**Art and Design Long Term Plan**

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| **Autumn 1** | **AUTUMN 2** | **SPRING 1** | **SPRING 2** | **SUMMER 1** | **SUMMER 2** |
| **YEAR 1** |
| **Drawing*** To control lines when creating simple drawings from observations.
* To control lines when creating simple drawings from imagination.
* To draw different types of line (straight, wavy, zig-zag).
* To use wax, graphite, felt tips, pen and chalk as different drawing materials.
* To use different pressure to create a different tone (pencil and rubbings).

**Collage*** To use tearing, cutting and layering paper to create different effects in collage.
 |  | **Printing*** To say what they like about artwork created by Joan Miro.
* To use their opinion about the work of Joan Miro to say what they like about their printing.
* To use plasticine to create a block printing.
* To explore printing with hard and soft materials.
* To use plasticine to make a simple block.
* To use prints to create a simple pattern.

**Sculpture*** To indent and shape plasticine to create a print for printmaking.
 | **Painting*** To recognise primary colours.
* To experiment with mixing colours.
* To use different brushes to create different thickness of line.
* To discover the interplay between wax and watercolour.

**Drawing*** To use different pressure to create a different tone (pencil and rubbings).
* To recognise that taking rubbings creates a drawing with texture.
 | **Sculpture*** **T**o say what they like about the natural sculptures created by Richard Shilling.
* To say what they like about their natural sculptures and suggest one more suitable material.
* To place items into a certain position to create a natural sculpture.
 | **Drawing*** To control lines when creating simple drawings from observations.
* To draw different types of line (straight, curved, outline).
* To use different pressure to create a different tone using soft pastels.
* To use graphite, and soft pastels as drawing materials.
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| **YEAR 2** |
| **Sculpture*** To describe buildings designed by Christopher Wren and understand why they were developed.
* To explore how 2D can become 3D.
* To cut simple shapes from card and use them to create architectural forms.
* To use folding and twisting to recreate architectural designs.
* To use ‘stuffing’ to strengthen sculptures.
 | **Drawing*** To describe similarities and differences between the work of William Kentridge and Frank Auerbach in terms of subject matter.
* To state similarities between their own artwork and that of William Kentridge and Frank Auerbach.
* To vary and control the thickness of line to create drawings from a source.
* To use a pen to make fine marks and details.
* To use blending and smudging to create different tone.
* To use graphite and charcoal as different drawing materials.
 | **Textiles*** To weave using wool.

To colour fabric using a natural dye. | **Printing*** To express a personal opinion about the work of Henry Matisse.
* To state similarities and differences between their own artwork and that of Henry Matisse.
* To use shape and colour to create a repeating pattern.
* To use a stencil to create a printed design.
* To explore printing onto different materials.
* To change the position of a stencil to create a pattern.

To use stencil printing to create a design on a textile. | **Painting*** To recognise primary and secondary colours.
* To mix primary colours to create secondary colours.
* To add black to a colour to make a different shade.
* To add white to a colour to make a different tint.
* To use the words warm and cold to describe colour.
* To control lines made by different paintbrushes.
* To use imagination to create paintings
 | **Painting*** To describe similarities and differences between the work of Claude Monet & William Powell Frith.
* To describe similarities and differences between their own artwork and that of Claude Monet & William Powell Frith.
* To apply what has been learnt about colour mixing to using pastel paints.
* To control lines made by different paintbrushes and thicknesses of pastels.
* To consider consistency of paint and pastel application.
* To discover the interplay between paints and pastel paints.
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| **YEAR 3** |
| **Drawing*** To know about the development of early cave painting techniques from the Stone Age.
* To compare the overall effect of Stone Age materials for drawing with modern pastel and charcoal techniques.
* To use different drawing materials to alter line thickness.
* To make larger scale drawings from imagination and historical stimuli.
* To experiment with different tones using graded pencils and a rubber.
* To use shading to create tone.
* To use crosshatching to create tone.
* To layer drawing materials to create texture and depth.
* To use soft pastels and charcoal as different drawing materials.
* To use graded pencils.
* To use sketchbooks to record initial ideas for a larger scale drawing.
* To begin to add evaluative notes to ideas recorded in sketchbooks.
 |  |  | **Printing*** To explain a preference for artwork designed by Sam Francis.
* To describe similarities and differences in shape and line between their own printing and that of Sam Francis.
* To combine different materials to create a stamped print
* To blend two colours when printing.
* To understand how artists convey feelings and emotions.
* To vary shape and size to create different patterns.
* To begin to add evaluative notes to ideas recorded in sketchbooks.
* To use graded pencils.
 |  | **Sculpture*** To describe the techniques used by the Ancient Egyptians to create Canopic jars.
* To use pinching, coiling and hollowing techniques to create a Canopic jar out of clay.
* To use compression and indenting to create texture to clay Canopic jars.
* To add relief patterns to clay to create texture, form and pattern.
* To begin to add evaluative notes to ideas recorded in sketchbooks.
* To use graded pencils.
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| **YEAR 4** |
|  | **Sculpture*** To explain how George Segal creates shape and form in his sculptures and link this to evaluating their own work.
* To build up from a flat surface to create a 3D sculpture that has perspective.
* To use pipe cleaners/wire to create malleable forms.
* To manipulate sculpture materials by cutting, tearing, bending, binding and sticking.
* To model over an armature (e.g. newspaper frame and tape) for Modroc or papier mâche.
* To use sketchbooks to record design ideas for sculpture and printing, selecting graded pencils for purpose.
* To use sketchbooks to review and adapt initial ideas.
* To use sketchbooks to record work from influential sculptors and printers, adding opinions through annotations.
 |  | **Printing*** To describe feelings linked to shade variation by the work of Naum Gabo.
* To describe similarities and differences in texture between their own printing and that of Naum Gabo.
* To use a roller and paint to create mono-block printing.
* To experiment with and evaluate printing onto different materials.
* To use varying thickness of lines to create a printing block.
* To use sketchbooks to record design ideas for sculpture and printing, selecting graded pencils for purpose.
* To use sketchbooks to review and adapt initial ideas.
* To use sketchbooks to record work from influential sculptors and printers, adding opinions through annotations.
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| **YEAR 5** |
|  | **Printing*** To understand how the Romans’ conquering Greece influenced their art.
* To explain fully how poly-block printing is both similar and different to the designs produced by Exekias in Ancient Greece.
* To use poly-block, a roller and paint to create poly-block printing.
* To accurately create a poly-block printing block/ stencil create an image using two or three colours.
* To accurately use shape to create a printing block.
* To add other materials to a printed item.
* To use graded pencils and ink as different drawing materials.
* To use sketchbooks to plan ideas for printing and painting and to experiment with new skills.
* To use sketchbooks to revisit and evaluate artwork.
* To use sketchbooks to record work from influential painters and printers, adding annotations that show possible adaptations that are linked to individual style.

**Textiles** * To use poly-block, a roller and paint to create poly-block printing.
* To accurately create a poly-block printing block/ stencil create an image using two or three colours.
* To accurately use shape to create a printing block.
* To add other materials to a printed item.
 |  |  | **Drawing*** To describe the work of Sir John Barry and explain why his architectural design was influential.
* To evaluate the different designs for the Houses of Parliament and justify their selection.
* To select pencil gradient and pen nib thickness to alter the thickness of lines.
* To draw lines accurately using proportion.
* To accurately draw parallel and perpendicular lines to create a detailed drawing.
* To use graded pencils and ink as different drawing materials.
* To use sketchbooks to plan ideas for printing and painting and to experiment with new skills.
* To use sketchbooks to revisit and evaluate artwork.
* To use sketchbooks to record work from influential painters and printers, adding annotations that show possible adaptations that are linked to individual style.
 | **Painting*** To contrast the works of Banksy and Jean-Michel Basquiat as graffiti artists.
* To describe how the styles of two contrasting graffiti artists have been merged to create an individual composition.
* To use what has been learnt about colour to experiment with abstract colour palettes.
* To mix and match colour to create atmosphere.
* To manipulate thickness of acrylic to create texture and movement.
* To use blocks of colour (drybrush), stippling and dashes, controlling brush technique to create an even finish.
* To experience painting onto a canvas
* To use graded pencils and ink as different drawing materials.
* To use sketchbooks to plan ideas for printing and painting and to experiment with new skills.
* To use sketchbooks to revisit and evaluate artwork.
* To use sketchbooks to record work from influential painters and printers, adding annotations that show possible adaptations that are linked to individual style.
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| **YEAR 6** |
|  | **Painting*** To compare and contrast the use of watercolours and acrylic on overall composition in artwork by George Edward Marston and explain the effect of this on society at the time.
* To describe fully how the style of George Edward Marston has been adapted to provide a watercolour composition that has a desired message.
* To experiment with washes and watercolour to explore intensity of colour to develop shades.
* To mix and match colour to create light effects.
* To develop fine brush strokes for intricate detailing
* To use paintbrushes in different positions to create strokes and points.
* To use layering of paint to create detail to background colours.
* To use sketchbooks to plan, adapt and evaluate painting and drawing compositions.
* To use sketchbooks to experiment with adapting drawing techniques used by influential artists.
 |  | **Drawing*** To evaluate techniques used by Henry Rousseau which create depth and movement.
* To take influence from Henry Rousseau and develop a personalised style of drawing, justifying techniques selected and applied.
* To independently select drawing materials that matches intended purpose.
* To use hatching and scumbling to create tone.
* To consider light sources when creating tone.
* To use tonal gradient, layers and directional lines when drawing to alter tone.
* To use stippling to create texture.
* To create artwork that has perspective.
* To use graded pencils, soft pastels, crayon, charcoal and chalk as different drawing materials.
* To combine different drawing materials to create an overall composition.
* To use sketchbooks to plan, adapt and evaluate painting and drawing compositions.
* To use sketchbooks to experiment with adapting drawing techniques used by influential artists.
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