

**The National Curriculum for Art and Design** aims to ensure that all pupils: produce creative work, exploring their ideas and recording their experiences become proficient in drawing, painting, sculpture and other art, craft and design techniques evaluate and analyse creative works using the language of art, craft and design know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] about great artists, architects and designers in history.

	<b>Topic 1</b>	<b>Topic 2</b>	<b>Topic 3</b>
<b>Topic</b>	Painting (opaque and translucent)	Sculpture (3D, ceramics, relief)	Drawing and pastels
<b>Relevant area of Programme of study</b>	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Taught to increase their proficiency in the handling of different materials</p> <p><b>Use painting techniques with increased control - using a brush to create lines of different widths, for washes and controlled line work.</b></p>	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Taught to increase their proficiency in the handling of different materials</p>	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Taught to increase their proficiency in the handling of different materials</p> <p>Taught to use a range of techniques and media</p>
<b>Vocabulary</b>	Sketchbook Planning Purpose Meaning Order	Sketchbook Purpose Meaning Planning Design	Sketchbook Purpose Line Varied lines (thickness) Tone

	<p>Opaque          Translucent          Sketching          Pressure          Background          Foreground          Washes          Graded tone          Wet on wet          Wet on dry  <b>Layers/layering (glazing)</b>  <b>Control</b>  <b>line width</b>  <b>Composition</b></p>	<p>Scale          3 dimensional          Relief decoration          Surface          Hollow          Solid          Environment          Kinetic          Pneumatic          Evaluation  <b>Computer Aided Design (CAD)</b>  <b>Impact</b>  <b>Position - i.e. within a landscape</b>          Ceramics :-          Coils          base          rim          surface  <b>incise</b>  <b>slabs</b>  <b>Precise cutting</b>  <b>Scale</b>  <b>joins</b>  <b>imprint</b></p>	<p>Shading          Still life          Drawing stance          Whole arm          Pressure          Pencil grades (HB, H, B)          Pencil:- line, cross hatch, graded shading          Pastels:- line, stipple, shading, smudging, cross hatching          Background          Foreground          Colour blending          Monochrome          Evaluation  <b>One or two point perspective</b>  <b>Foreshortening</b>  <b>Perspective</b></p>
<p><b>Key Knowledge</b></p>	<p>Children should understand the different character of different paints and how this will impact on their artwork          Bottle paint (poster) can be used neat and will be opaque, allowing the children to work from dark to light (white can be added last)</p>	<p>Plan ideas and experiment with the materials/shapes/ joining techniques  <b>3D sculpture</b>          Sculpture can be low relief or deep 3D          Consider how the shapes will be constructed and if joining is needed</p>	<p>Experiment with a variety of drawing tools (pencils, pens, felt tips, pastels, charcoal)          Experiment and understand the medium          Experiment with different surfaces (rough sugar papers, smooth paper)</p>

	<p>Watercolour paint is translucent and the pigments underneath show through, which means these must be used in reverse, so that areas of work that need to be white/very light need to be left (planning is needed)</p> <p>Watercolour painting allows different techniques to be used:-</p> <p>Wet on wet - adding wet pigment to wet paper</p> <p>Wet on dry - adding wet pigment to dry paper</p> <p>Resists - adding wax/oil/pastel/masking fluid to the paper surface creates areas where the wet paint cannot access the paper surface</p> <p>Paper/card</p> <p>Use a thick paper where possible (paper in the sketchbooks provides a good paint surface)</p>	<p>what technique will work best (tape, glue gun etc...)</p> <p>Consider size - tiny to huge</p> <p>Consider where the sculpture will be viewed from - inside/outside, floor, table etc... This is important when considering desired impact (compare sculptures in galleries to e.g. Anthony Gormley, such as The Angel of the North)</p> <p>Consider movement</p> <p>Will it be kinetic (e.g. a mobile or a pneumatic)</p> <p><b>Clay/Ceramic Handbuilding</b></p> <p>Clay can be used to create sculptural work or functional containers</p> <p>Work the wet clay on a piece of coarsely woven fabric, to prevent sticking when wet</p> <p>Use techniques such as pinch, coil or rolling into sheets (slabs) to shape the clay</p> <p>To join the coils or slabs together roughen the edges to be joined and dab water before pressing together.</p>	<p>Draw lines in different thicknesses (HB, B1 to B6)</p> <p>Create tone and shading using different strokes - hatching, stippling, blending</p> <p>Draw from direct observation (still life - objects or people). Observe shape, position and tone/shading</p> <p>Learn to draw confidently - using the whole arm, make lots of quick light marks before firming up to final marks</p> <p><b>Pastels</b></p> <p>Experiment with and learn to control the medium (soft pastels and oil pastels work quite differently)</p> <p>Use different techniques to make marks - lines, dots, block areas or blending</p> <p>Use different paper surfaces - rough sugar, smooth paper, coloured paper,</p> <p><b>Mixed media</b></p> <p>Pastels are very effective used over a smooth painted surface (bottled paint)</p> <p>Oil pastels overlaid with watercolour washes are also very effective</p>
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	<b>Topic 4</b>	<b>Topic 5</b>	<b>Topic 6</b>
<b>Topic</b>	Printing	Critical studies	
<b>Relevant area of Programme of study</b>	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Taught to use a range of techniques and media</p>	<p>Create sketch books to record their observations and use them to review and revisit ideas</p> <p>Taught about the history of art, craft, design, film and architecture, including periods, styles and major movements from ancient times up to the present day.</p> <p>Compare artists</p>	
<b>Vocabulary</b>	<p>Sketchbook</p> <p>Purpose</p> <p>Planning</p> <p>Stimulus (source)</p> <p>Relief work</p> <p>Printing block</p> <p>Register colours</p>	<p>Sketchbook</p> <p>Evaluate</p> <p>Reflect</p> <p>Effect</p> <p>Style</p> <p>Impression</p> <p>Realism</p>	

	<p>Pressure/print Repeat Rollers Evaluation <b>Silk screen printing</b> <b>Silk screen frames</b> <b>Resists and blocking</b> <b>Registration of blocks (frames)</b> <b>Two colour + printing registered</b> <b>Paper/fabric surface</b></p>	<p><b>Impact</b> <b>Meaning</b> <b>Cultural</b></p>	
<p><b>Key Knowledge</b></p>	<p>Experiment and learn to control the medium - know how the printing blocks/screens work - how is the pigment transferred to the paper/fabric surface</p> <p>Plan carefully and know which colours and order Plan the printing area, add markers to help register the paper surface and printing block (this is essential if using more than one colour). Know where the printed work will be placed/hung to dry</p> <p>Prepare the printing block/screen. Consider what area will add pigment to the printed surface and which areas will be left without pigment (block- which areas are higher or lower, screen- which areas are open or blocked)</p> <p><b>Block printing</b></p>	<p>Links to modern designers/artists</p> <p>Links to Ancient Greece art/artists Sculpture and decorated pottery of Ancient Greece</p> <p><b>Influential artists in art and design</b> Influence Style techniques Impact in their time/world The life of the artist</p>	

	<p>Use print polystyrene - press down areas not to add pigment (can be lined or flat) Use a roller to add an even coat of pigment. Position carefully using register markers and apply even pressure over the back of the printing block register markers allow the carefully registered second colour print block</p> <p><b>Screen printing</b> Can be used to print on paper or fabric (on fabric the print is improved if the surface under the fabric has a little give - cardboard or even an ironing board) Use light paper (photocopy paper) to block areas of the screen where pigment is to be blocked Carefully prepare the print area, using register markers so that the printed surface and the screen can be carefully registered with each other. The register markers will allow the adding of additional screens/colours To add pigment - pour a line of pigment at the short width end of the screen and use a squeegee to pull with equal pressure across the screen - then lift the screen Screens <b>MUST</b> be washed and dried as soon as finished with</p>		
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## Art and Design Long Term Plan UKS2

