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| Art & Design | **Pedagogical Knowledge**  In the strongest art lessons, teachers support children to adapt to scale, collaborate or work individually, use a range of media and respond to challenges.  They do this using the following pedagogical techniques:  **Demonstrating and Modelling** – demonstrate the technique, while keeping the design brief open so that children can be creative.  Adult-led, Group and Independent Activities – adult-led elements may help to scaffold the learning and make experimentation feel safe.  **Environment** – view the world from different perspectives and give children the inspiring learning opportunities they need top enthuse them. An easy way is to vary the learning environment which could be as simple as going outside.  **Artists, Museums and Galleries** – capitalise on the pedagogy of an expert in the field and to provide the children with inspiration and aspirations. This increases the cultural capital of the pupils. | | | | | | | | | |
| Y1&2  Cycle B | **Autumn**  **Movers & Shakers** | | | **Spring**  **Coastline** | | | **Summer**  **Magnificent Monarchs** | | | |
| Unit | Mix It | Still Life | | Flower Head | | | Portraits and Poses | | | |
| Artist | Wassily Kandinsky, Piet Mondrian | Paul Cezanne | | Vincent Van Gogh | | | William Scrots, George Gower | | | |
| Local Heritage |  |  | | Saltburn: pier patterns, beach huts  Hawkins Gallery, Saltburn | | | Stephanie Perry (pet portrait artist) | | | |
| Y1 | Identify and use paints in the primary colours.  **The primary colours are red, yellow and blue.** | Communicate their ideas simply before creating artwork.  **Drawings or paintings of locations can be inspired by observation (looking closely), imagination (creating pictures in the mind) and memory (remembering places from the past).** | | Make transient art and pattern work using a range or combination of man-made and natural materials.  **Transient art is moveable, non-permanent and usually made of a variety of objects and materials. Natural materials, such as grass, pebbles, sand, leaves, pine cones, seeds and flowers, can be used to make transient art.** | | | Represent the human face, using drawing, painting or sculpture, from observation, imagination or memory with some attention to facial features.  **A human face includes features, such as eyes, nose, mouth, forehead, eyebrows and cheeks.** | | | |
| Y1  Cumulative skill | Say what they like about their own or others’ work using simple artistic vocabulary.  To make links between their own work and the work of an artist.  To evaluate their work and make suggestions for improvement.  To comment on how shape/pattern/colour in their work.  To plan their work using a range of techniques. | | | | | | | | | |
| Y2 | Identify and mix secondary colours.  **The secondary colours are green, purple and orange. These colours can be made by mixing primary colours.** | Make simple sketches to explore and develop ideas.  **Drawings or paintings of locations can be inspired by observation (looking closely), imagination (creating pictures in the mind) and memory (remembering places from the past).** | | Draw, paint and sculpt natural forms from observation, imagination and memory.  **Drawings or paintings of locations can be inspired by observation (looking closely), imagination (creating pictures in the mind) and memory (remembering places from the past).**  **A motif is a decorative image or design, often repeated, to form a pattern.** | | | Represent the human form, including face and features, from observation, imagination or memory.  **A portrait is a drawing, photograph or painting of a face.** | | | |
| Y2  Cumulative skill | Analyse and evaluate their own and others' work using artistic vocabulary.  To make comparisons between their own and artists work.  To articulate what they were try to express through their work.  To make suggestions for improvement in their own and artists work.  To transfer skills to another medium (drawing skills when painting) | | | | | | | | | |
| Y3&4  Cycle B | **Autumn**  **Invasion** | | | **Spring**  **Misty Mountain, Winding River** | | | **Summer**  **Ancient Civilisations** | | | |
| Unit | Contrast and complement | Warp and Weft | | Vista | Animal | | Statues, Statuettes and Figurines | | | Islamic Art |
| Artist | Local Artist | Local Artist | | Landscape Artists | Bankura horses of Panchmura | | Sumer Style Figurine | | | Islamic Artists |
| Local Heritage | Ropner Park: autumnal landscapes | | | Tees Barrage, River Tees, Transporter Bridge | | |  | | | |
| Y3 | Use and combine a range of visual elements in artwork.  **Watercolour paint is a translucent paint, which can be made bolder and stronger by layering.** | | | Draw, collage, paint or photograph an urban landscape.  **Urban and industrial forms can be used as a starting point for creating artwork.** | Create a 3-D form using malleable or rigid materials, or a combination of materials.  Work in the style of a significant artist, architect, culture or designer.  **Explorations of the similarities and differences between pieces of art.** | | Draw, paint or sculpt a human figure in a variety of poses, using a range of materials, such as pencil, charcoal, paint and clay.  **Artists draw, paint or sculpt human forms in active poses.** | | | To create repeating patterns, taking inspiration from a given artist movements.  **Islamic art is built upon repeating, symmetrical patterns, with no human representations** |
| Y3  Cumulative skill | Make suggestions for ways to adapt and improve a piece of artwork.  To evaluate their learning process and make suggestions for improvement for their own and others work.  To adapt and improve their ideas.  To explain why they have chosen a specific material for their artwork.  To begin to communicate influences for their artwork. | | | | | | | | | |
| Y4 | Develop techniques through experimentation to create different types of art. | | | Choose an interesting or unusual perspective or viewpoint for a landscape. | Use clay to create a detailed or experimental 3-D form.  Explain the significance of art, architecture or design from history and create work inspired by it. | | Explore and develop three-dimensional art that uses the human form, using ideas from contemporary or historical starting points. | | |  |
| Y4  Cumulative skill | Give constructive feedback to others about ways to improve a piece of artwork.  To critique their own and others artwork throughout the learning process to develop and support each other.  To use a range of resources to influence ideas.  To combine different materials and discuss their effectiveness.  To discuss how a range of factors influences art from different cultures. | | | | | | | | | |
| Y5&6  Cycle B | **Autumn**  **Maafa** | | | **Spring**  **Frozen Kingdoms** | | | **Summer**  **Britain at War** | | | |
| Unit | Tints, Tones and Shades (Y6) | | Trailblazers, Barrier Breakers | Inuit | | Environmental Artists | Distortion and Abstraction | | Bees, Beetles and Butterflies | |
| Artist | Landscape Artists | | Significant Black Artists | Significant Inuit Artists | | Significant Environmental Artists | Orphism Style Art | Not Yet Available | | |
| Local Heritage |  | |  |  | |  | Dorman Museum | | | |
| Y5 | Use a range of materials to create imaginative and fantasy landscapes.  **A tint is a colour mixed with white, which increases lightness, and a shade is a colour mixed with black, which increases darkness.**  **Perspective is created using the lighter colours to make objects appear further away and darker colours to bring them forward.** | | Produce creative work on a theme, developing ideas through a range of preliminary sketches or models.  Investigate and develop artwork using the characteristics of an artistic movement. | Produce creative work on a theme, developing ideas through a range of preliminary sketches or models. | | Produce creative work on a theme, developing ideas through a range of preliminary sketches or models.  Record and edit natural forms, animals and landscapes with clarity, using digital photography and graphics software. | Produce creative work on a theme, developing ideas through a range of preliminary sketches or models. | Produce creative work on a theme, developing ideas through a range of preliminary sketches or models. | | |
| Y5  Cumulative skill | Compare and comment on the ideas, methods and approaches in their own and others’ work.  To keep detailed notes, quotes, and annotations using advanced vocabulary to explain and reflect on their artistic process.  To plan their art, taking into account layout, composition and perspective.  To explain their own style of art and what has influenced their choices. | | | | | | | | | |
| Y6 | Draw or paint detailed landscapes that include perspective.  **A tone is a colour mixed with grey. The colour stays the same, only less vibrant.**  **Perspective is created using the lighter colours to make objects appear further away and darker colours to bring them forward.** | | Create innovative art that has personal, historic or conceptual meaning.  Explain the significance of different artworks from a range of times and cultures and use elements of these to create their own artworks. | Create innovative art that has personal, historic or conceptual meaning. | | Create innovative art that has personal, historic or conceptual meaning.  Create art inspired by or giving an environmental message. | Create innovative art that has personal, historic or conceptual meaning. | Create innovative art that has personal, historic or conceptual meaning. | | |
| Y6  Cumulative skill | Adapt and refine artwork in light of constructive feedback and reflection.  To demonstrate and articulate an understanding of ‘the artistic process’ by managing time effectively, practising skills and actively enquiring about how to make improvements.  To work independently, confidently and to take creative risks in their work.  To explain their own style of art and identify a range of influences. | | | | | | | | | |