



SHOBNALL PRIMARY & NURSERY SCHOOL
ART AND DESIGN PROGRAMME OF STUDY





THRESHOLD CONCEPTS FOR ART AND DESIGN

A plan for helping pupils form a schema in their long-term memories and achieve the objectives outlined in the National Curriculum

Threshold Concepts <i>(the big ideas that form the basis of the schema)</i>		DEVELOP IDEAS	MASTER TECHNIQUES (PRACTICAL SKILLS)	TAKE INSPIRATION FROM THE GREATS
Knowledge Categories <i>(the facets of each threshold concept that help strengthen the schema)</i>	Emotions		Effects	Styles and periods
	Process		Techniques	Artists and Artisans
	Visual Language		Colour Theory	
	Vocabulary		Media and Materials	
Milestones <i>(the goals that pupils should reach at the end of each year)</i>	Nursery	<p>Goal Create a picture: Children can create their own picture, selecting their own media and materials in order to represent something familiar to them, which they can talk about when prompted.</p> <p>Goal Make a model using natural resources: Using an extensive range of natural materials, children decide on the model they want to make. They choose the materials they want to use, shape materials with tools and join materials together.</p> <p>Children are able to talk about the work of artists and are inspired to recreate these for themselves with increasing confidence.</p> <p>EYFS Development Matters Physical Development</p> <ul style="list-style-type: none"> Use one-handed tools and equipment, for example, making snips in paper with scissors. <p>Expressive Arts and Design</p> <ul style="list-style-type: none"> Explore different materials freely, to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures. Create closed shapes with continuous lines, and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour-mixing. 		

<p>Reception</p>	<p>Goal Use natural materials to make a home for a small animal: Using the knowledge they have acquired about the natural world, children are able to select and collect a range of natural materials to construct with purposefully. They can think about and discuss what they want to make, potential problems and how they might be solved and reflect on how they have achieved their aims.</p> <p>Children are able to talk about the work or artists and are inspired to recreate these for themselves with increasing confidence.</p> <p>EYFS Development Matters Early Learning Goals Expressive Arts and Design - Creating with materials:</p> <ul style="list-style-type: none"> 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>Physical Development - Fine Motor Skills:</p> <ul style="list-style-type: none"> Use a range of small tools, including scissors and paintbrushes. Begin to show accuracy and care when drawing. <p>Understanding the World- The Natural World</p> <ul style="list-style-type: none"> Explore the natural world around them, making observations and drawing pictures of animals and plants. 		
<p>Year 1</p>	<p>Respond to ideas and starting points. Explore ideas and collect visual information.</p>	<p>Paint Use thick and thin brushes. Mix primary colours to make secondary colours.</p> <p>Collage Use a combination of materials that are cut, torn and glued.</p> <p>Sculpture Use a combination of shapes Include lines and textures.</p> <p>Drawing Draw lines of different sizes and thickness. Colour (own work) neatly, following the lines.</p> <p>Print Use repeating or overlapping shapes. Mimic print from the environment (e.g. wallpaper).</p> <p>Textiles Use weaving to create a pattern. Join materials using glue and/or a stitch.</p>	<p>Describe the work of notable artists, artisans and designers.</p>

	Year 2	Explore different methods and materials as ideas develop.	<p>Paint Add white to colours to make tints and black colours to make tones. Create colour wheels.</p> <p>Collage Sort and arrange materials Mix materials to create texture.</p> <p>Sculpture Use rolled up paper, straws, paper, card and clay as materials. Use techniques such as rolling, cutting, moulding and carving.</p> <p>Drawing Show pattern and texture by adding dots and lines. Show different tones by using coloured pencils.</p> <p>Print Use objects to create prints (e.g. fruit, vegetables or sponges). Press, roll, rub and stamp to make prints. Textiles</p> <p>Digital media Use a wide range of tools to create different textures, lines, tones, colours and shapes.</p>	Use some of the ideas of artists studied to create pieces.
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	Year 3	<p>Develop ideas from starting points through the curriculum.</p> <p>Collect information, sketches and resources.</p>	<p>Paint Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. Mix colours effectively.</p> <p>Collage Select and arrange materials for a striking effect. Ensure work is precise.</p> <p>Sculpture Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). Include texture that conveys feelings, expression or movement.</p> <p>Drawing Use different hardness of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no need to use a rubber to correct mistakes).</p> <p>Print Use layers of two or more colours. Replicate patterns observed in natural or built environments.</p> <p>Textiles Shape and stitch materials. Use basic cross stitch and back stitch.</p>	Replicate some of the techniques used by notable artists, artisans and designers.
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	Year 4	<p>Adapt and refine ideas as they progress.</p> <p>Explore ideas in a variety of ways.</p> <p>Comment on artworks using visual language.</p>	<p>Paint Use watercolour paint to use washes for backgrounds and then to add detail. Experiment with creating mood with colour.</p> <p>Collage Use coiling, overlapping, tessellation, mosaic and montage.</p> <p>Sculpture Use clay and other mouldable materials. Add materials to provide interesting detail.</p> <p>Drawing Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p>Print Make printing blocks (e.g. from coiled string glued to a block). Make precise repeating patterns.</p> <p>Textiles Colour fabric. Create weavings. Quilt, pad and gather fabric.</p>	<p>Create original pieces that are influenced by studies of others.</p>
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	<p>Year 5</p>	<p>Develop and imaginatively extend ideas through starting points throughout the curriculum.</p> <p>Collect information, sketches and resources and present ideas imaginatively in a sketchbook.</p>	<p>Paint Sketch (lightly) before painting to combine line and colour. Create a colour palette based upon colours observed in the natural or built world. Use the qualities of watercolours and acrylic paints to create visually interesting pieces.</p> <p>Collage Mix textures (rough and smooth, plain and patterned). Combine visual and tactile qualities.</p> <p>Sculpture Show lifelike qualities and real life proportions or, if more abstract, provoke different interpretations. Use tools to carve and add shapes, texture and patterns.</p> <p>Drawing Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). Use a choice of techniques to depict movement, perspective, shadows and reflections.</p> <p>Print Build up layers of colours.</p> <p>Textiles Show precision in techniques. Choose from a range of stitching techniques.</p> <p>Digital Media Enhance digital media by editing (including sound, video, animation, still images and installation).</p>	<p>Give details (including own sketches) about the style of some notable artists, artisans and designers.</p> <p>Create original pieces that show a range of influences and style.</p>
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	<p>Year 6</p>	<p>Use the qualities of materials to enhance ideas.</p> <p>Spot the potential in unexpected results as work progresses.</p> <p>Comment on artworks with a fluent grasp of visual language.</p>	<p>Paint Combine colours, tones and tints to enhance the mood of a piece. Use brush techniques and the qualities of paint to create texture. Develop a personal style of painting, drawing, based on ideas from other artists.</p> <p>Collage Use ceramic mosaic materials and techniques.</p> <p>Sculpture Combine visual and tactile qualities. Use frameworks (such as wire or moulds) to provide stability and form.</p> <p>Drawing Choose a style of drawing suitable for the work (e.g. realistic or impressionistic). Use lines to represent movement.</p> <p>Print Create an accurate pattern showing fine detail. Use a range of visual elements to reflect the purpose of work.</p> <p>Textiles Combine previously learned techniques to create pieces.</p> <p>Digital Media Enhance digital media by editing including sound, video, animation, still images and installations.</p>	<p>Show how the work of those studied was influenced in both society and to other artists.</p> <p>Create original pieces that show a range of influences and style.</p>
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LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Nursery	Autumn Term	Spring Term	Summer Term
<p>Milestones</p>	<p>To hold and use drawing tools (pencil, rubbers, crayon, pastels, chalk, pen, felt tip) with some control to make marks. To explore different materials and mark making media freely. Explore malleable media such as clay, papier mache, salt dough, playdoh and sand. To use drawing tools to make marks, lines and curves Recognise and name different colours. To apply simple decoration. To thread items to make a simple pattern. To talk about the work of artists and use these to inspire pieces of art.</p>	<p>Talk about and give meaning to their models and drawings. To create closed shapes with continuous lines and begin to use these shapes to represent objects. Use a variety of tools to apply paint, e.g. brushes of different sizes, sponges, fingers, objects Load an object with paint and print with it. To recognise the properties of different materials and mark making media. To understand that when colours are mixed, new colours are created. To cut lines using scissors and other modelling tools. Decorate a piece of fabric using different implements, e.g. fabric pens, paints, sticking on buttons etc. To talk about the work of artists and use these to inspire pieces of art.</p>	<p>To use drawing to represent movement and sound. To talk about their own and others' work. Make rubbings from textured surfaces. Select and create different colours. Draw simple representations of people and objects. Make a range of other prints, e.g. from bubbles. To use a variety of objects e.g. recycled, natural and manmade materials to create representations. To talk about the work of artists and use these to inspire pieces of art. Create simple collages by layering fabric.</p>
<p>Artist Spotlight</p>	<p>Summary Bridget Riley's geometric paintings implore the viewer to reflect on how it physically feels to look. Her paintings of the 1960s became synonymous with the Op Art movement, which exploited optical illusions to make the two-dimensional surface of the painting seem to move, vibrate, and sparkle. Grounded in her own optical experiences and not colour theories, math, or science, Riley experiments with structural units, such as squares, ovals, stripes, and curves in various configurations and colours to explore the physical and psychological responses of the eye. Her paintings inspired textile designs and psychedelic posters over the decades, but her objectives have always been to interrogate what and how we see and to provoke both uncertainty and clarity with her paintings.</p> <p>Visual Language The black and white composition enacts a visual drama on the canvas. The two black forms almost touch, and the white space diminishes toward the center between the two sensuous black forms and then</p>	<p>Summary Henri Matisse (1869-1954) was a famous French artist who developed a range of art styles during his life. From his early still life and landscape paintings and being inspired by the Impressionist works of Vincent Van Gogh, Matisse then became more expressive, leading to the development of Fauvism, using wild, aggressive brushstrokes and unnatural colours. In his later years, Matisse became known for his collage work, a technique he developed due to his ill health which made it increasingly difficult for him to draw and paint. When Matisse died in 1954, he was seen as a leader in modern art. A museum was opened to honour his work two years before he died and now houses the third largest collection of his work in France.</p> <p>Visual Language La Gerbe (The Sheaf) is a large-scale ceramic mural by Henri Matisse which was commissioned in the early 1950s by Sidney and Frances Brody for their new home in California. The mural occupied a large empty</p>	<p>Summary A sculptor and photographer, Andy Goldsworthy not only works with nature, but in nature. Rather than building monumental constructions on or out of the land, Goldsworthy works almost telepathically with nature, rearranging its natural forms in such a way as to enhance rather than detract from their beauty. Often quite small in scale, his poetic site-specific pieces are made from ephemeral or organic materials - dandelion flowers lain in a ring or icicles perched on a rock - and then documented through gorgeous colour photographs. Goldsworthy views the inevitable death and decay in his work as part of the life cycle - he takes an environmentalist's approach, lending an utmost respect toward the natural world as most of his pieces gradually fade away into the land from which they've come.</p> <p>Visual Language Painterly compositions utilizing nature's organic colors and forms, such as Red Leaf Patch, are one of Goldsworthy's trademarks. To create this bright spot, Goldsworthy describes how he found "one dark and</p>

	<p>crescendos at the right edge. She said, "I decided on two black shapes, one with a curve, the other with a straight line, opposites, nearly touching, but not touching, the white spaces between them making almost a flash of light." She felt it was a success, and although she had told herself it would be her last painting, the painting pointed to further explorations.</p>	<p>wall in their sunny patio, and was the centrepiece of their home. Frances described the mural as having "a marvellous luminosity" and said "its simplicity of design never fails to bring warmth, gaiety, color and beauty to an area observed by all who pass through any part of the house. This is truly the heart of our home."</p>	<p>one light leaf of the same size. I tore the dark leaf in two, spat underneath it and pressed it on to the light leaf: the result was what appeared to be a single, two-colored leaf."</p>
Vocabulary	<p>Line, wavy, straight, black, white, up, down, light, dark, shapes</p> <p>Artist Vocabulary OP art, illusions, abstract</p>	<p>Bright, pattern, repeating, shapes, curved, big, small</p> <p>Artist Vocabulary Vibrant, chaotic, collage</p>	<p>Natural, leaves, sticks, arrange, place, colours, bright, dark</p> <p>Artist Vocabulary Natural materials, land art, nature</p>

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Reception	Autumn Term	Spring Term	Summer Term
Milestones	<p>To select coloured drawing implements for a purpose.</p> <p>To explore and explain the process of colour mixing.</p> <p>Explore a variety of emotions in their work from listening to music and stories (including those from different cultures and historical periods).</p> <p>Talk about and give meaning to their models and drawings with increasing complexity and detail.</p> <p>Use malleable media such as clay, papier mache, salt dough, playdoh to create representations.</p> <p>To thread a needle and make simple stitches.</p> <p>To talk about the work of artists and use these to inspire pieces of art with increasing confidence.</p>	<p>To talk about properties of a wide range of different materials and mark making media during play.</p> <p>Explore working with paint on different surfaces and in different ways.</p> <p>Cut shapes using scissors and other modelling tools.</p> <p>Work from direct observation and imagination.</p> <p>Create simple weavings.</p> <p>Build a construction/ sculpture using a variety of objects e.g. recycled, natural and manmade materials.</p> <p>Make a range of other prints, e.g. from bubbles.</p> <p>To talk about the work of artists and use these to inspire pieces of art with increasing confidence.</p>	<p>To make comparisons and talk about their own and others work in detail.</p> <p>Draw accurate representations of people and objects with increasing complexity and detail.</p> <p>Explore colour mixing and different textures.</p> <p>Impress and apply detailed decoration.</p> <p>Use tools such as scissors, staplers, clay tools, split pins and shape cutters competently and appropriately.</p> <p>Print regular, irregular and symmetrical patterns</p> <p>Build a construction/ sculpture using a variety of objects e.g. recycled, natural and manmade materials.</p> <p>Explore and use a variety of textiles, printing methods and patterns.</p> <p>To talk about the work of artists and use these to inspire pieces of art with increasing confidence.</p>
Artist Spotlight	<p>Summary</p> <p>Georgia O’Keeffe (1887–1986) was an American artist who was best known for her paintings of flowers. She painted nature in a way that showed how it made her feel. O’Keeffe was called a pioneer because of her unique way of painting nature by simplifying the flowers’ shapes and forms. Most people’s lives are so busy that they rush past flowers without stopping to admire their beauty. O’Keeffe painted flowers so that people would slow down and take time to look at them closely. She famously said ‘When you take a flower in your hand and really look at it, it’s your world for the moment. I want to give that world to someone else.’</p> <p>Visual Language</p> <p>In 1936, O’Keeffe painted Jimson Weed. The flowers are painted extremely close up and look so realistic that they have a tactile quality, which means you feel you could touch them. The</p>	<p>Summary</p> <p>Giuseppe Arcimboldo (also spelled Arcimboldi) (1527 –1593) was an Italian painter best known for creating imaginative portrait heads made entirely of objects such as fruits, vegetables, flowers, fish and books. These works form a distinct category from his other productions. He was a conventional court painter of portraits for three Holy Roman Emperors in Vienna and Prague, also producing religious subjects and, among other things, a series of coloured drawings of exotic animals in the imperial menagerie. He specialized in grotesque symbolical compositions of fruits, animals, landscapes, or various inanimate objects arranged into human forms.</p> <p>The still-life portraits were clearly partly intended as whimsical curiosities to amuse the court, but critics have speculated as to how seriously they engaged with Renaissance Neo-Platonism or other intellectual currents of the day.</p> <p>Visual Language</p> <p>The portrait of Vertumnus is the composition of the human subject using natural forms, which is typical of Arcimboldo’s portraits, here represents the harmony between the rule of the Emperor and the rule of nature.</p>	<p>Summary</p> <p>Alma Woodsey Thomas (1891 – 1978) is an unconventional artist figure. Her career as a painter started late: only after a professional life as an art teacher, Alma Thomas devoted herself to her own art. In 1970, eight years before her death, the artist declared: “Creative art is for all time and it is therefore independent of time. It is of all ages, of every land, and if by this we mean the creative spirit in man which produces a picture or a statue is common to the whole civilized world, independent of age, race and nationality, the statement may stand unchallenged.”</p> <p>Visual Language</p> <p>Alma Thomas refrained from masking color fields, and instead structured her paintings visibly with a pencil. Gradually, Thomas developed this into a form of painting that is characterized by a free and colorful</p>

	flowers look fresh and alive because of the light colours chosen from her palette.	The abundance of produce is symbolic of the return of a so-called Golden Age - a flourishing of nature, culture and prosperity - under Rudolf II's rule. It includes flowers as well as fruits and vegetables from all four seasons, including apples, pears, grapes, cherries, plums, pomegranates, figs, beans, peas in their pods, corn, onions, artichokes and olives.	style and, with its mosaic-like appearance, is reminiscent of Byzantine and Pointillist art. One example of these colorful abstract paintings is the work Resurrection (1966) that Alma Thomas painted for her first exhibition at the Gallery of Art at Howard University in 1966 together with a series of different nature-inspired works that are known today as Earth Series.
Vocabulary	Leaves, printing, colour mixing, dark, light, pattern, big, small, tall, short Artist Vocabulary Abstract, vivid, striking, unique, tactile, pioneer	Fruit, vegetables, seasons, shapes, arrangements, patterns, size, objects Artist Vocabulary Distinct, brilliant, natural, fun, popular, collage, rare	Circle, bright, round, pattern, layer, printing, Artist Vocabulary Abstract, bold, bright, mosaic, pencil lines, colour

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 1	Autumn Term	Spring Term	Summer Term
Topic	LAND OF HOPE AND GLORY	TO INFINITY AND BEYOND!	WHERE THE WILD THINGS ARE
Milestones	<p><u>Respond to ideas and starting points.</u> Paint Use thick and thin brushes. Mix primary colours to make secondary colours. Drawing Draw lines of different sizes and thickness. Colour (own work) neatly, following the lines. Describe the work of notable artists, artisans and designers.</p>	<p><u>Respond to ideas and starting points.</u> <u>Explore ideas and collect visual information.</u> Paint Use thick and thin brushes. Mix primary colours to make secondary colours. Drawing Draw lines of different sizes and thickness. Colour (own work) neatly, following the lines. Describe the work of notable artists, artisans and designers.</p>	<p><u>Respond to ideas and starting points.</u> <u>Explore ideas and collect visual information.</u> Paint Use thick and thin brushes. Mix primary colours to make secondary colours. Collage Use a combination of materials that are cut, torn and glued. Sculpture Use a combination of shapes Include lines and textures. Describe the work of notable artists, artisans and designers.</p>
Knowledge Webs & POP Tasks	<p style="text-align: center;"><u>Love for Landscapes</u></p> <p>Copy the steps suggested to create your own piece of landscape art.</p> <ul style="list-style-type: none"> • Why might an artist use a bigger brush during the process of painting a landscape? • How can an artist add definition to a landscape painting? <p>Name some famous artists well known for creating landscapes.</p> <p>When were English artists first considered to be experts in painting landscapes?</p> <ul style="list-style-type: none"> • Who is John Ndambo? <p>Why does John Ndambo's style of painting need rich, deep colours?</p> <ul style="list-style-type: none"> • Describe what you can see in this example of one of his landscapes. • What clues can you find in the painting to suggest it is a landscape from Africa? <p>Why is the sky an important part of a landscape picture?</p> <ul style="list-style-type: none"> • Why do artists not see people as an important part of a landscape picture? • What is meant by the word 'vast'? 	<p style="text-align: center;"><u>In the Dark of the Night</u></p> <p>Give an example of two contrasting colours.</p> <ul style="list-style-type: none"> • Why does the contrast of light and dark create a powerful effect? • How is this effect similar to watching fireworks? <p>Copy the technique of using a black wash when painting the night sky.</p> <ul style="list-style-type: none"> • What is meant by creating depth in a painting? • Why might an artist choose to mist a painting? • Copy the technique of flicking yellow paint <p>Techniques from the bristles of a brush to show light.</p> <p>Which two artists painted <i>The Starry Night</i> and <i>Starry Night</i>?</p> <ul style="list-style-type: none"> • List some of the things expressive artists Preferred to use instead of painting real scenes and people. • Why do many artists use dim lighting when painting the night? <p>Which colours might you use to make someone feel gloomy, sad or scared?</p> <ul style="list-style-type: none"> • Give an example of a light source that an artist could include in a painting of the night. • What could a light source symbolise in a painting? 	<p style="text-align: center;"><u>In the Jungle</u></p> <p>Suggest reasons how an artist could create a range of different emotions using the weather and the animals in a jungle painting.</p> <ul style="list-style-type: none"> • Examine a range of paintings of jungle animals. Describe how the way the animals have been painted make you feel different emotions. <p>Copy the example of a 3D background using natural materials. How does this make the artwork more realistic?</p> <ul style="list-style-type: none"> • What types of materials could be used to show the undergrowth? • Give an example of how a jungle animal could be added to the artwork. <p>What are the similarities and differences between the ways in which artists have used colour to show the weather in the jungle paintings and in paintings of the seaside?</p> <p>Experiment with other materials to create a pattern effect for a jungle background.</p>

	<p>Artist POP Tasks How did John Constable start his landscape pictures? • What did he use to do this? • How did Constable continue his work once he was happy with his sketch? What did most artists before John Constable use for colour in landscape art? • What did Constable prefer to use? • Why did Constable prefer his colour choices? What effect did Constable's use of white tinting have? • Why did this make the picture seem more real and alive? • Copy Constable's use of white tinting to make water appear more real in your own picture. Describe the features you can see in Constable's <i>The Hay Wain</i> painting. • How has Constable used natural tones for his colours in this painting? • Why are the colours used and the setting important to John Constable?</p>	<p>Artist POP Tasks What does Gentileschi's painting <i>The Anunciation</i> depict? • According to many people, how did Gentileschi want to paint the Virgin Mary? • How did Gentileschi manage to achieve this? What did Gentileschi want people to feel when they looked at the woman she painted? • How did she use her paintbrush to achieve this feeling? • Copy Gentileschi's brushstroke technique to paint somebody looking brave and powerful. What strong contrast does Gentileschi use in many of her paintings? • Why do many artists, like Gentileschi, believe it is a powerful effect to have light shining on a person? • Give examples of natural light. Find out more about the Baroque art period. Compare Gentileschi's work with that of some of the Baroque art featuring food which you have studied.</p>	<p>Artist POP Tasks Summarise the processes Rousseau used to successfully create jungle paintings even though he never went to an actual jungle himself. Investigate the paintings of Rousseau's jungle animals. Find other examples of how the animals may be unrealistic. Experiment with real leaves by exaggerating their features when painting a jungle scene. Explain how this changes the look of your jungle art. Find out more about the art style of Pablo Picasso, who greatly admired Rousseau's work.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>John Constable</u></p> <p>Summary John Constable (1776–1837) was an English painter who developed his artistic skills at an early age. He was influenced by the French painter Claude Lorrain. When he was alive, Constable's paintings were more popular in France than in England, even though they were landscapes of the English countryside. Constable used nature itself, rather than his imagination. He once said 'When I sit down to make a sketch from nature, the first thing I try to do is forget that I have ever seen a picture.' His most famous painting <i>The Hay Wain</i> was finished in 1821 and shows a rural scene on the River Stour between the English counties of Suffolk and Essex.</p> <p>Visual Language The theme of <i>The Hay Wain</i> is rural life and the beauty of the landscape which Constable loved so much. The cottage on the left was owned by his father. A large wagon being pulled by three horses can be seen, along with farm workers who are busy, but happy in the beautiful countryside which is the main focus. Constable has used natural tones which complement each other and are repeated (the blue sky and the blue pool of water and the reddish tone of the house close in colour to the harness of the horse). The colours</p>	<p style="text-align: center;"><u>Artemisia Gentileschi</u></p> <p>Summary Artemisia Gentileschi was the most well-known female painter of the 17th century, during the Baroque period, and one of the first female painters to achieve fame and praise for being an artist. She was born in Italy in 1593 and developed her own distinct style. Unlike most other artists at that time, she produced many historical and religious paintings which featured women in a powerful way and as equal to men. She experienced various difficult issues in her personal life and used her art to help overcome these problems. Gentileschi painted throughout her life but experts believe her best work was completed in her early career. She was successful as an artist during her lifetime, despite the fact that most painters at the time were male. She died in around 1652 but remains an Inspiration, not only for her artwork, but for overcoming her difficulties and the challenge of being a successful woman at that time in history.</p> <p>Visual Language Gentileschi painted <i>The Annunciation</i> (above) in 1630. It shows the Angel Gabriel telling the Virgin Mary that she was going to have a baby who was the Son of God. Many artists painted this Bible story but Gentileschi was the only female painter known to have</p>	<p style="text-align: center;"><u>Henri Rousseau</u></p> <p>Summary Henri Rousseau (1844–1910) was a French painter who had a variety of jobs before he started painting at the age of 40. He taught himself to paint and, as a result, his work is often described as naive or child-like. Although most of Rousseau's well-known paintings are of jungle scenes, he never set foot in a jungle. He took his inspiration from going to botanical gardens and looking at illustrations in books. Some of his most famous paintings include: <i>Tiger in a Tropical Storm</i>, <i>The Hungry Lion Throws Itself on the Antelope</i>, <i>The Equatorial Jungle</i> and <i>Tropical Forest with Monkeys</i>.</p> <p>Process Rousseau observed the world around him and filled many notebooks with sketches from nature. He went to zoos and gardens and looked at books for inspiration. He also used his imagination and used specimens of leaves, often enlarging them and changing their shape. Rousseau exhibited his finished paintings every year from 1886 until he died in 1910.</p> <p>Visual Language Look closely at Rousseau's jungle leaves, plants and animals, and you will see they are not realistic and are often larger than in real life. He did this to make them more noticeable and important in the painting. His</p>

	<p>used and the setting itself all represent his idyllic view of his local countryside.</p> <p>Colour Theory Before Constable was popular, many landscape artists used shades of brown to paint with. Constable disagreed with this and preferred to use natural tones and vibrant greens to match what he saw in the countryside.</p> <p>Effects Constable was clever at using light in his paintings. He used white tints to illuminate water moving against people and other objects. This gave the impression of sunlight reflecting in the image, making the picture seem real and alive.</p> <p>Media and Materials Constable started his paintings by doing a full-size preliminary sketch of the landscape. He did this using pencil, a brush and oil paints, and it helped him to test out the composition of the picture. Once he was confident with the sketch, he would work on a larger canvas and paint with oil or watercolour paints.</p>	<p>done so at that time. Many believed she wanted to paint Mary to show an important, powerful and heroic woman. She does this effectively by having Mary standing tall over the kneeling Angel Gabriel.</p> <p>Emotions Gentileschi wanted people looking at her work to have a feeling of women being brave and powerful. She used bold and strong brushstrokes and painted the women looking confident and strong. This helped some people to see women differently and as more equal to men.</p> <p>Effects In many of her paintings, Gentileschi used the effect of a strong contrast between light and dark. As in the painting above, the background is very dark, and parts of the painting are lit up by a brilliant shining light. Artists also believe that when light shines on a person in a painting, it makes the person more life-like and real. This effect is particularly strong when natural light, like the moon or the stars, shines on an object or person against a dark, night sky.</p> <p>Styles and periods The Baroque art style was popular in the 1600s. Many emotional and dramatic religious paintings were produced. The paintings were full of life and movement.</p>	<p>animals were not always accurately depicted. For example, he painted tails on gibbon monkeys – they don't have tails!</p> <p>Techniques Rousseau had a unique approach to painting and didn't really fit into a particular style. As well as exaggerating his plants and animals, he painted in an unusual way. He would use one colour at a time and paint layers of content. For example, he would paint the sky, then the background, such as the trees and plants, and then finish with the foreground images, such as the animals. He also worked from the top of the canvas down to the bottom.</p> <p>Artists Pablo Picasso (1881–1973) was a famous Spanish painter who greatly admired Rousseau's paintings. He even arranged a banquet to honour him.</p>
Vocabulary	<p>imaginary, speciality, dedicating, appreciate, apply, blend, definition, ominous, vastness</p> <p>Artist Vocabulary rural, preliminary, composition, idyllic, illuminate impression</p>	<p>fantasy, dim, visible, depth, mist, expressive, tones, colour, symbolise</p> <p>Artist Vocabulary distinct, career, heroic, brilliant, natural, bold, popular</p>	<p>surrounded, lush, exotic, foreground, background, contrast</p> <p>Artist Vocabulary naïve, botanical, illustrations, imagination, specimens, enlarging, unique, exaggerating</p>
Suggested Trips / Enrichment			

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 2	Autumn Term	Spring Term	Summer Term
Topic	FIRE, FIRE!	I HAVE A DREAM	GADGETS AND GIZMOS
Milestones	<p><u>Explore different methods and materials as ideas develop.</u> Paint Add white to colours to make tints and black colours to make tones. <u>Create colour wheels.</u> Digital media Use a wide range of tools to create different textures, lines, tones, colours and shapes. <u>Use some of the ideas of artists studied to create pieces</u></p>	<p>Explore different methods and materials <u>as ideas develop.</u> Sculpture Use rolled up paper, straws, paper, card and clay as materials. Use techniques such as rolling, cutting, moulding and carving. <u>Use some of the ideas of artists studied to create pieces</u></p>	<p>Explore different methods and materials as ideas develop. Paint Add white to colours to make tints and black colours to make tones. Create colour wheels. Drawing Show pattern and texture by adding dots and lines. Show different tones by using coloured pencils. Use some of the ideas of artists studied to create pieces</p>
Knowledge Webs & POP Tasks	<p style="text-align: center;"><u>Portraits</u></p> <p>Choose one of the Italian Renaissance painters and compare and contrast two of their well-known portraits. Explain why you think artists usually try to show the personality, mood and likeness of the people they paint. Explain some of the reasons why a person might prefer to have an 'idealised' form of themselves painted for a portrait. Summarise the reasons why the style of Pop art was a more recent form of art. • Experiment with using camera filters on a tablet or other digital equipment when taking photos of a person. Explain how different filters change the effect of the photo taken. Why do you think it would be harder to find out about a person's mood and character if they were only painted with a smiling face?</p> <p>Artist POP Tasks Investigate some of the other portraits that Gainsborough painted. Did he always use Reynolds' advice when choosing his colours?</p>	<p style="text-align: center;"><u>Dreams and Nightmares</u></p> <p>Find out about Hieronymous Bosch and how he was one of the first artists to create dream-inspired art. Create a list of questions you would ask the girl in the <i>Dream</i> sculpture by Jaume Plensa. • Explain why you think Plensa made this sculpture so big. Create a sculpture, inspired by a dream, using a combination of different shapes. • Do you think using the combination of shapes helped your sculpture to look more like something that can be recognised? Compare and contrast two different pieces of art: one that has been created in an automatic way, inspired by a dream, and one by somebody like John Constable who has taken time to create something realistic. • Which do you prefer and why?</p> <p>Artist POP Tasks Explain how William Blake's religious beliefs influenced his artwork.</p>	<p style="text-align: center;"><u>At the Seaside</u></p> <p>Recommend a seaside painting by an impressionist painter and justify why you have chosen it. • Discuss with a friend whether you prefer the seaside artwork of a Romantic painter or an Impressionist painter. Investigate a range of seaside artwork and choose one piece that best shows the style of Impressionism. • Always, sometimes, never? Romantic artists were inspired by painting the seaside to create a feeling of relaxation and calmness. Do you agree that the deeper a warm/cool colour used, the hotter/colder that part of the painting looks to the viewer? • Investigate why an artist might use warm colours to contrast with the cool colours of the sea. Explore how changing the speed of brushstrokes can change the look of the movement of the sea. • True or false? Sand is the only material you can mix with paint to create a grainy texture.</p> <p>Artist POP Tasks What are the similarities and differences between how Claude Monet and William</p>

	<p>Experiment with the technique of using a light brush and fluid brushstrokes. Discuss with a friend whether this technique was successful.</p> <p>If you could ask Gainsborough any questions about how he painted his portraits and the effects he wanted, what would they be?</p> <p>Summarise the reasons why you think Gainsborough made many adjustments to his portraits when painting them.</p>	<ul style="list-style-type: none"> • Suggest reasons why Blake was considered to have an adventurous attitude to creating art. Explain how Blake has made the old, bearded man appear powerful in his painting <i>The Ancient of Days</i>. • Explain to a friend how Blake has used contrasting colours effectively in this painting. <p>Compare and contrast Blake's painting technique with that of other artists you have studied. Which other artists do you know who draw an outline first before painting?</p> <p>Research other examples of William Blake's art and compare how he has used light and shade to make his objects appear more solid.</p> <ul style="list-style-type: none"> • Experiment with this technique using your own silhouettes. 	<p>Blake experimented when they were learning to be an artist?</p> <ul style="list-style-type: none"> • Suggest reasons why so many artists, like Monet, carried sketchbooks around with them. <p>Do you agree? Artists should always carry a sketchbook with them so that they can draw their ideas quickly on paper.</p> <p>Imagine you were changing the blurry faces in Monet's painting <i>The Beach at Trouville</i>. What facial detail and expressions would you paint and why?</p> <p>Experiment with using different thicknesses and blobs of paint to create different effects.</p> <ul style="list-style-type: none"> • Consider how Monet would have answered if he was asked why he painted things over and over again. <p>Prove, using different paintings, why painters like Monet believed their style created the effect of capturing a moment in time.</p> <p>Justify which style you prefer – the messy, unfinished look of Monet's paintings or the neat and accurate style of John Constable's landscape paintings.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>Thomas Gainsborough</u></p> <p>Summary Thomas Gainsborough was one of the leading portrait painters in England in the later 18th century and was the favourite of King George III and the royal family. He was born in 1727 in Suffolk but settled in London to work and create his art. Although a successful portrait painter, he much preferred to paint landscapes for which he was also very well known.</p> <p>Most of the portraits Gainsborough painted show the people wearing fashionable clothes of the period, as seen in <i>The Blue Boy</i>, a life-size painting of the son of a wealthy merchant, painted in 1770. Gainsborough died in 1788 at the age of 61. His paintings were loved by many people and influenced many artists. John Constable said, 'On looking at them, we find tears in our eyes and know not what brings them'.</p> <p>Colour Theory Gainsborough took advice from another leading painter of the time, Joshua Reynolds, and, in the painting above, used cold, light colours for the boy and surrounded him with warm oranges and yellows. This was unusual at the time, when doing the opposite was more common. The use of colours in this painting was described as making the picture 'splendid and harmonious' by Reynolds.</p>	<p style="text-align: center;"><u>William Blake</u></p> <p>Summary William Blake was a painter and a poet who was born in London in 1757. He was a very important artist during the Romantic period. Like other Romantic artists, Blake was excited by emotions and dreams and tried to reflect this in his paintings and poems. He was a very religious man and felt that the amazing things he saw in the world, including visions, came from God. At a time when science was beginning to explain things that happened, Blake was worried that people might stop believing in God. After he died in 1827, artists praised his work, particularly as he did things in his own way and was not influenced by others.</p> <p>Process William Blake started as an artist by experimenting with various mediums such as engraving, printing and painting. He had an adventurous attitude towards the tools he used and the images he painted. Blake studied the work of artists such as Raphael and Michelangelo which helped him to improve his drawings and paintings of figures and the human body.</p> <p>Visual Language In his painting <i>The Ancient of Days</i> (see above) Blake used a vision he had of a human standing in heaven</p>	<p style="text-align: center;"><u>Claude Monet</u></p> <p>Summary Claude Monet (1840–1926) was a famous French painter and the founder of the Impressionist group of painters. In 1872, he painted <i>An Impression, Sunrise</i>. When it was exhibited in 1874, a critic used part of its title negatively to label the style as 'Impressionism'. The critics said his paintings looked unfinished. However, Monet's paintings sold very well and he continued to experiment with colour and light, usually painting outdoors. Monet is now known as one of the greatest painters of all time.</p> <p>Process Monet was inspired by an artist, Eugène Boudin, who became his mentor and eventually taught him how to use oil paints.</p> <ul style="list-style-type: none"> • Monet used pastels and charcoal when experimenting and practising as a young artist. • Monet carried a sketchbook around with him so that he could draw his ideas quickly on paper. • He learned about the effect of light by painting the same subject over and over again in different types of light. <p>Visual Language <i>The Beach at Trouville</i></p> <ul style="list-style-type: none"> • Ordinary, everyday scene

	<p>Techniques Gainsborough often started his work by using pencil and paper and then crayons and background washes. Although he painted quickly, he was very careful, using thin oil paints, a feathery light brush and fluid brushstrokes.</p> <p>Effects Gainsborough often painted portraits with the people sitting in very dark places, often just in candlelight. This allowed him to concentrate on the shapes, tones and contours of the faces, which he brought to light with his choice of colour.</p> <p>Process Gainsborough practised and developed his drawing and painting skills when he was a boy and had painted heads and small landscapes by the time he was ten years old, including a miniature self-portrait. Gainsborough became well known for the speed with which he applied paint and for working more from observing people and nature rather than following any of the rules that were then popular for painting. He paid attention to detail which meant that he made many adjustments to achieve the finished look of the portrait that he wanted.</p>	<p>as the main focus. The brightness of the orange sun is surrounded by dark clouds. The old, bearded man, appears strong, with his long white hair giving a sense of power. The hair is flowing to the left which gives the impression that there is a strong wind blowing. It is not totally clear what the man is holding – some have said he is measuring the darkness below with a compass.</p> <p>Techniques Blake used watercolour paints as he found these easier to use than oil based paints. He would start by drawing in pen and ink and added the paint afterwards, usually with small brushstrokes.</p> <p>Effects Blake believed that using an outline was important in showing how his dreams and visions were real. He used an outline to show the silhouette of the image and then added just enough light and shade to give the appearance of something more solid.</p>	<ul style="list-style-type: none"> • A moment of sunlight and colour captured – brightness of the white dress not in the shade • Blurry detail in the faces of the two women. <p>Techniques Monet often painted thickly and used quick (and quite messy) brushstrokes. He used a wide range of vibrant colours. Most of the paintings before Impressionism had a much neater finish and you cannot really see the brushstrokes at all.</p> <p>Effects Monet and other Impressionists often painted the same view or object over and over, trying to capture different moments in light, colour and time. The paintings, with thick dabs and blobs of paint, made some people wonder if the artist had finished the painting in a hurry, but this was done deliberately to give the effect of capturing a moment in time.</p>
Vocabulary	<p>feature, renaissance, realist, Pop artist, idealised, mastered</p> <p>Artist Vocabulary merchant, opposite, harmonious, miniature, self-portrait, adjustments, washes, fluid, contours</p>	<p>surrealism, spontaneity, meditation, automatic, medium, combination, recognise</p> <p>Artist Vocabulary vision, experimenting, engraving, adventurous, outline, solid, silhouette</p>	<p>inspiration, impressionist, romantic, shimmering</p> <p>Artist Vocabulary founder, exhibited, critic, mentor, vibrant</p>
Suggested Trips / Enrichment	Forest School		The seaside

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 3	Autumn Term	Spring Term	Summer Term
Topic	MEET THE FLINTSTONES	BY THE RIVERS OF BABYLON	IRON MAN
Milestones	<p><u>Develop ideas from starting points through the curriculum.</u> Collect information, sketches and resources.</p> <p>Paint <u>Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</u> <u>Mix colours effectively.</u></p> <p>Drawing Use different hardness of pencils to show line, tone and texture. Annotate sketches to explain and elaborate ideas. Sketch lightly (no need to sue a rubber to correct mistakes). <u>Replicate some of the techniques used by notable artists, artisans and designers.</u></p>	<p><u>Develop ideas from starting points through the curriculum.</u> Collect information, sketches and resources.</p> <p>Sculpture Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). Include texture that conveys feelings, expression or movement.</p> <p>Paint Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. <u>Mix colours effectively.</u> <u>Replicate some of the techniques used by notable artists, artisans and designers.</u></p>	<p><u>Develop ideas from starting points through the curriculum.</u> Collect information, sketches and resources.</p> <p>Print Use layers of two or more colours. Replicate patterns observed in natural or built environments.</p> <p>Textiles Shape and stitch materials. Use basic cross stitch and back stitch. Replicate some of the techniques used by notable artists, artisans and designers.</p>
Knowledge Webs & POP Tasks	<p style="text-align: center;"><u>Family Life</u></p> <p>How were Victorian families often depicted by artists? <ul style="list-style-type: none"> • How did the artist often show the closeness and connection of the Victorian family? • Describe how modern families are more likely to be depicted. Who was Henry Walton? <ul style="list-style-type: none"> • What was the name of his painting of a family scene created in 1786? • What do we know about Henry Walton's later career in art? How did Walton create a low-key effect in this painting? <ul style="list-style-type: none"> • Why might Walton have been asked to create this low-key effect? • Copy Walton's use of colour to produce your own low-key example of family life. What type of art is Susan Lordi known for creating? <ul style="list-style-type: none"> • Describe how she creates her <i>Willow Tree</i> sculptures. </p>	<p style="text-align: center;"><u>Art Deco</u></p> <p>How did René Lalique create his art? <ul style="list-style-type: none"> • Name three designers who were well known for using the Art Deco style. • When did Art Deco artists and designers become popular? When was Cubism a popular art style? <ul style="list-style-type: none"> • How did Cubist artists create the effect of 3D on a flat canvas? • Which other art style, in addition to Art Deco, did Cubism influence? Find out more about how Art Deco designs represented changes in society in the 1920s and 1930s. Use examples of the poster art produced at this time. What effect did Art Deco designers want their products to create? <ul style="list-style-type: none"> • Describe how these designers achieved this with the shapes they used. </p>	<p style="text-align: center;"><u>Myths and Legends</u></p> <p>Research the work of Alessandro Botticelli to find out what kinds of myths or legends he painted. When and where did Pre-Raphaelite artists become well known? <ul style="list-style-type: none"> • What style of art did they not like? • Describe a typical Pre-Raphaelite painting. What inspires Joan Jonas to create art? Give examples of the media and materials she used to create her famous piece of work <i>The Juniper Tree</i>. <ul style="list-style-type: none"> • Copy the style of Jonas and the types of media and materials she used to produce your own piece of visual art to depict a well-known fairy tale. Explain the reasons why the techniques suggested might be effective for making a fingerprint fairy-tale character?</p>

	<ul style="list-style-type: none"> List examples of how this image of a <i>Willow Tree</i> sculpture shows a loving family. <p>Artist POP Tasks Give examples of how Rembrandt's early life was important in the process of becoming a talented artist.</p> <ul style="list-style-type: none"> Why do you think being an apprentice can be so significant to someone developing a talent? Explain why the 1630s were an important part of Rembrandt's life. <p>What have experts closely looked at to help them date Rembrandt's <i>Family Group</i> painting?</p> <ul style="list-style-type: none"> How has this helped them to date the painting? Describe the features of this painting. <p>How would you describe most of the colours used by Rembrandt?</p> <ul style="list-style-type: none"> What is chiaroscuro? Copy Rembrandt's mastery of chiaroscuro by using strong light and heavy shadow in your own family picture to emphasise the faces. <p>How might an artist show restraint when using colour?</p> <ul style="list-style-type: none"> What techniques did Rembrandt use to show texture? Copy this technique by using thick layers of paint and then using a soft brush on top while your paint is still wet. 	<ul style="list-style-type: none"> Copy the Art Deco style by creating your own design using simple streamlined shapes. <p>Artist POP Tasks How did Tamara de Lempicka's childhood help her to become an artist?</p> <ul style="list-style-type: none"> Why was moving to Paris a significant moment in the development of her art style? What did de Lempicka say she wanted to achieve with her art? <p>Describe the features of de Lempicka's self-portrait <i>Tamara in a Green Bugatti</i>.</p> <ul style="list-style-type: none"> What did de Lempicka want to capture through this self-portrait? How did she want women to feel when looking at this painting? <p>Why did Art Deco become less popular in the 1940s and 1950s?</p> <ul style="list-style-type: none"> Why did de Lempicka change her style of art at this time? Describe how she changed and developed a new style. <p>How were de Lempicka's portraits similar to those painted by Pablo Picasso?</p> <ul style="list-style-type: none"> Why was this portrait style different from the portraits created by other portrait artists? Copy de Lempicka's techniques to paint your own Art Deco-style portrait. 	<p>Artist POP Tasks What did Rubens study during his eight years living in Italy?</p> <ul style="list-style-type: none"> Which artists inspired him and influenced his style? Why is Rubens described as a prolific artist? <p>Explain the reasons why Rubens produced so many sketches during his life.</p> <ul style="list-style-type: none"> Create your own painting inspired by a myth or legend, using up to four different colours. Experiment with colour mixing so that your painting has a range of bright colours. <p>Imagine you are Rubens being interviewed. How would you explain why the background is sometimes lighter at the top of the picture but on other paintings it is lighter at the bottom?</p> <p>Experiment with applying more layers of colour to the main feature of your painting to make it more prominent.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>Rembrandt</u></p> <p>Summary Rembrandt (1606–69) was a very famous Dutch painter and printmaker, and is considered to be one of the greatest artists in the history of art. His work was hugely varied in style and subject matter from portraits to landscapes, historical scenes to mythological themes and even some animal paintings. Rembrandt painted over 600 paintings, as well as 400 etchings, and has had a considerable influence on other artists throughout history. Sadly, he faced many complications and tragedies in his life. In his later years, he had very little money and had to sell his impressive art collection at a low price to avoid imprisonment. When he died in 1669, despite his fantastic artwork, there was not even an official notice of his death.</p> <p>Colour Theory After school and university, Rembrandt became an apprentice to a painter for three years and developed</p>	<p style="text-align: center;"><u>Tamara de Lempicka</u></p> <p>Summary Tamara de Lempicka was a famous Art Deco painter who was born in Poland in 1898. After a short time living in Russia, de Lempicka moved to Paris, France where she studied art and became a well-known portrait painter. Her work was described as distinctive and bold and was very typical of the cool, modern Art Deco style of the time. De Lempicka was a controversial artist who was as well-known at the time for her personal life as her art. She lived a life of luxury, married at a young age, charged high prices for her work and even changed facts in her biography, including her birth date (to make her seem younger). She even pretended her daughter was her sister on some occasions! She died in Mexico in 1980 and had her ashes scattered over a volcano.</p> <p>Process Tamara de Lempicka was born into a wealthy family and so was exposed to the arts at an early age. She</p>	<p style="text-align: center;"><u>Peter Paul Rubens</u></p> <p>Summary Peter Paul Rubens (1577–1640), born in Germany and raised in Belgium, was one of the most famous artists during the Baroque period which followed the Italian Renaissance period. Many critics believed he brought together ideas from both periods to create art that displayed energy, movement and emotion. Rubens was a prolific artist and it is believed that more than 2000 paintings were created by him. He was successful with genres including landscapes and portraits but many of his paintings dealt with scenes from the Bible or from Greek mythology.</p> <p>Process After an aristocratic education, Rubens studied art under the guidance of local master painters. He developed artistically when he stayed in Italy for eight years and studied classical Roman sculpture and the great art of the Renaissance period. Rubens was particularly influenced by the expressive style of</p>

	<p>his talents. He then opened up his own studio and within two years was teaching his own students. Rembrandt never left Holland in his lifetime but was inspired by many of the great painters outside of his country. Much of his finest work was produced in the 1630s while living in Amsterdam when he was commissioned to produce many portraits of individuals and families.</p> <p>Visual Language Rembrandt's painting <i>Family Group</i> (see above) is one of the last pictures he painted. Although there is not a known date, experts have looked at his use of broad brushstrokes and the texture of the surface, including the layers of paint used to show the details on the faces of the family members. These techniques and use of media and materials, including the palette knife, are similar to his dated later works. The family shown in the painting have never been identified.</p> <p>Colour Theory Rembrandt used a small palette of colours for his portraits – mostly dark tones and golden highlights. He was a master of chiaroscuro, using strong lights and heavy shadows to create depth in a painting. He used this to emphasise the faces and hands in his portraits, placing less importance on what they were wearing or the setting.</p> <p>Techniques Although restrained in his use of colours, there was nothing restrained about how Rembrandt applied them, particularly later in his career. His use of texture can today be copied by building up a thick opaque layer of paint and then passing a soft brush over the surface while it is still wet.</p>	<p>started drawing at the age of ten and even created a portrait of her younger sister at this age. She studied art in Paris at the time when Art Deco was becoming popular, which inspired her style. As a painter, de Lempicka was one of few who reflected the vivid, clean and elegant Art Deco style on canvas. She once said, 'My goal is never to copy, but to create a new style, clear luminous colours and feel the elegance of the models.'</p> <p>Emotions In her self-portrait, <i>Tamara in a Green Bugatti</i> (see above), de Lempicka depicted herself at the wheel of an expensive green Bugatti racing car, wearing a leather helmet, long white gloves and a silk scarf. She actually owned and drove a small yellow Renault but wanted the painting to capture her beauty, independence and wealth. She wanted her self-portrait, commissioned for the cover of a German fashion magazine, to make women feel strong, brave and empowered during a time in history when women's rights were an important topic in a changing world.</p> <p>Styles and Periods In the 1940s and 1950s people's tastes began to change, with abstract art and Expressionism becoming popular. This led to de Lempicka's Art Deco-style paintings becoming less popular. To try and stay relevant, de Lempicka dabbled in abstract work and developed a style using a palette knife – this was not successful and she stopped exhibiting her art in the early 1960s.</p> <p>Techniques The techniques used by de Lempicka were similar to those of the Cubist painter Picasso. She created modern-looking portraits, simplifying some aspects and using geometric shapes and bright colours. This made her art seem more elegant and decorative than the serious work of many other portrait artists.</p>	<p>Michelangelo and Raphael, and the bold, brilliant colours of Titian. This helped to establish his own style of large, colourful paintings which captured many emotions and were said to be dynamic.</p> <p>Media and materials Rubens produced many drawings which, although not detailed, were created with long, fluid and free hand movements. He drew onto canvas to practise the many subjects and objects that would eventually appear in his paintings. Rubens used 'trois crayons' for his drawing – chalks of three colours (red, black and white). He used the red chalk for flesh and flushed faces. For his paintings, Rubens used oil paints but in a limited palette of colours. He was, however, very talented at creating a wide spectrum of colours, for example, by mixing materials such as charcoal and white lead (a mineral) to produce a bluish tone.</p> <p>Effects Rubens created the effect of lighting tones (showing how a place was lit) by painting a dark background at the bottom or top of the picture, depending on where the main feature of the painting was positioned. The background usually had a lighter bottom or top and then the subject was brightly painted to direct the viewer's eye.</p> <p>Colour Theory Rubens used large amounts of greys, blues and greens, and a variety of skin tones. He also used deep reds and golds. Ruben's paintings were full of colour as he believed this would dramatise the image further. He also painted thickly on the canvas in various layers to make the image more prominent.</p>
Vocabulary	<p>convenient, motionless, low key, inspiringly, superior, rustic, resin, cast</p> <p>Artist Vocabulary etchings, complications, apprentice, commissioned, restrained</p>	<p>geometric, aluminium, jade, chrome, sleek, streamlined, traditional, sophistication</p> <p>Artist Vocabulary distinctive, biography, exposed, luminous Empowered, emotions, simplifying</p>	<p>myths, legends, moral, pre-Raphaelite, relics, frustrated, props</p> <p>Artist Vocabulary baroque, prolific, aristocratic, dynamic, flushed, mineral, dramatise, prominent</p>
Suggested Trips / Enrichment	Forest School		

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 4	Autumn Term	Spring Term	Summer Term
Topic	THE EMPIRE STRIKES BACK!	GAME OF THRONES	ANY DREAM WILL DO
Milestones	<p><u>Adapt and refine ideas as they progress.</u> <u>Explore ideas in a variety of ways.</u> <u>Comment on artworks using visual language.</u></p> <p>Drawing <u>Use shading to show light and shadow.</u> <u>Use hatching and cross hatching to show tone and texture.</u></p> <p>Paint <u>Use watercolour paint to use washes for backgrounds and then to add detail.</u> <u>Experiment with creating mood with colour.</u> <u>Create original pieces that are influenced by studies of others.</u></p>	<p>Adapt and refine ideas as they progress. Explore ideas in a variety of ways. Comment on artworks using visual language.</p> <p>Drawing Use shading to show light and shadow. Use hatching and cross hatching to show tone and texture.</p> <p>Paint Use watercolour paint to use washes for backgrounds and then to add detail. Experiment with creating mood with colour.</p> <p>Collage <u>Use coiling, overlapping, tessellation, mosaic and montage.</u></p> <p>Textiles Colour fabric. Create weavings. Quilt, pad and gather fabric Create original pieces <u>that are influenced by studies of others.</u></p>	<p>Adapt and refine ideas as they progress. Explore ideas in a variety of ways. Comment on artworks using visual language.</p> <p>Print Make printing blocks (e.g. from coiled string glued to a block). Make precise repeating patterns.</p> <p>Collage <u>Use coiling, overlapping, tessellation, mosaic and montage.</u></p> <p>Paint Use watercolour paint to use washes for backgrounds and then to add detail. Experiment with creating mood with colour. Create original pieces <u>that are influenced by studies of others.</u></p>
Knowledge Webs & POP Tasks	<p style="text-align: center;">All Work and No Play</p> <p>Explain why the term 'genre painting' could be confusing.</p> <ul style="list-style-type: none"> Summarise the reasons why genre paintings often show people who are not often painted in other styles of art. <p>Compare paintings by artists showing people working in Victorian Britain. Which aspects of the scenes are similar? Imagine you are one of the characters in Madox Brown's <i>Work</i> painting. Summarise what you are doing and how you are feeling. Organise in a table examples of how artists draw different gestures and expressions. Link these with the emotions that are being shown.</p>	<p style="text-align: center;">Royalty</p> <p>Summarise the key differences between the three types of portraits often used to paint kings and queens.</p> <p>Explain how somebody in the Tudor period might have sequenced the display of their royal paintings.</p> <ul style="list-style-type: none"> Compare and contrast the style of Tudor royal portraits with the portraits produced by Thomas Gainsborough in the 18th Century. <p>Find examples of royal artwork that have been produced using a medium other than painting. Produce a portrait using colour to contrast a person's features in a similar way to that used by painters of Queen Elizabeth I.</p>	<p style="text-align: center;">Abstract Art</p> <p>Explain why an abstract artist is unlikely to paint a real object or living thing.</p> <ul style="list-style-type: none"> Summarise the key abstract features within Sonia Delaunay's painting <i>Electric Prisms</i>. Why do you think some people describe abstract art as having been produced in a random way? Justify your answer with specific examples. <p>Compare and contrast Henry Moore's abstract sculptures with the realist sculptures created during the Renaissance period.</p> <ul style="list-style-type: none"> Find evidence of similar abstract features used by American abstract artists. <p>Explain why the colours used by L.S. Lowry would not have been as effective if used to create abstract art.</p>

	<p>Artist POP Task Explain how Lowry's paintings provide evidence of how his art was influenced by the industrial area in which he lived. Using five similar colours to Lowry's palette, create your own original painting showing workers in an industrial town. Replicate the use of 'matchstick people' and experiment with body shapes to give the effect of people looking tired or determined. Explore Lowry's technique of creating a white background and then sketching outlines in pencil or charcoal</p>	<p>Artist POP Task Explore the use of chalk, pencil and ink to draw the outline of a person's facial features. • Explain to a friend which of these was easiest to use and why it produced the best drawing. Compile a list of questions you would ask Holbein about his style of painting. Research the work of other artists who were well known for using the technique of limning. • Summarise the reasons why some critics believe Holbein's miniature portrait <i>Jane Small</i> is a masterpiece. Compare and contrast Holbein's use of dark and light with that of another artist you have studied. • Recommend to a friend a method for creating the effect of a rough or smooth texture.</p>	<p>• Explore the impact of the use of chromatic and grey contrasts when creating a piece of abstract art. Why do you think that art critics have very different opinions of the work of artists like Jackson Pollock who used techniques other than brushstrokes?</p> <p>Artist POP Task Explain what Kandinsky meant when he said that colour should be used as 'a window into the human soul'. • Explore ways of sketching and colouring shapes using repetition to create amplification. Do you agree that using shapes to show a range of emotions, as Kandinsky did, is just as effective as showing facial expressions and gestures when drawing and painting people? Present a piece of writing to demonstrate how, when looking at <i>Yellow, Red, Blue</i>, the eye is taken on a journey of straight lines, curves and waves. Compare and contrast the effect of painting on wood, canvas and glass. • Explore the impact of using gouache paint. Experiment with different amounts of glue to create different effects.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>Lowry</u></p> <p>Summary Lawrence Stephen Lowry, known as L.S. Lowry, was born in 1887 in Lancashire, England, where the landscape was filled with textile mills and the chimneys of factories. This had a huge influence on his later art work. During an unhappy childhood, Lowry went to art classes and, later, became a student at the Manchester School of Art. Lowry's paintings often feature busy towns and capture scenes of life in industrial England. Many of his paintings are filled with 'matchstick people' – an aspect of his art that he became well known for. Lowry died in 1976, having produced several famous works including <i>Industrial Landscape</i>, <i>Coming from the Mill</i> and <i>Returning from Work</i></p> <p>Process While studying painting and drawing in the evenings at art school, Lowry worked as a rent collector during the day. His initial drawings, inspired by the industrial landscape around him, were made outdoors, on the spot and often in the form of rough sketches on the back of an envelope or a scrap of paper. More finished</p>	<p style="text-align: center;"><u>Hans Holbein the Younger</u></p> <p>Summary Hans Holbein the Younger was a famous German painter and designer who was born around 1497 and died in 1543. He was known as Hans Holbein the Younger because his father (Hans Holbein the Elder) was also a well-known artist. Holbein the Younger was famous for his realistic portraits, particularly while working for King Henry VIII, when he produced several paintings of the King and some of his wives. He was known as the outstanding German artist of his time. In the last ten years of his life, Holbein the Younger painted over 150 life-size and miniature portraits before he died during the London plague epidemic.</p> <p>Process Holbein the Younger was very careful throughout the process of producing a portrait painting. He always began with a precise line drawing and often sketched with chalk, ink and silverpoint. (His drawings that have survived show that he was very talented.) Holbein then transferred his drawings to wood panels by painting the surface with oil paints and tempera. He used careful brushstrokes to record tiny details – even</p>	<p style="text-align: center;"><u>Wassily Kandinsky</u></p> <p>Summary Wassily Kandinsky was born in Moscow, Russia in 1866 and, as a child, enjoyed music and learned to play the cello and the piano. Not until he was 30 did Kandinsky decide to go to an art school in Germany and train to become an artist. He was inspired by colours and painters such as Claude Monet. After experimenting with landscape painting, Kandinsky began to think that shapes and colours alone could be art, without the need for a particular subject. Over the next few years, he became one of the pioneers of abstract art as he developed his ability to express his feelings and music through shapes and colours in his paintings. Kandinsky died in 1944 but his art and essays on art continued to have a huge influence on many artists during the twentieth century.</p> <p>Emotions Kandinsky believed that feelings and music could be expressed through colours and shapes. He thought that certain colours placed together could harmonise like chords on a piano. He was very interested in shapes and used circles, triangles and</p>

	<p>drawings were produced later and eventually he only ever painted at home in a workroom. After years of local exhibitions, Lowry had his first solo exhibition in London in 1939 and went on to become very famous.</p> <p>Colour Theory Lowry's palette was very restricted. He used only five colours:</p> <ul style="list-style-type: none"> • Ivory black – a low strength black used for mixing tones and shades • Vermilion red – a bright opaque red which Lowry used to give an earthy nature when mixing • Prussian blue – a very strong blue colour, almost black, used as a good, clean mixing colour • Yellow ochre – a tone of yellow which doesn't contain any black, meaning it mixed well and cleanly with the other colours he used • Flake white – fast drying with a medium tinting strength <p>Effects Lowry's famous 'matchstick people' had key features, which included simple shapes, often leaning forward with heads down (to show determination), thin black legs with curved feet and simple black and grey colours, with a few flashes of red. This style allowed Lowry to fill a painting with many people, which created the effect of crowding to show how busy industrial towns in northern England were.</p> <p>Techniques Some Lowry techniques included:</p> <ul style="list-style-type: none"> • Using a knife, fingers or his nails to scrape the paint surface to create tones • Covering the background in white and then sketching outlines in pencil or charcoal • Varying the depths of tone by using his thumb or a rubber to smear and lighten the surface. 	<p>down to the stitch or fastening of the clothes worn by the person being painted.</p> <p>Visual Language Art critics have had different opinions of the portraits painted by Holbein the Younger. Although they all tend to agree that his precise and realistic style was very impressive, some believe that this resulted in the people being painted lacking emotion and expression. Some critics described the subjects as being mournful, aloof or even vacant.</p> <p>Techniques Holbein the Younger painted many miniatures, which were often worn as a kind of jewel. His techniques were even more precise in a smaller form, and he was an expert at the technique of limning. His miniature portrait (see right) of <i>Jane Small</i>, the wife of a successful merchant, is considered a masterpiece. The rich blue background, careful outline and lack of shading are all features that critics have said contribute to this miniature being considered one of the greatest portraits ever painted.</p> <p>Effects Many painters of this period, like Holbein, represented dark and light and rough and smooth textures by building up the paint in several opaque layers, highlighting the lights and using shiny paints in the darker areas.</p>	<p>squares regularly in his creations. He believed that the triangle causes aggressive feelings, the square leads to calm feelings, and the circle gives spiritual feelings.</p> <p>Process Kandinsky wrote essays about the process of creating art and, although he believed making art was about freedom, he believed strongly in the five processes below:</p> <ul style="list-style-type: none"> • Express your inner feelings and emotions rather than trying to follow a trend. • Don't paint things – paint in abstract form. • Use colour as a window into the human soul – he believed each colour is linked to a personality or emotion. • Treat art like music – artists should experiment with repetition, scale and colour to create rhythm and amplification. • Be original so that you have a positive impact on society with your artwork. <p>Visual Language <i>Yellow, Red, Blue</i>, painted in 1925 is typical of Kandinsky's style, consisting of geometric shapes and bright colours. In this painting, he mainly used the colours listed in the title but with a spectrum of complementary secondary hues. The eye is taken on a journey of straight lines, curves and waves, with light and shade used to create visual impact.</p> <p>Media and Materials Kandinsky worked with a wide range of materials and painted on canvas, wood and even glass. He is well known for his choice of vivid colours and used oils, watercolours, gouache, tempera and even mixtures of these media.</p>
<p>Vocabulary</p>	<p>social, peasant, bustling, genres, classes, flourish, precise, gesture, navvies</p> <p>Artist Vocabulary industrial, initial, rough, restricted, opaque, earthy, tinting, charcoal, smear</p>	<p>pomp, aristocracy, chronological, allegiance, striking, lavish</p> <p>Artist Vocabulary epidemic, precise, silverpoint, tempera, miniatures, limning, masterpiece, mournful, aloof, vacant</p>	<p>random, geometrical, outline, contrasts, transparent, chromatic, psychical</p> <p>Artist Vocabulary pioneer, harmonise, chord, spiritual, trend, amplification, spectrum, gouache, hues</p>

Suggested Trips / Enrichment			
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LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 5	Autumn Term	Spring Term	Summer Term
Topic	OFF WITH THEIR HEADS!	EXPELLIARMUS!	THE HOUSE OF WISDOM
Milestones	<p><u>Develop and imaginatively extend ideas through starting points throughout the curriculum.</u> <u>Collect information, sketches and resources and present ideas imaginatively in a sketchbook.</u> Collage <u>Mix textures (rough and smooth, plain and patterned).</u> <u>Combine visual and tactile qualities.</u> Drawing <u>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight).</u> <u>Use a choice of techniques to depict movement, perspective, shadows and reflections.</u> Print <u>Build up layers of colours.</u> <u>Give details (including own sketches) about the style of some notable artists, artisans and designers.</u> <u>Create original pieces that show a range of influences and style.</u></p>	<p><u>Develop and imaginatively extend ideas through starting points throughout the curriculum.</u> <u>Collect information, sketches and resources and present ideas imaginatively in a sketchbook</u> Sculpture <u>Show lifelike qualities and real life proportions or, if more abstract, provoke different interpretations.</u> <u>Use tools to carve and add shapes, texture and patterns.</u> Drawing <u>Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight).</u> <u>Use a choice of techniques to depict movement, perspective, shadows and reflections.</u> <u>Give details (including own sketches) about the style of some notable artists, artisans and designers.</u> <u>Create original pieces that show a range of influences and style.</u></p>	<p><u>Develop and imaginatively extend ideas through starting points throughout the curriculum.</u> <u>Collect information, sketches and resources and present ideas imaginatively in a sketchbook</u> Collage <u>Mix textures (rough and smooth, plain and patterned).</u> <u>Combine visual and tactile qualities.</u> Print <u>Build up layers of colours.</u> Textiles <u>Show precision in techniques.</u> <u>Choose from a range of stitching techniques.</u> <u>Give details (including own sketches) about the style of some notable artists, artisans and designers.</u> <u>Create original pieces that show a range of influences and style.</u></p>
Knowledge Webs & POP Tasks	<p style="text-align: center;"><u>The Explosion of Pop art</u></p> <p><u>Where and when did Pop artist become popular?</u> <u>List some famous American and British Pop artists.</u> <u>Why pop artists were not fans of traditional art?</u> <u>What did Pop artists from the UK focus on when creating their art?</u> <u>What was the inspiration for American Pop artists?</u> <u>Which earlier art movement was Pop art seen as being similar to?</u> <u>How did Roy Lichtenstein use a comic strip to create his In the Car painting?</u> <u>How did Lichtenstein create the effect of tension?</u> <u>Copy Lichtenstein's inspiration by using part of a comic strip by using part of a comic strip to create your own Pop art.</u> <u>Why were painting techniques popular with Pop artists?</u></p>	<p style="text-align: center;"><u>Amazed by Architecture</u></p> <p><u>List some famous architects and artists inspired by architecture.</u> <ul style="list-style-type: none"> • <u>Why is the work of architects from ancient civilisations significant?</u> • <u>How has studying architecture helped artists to develop their own talent?</u> <u>What did American artist Dan Rice say about the three forms of visual art?</u> <ul style="list-style-type: none"> • <u>How can architecture trigger an emotion?</u> • <u>Give examples of how different types of buildings could make somebody feel different emotions.</u> <u>Give two reasons why a material might be selected for a building project.</u> <ul style="list-style-type: none"> • <u>Why might studying the materials used be fascinating for some people?</u> </p>	<p style="text-align: center;"><u>Cultural Tradition in Art</u></p> <p><u>Find out more about a culture of your choice to discover how emotion is created through the art.</u> <u>What is folk art?</u> <ul style="list-style-type: none"> • <u>What may inspire a folk artist to produce his/her artwork?</u> • <u>How do folk artists develop their artistic talent?</u> <u>Experiment with the materials used by Ancient Indian folk artists to create your own piece of art in the style of Madhubani art.</u> <u>Compare and contrast the use of repeating patterns in a piece of folk art from two different cultures.</u></p>

	<p>What was different about Roy Lichtenstein's preferred printing technique?</p> <p>Artist POP Task Why do some critics believe Andy Warhol's use of repeated images took away from any emotion in the art? How would some critics argue an opposing view? Why did Warhol use vibrant colours when producing his prints of Marilyn Monroe? Copy Warhol's style to create your own artwork using a modern celebrity. What is a tertiary colour? Why did Warhol use multiple tertiary colours? Copy Warhol's use of tertiary colours to create your own Pop art. What sorts of things inspired Warhol? What sort of products might Warhol use if he was alive today?</p>	<ul style="list-style-type: none"> • Choose different materials to build your own structure, thinking about how the material is both structurally and aesthetically suitable. <p>Who was Canaletto and what was his link with London?</p> <ul style="list-style-type: none"> • What techniques did he use to paint buildings? • Why did he choose not to sketch or do any underdrawings before painting? <p>Artist POP Task Why has Hadid's style influenced later architects?</p> <ul style="list-style-type: none"> • How did Hadid's designs lead to buildings that are considered dynamic and dramatic? • Why was Hadid referred to as a 'starchitect'? <p>How did Hadid draw her initial designs?</p> <ul style="list-style-type: none"> • What did some engineers think when they saw some of her initial designs? • Copy Hadid's drawing technique to design a building with no overlap and sharp points at the corners. <p>What did Hadid believe that buildings should not been seen as?</p> <ul style="list-style-type: none"> • How did she describe the designing of buildings? • Describe the design of the London Aquatics Centre. <p>Why did Hadid believe architecture and emotion are linked?</p> <ul style="list-style-type: none"> • Why might some of Hadid's buildings cause people to feel nervous and uncertain? • Copy Hadid's style by sketching a design for a building that might make people feel nervous about entering. 	<p>Artist POP Task Explain the importance of using a resistant substance like wax in the process of creating a batik. Why do you think places like the Paa Ya Paa Gallery are important to keep cultural traditions alive? Develop your own batik design in the style of Kimbo to create a dramatic scene from a bustling African location. Find out more about the different batik shirts worn by Nelson Mandela to compare and contrast the colours and designs.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>Andy Warhol</u></p> <p>Summary Andy Warhol (1928-87) was possibly the most successful and famous Pop artist. His work was created using a variety of media, including painting, photography, sculpture, silkscreen printing and film. Born in America, Warhol started his career as an illustrator but his work soon became highly respected and his studio, in New York City, became a place frequently visited by celebrities and distinguished people. He was also famous for his remark at an exhibition that 'In the future, everyone will be famous for 15 minutes'. Warhol's work continues to be widely exhibited and his creations are very collectable and highly valuable. In 1963, one of his paintings, Silver Car Crash sold for 105 million dollars, making it one of the most expensive paintings ever.</p>	<p style="text-align: center;"><u>Zaha Hadid</u></p> <p>Summary Dame Zaha Hadid (1950–2016) was an Iraqi–British architect and was described as the 'queen of the curve' for her modern architectural designs, including the London Aquatics Centre built for the London Olympics in 2012. Hadid won numerous awards while alive and posthumously, and was the first and only woman to date to win many prizes, including the Royal Gold Medal from the Royal Institute of British Architects.</p> <p>Styles and Periods Zaha Hadid's architectural style was pioneering and she has inspired many architects with her visual landscapes that are both futuristic in design and complex in their use of mathematics and geometry. She had a strong belief that creative possibilities</p>	<p style="text-align: center;"><u>Richard Kimbo</u></p> <p>Summary Although not much is known about Richard Kimbo himself, or his early life, he is an example of a highly talented African folk artist. Kimbo has created many colourful batiks which he sells himself in the streets of a suburb just outside of Nairobi, Kenya. He has been creating folk art for at least 50 years and spends his week producing his batiks for three days and then selling them for the remaining part of the week. Kimbo is known to be dedicated to his craft and is well known both locally and around Kenya's capital. In fact, it is said that if you are in a traffic jam in Westlands, the suburb where he lives and works, all you have to do is stick your head out of the window, call his name and he will appear!</p> <p>Media and Materials</p>

	<p>Emotions Warhol often used repeated images in his work, such as the famous <i>32 Campbell's Soup Cans</i>. Some people think his use of repetition and often banal and mundane subject matter mean there is no emotion in his work. Others believe his repeated images reflect how much he loved the subject matter. Warhol himself once said he loved soup and had eaten it for lunch every day for 20 years!</p> <p>Visual language Warhol's <i>Marilyn Monroe</i> silkscreen print portfolio, created in 1967, contained 50 images of the famous Hollywood actress. Each image (see example above) was vibrantly coloured to reflect her vivacious personality. Her iconic lips were coloured a deep red and her platinum blonde hair was emphasised by adding a variety of yellows. In one of the 50 images, Monroe is coloured in silver and black to suggest the effect of watching her at the cinema in black and white films and to remind people of her tragic death. The bright colours of the other 49 images bring to life her celebrity status and glamour.</p> <p>Colour theory Warhol used colour in a variety of different ways but it was a distinctive aspect of his work. He often used tertiary colours as these stood out and were not used by many other artists. Most of his work, like the Monroe prints, involved him adding multiple colours that were unrealistic to the image and so made it new and different.</p> <p>Process Like other Pop artists, Warhol was inspired by beauty, and things that were modern and changed quickly. He was also intrigued by commercial products and how some of these, such as a can of coke or a tin of soup, were bought by rich and poor alike. For this reason, he repeated such items in much of his work.</p>	<p>should not be compromised or limited – her angular and fluid forms enhanced her designs and created buildings that are considered dynamic and dramatic. Hadid's success led to her being called a 'starchitect' – a star in the world of architecture.</p> <p>Techniques Hadid worked very hard and would spend days drawing her initial ideas. She is now seen as one of the last generation of architects to work with pen and ink and tracing paper. Her goal was to ensure there was no overlap when she joined two lines at right angles to make a sharp point. Many of her initial drawings were not considered buildable by engineers but Hadid was persistent. The many incredible buildings eventually built from her designs are evidence of the strength of her beliefs and hard work.</p> <p>Visual Language In Hadid's view, buildings were not motionless and full of rectangular rooms. She described designing buildings as exploring space, and combining and blurring landscape and architecture, walls and roofs, and interior and exterior. Her design for the London Aquatics Centre, was inspired by water in motion with the undulating roof sweeping up from the ground like a wave.</p> <p>Emotions Hadid believed that architecture was an art whose task is to cause emotions and make people think. Her designs, often unique, could look unstable and deformed, with no support underneath. People observe these buildings with wonder and curiosity, and even venture inside with a little uncertainty.</p>	<p>The technique of batik cloth dyeing actually originated in Java, Indonesia. The process involves drawing dots and lines on cotton with beeswax using a tool called a canting or printing with a copper stamp called a cap. The applied wax resists dyes and so the artist can apply colour by soaking the cloth in one colour, removing the wax with boiling water, and repeating if more colours are required. Many African batik artists, like Richard Kimbo, use a thick paste made from rice, or even mud, instead of wax as their form of resist or protective layer.</p> <p>Process Richard Kimbo started selling his batiks in 1969 after learning the skill from a teacher at the Paa Ya Paa Gallery (now an arts and cultural centre). Paa Ya Paa means 'the antelope rising' in Swahili – wood carvers regularly used antelopes for their subject. Symbolically, Paa Ya Paa is a spiritual calling and the gallery owners hope that new open-minded creative artists will express themselves and their traditions through art – just like Richard Kimbo over 50 years ago. Kimbo himself says that he decided to produce and sell batiks simply because he needed an occupation and money.</p> <p>Styles and Periods The famous President of South Africa, Nelson Mandela, was well known for wearing batik during his lifetime. He regularly wore loose-fitting patterned shirts to business and political meetings, instead of a formal suit. His batik clothing became known as the Madiba shirt, named after his clan.</p>
Vocabulary	commercial, icons, elite, masses, dadaism, ridiculed, silkscreen	skyscrapers, specialise, memorials, structural aesthetic, crisp, underdrawings	customs, insight, heritage, formal, epic, flora, fauna, tribal

	Artist Vocabulary distinguished, banal, mundane, portfolio, vivacious, tertiary colours, multiple, intrigues	Artist Vocabulary venture, undulating, persistent, generation, enhanced, angular, compromised, futuristic, posthumously	Artist Vocabulary batiks, originated, canting, Swahili, calling, occupation, clan
Suggested Trips / Enrichment			

LONG TERM OVERVIEW FOR ART AND DESIGN

KEY: DEVELOP IDEAS MASTER TECHNIQUES (PRACTICAL SKILLS) TAKE INSPIRATION FROM THE GREATS

Year 6	Autumn Term	Spring Term	Summer Term
Topic	VICTORY IS OURS!	GREAT EXPECTATIONS	TROY STORY
Milestones	<p><u>Use the qualities of materials to enhance ideas.</u> <u>Spot the potential in unexpected results as work progresses.</u> <u>Comment on artworks with a fluent grasp of visual language</u></p> <p>Paint <u>Combine colours, tones and tints to enhance the mood of a piece.</u> <u>Use brush techniques and the qualities of paint to create texture.</u> <u>Develop a personal style of painting, drawing, based on ideas from other artists..</u></p> <p>Drawing <u>Choose a style of drawing suitable for the work (e.g. realistic or impressionistic.</u> <u>Use lines to represent movement.</u> <u>Show how the work of those studied was influenced in both society and to other artists.</u> <u>Create original pieces that show a range of influences and style.</u></p>	<p><u>Use the qualities of materials to enhance ideas.</u> <u>Spot the potential in unexpected results as work progresses.</u> <u>Comment on artworks with a fluent grasp of visual language</u></p> <p><u>Combine colours, tones and tints to enhance the mood of a piece.</u> <u>Use brush techniques and the qualities of paint to create texture.</u> <u>Develop a personal style of painting, drawing, based on ideas from other artists. .</u> <u>Show how the work of those studied was influenced in both society and to other artists.</u> <u>Create original pieces that show a range of influences and style.</u></p>	<p><u>Use the qualities of materials to enhance ideas.</u> <u>Spot the potential in unexpected results as work progresses.</u> <u>Comment on artworks with a fluent grasp of visual language</u></p> <p>Sculpture <u>Combine visual and tactile qualities.</u> <u>Use frameworks (such as wire or moulds) to provide stability and form.</u></p> <p>Print <u>Create an accurate pattern showing fine detail.</u> <u>Use a range of visual elements to reflect the purpose of work.</u></p> <p>Drawing <u>Choose a style of drawing suitable for the work (e.g. realistic or impressionistic.</u> <u>Use lines to represent movement.</u> <u>Show how the work of those studied was influenced in both society and to other artists.</u> <u>Create original pieces that show a range of influences and style.</u></p>
Knowledge Webs & POP Tasks	<p style="text-align: center;"><u>Capturing Conflict</u></p> <p><u>Explain how the features of Copley’s painting can make the picture feel like a celebration of Britain’s defence against an invasion.</u> <u>Find out more about the war art of Charles Bell.</u> <u>Explain how his images show the harsh reality of war.</u> <u>Copy the style of war art that you think is more important in your own painting capturing conflict.</u> <u>Compare and contrast the features of war art created before the 20th century and that which was produced more recently.</u> <u>Summarise the reasons why a government might see it as important to commission official war artists.</u></p>	<p style="text-align: center;"><u>Keeping it Real</u></p> <p><u>Find out more about the work and style of a French Realist artist.</u> <u>What connections can you make between the features of work by leading French Realist artists of the time and the style of Realist artists from other parts of the world?</u> <u>In which ways are there similarities between the Realism art movement and the stylistic term ‘realist’?</u> <u>Investigate other paintings by leading Realist painters in France to determine whether they also depict stark and bleak scenes in their art. Justify your answer.</u></p>	<p style="text-align: center;"><u>The Art of Anatomy</u></p> <p><u>Summarise the reasons why artistic representation of human anatomy has been considered important throughout history.</u> <u>• Find out more about the art of the Ancient Greek sculptor Phidias.</u> <u>Compare and contrast the work of Ancient Greek sculptors and Renaissance artists to discover how both were important in the development of the art of anatomy.</u> <u>• Explain why you think Ancient Greek sculptors attempted to depict a perfect human body.</u> <u>Develop your representations of the human body using the ball-and-socket technique.</u></p>

	<p>Artist POP Task Find out more about the early work of Paul Nash to discover why his landscapes were described as brooding. Copy the style of Nash to create your own Surrealist painting of the war, using images in an unfamiliar situation to convey and evoke emotion. Summarise the reasons why Paul Nash often sketched his war art before painting. Choose your own symbols of hope in your painting and explain why you have used them. In which ways would the effect of the painting have changed if Nash had not included the moon and the background landscape?</p>	<p>Explain why the British artist L.S. Lowry might have been inspired by the 19th-century Realism art movement. Justify your answer.</p> <p>Artist POP Task In which ways did the size of Courbet's canvases impact on the level of anger and negative criticism he received from critics? Experiment with Courbet's style of depicting the main character from the back to draw the viewer into the scene. Why do you think critics used words such as 'ugly', 'vulgar' and 'crude' to describe his paintings? • Copy Courbet's use of rough and visible brushstrokes, as well as using your thumb to apply paint in your own Realist painting. Explain how Courbet's painting techniques link well to, and reflect, the ideas of Realism. Find out more about Courbet's painting <i>Self-portrait with a Black Dog</i> to explain the effect of his use of dark tones.</p>	<p>• Evaluate your drawings with a friend to discuss the merits and possible weaknesses of this technique. Investigate and critique the use of the ball-and-socket technique through depicting the human body in a series of different action poses.</p> <p>Artist POP Task Experiment with Dürer's use of mathematical shapes to sketch your own examples of a human body. Discuss with a friend the usefulness of this process. Explain how Dürer's <i>Praying Hands</i> have topographical detail. Summarise the processes undertaken by an artist using the woodcut printing technique. Research the similarities and differences between the printing techniques of woodcutting, etching and engraving. Find out more about how computer graphics designers use the ideas of Dürer's ray tracing that he wrote about in 1532.</p>
<p>Artist Spotlight</p>	<p style="text-align: center;"><u>Paul Nash</u></p> <p>Summary Paul Nash (1889-1946) is widely regarded as one of the most important British artists of the early 20th century. He is known for his landscape paintings which usually look mysterious, unusual and often macabre. Although known as a Surrealist painter, Nash was also asked by the British Government to be a war artist and the pieces he produced during the First World War are among the most iconic images of the conflict. During the Second World War, although very ill, he continued to produce art, increasingly depicting landscapes rich in symbolism. As well as painting, Paul Nash was a very talented book illustrator, photographer and designer for stage scenery and posters.</p> <p>Process Paul Nash gained a deep love of nature as a child, although his early drawings had a surreal aspect even then as he painted trees as if they were human beings and full of life. During Nash's education and study of art, his influences included the poetry and paintings of William Blake and Dante Gabriel Rossetti. Even before</p>	<p style="text-align: center;"><u>Gustave Courbet</u></p> <p>Summary Gustave Courbet (1819-77) was a French artist who is widely recognised as the leader of the Realist movement in 19th-century French painting. He was particularly important as he was one of the first artists who was not afraid to show real life in a way that was not always beautiful or positive. This led him to being unpopular with many art critics, who described him as vulgar and crude and accused him of pursuing ugliness. He painted his ordinary subject matter on large canvases that were usually only used for royal or religious subjects. Courbet persevered and championed the causes of the working masses even when this made him unpopular. Over time, his paintings became very influential and he inspired many famous painters such as Édouard Manet and Claude Monet.</p> <p>Process Gustave Courbet initially studied law but was unhappy until a drawing professor at the college invited him to take painting lessons, which convinced Courbet to pursue his passion for art.</p>	<p style="text-align: center;"><u>Albrecht Durer</u></p> <p>Summary Albrecht Dürer (1471–1528) was a German painter, engraver and mathematician. He is best known for making master prints using woodcut, engraving and etching techniques. Dürer often made his prints in a series based on a single subject. His prints made him famous across Europe before the age of 30 and he is widely believed to be the greatest Northern European artist of the Renaissance period and possibly the greatest printmaker of all time. Dürer was particularly admired for his skills of observation and his meticulous approach to perspective and proportion which he demonstrated in many works that focused on the anatomy of humans and animals.</p> <p>Process Albrecht Dürer was hugely influenced by Leonardo da Vinci, which is particularly apparent in his <i>Four Books on Human Proportions</i> (see extract above) produced between 1532 and 1534. In these books, Dürer investigated</p>

	<p>he went to war, Nash's early work consisted of many brooding landscapes. He was injured during the First World War and had to return home. Soon after, most of his former unit were killed in an assault. Nash was lucky to be alive and when he returned, as a war artist, his anger and disillusionment with war was an inspiration for his art.</p> <p>Visual Language The painting above <i>Totes Meer</i> – German for Dead Sea) was created during the Second World War and looks like a lively sea full of spiky, silvery waves. Look closely, however, and the waves are actually crashed German aeroplanes which Nash called 'enchanted monsters'. He deliberately used a German title so the German people could see the failure of their military attempts to dominate Europe.</p> <p>Media and Materials Nash liked to use oil paints and worked in a studio whenever possible. While outside, for example, preparing his images of war, Nash worked on pencil or watercolour sketches. In the studio, he worked at an easel with a mirror located nearby to give him a reverse view of his work. Rather than using a typical artist's palette, Nash mixed his oil colours on a glass table top.</p> <p>Effects Nash created the effect of a sea full of battered remnants to symbolise the fate of those trying to invade. The inclusion of the moon could be a symbol of hope, showing that the power of nature remains despite the atrocities of war. Beyond the broken sea of planes, the landscape beyond also suggests that the destruction is not total, giving further hope for the future.</p>	<p>He mainly taught himself by copying the paintings of artists like Rembrandt and Rubens. He often replicated paintings again and again and he usually painted from nature or using family members as models. In the 1840s Courbet painted consistently in a Realist Process style, persisting with these themes despite their unpopularity.</p> <p>Visual Language Courbet's oil painting <i>The Wheat Sifters</i> (see image), produced in 1854, is an example of the simple realism that he used in his work. The dirty walls, bored look of the woman lying down and the untidiness of the boy on the right all reflect the reality of life for the poorer classes.</p> <p>Courbet has depicted a determined figure that shows the hard work and strength required to shake the large sieve. Courbet often painted the main figure from the back in order to draw the viewer into the room or the scene.</p> <p>Techniques Courbet's insistence on painting life as it was, rather than a romantic fantasy of what it should be, was reflected in his painting technique. Rather than using smooth, refined and carefully blended strokes, he handled the paint roughly and left visible brushstrokes. He developed the technique of using a palette knife and even his thumb to apply and shape paint. Although critics referred to his work as ugly, his style was very influential with Impressionists.</p> <p>Effects In some of his paintings, Courbet used dark tones for the main features which stood out in contrast with the lighter surroundings. The background had the brightest tones and the most detail but the viewer is drawn to the darker shades because of the positioning and subject matter.</p>	<p>ideal human proportions which showed the very technical approach he used towards anatomy. He used his mathematical abilities to simplify the complex structure of the human body into sections using shapes such as spheres, cylinders, cones, cubes and pyramids. He also used the science of measuring Process volume to make drawing easier by solving the problem of foreshortening.</p> <p>Visual Language Dürer's <i>Praying Hands</i>, completed in 1508, has been universally admired because of the sophisticated realism and the expressive detail of the hand's topography. He used finely applied brushstrokes, outlining the contours and filling in the darkest areas with grey wash and the lighter areas with opaque white.</p> <p>Techniques Dürer's woodcut printing technique involved carving an image into a block of wood. Only the lines and shapes of the drawn design are left standing; all other areas of the wood are carefully cut out with sharp tools such as gouges, chisels and knives. Ink is then applied to the raised surface by dabbing or rolling with a brayer. This image is then transferred onto a sheet of paper by rubbing it against the inked surface of the block or by using a printing press. The image on the block appears in reverse on the paper.</p> <p>Media and Materials Dürer is credited for the invention of ray tracing in 1532. This is now used in computer graphics to produce 3D computerised visual images. Ray tracing involves tracing a path from an imaginary eye through each pixel in a virtual screen and working out the colour of the object visible through it.</p>
Vocabulary	<p>glorified, Union Jack, documenting, harsh, deeds, official, Homefront</p> <p>Artist Vocabulary macabre, iconic, brooding, disillusionment, enchanting, remnants</p>	<p>naturalistic, high art, stylistic, gleaned, glorified, revolt, overturned, stark, bleak</p> <p>Artist Vocabulary vulgar, crude, replicated, consistently, persisting, insistence</p>	<p>mechanics, proportions, anatomist, dissection, physician, acquired, poised, wire frames</p> <p>Artist Vocabulary master, meticulous, volume, foreshortening, topography, contours, gouges, chisels, brayer, printing press</p>
Suggested Trips / Enrichment			