

ART AND DESIGN

Art and Design Nursery (EYFS)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	My local area	Our Community	Family and Community	Wider World	Wider World	Wider World
Enquiry Question	I wonder who I will become?	I wonder what is important to my community?	I wonder who I will become?	I wonder who shares our home?	I wonder how the world needs me?	I wonder who shares our world?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To explore Pablo Picasso. To explore collage. To create different representations of facial features using shapes. To create a self-portrait in the style of Picasso. 	<ul style="list-style-type: none"> To explore Jackson Pollock. To explore colour mixing. To use the drip method to create firework artwork. 	<ul style="list-style-type: none"> To explore Da Vinci. To explore pencils tone and shade. To copy shapes to represent emergency vehicles in the style of Da Vinci. 	<ul style="list-style-type: none"> To explore Grayson Perry. To explore clay tools in play dough. To create a 3D sculpture of an animal they have learnt about so far. 	<ul style="list-style-type: none"> To explore Georgia O'Keefe. To explore pencils. To observationally draw pictures of plants and animals. 	<ul style="list-style-type: none"> To explore Aysa Kozina. To explore printing paint. To explore pattern. To create artwork of vehicle tracks and footprints of animals.
End Point	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. Make use of props and materials when role playing characters in narratives and stories. Use a range of small tools, including scissors, paintbrushes, and cutlery.					
Prior Knowledge	Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.	Explore paint, using fingers and other parts of their bodies as well as brushes and other tools.	Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.	Explore different materials, using all their senses to investigate them. Manipulate and play with different materials.	Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.	Explore paint, using fingers and other parts of their bodies as well as brushes and other tools.
Key Misconceptions	Picasso is alive.	Mixing colours make black.	Da Vinci is alive.	Clay is the same material as play dough.	Coloured pencils can be erased.	All tyres have the same pattern and print.
Core Key Words	<ul style="list-style-type: none"> Picasso collage shapes portrait 	<ul style="list-style-type: none"> drip method Jackson Pollock 	<ul style="list-style-type: none"> pencil tone shade Da Vinci 	<ul style="list-style-type: none"> artist sculpture clay 3D 	<ul style="list-style-type: none"> pencils Georgia O'Keefe tone shading 	<ul style="list-style-type: none"> Aysa Kozina print pattern footprints

Art and Design Reception

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	My local area	Our Community	Family and Community	Wider World	Wider World	Wider World
Enquiry Question	I wonder who I will become?	I wonder what is important to my community?	I wonder who I will become?	I wonder who shares our home?	I wonder how the world needs me?	I wonder who shares our world?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To explore the artist, Roy Lichtenstein. To mix primary colours. To create a self-portrait in the style of Roy Lichtenstein. To use the medium of paint and printing. 	<ul style="list-style-type: none"> To explore Jackson Pollock. To create firework artwork based on the style of Jason Pollock. To mix secondary colours. To explore Rahul Swami and becoming recognised in the World Book Records for Rangoli art. To explore shapes in Rangoli patterns. To use a variety of materials to create a Rangoli pattern. 	<ul style="list-style-type: none"> To explore Mike Winkelmann. To create a digital piece of artwork using the program paint. 	<ul style="list-style-type: none"> To explore Grayson Perry. To create a sculpture of a farm animal using clay and other materials. 	<ul style="list-style-type: none"> To explore Georgia O'Keefe. To create an observational drawing of plants. To use the mediums of pencil, pastel and oil pastels. 	<ul style="list-style-type: none"> To explore Aysa Kozina. To use materials and manipulate paper to sculpt fish. To use a variety of mediums learnt to colour the sculpture.
End Point	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. Make use of props and materials when role playing characters in narratives and stories. Use a range of small tools, including scissors, paintbrushes and cutlery.					
Prior Knowledge	Explore different materials freely, to develop their ideas about how to use them and what to make. Explore colour and colour mixing. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc.	Explore different materials freely, to develop their ideas about how to use them and what to make. Explore colour and colour mixing.	Draw with increasing complexity and detail, such as representing a face with a circle and including details.	Join different materials and explore different textures.	Explore different materials freely, to develop their ideas about how to use them and what to make.	Explore different materials freely, to develop their ideas about how to use them and what to make. Join different materials and explore different textures.

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Key Misconceptions	Pencils are of one tone but can be used to create light and darker tones by adding pressure.	Rangoli patterns are created only when Diwali is celebrated.	The program paint is a game.	Grayson Perry identifies as a male.	Oil pastel can be smudged the same as pastels and has the same effect.	Anya used card and other materials to ensure her sculptures were sturdy and held together.
Core Key Words	<ul style="list-style-type: none"> primary Roy Lichtenstein medium Pop Art 	<ul style="list-style-type: none"> drip method secondary symmetrical 	<ul style="list-style-type: none"> digital animator comical 	<ul style="list-style-type: none"> sculpture broadcaster manipulate 	<ul style="list-style-type: none"> pastel medium observe manipulate 	<ul style="list-style-type: none"> sculpture manipulate technique medium

Art and Design KS1 (Cycle A)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing: Observational Drawing	Painting: Still Life	Painting: Impressionism	Sculpture: Clay	Painting: Pointillism	Mixed Media
Enquiry Question	How can I create a self-portrait inspired by Vincent Van Gough?	How can I create a still life painting based upon the work of Paul Cezanne?	How can I create a woodland painting inspired by Monet?	How can I create a clay sculpture of an animal inspired by local artists Henry Moore and Barbara Hepworth?	How can I create an animal painting using a pointillism style based upon the work of Edward Tingatinga?	How can I create a mixed media rainforest piece based upon the work of Henri Rousseau and Frederick Edwin Church?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To use observational drawing skills to create a self-portrait. To use a mirror to copy shapes, lines, and colour from their own faces. To learn basic drawing theory in relation to the position of eyes, ears, nose, and mouth. To create hair-like texture by drawing strands. To add details such as freckles or distinguishable features. 	<ul style="list-style-type: none"> To build upon previously taught observational drawing skills, pupils will create a still-life image of healthy foods such as fruit or vegetables. To explore artists who have produced still life images such as Cezanne, Lichtenstein, Audrey Flack, and Maya Koptiseva. To compare different artists in this discipline. To learn basic colour mixing theory to create the colours needed in their still life. To learn to draw a sketch composition first and add colour. To explore the effect of adding white highlights to objects in their paintings. 	<ul style="list-style-type: none"> To build upon previously taught painting skills, pupils will learn about the Impressionist movement and the artist Monet. To create a woodland painting inspired by Monet, using a variety of brushstrokes to add texture. To learn different brushstrokes that can be used and evaluate these. To build upon prior colour mixing knowledge by mixing various shades of green. 	<ul style="list-style-type: none"> To create a clay sculpture of an animal inspired by the local artists Henry Moore and Barbara Hepworth. To compare the similarities of these two artists. To learn about sculpture as an artform. To shape clay by pulling and smoothing. To explore interweaving separate pieces of clay, utilizing the stylistic holes in their sculptures. To explore the idea of abstract art and abstract sculpture. 	<ul style="list-style-type: none"> To learn about the work of Edward Tingatinga. To create an animal painting using a pointillism style. To explore the work of other similar artists such as Lichtenstein, Seurat, and Simon Mpata. To use printing tools to recreate a style. To paint onto ceramic tiles and evaluate the different skills and considerations that this requires. 	<ul style="list-style-type: none"> To create a mixed media piece drawing on skills covered so far and introducing collage as a media. To create a rainforest scene by layering perspectives – background, midground and foreground. To cut and tear pieces of paper. To explore the artists Henri Rousseau and Frederick Edwin Church. To add a fabric element.
End Point	Pupils will use observational drawing skills to create a self-portrait.	Pupils will use still life drawing skills to create a still-life image of healthy foods such as fruit or vegetables.	Pupils will create a woodland painting inspired by Monet, using a variety of brushstrokes to add texture.	Pupils will create a clay sculpture of an animal inspired by the local artists Henry Moore and Barbara Hepworth.	Pupils will create an animal painting on a ceramic tile, using a pointillism style.	Pupils will create a mixed media rainforest scene by layering perspectives – background, midground and foreground.
Prior Knowledge	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form, and function.</p> <p>Pupils in year 1 will draw on mark making skills learnt through their expressive arts and design. Year 2 pupils will develop sketching skills learnt in year 1.</p>	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form and function.</p> <p>Pupils in Year 1 have had experience of painting in their EYFS setting. They know the conventions of painting and how to keep their work area clean.</p> <p>Pupils will build on their prior knowledge of colours and colour mixing. They will recall primary and secondary colours and embed their sketching skills to draw fruits.</p>	Building upon previously taught painting skills during the previous unit, pupils will learn about the Impressionist movement and the artist Monet.	Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form, and function. Pupils will understand the term 'sculpture'.	Building upon previously taught painting skills during the previous units, pupils will consolidate colour mixing skills and learn to apply paint in a variety of ways.	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form, and function.</p> <p>Pupils in year 1 have had experience of using a variety of materials to create their artwork and have had experience during previous units of applying paint in a variety of ways.</p> <p>Pupils in year 2 have had experience of creating artwork using fabric and sewing techniques.</p>
Key Misconceptions	<p>Pupils may draw too small and struggle to add appropriate level of detail.</p> <p>Pupils may struggle to understand symmetry and proportion.</p> <p>Pupils may press too hard and struggle to remove mistakes.</p> <p>Pupils may resort to drawing what they think they know, rather than what they observe.</p>	<p>Pupils may draw too small and struggle to add appropriate level of detail.</p> <p>Pupils may not grasp the concept of scale.</p> <p>Pupils may struggle with colour mixing.</p> <p>Pupils may resort to drawing what they think they know, rather than what they observe.</p>	<p>Pupils may think that the aim of painting is to be as realistic as possible.</p> <p>Pupils may not realise that artists use different styles for different purposes.</p> <p>Pupils may struggle to keep aspects of the landscape in proportion.</p>	<p>Pupils may think that the aim of sculpture is to be as realistic as possible.</p> <p>Pupils may struggle to create a sculpture which is out of proportion/abstract.</p>	<p>Pupils may think that the aim of painting is to be as realistic as possible.</p> <p>Pupils may not realise that artists use different styles for different purposes.</p>	<p>Pupils may mix too many colours resulting in brown.</p> <p>Pupils may think that using more glue will result in their paper sticking to the page better.</p> <p>Pupils may use one large piece of paper and stick it, rather than tearing smaller pieces.</p>

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Core Key Words	<ul style="list-style-type: none"> sketch symmetrical shading tone portrait features outline texture 	<ul style="list-style-type: none"> sketch still- life shade feature colour mixing 	<ul style="list-style-type: none"> Impressionism texture landscape variety viewpoint 	<ul style="list-style-type: none"> sculpture abstract smoothing texture interweaving 	<ul style="list-style-type: none"> Tingatinga Africa realistic feature pattern traditional symbolic outline 	<ul style="list-style-type: none"> mixed media collage shade tint hue
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Art and Design KS1 (Cycle B)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Painting	Sculpture	Textiles	Painting	Collage	Photography Drawing
Enquiry Question	How can I create a piece of rock art based upon the work of the artist Robert Rizzo?	How can I create a papier mache sculpture based upon the work of the artist Roberto Benevidez?	How can I create an abstract layered textile piece based upon the work of Julie Shackson?	How can I create a piece of abstract art based upon the work of Kandinsky?	How can I create an African savannah scene based upon the work of Rosemary Karuga?	How can I create a photograph scene of an evacuation and a life drawing of a WW2 evacuee based upon historical evacuation photographs?
Big Ideas/ Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present.
Key Knowledge and skills	<ul style="list-style-type: none"> To develop painting skills by learning to use large and small brushes for different purposes. To lay a background colour using a large brush, then add patterns and details using a fine brush. To record their planning and testing process using their sketchbooks and evaluate their final piece against the VIPs and skills learned. To explore the work of contemporary rock painting artists such as Roberto Rizzo. 	<ul style="list-style-type: none"> To use paper mâché to sculpt a planet, applying layers of mâché over a balloon for structure. To explore the work of Roberto Benavidez and look at how paper mâché can be used to form a shape. To apply paper mâché smoothly and evenly. To know that paper mâché is made from layers of paper and an adhesive mixture. To learn how to achieve the correct consistency of paper mâché – layering more paper or more adhesive as needed. To use prior knowledge of brush types to add detail to their sculptures. To record their process in their sketchbook and evaluate their final piece against the VIPs and skills learned. 	<ul style="list-style-type: none"> To create an abstract layered textile piece to represent the ocean. To explore the work of Julie Shackson. To learn how to perform a running stitch, how to thread a needle, and how to tie a knot. To learn to join two pieces of fabric by stitching them together. To understand the meaning of the word abstract. To record their process in their sketchbook and evaluate their final piece against the VIPs and skills learned. 	<ul style="list-style-type: none"> To explore the work of Kandinsky, in particular his concentric circles. To link this abstract unit to previous abstract work by Julie Shackson. To learn the names of primary colours - red, yellow and blue, and learn how to mix these to create the secondary colours orange, purple and green. To explain why the primary colours are unique. To learn how to paint effectively – learning the skills needed to mix colours, wash brushes and blot excess water. To learn to control paint and apply colour in a careful pattern. To record their process in their sketchbook and evaluate their final piece against the VIPs and skills learned. 	<ul style="list-style-type: none"> To create the background for an African savannah scene using collage. To learn how to tear paper accurately using their fingers, and how to layer this to form an effective collage. To explore the work of Kenyan artist Rosemary Karuga. To form a colour palette based on images of the savannah and collect paper to reflect this palette. To layer animal silhouettes on top of this collage to create a savannah scene. To record their process in their sketchbook and evaluate their final piece against the VIPs and skills learned. 	<ul style="list-style-type: none"> To collaborate on a group project - creating a posed photograph representing a group of evacuees. To explore historical photographs of evacuees and reflect on their expressions and body positions. To engage in life drawing, drawing body position from a live model who is taking on an evacuee role. To explore their body position and expression in response to different stimuli. To recognise photography as an art form. To record their process in their sketchbook and evaluate their final piece against the VIPs and skills learned.
End Point	Pupils will reflect on their individuality by creating a unique painted fish design onto a stone.	Pupils will use paper mâché to sculpt a planet, applying layers of mâché over a balloon for structure.	Pupils will create an abstract layered textile piece to represent the ocean.	Pupils will create an abstract layered textile piece to represent the ocean.	Pupils will create a layered collage piece to represent the African savannah.	Pupils will create photograph scene of an evacuation and a life drawing of a WW2 evacuee based upon historical evacuation photographs
Prior Knowledge	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form, and function.</p> <p>Pupils in Year 1 have had experience of painting in their EYFS setting. They know the conventions of painting and how to keep their work area clean. Pupils in Year 2 have explored different brushstrokes through a study of impressionism and have applied detail on to a base colour in their rainforest work.</p>	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form and function. Pupils will understand the term 'sculpture'.</p> <p>This unit also builds upon the pupils painting skills gained in the previous unit, in which they painted their own rock inspired by sealife.</p>	<p>Pupils in EYFS have explored a variety of materials, tools, techniques, experimenting with colour, design, texture, form, and function.</p> <p>Pupils will have had experience of lacing and threading natural and man-made objects in EYFS.</p>	<p>Pupils will build upon their painting skills gained so far this year. They have already learnt how to select an appropriate brush, and apply different strokes. During this unit, they will spend some more time deepening their understanding of the colour wheel. Previously they have learnt about artists who paint such as Monet and will be able to use their knowledge of his styles to make comparisons with Kandinsky.</p>	<p>This unit is in contrast to the previous unit where children focussed on an abstract piece of work. In this unit, children are making a realistic representation of a Kenyan savannah scene. This unit links to the canon text as the setting of the book is Kenya, and the children will be making a Kenyan scene using soft pastels.</p>	<p>This unit calls upon prior learning in drawing, but will build upon this by giving children the opportunity to draw from life. The links to the canon book are through the subject of evacuees, as this is a central theme of the text.</p>
Key Misconceptions	<p>Pupils may believe that artists only create art on paper.</p> <p>Pupils may not realise that brushes are available in varied sizes for varied purposes.</p> <p>Pupils may find it difficult to control the rock while painting and may be under the impression that it will stay still by itself.</p>	<p>Pupils may have misunderstandings regarding the word sculpture, thinking of large-scale marble or bronze figures.</p> <p>Pupils may believe that their sculpture is solid, and not fragile, whereas the paper mâché will give easily.</p>	<p>Pupils may tangle their thread often.</p> <p>Pupils may struggle to thread the material.</p> <p>Pupils may not understand how to evaluate and give feedback.</p>	<p>Pupils may not understand the concept of abstract art.</p> <p>Pupils may not understand the concept of and 'emotion' being a feeling.</p> <p>Pupils may not understand the concept of 'concentric' circles being one circle inside another with the same central point.</p>	<p>Children may think that soft pastels and chalks are the same thing.</p> <p>Children may think that they always have to smudge the pastels.</p> <p>Children may struggle with cutting skills.</p>	<p>Children may believe that all photographs are real.</p> <p>Children may be tempted to 'smile for the camera' and lose their positions.</p> <p>Children may not understand that photography is an art form.</p>

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				<p>Pupils may use too much/little water when mixing colours.</p> <p>Pupils may not clean their brushes correctly and so colour mixing may be inaccurate.</p> <p>Pupils may need support when mixing colours.</p>		
Core Key Words	<ul style="list-style-type: none"> • surface • unique • pattern • brushes • detail 	<ul style="list-style-type: none"> • paper mâché • sculpture • feature • surface • mould • smooth • surface 	<ul style="list-style-type: none"> • needle • thread • sew • running stitch • fabric • ocean 	<ul style="list-style-type: none"> • abstract • emotions • concentric • inspired • colour wheel • primary • secondary 	<ul style="list-style-type: none"> • shadow • light • gradient • blend • mix • coverage • silhouette 	<ul style="list-style-type: none"> • photography • camera • emotion • expression • mood • position • subject • life drawing • sketch

Art and Design LKS2 (Cycle A)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing: Paint and ink	Drawing: Mark-Making	Textiles: Antarctic scene on fabric	Sculpture: Clay pot	Drawing: Portraits	Painting: Amazon Rainforest
Enquiry Question	How can I create a self-portrait and water colour wash inspired by Quentin Blake?	How can I apply my skills of hatching and cross hatching to create a sketch of a scene from Operation Gadget Man?	How can I create an Antarctic scene on fabric inspired by the Mayan images?	How can I create a clay pot inspired by the Mayans?	How can I create a portrait of a former Egyptian leader?	How can I create a rainforest scene inspired by the work of John Dyer and Nixiwaka Yanawawa?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> • To explore water colour painting the effects of paint when applied indifferently way. • To add water colour paint to a pictures or sketches of 'George's Marvellous Medicine' Illustrations. • To create a self-portrait, use water colour paint. 	<ul style="list-style-type: none"> • To use different pencil techniques to create a cross hatch effect. • To use different pencil techniques to create facial expressions. • To create a sketch of a scene from Operation Gadget Man. 	<ul style="list-style-type: none"> • To create an image inspired by the Mayans. • To use printing and stitching to add detail to an image. • To add layering and texture to an image. 	<ul style="list-style-type: none"> • To design a clay pot inspired by the Mayans. • To use clay techniques to make a Mayan inspired pot. • To add Mayan imagery to my clay pot. 	<ul style="list-style-type: none"> • To draw an Egyptian style self-portrait. • To use shading and highlighting to create light and dark. • To create an Egyptian portrait. 	<ul style="list-style-type: none"> • To mix tertiary colours to make the background for my rainforest painting. • To paint leaves and plants using tertiary colours. • To paint rainforest wildlife onto my rainforest scene.
End Point	Pupils will create a self-portrait by drawing upon previously taught skills and applying them to the style of Quentin Blake. They will mix watercolours and paint a basic image that can be worked into when dry using pen. Applying a line drawing over the painted image.	Pupils will create a sketch of a scene from Operation Gadget Man.	Pupils will create an Antarctic scene on fabric by exploring various methods of colouring fabric, such as dying and painting.	Pupils will create a Mayan-inspired clay coil pot.	Pupils will create a portrait of a former leader by halving an image and recreating the missing half using pencil.	Pupils will create a painting of a rainforest scene by effectively mixing tertiary colours and exploring different shades and tones.
Prior Knowledge	In KS1, pupils will have explored the canon book rain forest adventure, children practised using simple line drawings and mixing colours with oil pastels and paint to create precise colours.	In KS1, pupils will have explored the canon book rain forest adventure, children practised using simple line drawings.	Pupils will have experienced using mixed media in EYFS cycle A term 4 and Years 1 & 2 cycle A term 6. They will have developed skills of painting and dying to create a mixed media piece of artwork.	Pupils will have previously used clay to create a sculpture in Year 1/2 Cycle A. Pupils have looked at Mayan images and designs in the previous half term when creating a mixed media piece of artwork.	This builds on prior portrait drawing skills learnt in KS1. This topic uses drawing skills developed in the Autumn term.	Pupils will have previously looked at watercolour washes in Autumn 1 and their previously learnt skills can be used when creating their background.
Key Misconceptions	Pupils may think that there is only one type of water colour paint or effect that can be created.	Pupils may not understand the different pressures needed when using a pencil.	Pupils may think that applique is the skill of layering materials.	Pupils may think that a complicated design with additional pieces will be most effective. Pupils may think that any additional pieces can be added without a slip.	Pupils may not understand the difference between a portrait and a self-portrait. There may be misunderstandings with the viewpoint for the portraits with a 'twisted perspective'.	Pupils may not understand the difference between the primary and secondary colours.
Core Key Words	<ul style="list-style-type: none"> • texture • tone • shading • technique 	<ul style="list-style-type: none"> • hatching • cross Hatching • shading • visual 	<ul style="list-style-type: none"> • stitching • applique • texture • layering • imagery 	<ul style="list-style-type: none"> • kneed • slip • coil • pinch 	<ul style="list-style-type: none"> • sketch • shade • smudge • portrait 	<ul style="list-style-type: none"> • contemporary art • foreground • background • brush stroke • tertiary colours

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Art and Design LKS2 (Cycle B)

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Digital media	Sculpture	Mixed Media	Drawing	Textiles	Painting
Enquiry Question	How can I create street art inspired by David Zinn and Sandrine Boulet?	How can I create a transient sculpture inspired by Simon Beck?	How can I create a mixed media dragon eye inspired by Aubrey Brown?	How can I create a self-portrait inspired by the work of Rembrandt?	How can I create an applique representation of the Iron Man?	How can I create a painting inspired by David Hockney?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To explore the work of David Zinn and Sandrine Boulet. To embellish existing images. To capture an image and create a street art piece. 	<ul style="list-style-type: none"> To explore the work of Simon Beck. To explore making marks and patterns in a transient medium. To create a transient sculpture. 	<ul style="list-style-type: none"> To explore the work of Aubrey Brown. To use oil pastels to create a dragon's eye. To use a collage technique to create scales around my dragon's eye. 	<ul style="list-style-type: none"> To explore the work of Rembrandt. To use hard and soft pencils to draw facial features. To draw a self-portrait using hard and soft pencils. 	<ul style="list-style-type: none"> To explore ideas for a sculpture using everyday materials. To add material to sculptures to create texture and strength. To complete and evaluate our sculpture. 	<ul style="list-style-type: none"> To analyse paintings and give thoughts and opinions. To experiment with brush strokes, colours and shapes. To create a Hockney-like painting.
End Point	Pupils will create a street-art style image, by capturing a photograph of a natural feature and embellishing this.	Pupils will create a transient sculpture by creating repeating patterns in flour.	Pupils will create a mixed media dragon eye piece with an oil pastel centre surrounded by collage scales.	Pupils will create a pencil portrait of themselves as the accidental prime minister. They will focus on expression and positioning of facial features.	Pupils will create an applique representation of the iron giant by stitching pieces of fabric onto a background.	Pupils will create a painting on the theme of water.
Prior Knowledge	This unit draws on prior learning as pupils will have staged digital images in KS1, and now pupils will build on this by capturing and embellishing images.	This unit develops on work regarding pattern making from KS1, and EYFS transient artwork inspired by Andy Goldsworthy.	In KS1, pupils used soft pastels to create a scene of the Savannah.	In KS1, pupils used pencil to create life drawings including proportionate body parts.	In KS1 related to the canon book The Man on the Moon, children practised using papier Mache applied to a surface to create their own planet.	During Cycle B Term 1 children practised line making to create artwork for The Firework Maker's Daughter. During Cycle B Term 4 children developed pencil control when drawing detailed dragon's eyes.
Key Misconceptions	Pupils may have a preconceived idea of 'graffiti' as words painted onto buildings and may not recognise it as a legitimate art form. Pupils may believe that graffiti that looks attractive is legal, and desired, whereas the opposite is most likely the case.	Pupils may think that art is only the production of a final finished piece and avoid exploring different compositions. Pupils may think that artwork must be permanent and be unwilling to change their ideas.	Pupils may think that the oil pastels don't need blending to create the desired effect. Pupils may think they can use any size or shape of paper as a scale.	Pupils may think that Rembrandt only painted pictures of people. Pupils may think that all subjects are showing the same emotions.	Children may think that sculptures must be large, made from materials such as metal or stone.	Pupils may think that paintings need to look exactly life like. Pupils may think that paintings of landscapes must be based on a real scene.
Core Key Words	<ul style="list-style-type: none"> contemporary graffiti legal environment embellish 	<ul style="list-style-type: none"> sculpture transient geometric temporary symmetrical 	<ul style="list-style-type: none"> blending pattern collage texture perspective 	<ul style="list-style-type: none"> portrait emotion positioning expression proportion 	<ul style="list-style-type: none"> sculpture sculptor artist materials 	<ul style="list-style-type: none"> analyse textures influential focal point

Art and Design UKS2 (Cycle A)

	Autumn 1 and 2	Spring 1 and 2	Summer 1 and 2
Topic	Painting: Technique Development	Drawing: Perspective	Textiles: Embroidery
Enquiry Question	How can I create a representation of an aspect of space inspired by the work of contemporary spray paint artists and their galaxy-inspired pieces?	How can I create a perspective window drawing?	How can I use textiles techniques to create an image?
Key concepts	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To improve their mastery of art and design techniques, including drawing, painting, and sculpture with a range of materials. To explore acrylics and the 3D properties of this media. Pupils will use different types of paint in a variety of ways to create a representation of an aspect of space. 	<ul style="list-style-type: none"> To identify the vanishing point, horizon line and the lines of perspective in each image. To draw the inside of the apartment using the technique of perspective drawing. To add shading and a sense of mood to my perspective drawing. To add colour on a focused point. 	<ul style="list-style-type: none"> To understand the history of embroidery and identify different types of stitching. To develop understanding of the method of tie- dye. To practice a range of stitches. To add stitching to add detail to my final piece. To analyse and evaluate my final piece of work.
End Point	Pupils will use different types of paint in a variety of ways to create a representation of an aspect of space.	Pupils will create a perspective window piece showing the inside of an apartment and an external scene with creature.	Pupils will create an embroidery hoop image of a mechanical animal, using printing techniques to add detail, and incorporating 3D aspects using glue and thread.

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Prior Knowledge	In LKS2, pupils learned how to mix watercolours and paint a basic image that can be worked into when dry using pen. They also learned how to use watercolours to create a background image or wash to convey mood and emotion.	In LKS2, pupils will have learned to use the grid method for accuracy and carrying pupil marks for effect. They will have explored different pencil marks such as cross hatching. Pupils will have also been taught different sketching skills and applied drawing skills to highlight areas of light and dark.	In LKS2, pupils will have learned to create an image inspired by the Mayans. They will have used printing and stitching to add detail to an image and added layering and texture to an image.
Key Misconceptions	Pupils may not understand that wet-on-wet technique does not require use of excessive water and wet-on-dry technique: the paper is dry, the paint is wet. Pupils may think that painting can only be done with a brush.	Pupils may think that perspective drawing can only be used in certain settings such as outside/down a street. Pupils may think that a variety of pencils should be used to add depth – one pencil can add detail and depth to a piece.	Pupils may think that applique is the skill of layering materials. Pupils may think embroidery is a type of stitch and it is achieved through stitching.
Core Key Words	<ul style="list-style-type: none"> wet-on-wet wet-on-dry stippling flicking dabbing 	<ul style="list-style-type: none"> perspective horizon line vanishing point shading blending 	<ul style="list-style-type: none"> embroidery applique cross stitch blanket stitch running stitch

Art and Design UKS2 (Cycle B)

	Autumn 1 and 2	Spring 1 and 2	Summer 1 and 2
Topic	Mixed media	Drawing	Sculpture
Enquiry Question	How can I create a mixed media piece inspired by the work of Tom Porta?	How can I create an atmospheric drawing based on the work of Henry Moore in WW2?	How can I create a kinetic sculpture using found materials?
Key concepts	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> To explore the work ‘Icarus’ by Tom Porta. To explore the properties of different media. To create a mixed media piece inspired by the work of Tom Porta. To evaluate the final piece. 	<ul style="list-style-type: none"> To represent light and shadow to create the illusion of 3D shape. To draw from life, taking notice of shade and tone. To create a still life drawing, paying attention to shade and tone. To draw negative space. To create a line drawing. 	<ul style="list-style-type: none"> To explore a range of artists who have created sculpture using found objects. To be able to use a range of drawing techniques and skills. To explore a range of 'junk' materials and joining techniques. To create an abstract sculpture using found objects and mechanical components. To write and present a rationale.
End Point	Pupils will create a mixed media piece inspired by the work of Tom Porta.	Pupils will create an atmospheric drawing based on the work of Henry Moore in WW2.	Pupils will create a kinetic sculpture using found materials.
Prior Knowledge	This unit of work builds upon the pupils’ prior knowledge of photography in KS1 and painting in KS1 and LKS2. This unit aims to bring all these skills together in a mixed media piece.	Pupils will have prior knowledge and experience of several sketching skills and techniques in previous years, throughout KS1 and LKS2. Pupils will have explored various drawing media through observational drawings in KS1, and portraiture in LSK2. Pupils will have knowledge and have been taught techniques, including their control; understanding and ability to record observations; and will have studied great artists, architects, and designers in history.	Pupils will have prior knowledge and experience of using Papier Mache and applying this to a surface to create their own planet in KS1. Pupils will have knowledge and have been taught techniques, understanding and ability to sculpture and will have studied great artists and architects.
Key Misconceptions	Pupils may think that colours are defined to obvious moods/adjectives. E.g. yellow is happy. Pupils may think that paint and pencils are the only form of art mediums. Pupils may think Tom Porta was the author of Icarus.	Pupils may have inaccurate perspectives of the photographs provided therefore pupils may need to be reminded of perspective and sizing. Pupils may think negative space should always be coloured in black – associating ‘negative’ with bad. Pupils may think that still life drawings are only of people (portraits) not objects as well.	Pupils may think that sculptures must be large, made from materials such as metal or stone. Pupils may not understand the difference between gradient and tone. Pupils may think that you only need to add a shadow to make something look 3D.
Core Key Words	<ul style="list-style-type: none"> media atmosphere mood myth 	<ul style="list-style-type: none"> tone gradient illusion texture 	<ul style="list-style-type: none"> sculpture construct structure mechanical industrial

Art and Design Year 7

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Colour Theory	Colour Theory	Colour Theory	Underwater	Underwater	Underwater
Enquiry Question	How can I use primary colours to mix secondary, tertiary, complementary, harmonious & hot/cold colours and apply these to a range of creative developments?	How can I use colour, symbols and mark making to express an emotion or mood?	How did the Fauvists use colour to create abstract art?	What techniques can I use to create detailed observational drawings?	How can I use of range of materials and techniques to create patterns and designs which link to the theme 'underwater'.	How can I create a final outcome which realises intentions?
Key concepts	Explore and research. Skills and techniques.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques.	Explore and research. Skills and techniques. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> A knowledge of colour theory with a focus on primary, secondary, tertiary, contrasting, harmonious, Hot/cold colours. A critical understanding of relevant artists. 	<ul style="list-style-type: none"> Develop an understanding of the artist Fiona Rae. Experiment with paint application. Understand how composition can enhance an outcome. 	<ul style="list-style-type: none"> Gain an insight into the art movement Fauvism. Develop an ability to observe and record. Understand the proportions of the human face. 	<ul style="list-style-type: none"> Develop observational drawing skills. Understand how composition can enhance presentation. Gain an insight into the work of Amiria Gale. 	<ul style="list-style-type: none"> Extend the lines of close-up imagery to create an exciting composition. Experiment with a range of media. 	<ul style="list-style-type: none"> Gain an insight into the work of Antoni Gaudi. Demonstrate an ability to observe and record. Understand how composition can enhance an outcome.

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	<ul style="list-style-type: none"> An insight into careers within a gallery setting. An understanding of colour theory and colour emotion. Experiment with a range of media and techniques. Develop observational drawing skills. Apply colour theory to a piece of artwork. Understand how composition can enhance an outcome. 		<ul style="list-style-type: none"> Experiment with colour mixing and paint application. 	<ul style="list-style-type: none"> Demonstrate an ability to observe and record. Develop a critical understanding of relevant artists. 	<ul style="list-style-type: none"> Demonstrate a knowledge of harmonious & cold colours. Gain an insight into the work of Ernst Haeckel. 	<ul style="list-style-type: none"> Develop ideas for a final piece.
End Point	Students will create a colour wheel, creative colour wheel and font design.	Students will create a Fiona Rae research page and outcome inspired by the artist.	Students will create a Fauvism research page and self-portrait inspired by the movement.	Students will create observational studies of sea creatures and research pages for the artists Amira Gale & David Hockney.	Students will create experimental patterns, a sea life mood board and an Ernst Haeckel research page.	Students will create an Antoni Gaudi research page and a personal development based on a range of sources.
Prior Knowledge	In KS2 students will have developed a basic understanding of the formal elements line, tone, texture, shape, pattern and colour. These will be the focus of the skills and techniques when mastering pencil tone, paint, colour blending and mixing.		During term 3 of Year 7 students will have developed their observational drawing skills, which demonstrate an understanding of proportion and the formal elements.	During term 1 of Year 7 students will have explored colour theory, including harmonious colour schemes.	During term 1-3 of Year 7 students experimented with colour mixing and paint application.	
Key Misconceptions	<p>Students may believe any colour can be mixed using the primary colours.</p> <p>Conventional colour theory using red, yellow and blue does not always work. It can turn your pictures muddy. What then are the primary colours? Your colour printer knows the answer: cyan, yellow and magenta. These colours mix a bright and clean spectrum.</p>	<p>Students may believe you need artistic talent to be a painter.</p> <p>Regardless of your artistic ability, it is your passion, dedication and willingness to learn that is going to shape you as a painter. Painting skills are enhanced with time and practice.</p>	<p>Students may believe they can complete an accurate observational drawing from memory.</p> <p>The important focus of observational drawing is to record, shape, proportion and detail accurately by looking at the source of information.</p>	<p>Students may believe they can complete an accurate observational drawing after looking at an image at the start of a lesson.</p> <p>Forms, shadows and details are hard enough to replicate when they are right there in front of you; if you have to make them up, they appear even less convincing. In order to produce an outstanding observational drawing, you must observe: your eyes must continually dance from the piece of paper to the object and back again. Not just once or twice, but constantly.</p>	<p>Students may believe that they must not make mistakes in their sketchbooks.</p> <p>Many students are afraid to make mistakes. Imperfection and mistakes are not just common in art making, but are actually an important part in the art making process. Mistakes give you clues about what works and doesn't, letting you experiment, learn, and keep moving.</p>	<p>Students may believe that they must not make mistakes in their sketchbooks.</p> <p>Many students are afraid to make mistakes. Imperfection and mistakes are not just common in art making, but are actually an important part in the art making process. Mistakes give you clues about what works and doesn't, letting you experiment, learn, and keep moving.</p>
Core Key Words	<ul style="list-style-type: none"> colour theory media gradient primary secondary complementary harmonious exhibition installation 	<ul style="list-style-type: none"> contemporary symbolism emotion composition expressive experimentation mark-making 	<ul style="list-style-type: none"> Fauvism painter portraiture proportions 	<ul style="list-style-type: none"> still life texture observe 3 dimensional Proportions gradient simplify stylised landscape 	<ul style="list-style-type: none"> natural form composition mixed media zoologist marine 	<ul style="list-style-type: none"> architecture architect mosaic

Art and Design Year 8

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Surrealism	Surrealism	Day of the Dead	Day of the Dead	Landscape	Landscape
Enquiry Question	What is Surrealism?	How can I create surreal artwork which is inspired by the artists Salvador Dali, Rene Magritte & John Tenniel?	How can I create artwork which is inspired by the theme Day of the Dead?	How can I create artwork which is inspired by the theme Day of the Dead?	How can I use colour to demonstrate my understanding of foreground, middle ground and background in a landscape painting?	How can I create a landscape outcome which is inspired by the work of Paul Nash?
Key concepts	Explore and research. Skills and techniques. Art History.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Develop and present.	Explore and research. Skills and techniques. Art History.	Explore and research. Skills and techniques. Develop and present.

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		Art History.		Art History.		Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> Gain an insight into the art movement Surrealism. Explore the work of Salvador Dali and Rene Magritte. Develop an ability to observe and record. Apply marks which describe the form. Blend colour pencils using a gradient. 	<ul style="list-style-type: none"> Demonstrate an understanding of surrealism through the use of a digital software. Gain an insight into the work of John Tenniel. Demonstrate an ability to observe and record. Create an outcome which demonstrates an understanding of Surrealism & composition. 	<ul style="list-style-type: none"> Develop an ability to observe and record. Apply marks which describe the form. Gradually blend pencils to achieve a gradient. Gain an insight into the work of Damien Hirst. Understand how composition can enhance presentation. Experiment with paint application to achieve control, texture and gradual tonal changes. 	<ul style="list-style-type: none"> Experiment with slip and score to create a textured relief tile. Take inspiration from a range of existing sugar skulls to inspire your own design. Take inspiration from Damien Hirst and the patterns & shapes explored to design a well-informed skull. Manipulate clay to create a well-informed final piece. 	<ul style="list-style-type: none"> Gain an insight into the theme Landscape. Gain an insight into the work of JMW Turner and Pieter Bruegel. Use mixed media to create texture and depth within a landscape. Develop the painting of tints through colour mixing. 	<ul style="list-style-type: none"> To explore what negative space is and use mark-making to create some unique results. Gain an understanding of the artist Paul Nash and Modernism. Apply a range of textured materials to construct a multi layered landscape Collagraph tile and print.
End Point	Students will create a Surrealism visual mind map, Rene Magritte – The Son of Man reproduction & a first hand observational apple drawing.	Students will create a surreal digital collage, John Tenniel 'Alice's Adventures in Wonderland' illustrations, using fine liner, Surrealism final outcome.	Students will create an observational drawing of a skull, acrylic painting and Damien Hirst research page.	Students will create a clay sample tile, pattern mood page and Sugar skull relief tile.	Students will create a Landscape visual mind map, mixed media landscape, observational landscape painting.	Students will create mixed media tree observations, a Paul Nash research page and Collagraph print.
Prior Knowledge	During Year 7 students will have focused on their fundamental skills in art and design which are line, tone, texture, shape, pattern, and colour. They should now have a strong understanding of colour theory and be able to apply that knowledge in their own work. In Year 8 a lot of the focus is shifted back onto drawing and improving their drawing skills. Students will develop skills in observing and recording from both primary and secondary sources.		During Year 7 students experimented with colour mixing and paint application. This knowledge will be built upon through the introduction of acrylics.		During Year 7 students created a final outcome in response to a theme. Students are required to create a clay tile in response to the theme 'Day of the Dead'. The study of Landscape will further improve student's skilfulness in tonal pencil, paint blending and gradient colour, previously explored during Year 7. Key vocabulary will be used to annotate their understanding of style, content, form, and mood focusing their painting expertise and mark making.	
Key Misconceptions	Students may believe they can complete an accurate observational drawing from memory. The important focus of observational drawing is to record, shape, proportion and detail accurately by looking at the source of information.	Students may believe they can complete an accurate observational drawing after looking at an image at the start of a lesson. Forms, shadows and details are hard enough to replicate when they are right there in front of you; if you have to make them up, they appear even less convincing. In order to produce an outstanding observational drawing, you must observe: your eyes must continually dance from the piece of paper to the object and back again. Not just once or twice, but constantly.	Students may believe that they must not make mistakes in their sketchbooks. Many students are afraid to make mistakes. Imperfection and mistakes are not just common in art making, but are actually an important part in the art making process. Mistakes give you clues about what works and doesn't, letting you experiment, learn, and keep moving.	Students may believe their clay outcome will be structurally secure following the firing process, without using the slip and score method. The slip and score method is a great way to join two pieces during a ceramics project. Scoring allows for the slip to seep into each of the two clay parts that you're joining and act as a glue. The slip fills in the gaps and fortifies the joined point for firing. If the score marks are shallow, your two clay points won't be firmly joined. This can create a weak spot in the structure which could lead to disaster in the kiln.	Students may believe a consistent level of detail should be included throughout a realistic landscape study. Ways to Create Depth in a Landscape Painting: Decrease the detail. We see more detail in the things that are closest to us. Make elements smaller. Soften your touch.	Students may believe a consistent level of detail should be included throughout a realistic landscape study. Ways to Create Depth in a Landscape Painting: Decrease the detail. We see more detail in the things that are closest to us. Make elements smaller. Soften your touch.
Core Key Words	<ul style="list-style-type: none"> Surrealism dream-Like art movement composition proportion tone gradient observational drawing 	<ul style="list-style-type: none"> observe record illustration scale mark-making 	<ul style="list-style-type: none"> Day of the Dead observation shade proportion composition symmetry pattern intricate gradient complementary 	<ul style="list-style-type: none"> slip score clay relief delicate 	<ul style="list-style-type: none"> landscape perspective gradient tint shade hue vibrant focal point Renaissance Romantic 	<ul style="list-style-type: none"> Modernism collagraph texture composition foreground Middle ground background

Art and Design Year 9

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Entomology	Entomology	Natural Form	Natural Form	British Values	British Values
Enquiry Question	How can I create scientific illustrations of insects?	How can I create a sculpture which is inspired by the work of Louise Bourgeois?	What techniques can I use to create observational drawings of natural form?	How can I create a 3D outcome inspired by Green Man carvings?	What are British values and how can I create artwork which links to this theme?	How can I create an outcome which is inspired by Grayson Perry's comfort blanket?

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Key concepts	Explore and research. Skills and techniques.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques. Art History.	Explore and research. Skills and techniques. Develop and present. Art History.	Explore and research. Skills and techniques.	Explore and research. Skills and techniques. Develop and present. Art History.
Key Knowledge and skills	<ul style="list-style-type: none"> Develop a knowledge of Entomology. Develop a critical understanding of relevant artists. Gain an insight into careers within a scientific and illustration field. Demonstrate an understanding of mark-making, hatching, cross hatching stippling and scribble. Develop observational drawing skills. Understand how composition can enhance an outcome. An enhanced understanding of the artist Gina Mikel. Experiment with paint application. 	<ul style="list-style-type: none"> Gain an insight into the work of Louise Bourgeois. Demonstrate an ability to observe and record. Experiment with timed mark-making and line. Demonstrate an understanding of sculpture and Louise Bourgeois's "Mamon". Experiment with wire and papier mâché. Use photography and editing software to create a digital outcome. 	<ul style="list-style-type: none"> Gain an insight into Folk Art and the Green Man. Develop an ability to observe and record. Apply colour using tone. Understand how composition can enhance an outcome. Experiment with and range of wet and dry media. 	<ul style="list-style-type: none"> Experiment with a range of media and techniques. Understand how composition can enhance an outcome. Develop ideas for a final piece. 	<ul style="list-style-type: none"> Gain an insight into the work of Grayson Perry. Demonstrate an ability to observe and record. Understand how composition can enhance an outcome. 	<ul style="list-style-type: none"> Gain an insight into the work of Elizabeth Catlett's. Develop an ability to use mark-making to create a detailed study. Develop observational drawing skills. Understand how composition can enhance an outcome.
End Point	Students will create an Entomology visual mind map, A4 beetle, colour pencil dragonfly and Gina Mikel research page.	Students will create a Louise Bourgeois Research page, timed spider sketches, 3D spider sculpture using wire and newspaper and digital poster design for the new science fiction horror film 'Spiders'.	Students will create a natural form visual mind map, Green Man observational drawings and research page.	Students will create observational drawing of facial features, a green man design combining natural form drawings and facial features and a Green Man 3D sculpture.	Students will create a British Values visual mind map, Grayson Perry research page and Grayson Perry artist reproduction.	Students will create a mark making experimentation page in response to one of Elizabeth Catlett's prints, sgraffito pattern drawings and a personal development based on "Comfort Blanket".
Prior Knowledge	During Year 7 & 8 students will have developed a basic understanding of techniques using dry media such as pastel, pen, coloured pencil, and water colour painting. These will be the focus of the skills and techniques when mastering mark making and observation.	During Year 8 students developed skills in 3-dimensional design. This will be built upon through the introduction of wire sculpture & papier mâché.	During Year 7 & 8 students will have developed their observational drawing skills, which demonstrate an understanding of proportion and the formal elements. Students will continue to build upon this skill through detailed observational drawing of the Green Man.	During Year 8 students developed skills in 3-dimensional design. This will be built upon through the introduction of mixed media sculpture.	Formal Elements – Links to line, tone, texture, shape, pattern and colour will be revisited through the work of Greyson Perry.	Throughout KS3 students have been required to create an outcome in response to a range of sources. Students will apply knowledge, understanding and skills, in response to the work of Greyson Perry and Elizabeth Catlett, which links to the theme British Values.
Key Misconceptions	<p>Students may believe line should only be used when creating a basic shape for an observed drawing.</p> <p>Line can also be used to apply tone (light and shadow) to a drawing. This can be done by altering the:</p> <ul style="list-style-type: none"> Gap between the lines Lightness / darkness of the line Thickness of the line <p>There are many line techniques which can be used to create tone, common techniques include:</p> <ul style="list-style-type: none"> Small dashes Hatching (long, parallel lines on an angle) Cross-hatching (parallel lines at right angles) Stippling (dots) Scribbles Small crosses Small circles 	<p>Students may believe line should only be used when creating a basic shape for an observed drawing.</p> <p>Line can also be used to apply tone (light and shadow) to a drawing. This can be done by altering the:</p> <ul style="list-style-type: none"> Gap between the lines Lightness / darkness of the line Thickness of the line <p>There are many line techniques which can be used to create tone, common techniques include:</p> <ul style="list-style-type: none"> Small dashes Hatching (long, parallel lines on an angle) Cross-hatching (parallel lines at right angles) Stippling (dots) Scribbles Small crosses Small circles 	<p>Students may believe they can complete an accurate observational drawing from memory.</p> <p>The important focus of observational drawing is to record, shape, proportion, and detail accurately by looking at the source of information.</p>	<p>Students may believe drawing skills are essential when creating art.</p> <p>Being able to draw is not essential for becoming an artist. In the art world, drawing does not always have to be realistic; many artists have created masterpieces with somewhat questionable drawing skills. Additionally, art forms such as painting, sculpture, and photography do not require drawing skills at all.</p>	<p>Students may believe that a heavy outline should be added to the outer edge of their drawings.</p> <p>You should outline drawings to get the correct proportions and overall shape. An outline is a scaffold for your finished work and helps you see how things fit together. Beginners must draw the outline first and add details later.</p>	<p>Students may believe that artwork must be visually pleasing.</p> <p>"Good" art is not always visually pleasing. An artist's prime motivation isn't always the pursuit of a pleasing arrangement of form. Art often depicts terrible images made for social, moral, or thought-provoking reasons.</p>
Core Key Words	<ul style="list-style-type: none"> entomology wet media mixed media observe record proportion media tone illustration composition scientific illustration 	<ul style="list-style-type: none"> artist reproduction sculpture sculptor The "Maman" Louise Bourgeois modelling 	<ul style="list-style-type: none"> natural form Folk Art Green Man symbolism structure tint creativity composition 	<ul style="list-style-type: none"> sculpture natural form Folk Art Green Man 	<ul style="list-style-type: none"> tolerance British values rule of law individual liberty mutual respect democracy collage illustrator government transvestite 	<ul style="list-style-type: none"> prejudice print making contemporary mark making empowerment British diversity mixed media

ART AND DESIGN

Art and Design Year 10

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Anatomy and Structure	Anatomy and Structure	Anatomy and Structure	Anatomy and Structure	Anatomy and Structure	Personal Project
Enquiry Question	How can I create artwork which is inspired by the theme Structure in architecture and 3D forms?	How can I create artwork which is inspired by the work of Vanitas and other artists in response to the word 'anatomy'?	How can I create work in response to the word 'human form/portraiture'?	How can I use mixed media techniques to create an outcome?	How can I create a Human Form final outcome, developing preferred themes and techniques?	How can I create a personal project in response to a past exam paper?
Key concepts	In Component 1 (portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.					
Key Knowledge and skills	<ul style="list-style-type: none"> Explore the theme Structure. Gain an insight into the work of relevant artists such as Ian Murphy and Peter Randall and produce artwork in response Develop an ability to observe and record. Acquire and develop technical skills through working with drawing media and techniques. Demonstrate an understanding of mark-making, hatching, cross hatching stippling and scribble. 	<ul style="list-style-type: none"> Develop technical skills when drawing and painting. Understand how composition can enhance an outcome. Gain an insight into the work of an artist and create work in response to them. Experiment with colour mixing and paint application. 	<ul style="list-style-type: none"> Develop an ability to observe and record from a primary source. Understand how composition can enhance an outcome. Experiment with and range of wet and dry media. Gain an insight into the work of an artist and create work in response to them. 	<ul style="list-style-type: none"> Use photography and editing software to create a digital outcome. Develop an ability to observe and record. Experiment with and range of wet and dry media. Experiment with mixed media or 3D techniques to create a piece. 	<ul style="list-style-type: none"> Understand how composition can enhance an outcome. Develop an ability to observe and record. Create a personal outcome which includes clear links to a range of sources and shows skill. 	<ul style="list-style-type: none"> Explore ideas in response to one starting point. Gain an insight into the work of a range of artists. Develop an ability to observe and record. Acquire and develop technical skills through working with a broad range of media, materials, techniques and processes. Demonstrate an understanding of mark-making, hatching, cross hatching stippling and scribble. Use photography and editing software to create a digital outcome.
End Point	Students will create double pages in their sketchbook to record their skill building in drawing medias.	Students will create double pages in their sketchbook to record their skill building in drawing and painting.	Students will create double pages in their sketchbook to record their skill building in painting.	Students will create double pages in their sketchbook to record their skill building in mixed media.	Students will create an outcome outside of their sketchbook in the form of a sustained piece of work.	Students will create a visual mind map, artist research pages and a photoshoot in response to their chosen theme.
Prior Knowledge	In KS3 students will have already explored themes and art work linked to expectations for the 4 assessment objectives. KS3 projects have developed the use of a personal sketch book. Student will have already worked through elements of the GCSE assessment objectives. AO1: Develop ideas through investigations, demonstrating critical understanding of sources. AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. AO3: Record ideas, observations and insights relevant to intentions as work progresses. AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.			Throughout term 1 - 5 students have been required to create a teacher led project in response to a given theme. Students will work independently to apply their knowledge, understanding and skill, to create a body of work in response to a theme they have personally selected.		
Key Misconceptions	Students may believe that they do to need to complete any written work in their portfolio. When addressing the requirements of AO3, students must record their ideas, observations and insights both visually and through written annotation using appropriate specialist vocabulary, as work progresses. Annotation must be explicitly evidenced in both Component 1 and Component 2.	Students may believe some mixed media methods are easy. Staff will demo all methods, giving stretch/challenge tasks to push students further with their idea development.	Students may believe they can complete an accurate observational drawing from memory. The important focus of observational drawing is to record, shape, proportion and detail accurately by looking at the source of information.	Students may believe drawing skills are essential when creating art. Being able to draw is not essential for becoming an artist. In the art world, drawing does not always have to be realistic; many artists have created masterpieces with somewhat questionable drawing skills. Additionally, art forms such as painting, embroidery, sculpture, and photography do not require drawing skills.	Students may believe that all skills and techniques explored through the Human Form project must be repeated in their personal project.	
Core Key Words	<ul style="list-style-type: none"> human form anatomy organs skeleton observe record mixed media Leonardo da Vinci mark making vanitas 	<ul style="list-style-type: none"> vanitas digital photography composition depth of field lighting still life printmaking lino mark making contemporary hyperrealist surreal 	<ul style="list-style-type: none"> life drawing observational drawing composition figure proportions 	<ul style="list-style-type: none"> composition photography lighting aperture Focus human form running stitch satin stich chain stitch stem stitch feather stitch French knot 	<ul style="list-style-type: none"> Damien Hirst sculpture personal informed development 	<ul style="list-style-type: none"> mind map experimentation composition mixed media inspiration critical understanding develop ideas

Art and Design Year 11

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Personal Project	Personal Project	Externally Set Assignment	Externally Set Assignment		
Enquiry Question	How can I create a personal project in response to a past exam paper?		How can I create a project in response to an exam question?			

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Key concepts	In Component 1 (portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.		In Component 2 (externally set assignment) students develop responses to an initial starting point and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.			
Key Knowledge and skills	<ul style="list-style-type: none">• Explore ideas in response to one starting point.• Gain an insight into the work of a range of artists.• Develop an ability to observe and record.• Acquire and develop technical skills through working with a broad range of media, materials, techniques and processes.• Demonstrate an understanding of mark-making, hatching, cross hatching stippling and scribble.• Use photography and editing software to create a digital outcome.• Understand how composition can enhance an outcome.• Develop ideas to create a personal, informed and meaningful outcome.					
End Point	Students will create observational drawings, an experimentation page and print making.	Students will create a range of developments.	Students will create a visual mind map, artist research pages, experiments, a photoshoot in response to their chosen theme and observational drawings.	Students will create a range of developments including a 10-hour controlled assessment.		
Prior Knowledge	Throughout year 10 students have been required to create a teacher led project in response to a given theme. Students will work independently to apply their knowledge, understanding and skill, to create a body of work in response to a theme they have personally selected.		Throughout Component 1 students have been required to create a teacher led project in response to a given theme. Students will work independently to apply their knowledge, understanding and skill, to create a body of work in response to a theme they have personally selected.			
Key Misconceptions	Students may believe that all skills and techniques explored through the Human Form project must be repeated in their personal project.		Students may believe that they must complete one final outcome to meet the requirements of assessment objective 4.			
	Students must build upon their strengths.		Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format. There is no restriction on scale of work, media or materials used.			
Core Key Words	<ul style="list-style-type: none">• mind map• experimentation• composition• mixed media• inspiration• critical understanding• develop ideas					

Photography Year 10

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Photography Introduction	Photography Introduction	Fantastic & Strange	Fantastic & Strange	Fantastic & Strange	Personal Project
Enquiry Question	How can I create exciting imagery by adjusting the settings on my camera? How does composition can enhance an outcome?	What textures, shapes and patterns can I capture in my local environment?	How can I create imagery in response to David Nemsik's levitation work?	How can I create surreal developments inspired by the work of Tommy Ingberg and Maggie Taylor?	How can I create a surreal final outcome, developing preferred themes and techniques?	How can I create a personal project in response to a past exam paper?
Key concepts	In Component 1 (portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.					

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Key Knowledge and skills	<ul style="list-style-type: none">Explore the theme Still Life.Gain an insight into the work of Suzanne Saroff.Record ideas, observations and insights relevant to intentions.Explore the aperture setting on your camera to create varied depths of field.Understand how composition can enhance an outcome.Use of editing software to create a digital outcome.	<ul style="list-style-type: none">Explore the shutter speed on your camera to capture movement.Identify forms within your local environment which could represent letters of the alphabet.Understand how composition can enhance an outcome.Use of editing software to create a digital outcome.	<ul style="list-style-type: none">Develop an enhanced understanding of Surrealism.Gain an insight into the work of David Nemsik.Understand how composition can enhance an outcome.Experiment with a range of digital and non-digital techniques.	<ul style="list-style-type: none">Gain an insight into the work of Tommy Ingberg and Maggie Taylor.Use digital and non-digital techniques to create a surreal montage.Use of editing software to create a digital outcome.	<ul style="list-style-type: none">Explore the work of Magdiel Lopez, Alexandra Bellisimo, Riche Velazquez and Antoine Geiger.Use of photoshop to create surreal imagery.Understand how composition can enhance an outcome.Create a personal outcome which includes clear links to a range of sources.	<ul style="list-style-type: none">Explore ideas in response to one starting point.Gain an insight into the work of a range of artists and photographer.Record ideas, observations and insights relevant to intentions.Understand how composition can enhance an outcome.Experiment with a range of digital and non-digital techniques.Use of editing software to create a digital outcome.
End Point	Students will create a digital portfolio and sketchbook which includes visual mind maps, artist research, artist analysis, photo shoots, digital edits, and non-digital edits including collage, print making, drawings and photograms.					
Prior Knowledge	In KS3 students will have already explored themes and art work linked to the GCSE course. For example, Lettering in Year 7, Surrealism in Year 8 and natural texture through the Year 9 Natural Form project. Student will have already worked through elements of the GCSE assessment objectives. <ul style="list-style-type: none">develop ideas through investigations, demonstrating critical understanding of sources (AO1)refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2)record ideas, observations and insights relevant to intentions as work progresses (AO3)present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).					
Key Misconceptions	Students may believe that they do to need to complete any written work in their portfolio. When addressing the requirements of AO3, students must record their ideas, observations and insights both visually and through written annotation using appropriate specialist vocabulary, as work progresses. Annotation must be explicitly evidenced in both Component 1 and Component 2.	Students may believe that they do to need to complete any drawing in their photography portfolio. The word photography could be taken to mean ‘a graphic representation with light’. In this way a photograph can take on the qualities of a drawing. Drawing methods such as pen or pencil on paper may enhance students’ development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.	Students may believe that all skills and techniques explored through the Fantastic and Strange project must be repeated in their personal project.			
Core Key Words	<ul style="list-style-type: none">depth of fieldapertureshutter speedcompositionmind mapobservationexperimentationinspirationcritical understandingdevelop ideas					

Photography Year 11

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Personal Project	Personal Project	Externally Set Assignment	Externally Set Assignment		
Enquiry Question	How can I create a personal project in response to a past exam paper?		How can I create a project in response to an exam question?			
Key concepts	In Component 1 (portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.		In Component 2 (externally set assignment) students develop responses to an initial starting point and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs written annotation.			

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Key Knowledge and skills	<ul style="list-style-type: none">Explore ideas in response to one starting point.Gain an insight into the work of a range of artists and photographers.Record ideas, observations and insights relevant to intentions.Acquire and develop technical skills through working with a broad range of media, materials, techniques and processes.Understand how composition can enhance an outcome.Use of editing software to create a digital outcome.Develop ideas to create a personal, informed and meaningful outcome.			
End Point	Students will create a digital portfolio and sketchbook which includes visual mind maps, artist research, artist analysis, photo shoots, digital edits, and non-digital edits including collage, print making, drawings and photograms.	Students will create a range of developments.	Students will create a digital portfolio and sketchbook which includes visual mind maps, artist research, artist analysis, photo shoots, digital edits, and non-digital edits including collage, print making, drawings and photograms.	Students will create a range of developments including a 10-hour controlled assessment.
Prior Knowledge	Throughout year 10 students have been required to create a teacher led project in response to a given theme. Students will work independently to apply their knowledge, understanding and skill, to create a body of work in response to a theme they have personally selected.		Throughout Component 1 students have been required to create a teacher led project in response to a given theme. Students will work independently to apply their knowledge, understanding and skill, to create a body of work in response to a theme they have personally selected.	
Key Misconceptions	Students may believe that all skills and techniques explored through the Fantastic and Strange must be repeated in their personal project.		Students may believe that they must complete one final outcome to meet the requirements of assessment objective 4.	
	Students must build upon their strengths.		During the 10-hour period of sustained focus, students will produce their final response(s) to the ESA, based on their preparatory studies, which could be a single artefact, a series or a group of artefacts.	
Core Key Words	<ul style="list-style-type: none">depth of fieldapertureshutter speedcompositionmind mapobservationexperimentationinspirationcritical understandingdevelop ideas			