



Intent – we aim to...

Give children the knowledge and skills they need to explore, experiment, invent, and create their own works of art.

Expose children to a range of artists, arts from different cultures and throughout history.

To promote a love for art through engaging lessons and develop their understanding of its value in regard to history, culture and creativity.

Develop a sense of pride in their work.

Develop the children's confidence in expressing themselves through art.



Implementation – How do we achieve our aims?

At Thornbury, pupils are nurtured to think, work, and communicate as artists. Our art curriculum is carefully structured into progressive units that develop key skills across a range of disciplines, including drawing, painting, printmaking, textiles, 3D work, and collage. Throughout their primary journey, pupils continually explore and apply the formal elements of art: **line, colour, shape, pattern, texture, tone, and form**. These elements are embedded across all units and are revisited regularly to build a deep, transferable understanding of artistic principles. Each discipline is revisited over time, with tasks becoming increasingly complex and ambitious. This ensures clear progression in both technical skill and creative thinking.



Promoting a love of art

Showcasing

Throughout the school calendar, children host their own art exhibitions to showcase their learning. Organised by the pupils, these events display final pieces alongside their learning journey captured in sketchbooks. The whole school community is invited to join in celebrating the children's creativity and achievements.

Art Council

Our Arts Council is designed to give pupils ownership of the Arts provision and experiences at Thornbury. Previously, the Arts Council designed the entrance hall mural and collaborated with the artist to bring their vision to life.


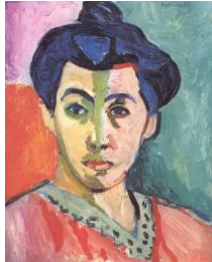



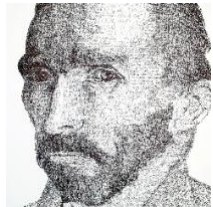
Extra-Curricular

At Thornbury, we offer a variety of extra-curricular activities, including cross-stitch, drawing and card making. These clubs provide additional opportunities for children to explore and deepen their skills in the arts they enjoy most in class.




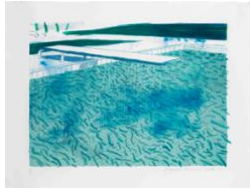



Visiting Artist




One of our "30 Ways to Connect" is to **work alongside a local artist**. We provide this opportunity so children can be inspired, learn new skills, build confidence, and see first-hand how creativity connects them to their community.







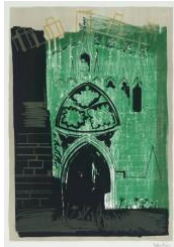


Progression: What does this look like at Thornbury?

Self Portraits Draw/Paint	Foundation	Year 1/2 A	Year 1/2 B	Year 3/4 A	Year 3/4 B	Year 5/6 A	Year 5/6 B
When	Autumn 1	Year A Autumn 1	Year B Autumn 1	Year A Autumn 1	Year B Autumn 1	Year A Autumn 1	Year B Autumn 1
Topic	Just like you, just like me.	Just like you, just like me.	Just like you, just like me.	Just like you, just like me.	Just like you, just like me.	Just like you, just like me.	Just like you, just like me.
Focus	Mark Making	Line	Colour	Line and Tone	Colour and Shape	Tone and Colour	Typography and Tone
Big Idea	How can I explore myself through different marks?	How can I use line to show an emotion?	How can I use colour and line to show an emotion?	How can I use light and dark shading to show who I am in my self-portrait?	How can colour and shape be used to show an emotion?	How can colour and tone be used to show emotions?	How can I use words in my artwork?
Outcome	To create a portrait using marks.	To create a self-portrait painting using line.	To use colour to show emotion in my self-portrait.	To create a self-portrait using tone.	To use colour and shape to depict my mood in a self-portrait.	To create a self-portrait developing a personal style.	To create a portrait using words to develop meaning and tone in my image.
Artist		Henri Matisse (French painter)	Henri Matisse (French painter)	Pablo Picasso (Spanish Artist)	Pablo Picasso (Spanish Artist)	Pablo Picasso (Spanish Artist)	Anatol Knotek (Austrian text-based artist)
Movement		Fauvism	Fauvism	Modern Art	Cubism	Picasso's Blue period	Typography
Artist work	<p>Display a range of artist to encourage discussion (what do you like/dislike? What colours have they used? How are they feeling?)</p> <ul style="list-style-type: none"> - Andy Warhol - Frida Kahlo - Vincent Van Gough - Leonardo da Vinci 	 <p><i>Inspirational work: Florilège des Amours, 1948.</i></p>	 <p><i>Inspirational work: Portrait of Madame Matisse. The Green Line, 1905</i></p>	 <p><i>Inspirational work: Self Portrait 1900</i></p>	 <p><i>Inspirational work: Weeping woman 1937</i></p>	 <p><i>Inspirational work: Self-portrait Late 1901</i></p>	 <p><i>Inspirational work: Vincent van Gogh, 2008</i></p>










Knowledge	To know how to draw lines of different sizes and thickness. To know how to add colour to their own work, neatly following the lines.	To know how to draw lines of different sizes and thickness with increasing accuracy.	To understand that the colour and movement of a line can suggest a feeling.	To know how to use different hardness's of pencils to show line, and tone. To know how to sketch lightly (to avoid using a rubber to correct mistakes). To know how to use charcoal to create tone. To know how to use shading to show light.	To know that cubist art shows objects or people from many different angles at the same time. To know that we can use different lines, shapes and colours to help us communicate emotions. To know how to sketch lightly to avoid using a rubber to correct mistakes. Use hatching and cross-hatching to add tone and texture to a drawing.	To know how to sketch (lightly) before painting to combine line and colour with increasing awareness of proportion and perspective. To know how to use the qualities of watercolour to create visually interesting pieces. To know how to combine colours, tones and tints to enhance the mood of a piece with increasing accuracy and consistency. To know how to develop a personal style of drawing and painting, inspired by other artists.	To know that when designers work with font and layout, it is called typography. To know that we can use the way words look to help us communicate ideas and emotions.
Skill	Holding a pencil. Following the lines.	Drawing lines of different thickness.	Use different colour lines to show emotions.	Using different hardness of pencils to show line and tone. To use charcoal to show line. Sketching lightly.	Drawing using different perspectives. Sketching lightly. Using hatching/ cross hatching to show tone and texture.	Painting with watercolours. Combining colours, tones and tints to enhance mood.	Using text to create tone. Use vocabulary linked to emotions. Create a typography portrait inspired by Anatol Knotek.
Vocabulary	Artist Look Think Talk Draw Paint Line Pencil Thick Thin Colour Shape Emotion Feeling Create	Henri Matisse artist Portrait Line Shape Emotion Watercolour paints Plan Create Evaluate Proportion Observe Wash Wet Dry Examine Express Fluid	Henri Matisse - artist Portrait Line Colour Emotion Watercolour paints Plan Create Evaluate Proportion Observe Wash Smooth Gentle Wet Dry Explore Vibrant Fluid	Pablo-Picasso – Emotion Line Shape Light Dark Inspired Proportion Light source Shadow Exploration Tone Shading Charcoal Smudge Erase Detail Review	Pablo-Picasso – Line Shape Tone Colour Emotion Vertical Horizontal Continuous Proportion Cubism Realistic Abstract Appreciation Hatching Cross-hatching Viewpoint	Pablo-Picasso Line Tone Colour Texture Proportion Primary Colours Secondary Colours Warm colours Cool colours Responding Tone Tint Shade Gradient Glazing Stippling Splattering Lifting off Wipe out	Anatol Knotek – Word Text Font Meaning Describe Emotion Line Shape Tone Proportion Typography Pressure Overlap Gradient
Medium	<ul style="list-style-type: none"> Paint Crayons Playdough Sketching pencils 	<ul style="list-style-type: none"> Sketching pencil Watercolour Fine Liner 	<ul style="list-style-type: none"> Sketching pencil (2B/HB) Watercolour Fine Liner 	<ul style="list-style-type: none"> Sketching pencil Charcoal 	<ul style="list-style-type: none"> Sketching pencil Watercolour pencils Pastels 	<ul style="list-style-type: none"> Sketching pencil Watercolour Poster paint 	<ul style="list-style-type: none"> Sketching pencils Colour pencils ICT (Challenge)

Painting	Foundation	Year 1/2	Year 3/4	Year 5/6
When?	Autumn Term	Year B – Spring 1	Year B - Spring 1	Year A – Spring 1
Topic	Knowledge and Understanding of the world – Continuous Provision	Drip Drip Drop	Our Mighty Earth (A Water Study)	Power and Conflict (The symbol of the Poppy)
Focus	Colour and Texture	Pattern and Colour	Colour and Tone	Tone, Texture and Shape
Big Idea	How can I apply paint?	How can I use different brushstrokes to create pattern and colour?	How can I use tone and texture to create the movement of water?	How can I use different brushstrokes to create tone, texture and shape in my painting?
Outcome	To explore splatter painting and the effects of paint – compare to fireworks in the night sky	To use different brushstrokes to create a space scene inspired by Van Gough's starry night.	To explore how different artists have used tone and texture to paint the movement of water.	To create paintings of Poppies in the style of Georgia O'Keeffe
Artist	Jackson Pollock (American painter)	Vincent Van Gogh (Dutch painter)	David Hockney, William Turner, Hokusai and Claude Monet.	Georgia O'Keeffe (American Artist)
Movement	abstract, modern and action painting	Post-Impressionism	Hockney: Pop Art Movement Monet: Impressionism Hokusai: Ukiyo-e Turner: Romanticism	Precisionism
Example of Artist work	 <p><i>Inspirational work: Full Fathom Five 1947</i></p>  <p><i>Autumn Rhythm (Number 30) 1950</i></p>	 <p><i>Inspirational work: Starry Night 1889</i></p>	<p><i>Inspirational work:</i></p>  <p><i>David Hockney: A bigger splash 1967, Lithograph of Water made of thick and thin lines, 1980</i></p>  <p><i>Claude Monet: The Water Lily Pond 1899, Water lilies 1919, San Giorgio Maggiore at Dusk, 1908-1912</i></p> 	 <p><i>Inspirational work: Red Poppy 1927 Poppy 1927 Oriental Poppies 1927 Red Poppy VI 1928</i></p>





	 <p><i>Free Form 1946</i></p>  <p><i>Convergence 1952</i></p>		<p>Katsushika Hokusai: <i>The great Wave off Kanagawa, 1831, Under The Great Wave off Kanagawa, 1832.</i></p>  <p>William Turner: <i>Snow Storm – steam-boat off a harbour's mouth 1842</i></p>	
Knowledge	<p>Name at least one of the primary colours. Know how colours can be mixed (exploration).</p>	<p>To know how to distinguish between a thick and thin brush. To know how to select the appropriate thickness of brushes to use in their artwork.</p>	<p>To know how to sketch (lightly) before painting to combine line and colour. To know how to create a colour palette based upon colours observed in the natural or built world. To know how to combine colours, tones and tints to enhance the mood of a piece. To know how to use brush techniques and the qualities of paint to create texture.</p>	<p>To know how to use a number of brush techniques using thick and thin brushes to produce shape, textures, patterns and lines. To know how to mix colours effectively. To know how to use watercolour to create washes for backgrounds and then add detail.</p>
Skill	<p>Use a brush to drop and splat paint Explore how colour mix to create a new colour</p>	<p>Using thick and thin brushes to create movement and texture, shape, pattern and line.</p>	<p>Sketching lightly (before painting), Creating colour palettes. Combining colours, tones/ tints to enhance mood. Using brush techniques.</p>	<p>Using thick/ thin brushes to produce texture, shape, pattern and line. Creating washes for backgrounds.</p>
Medium	<ul style="list-style-type: none"> • Poster Paint • Powder Paint 	<ul style="list-style-type: none"> • Poster Paint 	<ul style="list-style-type: none"> • Watercolour paints • Poster paints • Acrylic paints 	<ul style="list-style-type: none"> • Watercolour paints
Vocabulary	<p>Jackson Pollock Artist Paint Splatter Colour Shape Line Pattern Texture Move</p>	<p>Vincent Van Gogh Artist Painting Brushstroke Inspired Pattern Texture Line Shape Colour Movement</p>	<p>Brushstroke Inspired Pattern Texture Line Shape Colour Movement Techniques Cross Hatching</p>	<p>Line Texture Colour Tone Tint Shade Proportion Brushstrokes Prospective</p>

Printing	Foundation	Year 1/2	Year 3/4	Year 5/6
When?	Autumn Term	Year B – Summer 1	Year A – Spring 1	Year A – Summer 2
Topic	Maths - Shapes	Hot vs Cold	Power and Conflict	
Focus	Shape	Line	Texture	Pattern
Big Idea	What shapes can I print using different objects?	How can I use printing to tell the stories of people and places far away?	How can I create texture?	How can I make a repeating pattern in print?
Outcome	To create a print using found objects.	To create a relief print depicting life for indigenous people of the Arctic.	To use our school grounds to explore texture in printing.	To create a wallpaper using block prints and creating layers.
Artist	Sonia Delaunay (Ukrainian artist)	Sarah Joe Qinuajua (Inuit Indigenous Artist)	John Piper (English Artist)	William Morris
Movement	Orphism		Contemporary	Arts and Craft Movement
Example of Artist work	 <p>Rythme colore 1952</p>  <p>Rythme colore 1952</p>	<p>Provide children with a range of Inuit prints depicting daily activities and life in the artic. For example:</p>  <p>Man Repairing Sledge, 1964</p>  <p>Bear Hunt, 1966</p>  <p>Sarah Joe Qinuajua, <i>Ready to Leave for the Hunt</i>, 1983,</p>	<p>Explore a range of John Piper's work. Please be aware, John Piper uses a range of mediums (e.g. screen print, painting) alongside lithographs. These are still good to use as a talking point for how the artist uses texture and layers.</p>  <p>John Piper, San Moisè, Venice, 1961, Lithograph</p>  <p>John Piper, Medieval Stonework, 1964, Lithograph on paper</p>	<p>Explore a range of wallpapers, fabrics, carpets and block prints from the artist William Morris. For example:</p>  <p>Daisy wallpaper, William Morris, 1862</p>  <p>Medway printed cotton, William Morris, 1885</p>

Knowledge	Know a regular pattern can be made using shapes. Know what a repeating pattern is (make and describe).	To know that how to create a relief print. To know how to combine simple line and shape to create texture and pattern. To know the correct tools to etch a design onto a printing tile. To know a printing tile can be used more than once to create multiple prints. To know a relief print is to know the print will be a mirror image of my tile.	I know how to layer two or more colours. To know how to replicate textures observed in natural or built environments. To know how to make printing blocks. I can print using found objects. I know how to create a mono-print.	I know how to layer two or more colours. To know how to replicate patterns observed in nature. I know how to make a printing block that will enable me to make a repeating pattern.
Skill	To develop control when printing and creating a piece of art e.g., Print using a variety of materials (such as cork and pressing it down to create a circle or using a cube to create a square) with control.	Careful design, etching, making a printing tile, relief printing, single layer print, use experiment to create a clean print, replicating patterns.	Relief printing. Using found objects to create texture. Mono-printing. Building layers. Explore colour through overlapping. Use language appropriate to skill. Interpret environmental and manmade patterns and forms.	Block printing, Relief printing, Repeating patterns, identify different forms of printing takes (books, pictures, wallpaper, fabrics). Design prints for fabrics and wallpaper. Explore printing techniques used by other artists.
Medium	<ul style="list-style-type: none"> • Paint • Found objects 	<ul style="list-style-type: none"> • Foam tiles • Printing ink 	<ul style="list-style-type: none"> • Photography • Rubbings • Printing with found objects • Paint • Printing Ink 	<ul style="list-style-type: none"> • Block tiles • Relief printing • Ink • Paint
Vocabulary	Line Colour Shape Pattern Print Object Found Push	Printing Artist Press Line Shape Pattern Story Life Investigating Plan Create Evaluate Influence Sketch Relief Brayer Etch	John Piper Printing / print Ink Roller / Brayer Relief printing Line Pattern Shape Colour Design Landscape Building Layer Monoprint	William Morris Printing / print Ink Roller / Brayer Monoprint Relief printing Line Pattern Shape Colour Design Fabric Wallpaper Nature Develop Layer Block printing Woodblock Industrial printing Repeat Stylised Simplified

3D Sculpture	Foundation	Year 1/2	Year 3/4	Year 5/6
When?	Autumn	Year A – Summer 1	Year B – Summer 1	Year B – Spring 2
Topic	Welly Wednesday Session	Explorers	Egyptians	Civilisations
Focus	Shape and Colour	Shape and Form	Form	Texture and Form
Big Idea	How can I make art using natural objects?	How can I use pinch pots to create a 3d sculpture?	How can I use coils to create a 3D form?	How can I embellish and clay slab?
Outcome	To explore creating an abstract sculpture.	To create an abstract sculpture	To create a coil pot in the style of an Egyptian Canopic Jar.	To use embellishment to create a clay tile inspired by Mayan artifacts.
Artist	Andy Goldsworthy (British Artist)	Barbara Hepworth (Local sculptor - Cornwall)		
Movement	Contemporary	Abstract/Modernism	Egyptians	Mayan
Example of Artist work	 <p><i>Inspirational work: Rowan Leaves and Hole, 1987</i></p>   	 <p><i>inspirational work: Landscape sculpture 1944,</i></p>  <p><i>Sea 1946,</i></p>  <p><i>Epidauros II 1961</i></p>	 <p><i>Inspirational artefact: Selection of Egyptian artefacts including canopic jars, pots, statues and tiles.</i></p>	 <p><i>Inspirational work: Selection of Mayan artefacts including clay pots with embellishments, statues and tiles.</i></p>

Knowledge	To know how to use a combination of shapes. To know how to include lines and texture.	To know how to use a combination of shapes. following a design. To know how to use techniques such as rolling, cutting, moulding and carving.	To know how to create a pot using coils. To know how to use different tools to build a coil pot. To know how to attach 2 pieces of clay together. To know how to make my own slip to attach clay together.	To know how to use Mayan artefacts and observational drawings for inspiration. To know how to embellish a clay tile with relief. To make my own slip to attach clay to a tile.
Skill	Arranging natural materials. Fine motor skills. Building shapes. Careful selection of found objects.	Pinch pots, joining clay, Rolling, cutting, moulding and carving.	Using tools to create a coil pot. Combining visual and tactile qualities.	Make a tile. Make my own slip, Attach multiple pieces of clay together. Using artefacts as inspiration for my own tile. Develop different ways of finishing work (glaze/paint).
Medium	<ul style="list-style-type: none"> Natural objects found in the school grounds Camera to record sculptures 	Clay	Clay	Clay
Vocabulary	Arrange Colour Man-made Natural Nature Sculpture	3D Interpret Clay Natural Pinch pot Line Shape Sculpture Sculptor Form Imprint Carve Score and slip Relief	Sculpture Sculptor Form Ancient Egyptians Artefact Symbol Clay Imprint Carve Score and slip Line Shape Pattern Texture Plan Create Evaluate Influence Inspired Guided by Canopic Jars Hieroglyphs Coil	Sculpture Maya Civilisation Artefact Hieroglyphs Symbol Interpret Clay Tile Imprint Carve Score and slip Relief Form Line Shape Pattern Texture Plan Create Evaluate Influence Inspired Embellish Ceramics Syllabograms Glyph block Slabbing Slab Relief

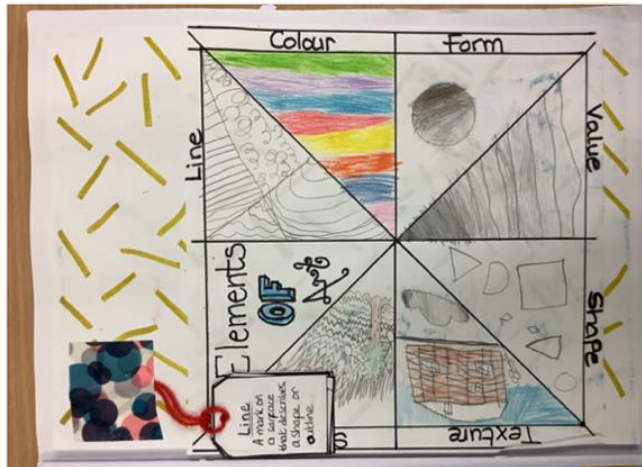
Textiles Mixed Media	Foundation	Year 1/2	Year 3/4	Year 5/6
When?	Autumn 1	Year A – Spring 1	Year A – Spring 1	Year B – Summer 2
Topic	Just like you, Just like me.	Home Sweet Home	Dartmoor, then and now	The World
Focus	Pattern	Shape and pattern	Colour	Texture, Pattern and Shape
Big Idea		How can I use shape and pattern to create a landscape?	How can colour and texture be used when weaving?	How can I use mixed media embellishment?
Outcome	To explore creating a self- portrait by tearing and cutting different materials.	To create a collage inspired by the work of Brian Pollard.	To create a large scale, collaborative weave inspired by Dartmoor.	To use applique to create a mixed media collage of a journey.
Artist	Giuseppe Arcimboldo (Italian artist)	Brian Pollard (local artist- Plymouth)	Shelia Hicks (American Textile Artist)	Sarah Sanders (Tate Gallery, London)
Movement	Mannerism	Naïve art	Contemporary	Contemporary
Example of Artist work	<p><i>Inspirational work:</i></p>  <p><i>Vortumnus (Vertumno) ca. 1590, oil on canvas.</i></p>	 <p><i>Inspirational work: View to Plymouth Red Arrows II The Hoe in Winter Fireworks Two</i></p>	 <p><i>Inspirational work: Bonsai Tapestry 1986</i></p>	 <p><i>Inspirational work: www.tate.org.uk/kids/make/cut-paste/poetry-collage</i></p>
Knowledge	<p>To know how to use a combination of materials that are cut, torn and glued.</p> <p>To know how to sort and arrange materials.</p>	<p>To know how to use a combination of materials that are cut, torn and glued with increasing awareness of pattern and design.</p> <p>To know how to sort and arrange materials with increasing awareness of pattern and design.</p> <p>To know how to mix materials to create pattern.</p>	<p>I know how to weave natural and man-made materials on a large scale.</p> <p>I can work together with my peers to create a final sculpture. To know how to use frameworks (such as wire or moulds) to provide stability and form.</p>	<p>I know a cut out shape attached to a larger piece of material is called applique. I can a walk in my school/local environment as a starting point. I can use mixed media (photos/found natural objects/fabric/text/ to create a final piece. I can use a straight stitch to create an applique.</p>

Skill	Cutting, tearing and gluing. Arranging materials.	Cutting, tearing and gluing. Arranging materials. Mixing materials to create a texture. Carefully selecting materials.	Fine Motor skills, following a pattern, dying, exploring natural dyes, collection of appropriate natural materials, using mixed media to create the effect of a landscape. perspective, horizon, embellishing a product with mixed media. using mixed media to create a final piece.	Collecting mixed media to create a collage. Developing ideas from a walk. Using vocabulary to provoke emotions. Attaching objects and fabric (sticking, cutting, sewing).
Medium	<ul style="list-style-type: none"> Materials Paper 	<ul style="list-style-type: none"> Materials Paper 	<ul style="list-style-type: none"> Materials Natural dyes 	<ul style="list-style-type: none"> Fabric Found objects Thread
Vocabulary	<ul style="list-style-type: none"> arrange collage Cut join man-made natural tear 	Brian Pollard - artist Landscape Local artist Collage Shape Pattern Plymouth Plan Create Evaluate Seascape Interpret Vibrant Mixed Media Digital Art Background	Shelia Hicks – artist Weaving Mixed Media Line Colour Texture Pattern Plan Create Evaluate Influence Inspired Landscape Textile Loom Warp and Weft Twist Knott Wrap Atmosphere	Sewing Thread Needle Textiles Collage Cut Sew Material Mixed media Attach Inspiration Secure Wrap applique

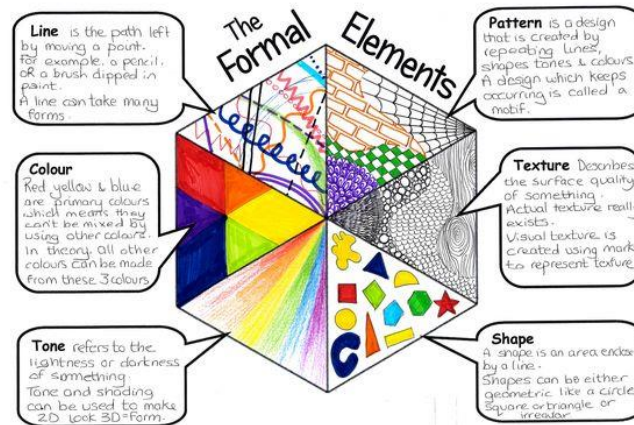
Elements of Art Progression:

At the beginning of each year, the children will spend 30-45 minutes exploring 'What is art'. Here they will develop an understanding of the seven elements of art. Together as a class, they will create a concept map, depicting their understanding of art. This will include artist studied over the years and media they have used. This concept map will be created on Microsoft Visio and stuck in Concept Map books. Children will be given time in the summer term to review their concept map and add any new learning or skills.

Page 1 Sketch Books - What is art?

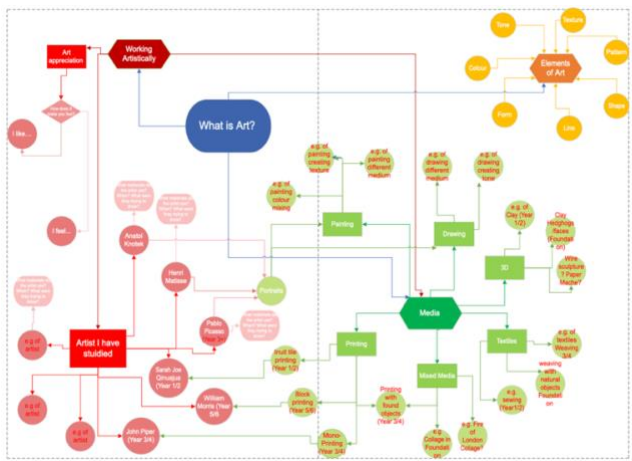


KS1


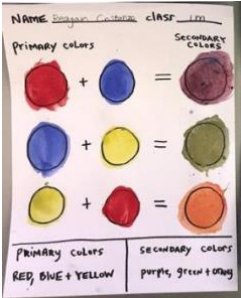




















KS2 (also includes form)

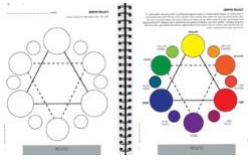




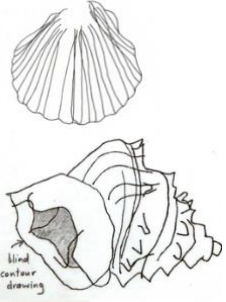



Example of concept map:



Elements	Colour	Pattern	Texture	Line	Shape	Form	Tone
Foundation <i>(Planned into the rolling curriculum through Welly Wednesday sessions and Continuous Provision)</i>	<p>Use and experience primary colours to ensure they know their names.</p> <p>Experimentation of mixing primary colours and begin to understand how to create new colours.</p> <p>Find and name colours in the natural environment.</p> <p>Welly Wed example: Outdoor colour mixing (rain painting)</p> <p>Artist Study: Brian Pollard, Jackson Pollock, Andy Goldsworthy</p>	<p>Design and build repeating patterns.</p> <p>Recognise pattern in the environment. (Pattern hunt – children take photos for learning journey)</p> <p>Exploring pattern in different cultures: Rangoli patterns</p> <p>Welly Wed example: Symmetrical butterfly prints. Create repeating patterns with natural objects outside.</p> <p>Artist Study: William H Johnson, Andy Goldsworthy, Sonia Delaunay</p>	<p>Use materials to create a textured collage.</p> <p>Begin to describe the texture of the objects I have used (soft, bumpy)</p> <p>Print with different found objects to create texture.</p> <p>Welly Wed example: Weave with different materials and found objects. Talk about the texture.</p> <p>Artist Study: William H Johnson, Jackson Pollock, Giuseppe Arcimboldo</p>	<p>Use different tools to create different lines.</p> <p>Experiment with mark making (in the sensory tray, crayons, chalk on the playground floor).</p> <p>Draw lines from observations.</p> <p>Weekly fine motor skills to develop control.</p> <p>Artist Study: William H Johnson, Andy Goldsworthy</p>	<p>Identify and name shapes (links to maths)</p> <p>Describe properties of different shapes.</p> <p>Identify shape in the world around them.</p> <p>Draw shape from observations.</p> <p>Create repeating patterns using shapes.</p> <p>Build pictures with shapes. (Tangram, Family of shapes)</p> <p>Artist Study: Kandinsky (links to maths), Andy Goldsworthy, Sonia Delaunay</p>	<p>Manipulate malleable materials in a variety of ways i.e. rolling.</p> <p>Describe objects using vocabulary linked to measure (length, height etc).</p> <p>Use resources in the construction area to build 3D structures (Duplo, stickelbrick, wooden blocks, 3D shapes)</p> <p>Make models using 'junk' material.</p> <p>Welly Wed example: Build dens in the outside area.</p> <p>Artist Study: Andy Goldsworthy</p>	<p>Describe colours as light and dark.</p> <p>Create light and dark lines.</p> <p>Welly Wed example: Shadow drawing.</p>
Elements	Colour	Pattern	Texture	Line	Shape	Form	Tone
Year 1/2 Elements Progression	<p>Remember the primary colours and how to mix them to make secondary colours.</p> <p>Create shades of colour.</p> <p>Mix, apply and refine colour mixing for purpose. Describe their colour selections.</p>	<p>Understand patterns in nature, design and make patterns in a range of materials.</p> <p>Learn a range of techniques to make repeating and non-repeating patterns. Identify natural and man-made patterns. Create patterns.</p>	<p>Use materials to create texture.</p> <p>Identify and describe textures. Select and use appropriate materials to create textures.</p>	<p>Use, express and experiment with line for purpose, then use appropriate language to describe line.</p> <p>To know how to create different types of lines.</p> <p>Use line for expression when drawing portraits.</p>	<p>Identify, describe, and use shape for purpose.</p> <p>Compose geometric designs by adapting the work of other artists to suit their own ideas.</p>	<p>Learn about form and space through make sculptures and developing language.</p> <p>Extend their practical ability to create 3D sculpture forms and begin to understand how to represent form when drawing.</p>	<p>Understand what tone is and how to apply this to their own work.</p> <p>Experiment with pencils to create tone.</p>

<p>Year 1/2</p> <p>Keepie Uppie Tasks</p>	<p>Session 1 Ensure names of primary and secondary colours are known (colour hunt).</p>  <p>Session 2 Begin to introduce mixing of colours to form new colours.</p>  <p>Session 3 Mix colours to match those found in the natural world.</p> 	<p>Session 1 Look for patterns in the real world. (Take photos for sketchbooks)</p>  <p>Session 2 Discussion about animal patterns (can you describe the animal patterns.) Links to science. Why do animals need camouflage? See Science Planning.</p>  <p>Session 3: Explore artist Luli Sanchez and create string block.</p>	<p>Session 1: Texture hunt in the school grounds (take photos for sketchbooks)</p>  <p>Session 2: Use wax crayons to take texture rubbings from around the school.</p> 	<p>Session 1: Take a line for a walk. Mark making with different tools. (Charcoal, stick and ink, paintbrush)</p>  <p>Session 2: Children arrange pieces of string to create different shapes before drawing these from observation, using pencils and chalk, inspired by the artist Bridget Riley.</p>  <p>Session 3: Children listen to music and work expressively with a variety of media to create a single large piece of art, inspired</p>	<p>Session 1: Identify 2D and 3D shapes. Use shapes to create a negative space. Abstract painting.</p>  <p>Session 2: Wassily Kandinsky uses circles to circles to He uses colour to show emotions.</p> <p><i>CIRCLE printing</i></p>  <p>Session 3: Experimenting with composition, children create a piece of abstract art inspired by artist Beatriz</p>	<p>Taught during 3D work (see below)</p>	<p>Session 1: To begin to explore the term 'tone'. Children to use sketching pencils to create different tones.</p>  <p>Share the image 'Eye by Ed Ruscha (1971)'</p> <p>Explore how Ruscha has used tone. Bend ribbon into a shape. Draw outline of ribbon. Carefully examine shape looking for shades and highlights.</p>  <p>Session 2 Show that several tones of primary colours are possible when mixing the colour with different amounts of white, as well as darkening a colour without the use of black.</p> 
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		 		<p>by David Hockney and Vija Celmins.</p>  	<p>Milhazes.</p>  		
<p>Year 1/2</p> <p><i>(Planned into the rolling curriculum – See page 1)</i></p>	<p>Artist Study: Henri Matisse Use a mirror to observe the colours of my skin, eyes and hair. With support begin to mix skin tones. Discuss how colour can be linked to emotion. Make colour choices linked to emotion.</p> <p>Vincent Van Gough Paint with different tones of colours to create movement.</p> <p>Brian Pollard: Make similar colour choices to the artist. Select vivid colours to create a bright picture.</p>	<p>Artist Study: Vincent Van Gough Paint different patterns to create the sense of movement.</p> <p>Sarah Joe Qinuajua Etch a simple pattern on a printing tile.</p> <p>Brian Pollard: Using the patterns found on mixed media to add pattern to a collage.</p>	<p>Artist Study: Vincent Van Gough Paint with different brushstrokes and colour to create texture.</p> <p>Sarah Joe Qinuajua Etch simple textures onto a printing tile.</p> <p>Brian Pollard: Use materials to create texture.</p> <p>Identify and describe different textures. Select and use appropriate materials to create textures.</p>	<p>Artist Study: Henri Matisse Draw lines of different sizes and thicknesses with increasing accuracy.</p> <p>Use, express and experiment with line for purpose, then use appropriate language to describe lines.</p> <p>Vincent Van Gough Paint lines and shapes to create movement.</p> <p>Sarah Joe Qinuajua Etching a line drawing onto a printing tile.</p> <p>Draw lines with increased skill and confidence. Use line for expression when drawing portraits.</p>	<p>Maths: Identify 2D shapes. Begin to describe the features of 2D shapes.</p> <p>Artist Study: Vincent Van Gough Paint lines and shapes to create movement.</p> <p>Sarah Joe Qinuajua Etch simple shape on a printing tile.</p> <p>Brian Pollard: Cut and stick simple shapes to create a Plymouth Landscape.</p> <p>Barbara Hepworth Discuss the works of other artist who have used abstract shapes to create the sense of movement (wave)</p>	<p>Maths: Identify 3D shapes. Begin to describe the features of 3D shapes.</p> <p>Artist Study: Barbara Hepworth Discuss the works of other artist who have used form to create the sense of movement (wave)</p> <p>Use clay to create a 3D form.</p>	<p>Artist Study: Henri Matisse Draw lines of different sizes and thicknesses and tone.</p> <p>Experiment with pencils to create tone. Use tone to create form when drawing.</p> <p>Vincent Van Gough Paint with different tones of colours to create movement.</p>

Elements	Colour	Pattern	Texture	Line	Shape	Form	Tone
Year 3/4 Elements Progression	Mix, apply and refine colour mixing for purpose. Increase awareness and understanding of mixing and applying colour. Use aspects of colour such as tints and shades for different purposes. Analyse and describe colour and painting techniques in artist's work.	Construct a variety of patterns through craft methods. Create original design for patterns using geometric repeating shapes. To create patterns using reflection and symmetry Analyse and describe how other artists use pattern.	Analyse and describe texture with artists' work. Use a range of materials to express complex textures.	Express and describe organic and geometric forms through different types of line. Analyse and describe how artists use line in their work. Develop an understanding of expression when using line.	Identify, draw and label simple geometric shapes found in everyday objects. Analyse and describe the use of shape in artist's work.	Further develop their ability to describe 3D form in a range of materials including drawing. Develop their ability to describe and model form in 3D using a range of materials. Analyse and describe how artists use and apply form in their work.	Develop skills and control when using tone. Learn to use simple shading rules. Use a variety of tones to create different effects. Understand tone in more depth to create 3D effects. Analyse and describe use of tone in artists' work.
Year 3/4 Keepie Uppie Tasks	Session 1: Show the difference between primary and secondary colours through colour wheels.  Session 2: Begin to describe/sort colours by warm/cool colours 	Session 1: Using 2D shapes and printing ink chn to use a stamp in a mathematical way  for example: Creating a repeating pattern, Printing a symmetrical pattern. 	Session 1: Charcoal mark making. On sugar paper, use charcoal and chalk to express as many of the following words in an abstract way without drawing pictures. e.g. tiny, enormous accurate chaos, powerful, gentle the sound of thunder, mud. 	Session 1: Blind contour drawing is a drawing exercise, where children draw the contour of a subject without looking at the paper. Use natural objects found in the art cupboard such as shells. Or objects/artefacts inked to topic. 	Session 1: Provide chn with a range of photos of everyday objects (see PowerPoint) chn to draw shapes they can see within the object  If needed provide tracing paper. 	Taught during 3D work (see below)	Session 1: The four rules of shading. Children learn and apply the four rules of shading; to work evenly and neatly, in one direction, with straight edges and no gaps. Rules of shading <ul style="list-style-type: none"> Shade in one direction Smooth, neat even tones No gaps Neat edges 

Session 3:

Mix and match colours to those in a piece of art and work with one colour against various backgrounds.



Session 2:

Reflection and symmetry.



Children draw an image the select a small section to trace into one square of a quadrant, they continue flipping and tracing into the next square of the quadrant until the 'flip pattern' is complete.

Session3:

Using a compass and following precise instructions children make a image of overlapping and interconnected circles to recreate the sacred geometric symbol, 'the flower of life'.



Session 2:

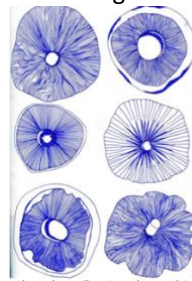
The line in a **continuous line drawing** is unbroken from the beginning to the end. The drawing implement stays in uninterrupted contact with the surface of the paper during the entire length of the drawing. Again, use natural objects found in the school i.e. plants/shells.



<https://youtu.be/b9KCePrNfhU>

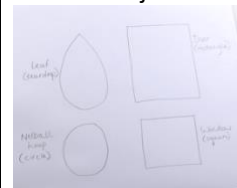
Session 3: Drawing from observation.

fruit/vegetables or natural objects
Supply actual fruit and/or vegetables for students to draw from. Allow chn to choose medium/size of drawing.



i.e. mushrooms

If time, walk around the school and draw the shapes of different objects.



Session 2:

Geometry

Provide children with drink cans. Firstly, identifying the simple geometric shapes that make up their can.

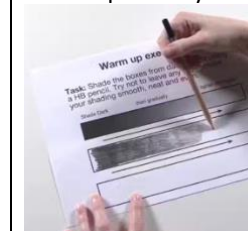


Then, sketch these shapes using light guidelines. Then add further detail.



Session 2:

Recap rules of shading. Today we are going to practice blending from light to dark. Begin with warm up activity.





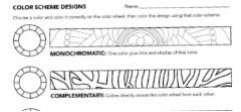

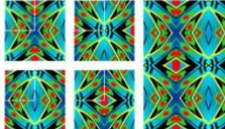
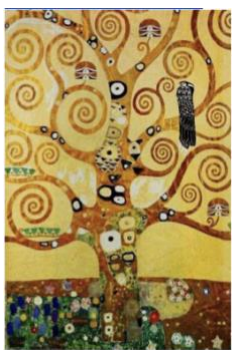


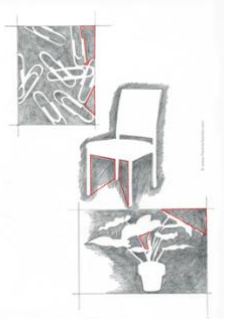



See sheet.



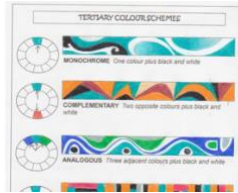


Large paper with charcoal.

				 <p>Large paper with charcoal.</p>			
<p>Year 3/4</p> <p><i>(Planned into the rolling curriculum – See page 1)</i></p>	<p>Artist Study: Pablo Picasso Begin to think about tone when mixing colours for self-portrait. Mix and match to form flesh colours by observing hands and skin. Consider colour for purpose for example choosing certain colours to express moods and feelings.</p> <p>Water study. To create a colour palette based upon colours observed in the natural or built world. To combine colours, tones and tints to enhance the mood of a piece.</p> <p>Dartmoor, then and now: using natural objects to dye fabric.</p>	<p>Artist study: Water study Explore how different artists have used pattern to create the effect of water.</p> <p>Dartmoor now and then Analyse and describe patterns in artists work (weaving).</p>	<p>Artist Study: Pablo Picasso Using line to create texture (cross hatching)</p> <p>Water study. To use brush techniques and the qualities of paint to create texture.</p> <p>Egyptian: To use different tools to carve/emboss/add texture to the surface of the clay.</p> <p>John Piper To use different printing methods to replicate the texture of a building. To create observational drawings/rubbings of different textures in the school environment.</p>	<p>Artist Study: Pablo Picasso Draw lines of different sizes and thicknesses with increasing accuracy.</p> <p>Use, express and experiment with line for purpose, then use appropriate language to describe lines.</p> <p>Water study To sketch (lightly) before painting to combine line and colour.</p>	<p>Artist Study: John Piper Identify, draw and label simple geometric shapes found in the school grounds.</p> <p>Analyse and describe the use of shape in artist's work.</p> <p>Water study. Explore the shapes found in moving water.</p>	<p>Artist Study: Egyptians</p> <p>To create a pot using coils. To use different tools to build a coil pot. To attach 2 pieces of clay together. To know how to make my own slip to attach clay together.</p>	<p>Artist Study: Pablo Picasso Using different sketching pencils/charcoal to explore tone</p> <p>Using line to create tone (cross hatching).</p> <p>Begin to think about tone when mixing colours for self-portrait.</p> <p>Water study. To combine colours, tones and tints to enhance the mood of a piece.</p>

Elements	Colour	Pattern	Texture	Line	Shape	Form	Tone
Year 5/6 Elements Progression	Select and mix more complex colours to depict thoughts and feelings. Express feelings and emotions through colour.	Construct patterns through various methods. Create sophisticated artwork using their knowledge of pattern.	Develop understanding of texture through practical making activities. Understand how artists manipulate materials to create texture.	Extend and develop a greater understanding of expression when using line. Deepen knowledge and understanding of using line when drawing portraits. Develop greater skill and control. Study and apply the techniques of another artist.	Fluently sketch key shapes of objects when drawing. Show an understanding of positive and negative space. Create geometric compositions using mathematical shapes. Analyse artists' use of shape.	Further extend their ability to describe and model form in 3D. Analyse and study other artists' use of form.	Develop in increasing sophistication when using tone to describe objects when drawing. Analyse artists' use of tone.
Year 5/6 Keepie Uppie Tasks	Session 1. Colour schemes. Work through activity sheet together. Revise primary, secondary, warm and cool colours. Introduce complementary, analogous and split complementary colours.  Page 2: Explore tints and shades. Session 2: Apply knowledge of colour schemes to a design. Complete activity sheet. 	Session 1/2 When designing a Use a natural object as a stimulus for a repeating pattern.   Step-by-step guide: https://www.artyfactory.com/repeating-patterns/repeating-patterns-1.html Session 3: Islamic Patterns - create a mosaic, using paint sample cards, or painted paper in TONES/ HUES - work as a class or group work.	Session 1/2: SGRAFFITO (or scratch art) card Layer of wax crayon. Layer of black paint mixed with washing up liquid. When dry scratch into to reveal the colour underneath. Sgraffito tools (cocktail stick/ biro/ kebab skewers) Use the work of Gustav Klimt as inspiration. 	Session 1/2: Explore the work of other artists. Explore using different mediums to create a similar effect. Artists to explore: Gerhard Richter  Agnes Cecile ink drawings. 	Session 1: <i>Exploration of positive and negative space.</i> When drawing shapes, you must consider the size and position as well as the shape of the area around it. The shapes created in the spaces between shapes are referred to as negative space. Chn to sketch objects around the classroom focusing on the negative space. 	Taught during 3D work (see below)	Session 1 Look at the work of European artist George Seurat and the art movement: Pointillism.   Pointillism is an approach associated with a softly flickering surface of small dots or strokes of colour. 

Example:



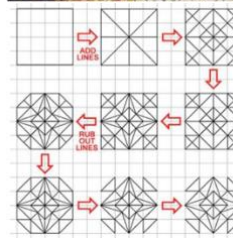
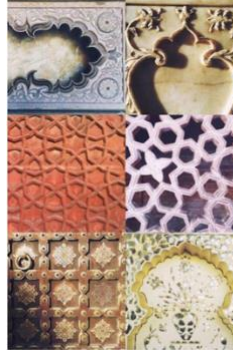
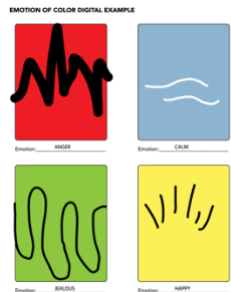
Session 3:

Use colour schemes to create own line pattern and colour using colour scheme of own choice.



Session 4:

Explore colour and emotion. Complete activity sheet.

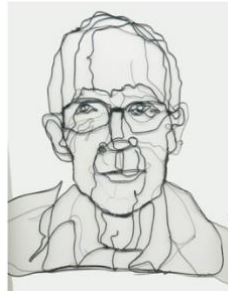


Jason Gathorne-Hardy,



Session 3/4:

Produce a continuous line drawing, then go over with malleable wire.



Session 2:

Explore positive and negative space by creating Notans.

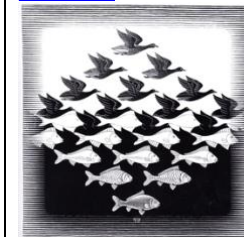
<https://www.youtube.com/watch?v=FVfGleKOaA>



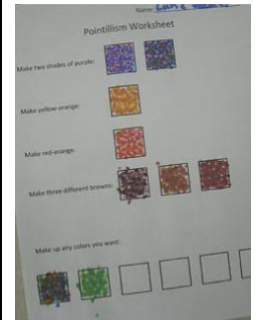
Session 3:

Explore tessellations and the work of artist M C Escher. Children to create their own tessellation.

https://www.youtube.com/watch?v=h0F1gVt_aQ



Explore dots of colour, use the end of a pencil or cotton bud.



Session 2:

Create own landscape painting using pointillism to create tone/depth.



<p>Year 5/6</p> <p><i>(Planned into the rolling curriculum – See page 1)</i></p>	<p>Artist Study: Pablo Picasso Use a mirror to observe self. Use colour to add tone.</p> <p>Mix and match to form flesh colours by observing hands and skin.</p> <p>Give reason of colour choice for purpose for example choosing certain colours to express moods and feelings.</p> <p>To combine colours, tones and tints to enhance the mood of a piece with increasing accuracy and consistency.</p> <p>Georgia O’Keeffe To carefully mix tints and shades to create depth to the painting.</p>	<p>Artist Study: Georgia O’Keeffe To use a number of brush techniques using thick and thin brushes to produce pattern.</p> <p>Mayan Tiles To embellish a clay tile with Patterns inspired by the Mayan culture.</p> <p>William Morris To replicate patterns observed in nature. I know how to make a printing block that will enable me to make a repeating pattern.</p> <p>Sarah Sanders Cutting and attaching shapes to fabric. Composition of different shapes and patterns.</p>	<p>Artist Study: Pablo Picasso Using different hardness of pencils to show texture</p> <p>Georgia O’Keeffe To use a number of brush techniques using thick and thin brushes to produce texture.</p> <p>Mayan Tiles To use different tools to carve/emboss/add texture to the surface of the clay.</p> <p>Sarah Sanders Cutting and attaching shapes of fabric. Creating texture with different found objects/materials. Using stitching to create a texture.</p>	<p>Artist Study: Pablo Picasso Draw lines of different sizes and thicknesses with increasing accuracy.</p> <p>Use, express and experiment with line for purpose, then use appropriate language to describe lines.</p> <p>Using different hardness of pencils to show line</p> <p>Anatol Knotek Exploring using line in text to create tone and depth.</p> <p>Georgia O’Keeffe To use a number of brush techniques using thick and thin brushes to produce line.</p>	<p>Artist Study: Georgia O’Keeffe To use a number of brush techniques using thick and thin brushes to produce shape.</p> <p>Mayan Tiles To embellish a clay tile with shapes and patterns inspired by the Mayan culture.</p> <p>William Morris To replicate shapes observed in nature. I know how to make a printing block that will enable me to make a repeating pattern.</p> <p>Sarah Sanders Cutting and attaching shapes to fabric. Composition of different shapes.</p>	<p>Artist Study: Mayan Tiles To use Mayan artefacts and observational drawings for inspiration.</p> <p>To embellish a clay tile with relief.</p> <p>Analyse and study other artists’ use of form.</p>	<p>Artist Study: Pablo Picasso Use a mirror to observe self. Use colour to add tone.</p> <p>To combine colours, tones and tints to enhance the mood of a piece with increasing accuracy and consistency.</p> <p>Using different hardness of pencils to show tone</p> <p>Anatol Knotek Exploring using line in text to create tone and depth.</p> <p>Georgia O’Keeffe To carefully mix tints and shades to create depth to the painting.</p>
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Artist Studied	Foundation	Year 1/2	Year 3/4	Year 5/6
Main Teaching (Not a deep dive but using work as an exploration of a different element/ inspiration)	Artist: William H Johnson (African-American artist) Movement: Harlem Renaissance Artist: Jackson Pollock (American painter) Movement: abstract, modern and action painting Artist: Andy Goldsworthy (British Artist) Movement: Contemporary Artist: Sonia Delaunay (Ukrainian artist) Movement: Orphism Artist: Giuseppe Arcimboldo (Italian artist) Movement: Mannerism	Artist: Henri Matisse (French painter) Movement: Fauvism Artist: Vincent Van Gogh (Dutch painter) Movement: Post-Impressionism Artist: Barbara Hepworth (Local sculptor - Cornwall) Movement: Abstract/Modernism Artist: Brian Pollard (local artist- Plymouth) Movement: Naïve art Culture study: Inuit prints Artist: Sarah Joe Qinuajua (Inuit Indigenous Artist)	Artist: Pablo Picasso (Spanish Artist) Movement: Modern Art Artists: David Hockney, Movement: Pop Art Artist: William Turner (English painter) Movement: Romanticism Artist: Hokusai (Japanese artist) Movement: Ukiyo-e Artist: Claude Monet (French painter) Movement: Impressionism Artist: John Piper (British artist) Movement: Contemporary Culture study: Egyptian canopic jars. Artist: Shelia Hicks (American Textile artist) Movement: Contemporary	Artist: Pablo Picasso (Spanish Artist) Movement: Picasso's Blue period Artist: Georgia O'Keeffe (American Artist) Movement: Precisionism Artist: William Morris (British Textile designer) Movement: Arts and Craft Movement Artist: Sarah Sanders (Tate Gallery, London) Movement: Contemporary Culture study: Mayan Tiles
Keepie Uppies (Not a deep dive but using work as an exploration of a different element/ inspiration)	Artist: Wassily Kandinsky (russian painter and art theorist) Movement: abstract Artist: John Piper (British artist) Movement: Contemporary Artist: Henri Rousseau (French painter) Movement: post-impressionist	Artist: Luli Sanchez (Pattern) American artist Artists: David Hockney, Movement: Pop Art Artist: Vija Celmins (line) American Visual Artist Movement: Photo realism Artist: Bridget Riley (line) English painter Movement: Pop Art Artist: Wassily Kandinsky (shape) (Russian painter and art theorist) Movement: abstract Artist: Beatriz Milhazes (shape) Brazilian artist Movement: modernism Artist: Ed Ruscha (tone) Americana Artist Movement: pop art		Artist: Gustav Klimt (pattern) Austrian painter Movement: symbolism Artist: M C Escher (shape) dutch graphic artist Movement: hippy counterculture Artist: Gerhard Richter (line) German Visual artist Movement: abstract Artist: Agnes Cecile (line) Italian artist Artist: Jason Gathorne-Hardy (line) British artist Artist: George Seurat (tone) French artist Movement: post-Impressionist

Traditional

Contemporary

Modern