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| **KS2 NC requirements: -**   * 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 [for example, pencil, charcoal, paint, clay] * To learn about great artists, architects and designers in history. | | | | |
|  | Year 3 | Year 4 | Year 5 | Year 6 |
| Drawing and Sketchbooks | Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale.  Understand charcoal and earth pigment were our first drawing tools as humans.  Make charcoal drawings which explore “Chiaroscuro”.  Make marks using hands as tools.  Develop mark making skills by deconstructing the work of artists.  Continue to build understanding that sketchbooks are places for personal experimentation | Understand that artists and illustrators interpret narrative texts and create sequenced drawings.  Explore and create drawings using charcoal and chalk which convey drama and mood.  Portray light/shadow  Work in a variety of media according to intention.  Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings.  To feel able to take creative risks and create drawings with energy and feeling. | Understand that designers create fonts and work with Typography.  Understand that some artists use graphic skills to create pictorial maps, using symbols to map identity as well as geography.  Create fonts inspired by objects/elements around you.  Use close observational drawing with pen to inspire, and use creative skills to transform into letters.  Explore line weight, rhythm, grip, mark making and shape, and explore how 2d can become 3d through manipulation of paper  Draw over maps/existing marks to explore how you can make mark making more visually powerful | Make visual notes to capture, consolidate and reflect upon the artists studied.  Understand that there is often a close relationship between drawing and making.  Understand that there are technical processes we can use to help us see, draw and scale up our work  Explore using negative and positive space to “see” and draw a simple element/object.  Use the grid system to scale up an image.  Use collage to add tonal marks to a “flat image” |
| Surfaces and Colour | Understand the concept of still life and landscape painting  Understand that paint acts differently on different surfaces  Continue to develop colour mixing skills.  Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric | Brainstorm pattern, colour, line and shape.  Understand artists can work with pattern for different reasons: Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works.  Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. | Experiment with different media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved.  That artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this  Explore how you can you paint (possibly combined with drawing) to capture your response to a place.  Think about colour, composition and mark making. Think about light and dark, movement and energy. | Use screenprinting and/or monoprinting over collaged and painted sheets to create your piece.  Understand that artists use a variety of media including light and sound as well as physical media to create installations. Understand that installations are often immersive, enabling the viewer to enter the artwork.  Use the device of scaled model to imagine what your installation might be, working in respond to a brief or “challenge” to enable a viewer to “have a physical experience of colour. |
| Sculpture | Use paint, mixing colours, to complete the sculpture inspired by literature (see column 6 “making”)  Make an armature to support the sculpture.  Use Modroc or air dry clay to model characters inspired by literature. Consider form, texture, character, structure.  Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process) | Understand that make sculpture can be challenging. To understand its takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right.  Develop our construction skills, creative thinking and resilience skills by making sculpture which combines lots of materials. Use tools to help us construct and take creative risks by experimenting to see what happens. Use Design through Making philosophy and reflect at all stages to inform future making. | Understand that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better.  Use Design through Making and scale models to create a piece of architecture which would make the world a better place. Use a combination of materials, construction methods and tools. Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building. | Use a variety of materials, including light and sound, to make a model of what you would build. Think about structure of space, how the viewer would enter, what they would see, feel, hear. Use colour in a brave and bold way, reflecting upon how this might make the viewer feel  Combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials. Working collaboratively to perform a simple show sharing a narrative which has meaning to you. |
| Visual literacy | Make visual notes using a variety of media using the “Show Me What You See” technique. | Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook | Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. | Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.  Understand that artists and designers add colour, texture, meaning and richness to our life. |
| Artists | Cave art  Visit to Tate modern / St Ives school  Hannah Rae and Alice Kettle  Rosie Hurley  Quentin Blake | Shaheen Ahmed  Andy Gilmore  Rachel Parker  Louise Despont  Laura Carlin  Shaun Tan  Marcus Coates |  |  |