**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. |
| **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. * . |
| **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. |
| **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. |  |  |
| **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. |
| **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. |  |