> <p>Clothing in <b>the Elizabethan era</b> became much more flamboyant. Throughout her reign, Elizabeth's style became more vibrant in colour and elaborate in pattern.</p>
<p><b>Autumn 1</b></p>	<p><b>All About Me</b></p> <p>Taking inspiration from Kandinsky's circles, the children will create an autumn tree collage featuring concentric circles of autumnal colours.</p> <p><b>Fantastic Food</b></p> <p>The children will enjoy creating 'food art' in different forms during this theme. They will take inspiration from Cezanne's still life paintings to create their own oil pastel works of art focussed on observing fruit closely. They will then move on to create repeated patterns by printing with potatoes.</p>	<p><b>Superheroes</b></p> <p>The children will look closely at Mini Grey's use of pattern in her illustrations and generate their own in order to design new suits for Traction Man to wear in combat, deep-water diving and a jungle setting! They will learn to emulate Mini Grey's style and will look at the use of colour and pattern in the work of other artists and designers such as Mary Quant.</p>	<p><b>All at Sea</b></p> <p>Emulating Maud Lewis' Lighthouse paintings, the children will explore adding white acrylic paint on top of a blue base layer to lighten the sky. They will also learn how to shape coloured paper using only scissors in order to add a lighthouse to the foreground of their picture.</p>	<p><b>Funny Bones</b></p> <p>Emulating the style of Emily Gravett, the children will learn to use different grades of pencil and a variety of shading techniques to capture the texture of a wolf's fur, nose, eyes etc. in drawings. Based on their work on the human skeleton, the children will also develop their use of human body proportion in their drawings. They will be challenged to add some people to the existing illustrations in their focus text 'Wolves.'</p>	<p><b>Australia</b></p> <p><u>Painting:</u> The children will look at aboriginal art and, in particular, the technique of dot painting. They will create their own dot paintings.</p> <p><u>Drawing:</u> During this theme, the children will also study the illustrations by Ron Brooks in their focus text 'Fox' and consider the materials and methods used to add light and shadow to his artwork. The children will combine oil pastels and chalk to emulate his style.</p>	<p><b>Ancient Egypt</b></p> <p>The children will make their own canopic jars, featuring more intricate details in their design than in previous sculpture work. Their jars will need to comprise of a removable lid and the children will learn different finishing effects including promising and painting.</p>	<p><b>The World at War</b></p> <p>In their study of post-war rationing, the children will learn about the 'make do and mend' philosophy. They will learn to finger-knit and use this skill to make some knitted poppies which they will sell to raise money for the Royal British Legion's Poppy Campaign.</p>

<p><b>Autumn 2</b></p>	<p><b>Tooth Tales</b></p> <p>The children will look at the use of lines, shapes and the primary colours in the work of Piet Mondrian. They will then be challenged to create their own 'tooth art' in the style of (or taking inspiration from) Mondrian.</p>	<p><b>Out of Africa</b></p> <p>The children will continue their focus on the use of colour and pattern in art and design. They will look at Ghanaian patterns used by designers making traditional Kente cloths. Inspired by this, they will design a simple pattern to decorate their Djembe drum and an eye-catching new cloak for Nyame, the sky God in their focus text. They will compare Ghanaian cloth patterns to the work of Mary Quant.</p>	<p><b>Meerkat Madness</b></p> <p>Inspired by the work of 'The Sand Magician' (De Zandtvenaar), the children will create and innovate their own sand art on a light box. They will be challenged to create the image of a meerkat's face using proportion. Then they will transfer this to paper and incorporate shading techniques to capture the darker features on the meerkat's face.</p>	<p><b>The Tin Forest</b></p> <p>Inspired by the work of Toshihiko Mitsuya, the children will shape and join aluminium foil, creating recognisable features from 'The Tin Forest' in order to transform their own classroom!</p>	<p><b>The Rotten Romans</b></p> <p><u>Sculpture</u> The children will work with clay in order to create their own piece of Roman pottery.</p> <p><u>Pattern</u> The children will learn that the Romans applied patterns to 3D objects – they used modelling for their decoration because it was faster and cheaper than painting the clay.</p>	<p><b>An expedition to Antarctica</b></p> <p>Having been introduced to one-point simple perspective (a single vanishing point along the horizon) by studying Vincent Van Gogh's 'The Bedroom' and David Hockney's 'Late Spring Tunnel,' the children will begin to use one-point simple perspective themselves in their drawings of the Weddell Sea.</p>	<p><b>Chocolate!</b></p> <p>The children will study the work of L.S. Lowry, who captured the industrial landscape of 20<sup>th</sup> Century Britain in his own iconic style. Inspired by Lowry's work and their Chocolate focus, the children will create images of their 'Chocolate Factory.' They will learn to use two- and three-point perspective and scale in their drawings.</p>
<p><b>Spring 1</b></p>	<p><b>Celebration</b></p> <p>The children will work with freedom, exploring and experimenting with available resources and tools to create their own 'celebration' pictures (e.g. depicting the new year).</p> <p><b>Monsters</b></p> <p>The children will explore mixing paints to create night time colours.</p>	<p><b>Frozen Planet</b></p> <p>The children will look at the work of Andy Goldsworthy, who collaborates with nature to create his art works. They will then make their own ice sculptures by combining water with other natural materials. The children will sculpt with snow (if the weather affords this opportunity) or imitation snow. They will model snowmen from wet sand and/or polymer modelling clay.</p>	<p><b>Mini Masterchefs</b></p> <p>Having studied the work of Guiseppe Arcimboldo, the children will be challenged to create imaginative portrait heads by arranging items of fruit and vegetables. In creating their own fruit portraits, the children will focus on understanding face proportions. They will then move on to using fruit and veg to create repeating patterns through the technique of block printing.</p>	<p><b>The Savage Stone Age</b></p> <p>The children will study cave paintings and learn how people living in the Stone Age made paint from earth pigments. They will all contribute to shared, large-scale pieces of cave art using natural colours. The class will create their own 'Cave of the Hands' by splashing and blowing paint.</p>	<p><b>Water World</b></p> <p>The children will be challenged to create their own painting depicting the water cycle. They will learn different wash techniques to create their background. Through this project, they will also develop their control when working with watercolour paints and painting in small scale. The children will study the work of William Turner – a famous watercolourist.</p>	<p><b>Invaders and Settlers</b></p> <p>The children will discover that the Anglo-Saxons were skilled in textile crafts and will learn the technique of weaving cloth using a simple loom. The most famous example of their textile craftsmanship being the Bayeux tapestry. The children will develop their needlework by learning to embroider a symbol of Anglo-Saxon battle onto a linen cloth.</p>	<p><b>The Amazing Amazon</b></p> <p>The children will learn about the artist Henri Rousseau, and how his interest in the jungle/the Paris botanical gardens influenced his art. They will emulate his style in creating their own depictions of the Amazing Amazon.</p>
<p><b>Spring 2</b></p>	<p><b>Transport</b></p> <p>The children will explore the effects of driving different modes of transport through paint to create tracks and patterns (e.g. model cars). They will also use charcoal to create observational drawings of types of transport.</p>	<p><b>Space</b></p> <p>The children will look at the work of Jackson Pollock who used automatism/the 'drip technique' to make his art. They will learn that this is where you don't plan what you will draw or paint, but use chance and accident to make your picture. As</p>	<p><b>Tangled Tales</b></p> <p>The children will be challenged to illustrate the page from 'Goldilocks and Just the One Bear' in which the bear tries some of the different chairs belonging to Goldilocks. Their art must capture the meaning of the text – this chair is too rough, this chair is too</p>	<p><b>Tent-tastic Tales</b></p> <p>The children will design their own 'Carpet of Dreams' (based on the story from their focus text). Their carpet design will be inspired by the work of Henri Matisse. Over the half-term, the children will learn to consider the placement of</p>	<p><b>Amazing Arachnids</b></p> <p>Linked to their focus on British farming, the children will learn how coloured wool is produced. They will make their own natural dyes and apply these to wool yarn. Inspired by the beauty of spider webs, the children will then create their own</p>	<p><b>Gold Rush</b></p> <p>The children will look at the illustrations of Bagram Ibatouilline (in their focus text ('The Matchbox Diary'), comparing and contrasting his style with the art work of other previously studied illustrators, including Mini Grey, Quentin Blake, Emily</p>	<p><b>Winged Wonders</b></p> <p>The children will explore creating art with immiscible inks to produce a magical/fantasy background for their depiction of Skellig (the creature from their focus text). They will explore the effects that can be achieved using a variety of</p>

	<p><b>Not a Box</b></p> <p>The children will draw and paint with a variety of mediums and tools, onto a selection of different canvases (such as boxes). The focus in this unit is for the children to use their imaginations to 'create,' just as the main characters do in their focus text 'On Sudden Hill.'</p>	<p>Jackson Pollock enjoyed listening to music as he worked, the children will have the opportunity to explore Jackson Pollock's methods by creating art in response to music from Gustav Holst's 'Planets Suite.' They will work with chalk and paints.</p>	<p>slippery etc. To achieve this, the children will explore how to create and portray different textures in their artwork by mixing paint with other materials, such as sand, PVA glue, and glitter for example.</p>	<p>complementary colours and will move from layering colourful paper shapes to layering textiles. Their finished carpets will include colourful details that have been added by gluing and stitching.</p>	<p>tie-dye t-shirts to support the campaign to save Wilbur the pig (the protagonist in their focus text, 'Charlotte's Web'). They will use the 'spider spiral' tie dye technique and then stitch a word over the top of their design to describe Wilbur.</p>	<p>Gravett, and Chris Mould. In particular the children will notice Ibatoulline's accurate face drawing and use of proportion. They will then emulate this as best they can in their own artwork – a drawing of their grandad. The children will also learn how to draw a matchbox in three-dimensions.</p>	<p>methods and materials (including shaving cream and liquid water colours; oil and food colouring; acrylic paint and liquid starch).</p>
<p><b>Summer 1</b></p>	<p><b>New Life</b></p> <p>The children will look for 'signs of spring' and make close observational drawings of natural objects such as flowers and leaves.</p> <p><b>A Bug's Life</b></p> <p>The children will look at 'The Snail' by Henri Matisse. Inspired by the work of Matisse, the children will be challenged to create their own bug collages using cut up pieces of paper.</p>	<p><b>Dinosaurs</b></p> <p>The children will look at how Caz Scott uses line, colour and shade to create depth in her pictures of the Jurassic Coast and fossil discoveries. Using black and white versions of her art work, the children will work with coloured pencils and water colour paints to explore adding different shades of colour in order to achieve depth in their own art work. They will then be challenged to create a fossil or coast painting in the style of Caz Scott.</p>	<p><b>Art Attack</b></p> <p>The children will consider the big question 'What is Art?' They will be introduced to some famous pieces of art work and challenged to re-create them on a large scale (in the style of Neil Buchanan's 'Big Art Attack'), choosing objects and materials to achieve the necessary colour, line, shape, form and space. Throughout this theme, the children will continue to revisit their answers to the question 'What is Art?'</p>	<p><b>The Vile Victorians</b></p> <p>Inspired by the work of William Morris, the children will design and create their own printing block which features symmetry and/or an aspect of nature. They will then use their printing block to produce a repeating pattern with precision for wallpaper or curtains.</p>	<p><b>Robots</b></p> <p>The children will create 2D drawings of robots and then begin to incorporate some elements of 3D into their designs. Inspired by the illustrations of Chris Mould in 'The Iron Man,' the children will learn to add shadows to make their creations more imposing! A focus on scale and proportion will enable them to convey the size of their robots relative to the background details.</p>	<p><b>The Space Race</b></p> <p>The children will be introduced to abstract art by looking at the backgrounds that Peter Thorpe created in his 'Rocket Paintings.' They will find out that this began as 'a way to use paint that would otherwise have been thrown away.' Inspired by his work, the children will paint rockets or planets on top of their own abstract backgrounds.</p>	<p><b>The Ancient Greeks</b></p> <p>The children will discover that the Ancient Greeks were famed for their artistic accomplishments. In particular, they will look at the realistic sculptures displayed on the Parthenon, depicting elaborate scenes such as the battle between Athena and Poseidon. The children will work with mod-roc to create their own sculptures depicting their chosen aspect of Greek mythology.</p>
<p><b>Summer 2</b></p>	<p><b>Bog Babies</b></p> <p>The children will look at Claude Monet's 'Water Lilies.' Inspired by Monet's work, they will create their own artistic impressions of the pond where the Bog Baby lives. They will explore using watercolours to create different tones of blue for the water.</p> <p><b>The Seaside</b></p> <p>Inspired by the work of Angela Haseltine Pozzi, the children</p>	<p><b>Magic</b></p> <p>Having studied the illustrations in their focus text, 'The Magic Finger,' the children will be able to talk about the recognisable style of Quentin Blake. They will use pencil and water colour paints to create their own pictures of different British birds – emulating how Blake captures what is distinct about them and uses stick</p>	<p><b>Fire! Fire!</b></p> <p>The children will learn about the work of Christopher Wren to redesign the city of London. Inspired by his 'Monument' in Pudding Lane, the children will be invited to design and create their own clay sculpture to commemorate the Great Fire of London.</p>	<p><b>We Are Explorers</b></p> <p>Linking to their theme 'we are explorers,' the children will be encouraged to be explorers in their artwork, deciding their own direction and medium/s for a piece of art entitled 'The Green Ship.'</p>	<p><b>The Terrible Tudors</b></p> <p>Inspired by the traditional Tudor portraits, the children will focus on portrait drawing and, in particular, work to develop their accuracy in drawing faces.</p>	<p><b>Forces in Motion</b></p> <p>The work of MC Esher and Andy Warhol is referenced in the children's focus text ('The London Eye Mystery' by Siobhan Dowd). The children will look at Escher's use of tessellation and Warhol's repeated images. They will learn how to create their own tessellating pattern. Then they will forge a printing block and learn the technique of overlay as</p>	<p><b>Will-i-am Shakespeare</b></p> <p>The children will learn that Queen Elizabeth was a follower of fashion and a style icon to many in her court. They will then be challenged to design an Elizabethan pattern for the Queen's latest garment, to be worn to the opening night of Shakespeare's Macbeth. They will use what they have learnt in previous years (e.g. block printing techniques and</p>

	will use junk modelling materials to create sculptures of sea creatures.	drawing techniques at times.				they emulate the effects achieved by Warhol.	embroidery skills) to create their fabric sample.
<b>Key Vocabulary</b>	colour, primary and secondary colours, mix, pattern, print, rubbings, abstract art, tone, line, smudge, clay, form, mould, sculpture, junk, modelling, texture, dark, light, still life, observational.	colour, line, thickness, tone, shades, pattern, shape, form, primary and secondary colours, sketch, scribbling, abstract art, natural materials, rolling, compacting, cutting, weaving, geometric shapes, complex linear repeating patterns	colour, line, thickness, tone, shades, pattern, shape, form, pressure, light/heavy, primary and secondary colours, sketch, hatching, stippling, face facial features, detail, outline, detail, blending, proportion, pose, acrylics, layering, natural materials, shaping (pinching, chiselling, moulding) clay (using the score, slip and blend technique), 2D patterns, texture	pencil grade, shading density, cross-hatching, circulism, scale, proportion, natural colours, blowing, splashing, colour wheel, complementary colour, opposing colour, malleable materials, shaping techniques (folding, curling, twisting, pinching), joining techniques (u-channel, coiling, twisting and interlock), batik, overlapping, decorate, printing block, symmetry, repeated pattern	oil pastels, charcoal, light, shadow, hatching, stippling, cross-hatching, circulism, 2D, 3D, scale, proportion, surface, wash technique (including flat wash, gradient wash, variegated wash), colour intensity, coil technique, slip technique, impress, carve, finish, polish, natural dye, tie-dye, embroider, Aboriginal pattern, portrait	shading techniques smudging, line type, pencil grade, 2D, 3D, scale, proportion, colour palette, mixing techniques, combine, join, explore, select, finish, promise, paint, glaze, loom, weave, embroider, abstract art, foreground, background, tessellation, printing block, overlay technique	desired effect, composition, two-point perspective, three-point perspective, scale, proportion, textural effects, immiscible liquids, marbling, mod-roc, frame, joining techniques, finish, finger-knitting, embroider