

Art and Design POS- Painting

Aim of the programme of study:

- To inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.
- To enable pupils to evaluate and appreciate art and design

Rationale for Art and Design curriculum content:

The National Society for Education in Art and Design recognises 12 areas of making – 12 areas drawing, painting, sculpture, ceramics, creative craft, collage, textiles, photography and lens-based media, installation and site-specific work, digital and new media, design and graphic design. Drawing, painting and sculpture as the media for units of work to align with coverage of NC. The curriculum will also cover printmaking, collage and installation.

Domains of knowledge in art education in the Art and Design National Curriculum

Pupils will learn:

- ❖ **Theoretical knowledge** related to the history of art movements, genres and great artists over time. It covers the ideas and themes behind art work, and how these have been interpreted. Pupils will learn, how artists have used materials and processes to produce their art. This type of knowledge can be expressed as ‘I know that...’.
- ❖ **Practical knowledge** related to techniques (e.g. shading, collage), media and materials and formal elements (line, tone, shape, colour, form, pattern, texture). This type of knowledge can be expressed as ‘I know that..’ or ‘I know how to...’.
- ❖ **Disciplinary knowledge** that enables pupils to study, judge and discuss creative works using the language of art.

Definitions of the seven formal elements:

- **Line** - Lines are used to show movement and mood.
- **Tone** - the relative lightness or darkness of a colour
- **Shape** - when a line becomes an enclosure of space, where the line forms the boundary and the space within is the shape.
- **Colour** - is the element of art that is produced when light, striking an object, is reflected back to the eye
- **Form** - the shape of a person or object is known as its form
- **Pattern** - a design in which lines, shapes, forms or colours are repeated.
- **Texture** - the quality of something that can be known by touch or the degree to which something is rough or smooth or soft or hard

Key disciplinary knowledge curriculum content includes:

- **Asking questioning** - ‘how is art made?’, ‘what is art?’, ‘how valuable is this art?’, ‘what is the purpose of art?’
- **Conceptual understanding** – value, aesthetic, aesthetic judgement, abstract, originality, imitation, experimentation, collaboration (art as a social process)
- **Influence and drawing attention** - social perspective, moral perspective, the human experience, story
- **Representation:** a) traditional portraying a literal representation of form and meaning (for example, Renaissance art); b) modern art that values originality and self-expression (for example abstract expressionism); c) contemporary art where anything can become art blurring the line between art and real life.

Indicator of progress:

- **Fluency:** Pupils show growing proficiency in their use of techniques, methods and their use of media.
- **Experimentation:** Pupils have a growing repertoire, methods, and convention (traditional or accepted representation) to try out ideas and find original solutions
- **Authenticity:** With increasing sophistication, pupils represent their own thinking of an issue, topic, or theme

EYFS

The teaching in the early years and key stage 1 ensures a readiness for future learning and provides teaching that helps pupils become effective learners and thinkers of art.

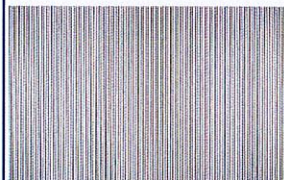
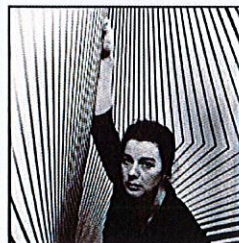
Exploring and using materials/Creating with materials:

In the early years, children are supported to develop fine and gross motor skills, being given opportunity to develop manipulation and control of their hands and arms through mark making and tearing. As they progress through the curriculum, teachers should help them to use one-handed tools such as scissors, with hand-over-hand help, and slowly reduce help given until children are able to do so independently. As children reach Reception, they should have developed small motor skills and have learned to use a range of tools competently, such as cutting with scissors and correct pencil grip.

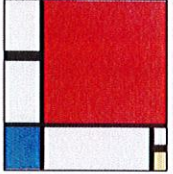
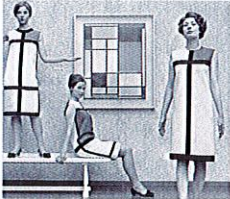
Being imaginative/Being imaginative and expressive:

In the early years, children should be supported to develop their artistic awareness to create and communicate what they imagine. Pupils will first be stimulated to make marks intentionally, using part of their body and a range of materials to make marks in different ways. As pupils progress, they should be taught to create closed shapes with continuous lines, with shapes representing objects. Teachers should give opportunity for pupils to spend sustained periods of time making marks and encourage children to create work which has meaning to them. As children reach Reception, they should be taught how to use a variety of artistic effects such a colouring in sticking, being shown by step-by-step guidance.

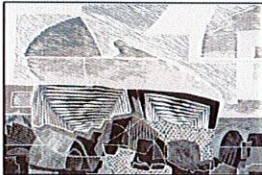
Further examples and guidance can be found by referring to the non-statutory EYFS curriculum guidance, Development Matters

Reception – Term 3 PAINTING Key aim: build knowledge of how to apply paint with control and accuracy					
Key enquiry question: How can I use neutral colours to create my own ‘Op art’ picture. Media and materials to be used: poster paint Formal element/s to be focused on: line, colour, shape, pattern		Vocabulary (this is key knowledge) – Pupils know that: • Neutral colours are black, white and grey. • Curved line – line that bends and turns continuously • Straight line - a line that does not curve			
Relevant Early Learning Goals: Communication and Language ELG: Listening, Attention and Understanding • Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions; • Make comments about what they have heard and ask questions to clarify their understanding; • Hold conversation when engaged in back-and-forth exchanges with their teacher and peers. ELG: Speaking • Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary; • Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate; • Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher. Physical Development ELG: Fine Motor Skills • Hold a pencil effectively in preparation for fluent writing – using the tripod grip • in almost all cases; • Use a range of small tools, including scissors, paint brushes and cutlery; • Begin to show accuracy and care when drawing. Expressive Arts and Design ELG: Creating with Materials • 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. ELG: Being Imaginative and Expressive • Invent, adapt and recount narratives and stories with peers and their teacher; • Sing a range of well-known nursery rhymes and songs; Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.	<u>Theoretical knowledge</u> Riley was born at Norwood, London. Her childhood was spent in Cornwall and Lincolnshire. She studied at Goldsmiths' College from 1949 to 1952, and at the Royal College of Art from 1952 to 1955 Bridget Riley is a British female painter who is still alive today. She is famous for her black and white abstract paintings known as ‘op art’ Op artists put colours, shapes and patterns together to look like it’s moving   	<u>Disciplinary knowledge</u> Pupils know: Bridget Riley is one of the leading figures of the ‘op art’ movement in 1960s. She has had a major influence on art and fashion. She was interested in science and therefore the study of perception and optical illusions to create her signature style of Op Art The use of lines of neutral colour and pattern create an illusion. Pupils to express an opinion about the art. Ask the children how the effect of movement is created.	<u>Practical knowledge</u> Pupils know that: • Mark Making describes different lines, dots, marks, patterns and textures created in art. • Brushstrokes are the way in which paint is applied with a brush. • Neutral colours are black, white and grey. • Pressure how hard the tool is pressed onto the paper. • Drawing medium –material artists use to create drawings (e.g. pencil, crayons, felt tips) • Tripod grip - when the thumb, index finger and middle finger work together to pick up small objects. • Line - Lines are used to show movement and mood. • Curved line – line that bends and turns continuously • Straight line - a line that does not curve • Vertical line – Line that goes up and down line • Horizontal line –Line that goes side to side. • Zigzags – series of diagonal lines joined at the end. Used to convey different emotions in drawing. Lines can be curved or straight. • Op art gives the illusion of movement by the precise use of pattern and colour Pupils know how to: • Choose a paintbrush according to the desired brush stroke required (thick brushes create thick lines/strokes and thin brushes create thinner lines) • Hold their paintbrush using a tripod grip • Apply paint with their brush - manage the quantity of paint they access • Use straight lines to create smooth continuous lines • Use curved lines to create ‘waves’ • Apply pressure - use the right amount of pressure on their brush to ensure they don’t ‘scrub’ with the paintbrush. <u>Pedagogy (suggested ideas will refine once lesson plans complete</u> • Introduce the work of Bridget Riley. • Introduce the term op art • Discuss the impact of using black and white. • Look at the use of line using the vocab straight, curved and zig zagged. • Revisit brush hold • Model correct application of paint. • Introduce vocabulary vertical and horizontal. Model creating different lines • Children create own lines exploring only using neutral colours. • Look at brush choice and the impact this has. • Model zig zag lines. Children to explore. • Children to apply knowledge to create their own Op art images. • Children to extend this by creating their own ‘Op art’ animal	Application of knowledge - Final piece • Pupils use their knowledge of painting in neutral colours to create their own ‘op art’ animal. • Pupils to discuss the medium they have used and the impact they’ve had. • Pupils to say what they like and dislike about their work.	

Year 1 Spring– Term 3 PAINTING Key aim: build knowledge of applying paint with control and accuracy

Key enquiry question: How can changing the pressure you apply to a paintbrush effect the marks made? Media and materials to be used: paint Formal element/s to be focused on: line, shape and colour		Vocabulary (this is key knowledge) – Pupils know that: - primary colours are red, yellow and blue. They cannot be mixed from other colours. They are the source of all other colours - neutral colours are black, white and grey - Pressure how hard the tool is pressed onto the paper or canvas. The more pressure applied to a tool, the darker the shade will be. The less pressure applied to a tool, the lighter the shade will be.		
Theoretical knowledge: Artists who have used primary colours and used lines of different thicknesses -Piet Mondrian was a Dutch artist who was born 1872 and died in 1944) -He is most famous for his pieces in red, blue and yellow blocks of colour but his early works were landscapes. -He painted 250 abstract geometric paintings. -He spent the last four years of his life in New York and it is said that the yellow in his later work was inspired by the yellow taxi-cabs of the city. -Mondrian used lines throughout his work but he didn't use a ruler.	Theoretical knowledge   Piet Mondrian Composition paintings. Piet used the 3 primary colours. 3 neutral colours; black, grey and white and only painted horizontal and vertical lines  Where the Wild Things Are by Maurice Sendak Sendak used blocks of predominantly cool colours and thin black lines to add detail and texture	Disciplinary knowledge Pupils know: a) Piet Modrian - how the art was made - how influential his artwork was and continues to be - Mondrian was an important artist who has influenced lots of later artists and is regarded as one of the greatest artists of his time. - He was a key artist in the development of modern art. He changed people's minds about what art should look like and made them realise that art doesn't have to be realistic but can be abstract - His artwork has influenced fashion, interior design and homeware  b) Maurice Sendak - American author and illustrator of children's books. Most famous for 'Where the Wild Things Are' which is one of the most famous children's books of all time -At the time some parents were worried by the illustrations of the fanged monsters and that they were too scary -pupils are able to express an opinion on the aesthetic impact of the illustrations of; how the monsters are portrayed, and the aesthetic impact of the illustrations on how the setting creates mood -revisiting prior learning from yr1 drawing unit, pupils can express an opinion about how the artist uses mark making to create texture in his illustrations	Practical knowledge Pupils know that: • Primary colours are red, yellow and blue. They cannot be mixed from other colours. They are the source of all other colours • Neutral colours are black, white and grey • Pressure how hard the tool is pressed onto the paper or canvas. The more pressure applied to a tool, the darker the shade will be. The less pressure applied to a tool, the lighter the shade will be. • Brushstroke the way in which something, especially paint, is applied to a surface using a brush, • Vertical line runs from top to bottom of the page or shape • Horizontal line runs from left to right of the page or shape Pupils know how to: • Pressure change the amount of pressure applied to a paintbrush to create thicker or thinner marks • Straight lines create smooth continuous lines with no curves or bends • Hold their paintbrush correctly • Control apply paint to a surface with accuracy; managing the quantity of paint, the movement of the brushstrokes and painting within the desired area or shape Pedagogy • Introduce technical vocabulary (primary and neutral colours) • Model how to apply paint; ensuring the colours do not mix, the brush is cleaned thoroughly between colours and the amount of paint applied is consistent to create an even surface • Look at how Mondrian created shapes with blocks of primary colour. Pupils paint blocks of primary colour to the paper, • Look at how Mondrian has used black lines in his paintings. • Model applying pressure to create wide, thick marks or thin marks by applying less pressure. • Pupils explore altering pressure to paint marks or lines of different thicknesses. • Pupils practise painting straight lines or different thicknesses, becoming increasingly accurate and controlled • Look at and compare how Maurice Sendak has used thin black lines in his illustrations. Model using less pressure and the end of the paintbrush to create fine marks or lines • Pupils stick swatches of the illustrations in sketchbooks and practise the technique	Application of knowledge - Final piece • Pupils use knowledge of applying paint with control to create a Mondrian inspired primary colour shape painting with black horizontal and vertical lines • Include a range of different thicknesses of black painted lines by varying the pressure applied to the paintbrush • Paint in the 3 primary colours to create the blocks of straight edged shapes • Use masking tape to block out shapes and create straight edges • Children to talk about what they like/ dislike about their work • Children to identify the paint technique they have used and the impact the artwork has

Year 2 Spring– Term 3 PAINTING Key aim: build knowledge of how colour can be used to create a desired effect or response				
Key enquiry question: How can I mix a range of colours and combine them to create an effect?		Key knowledge – Pupils know that:		
Media and materials to be used: paint		- Secondary colours made by mixing two primary colours		
Formal element/s to be focused on: colour, line and shape		- Abstract the expression of ideas or feelings about people and objects rather than a realistic representation of these things		
		- Contrast the differences in colour used in artwork to create a special effect, mood or evoke a feeling		
Theoretical knowledge: Artists who have used colour to express feelings and evoke a response -Wassily (sometimes Vassily) Kandinsky was born in Russia in 1866. He died in 1944. -he was a musician and studied law before exploring art in his thirties -Kandinsky created abstract art that does not reflect real people or things - Kandinsky is referred to as an abstract expressionist artist - Kandinsky created abstract paintings using bold colours and lines, and often repeated shapes and motifs	Theoretical knowledge Wassily Kandinsky  Composition VII (1913) Influenced by the biblical story of Noah and The Flood. The fact that the art is abstract means people would not know this by looking at the painting. It is a massive 2m x 3m. Part of series of 10 paintings, only 7 remain  Several Circles (1926) Kandinsky was fascinated with circles  Squares with concentric circles (1913) Not originally intended to be displayed as artwork but a colour study trying out colours next to each other	Disciplinary knowledge Pupils know: - Wassily Kandinsky (Focus on three of his artworks) - How the art was made - Kandinsky became one of the pioneers of what is known as ‘abstract’ art (art that does not reflect real people or things). - Colour was important to Kandinsky who believed that colours could be used to express feelings. - Kandinsky had a condition which allowed him to hear colours. His artwork was heavily influenced by music because of this - The purpose of his art was to create an emotional response from the viewer - Pupils express an opinion on the aesthetic impact of the three paintings and discuss their emotional response to the artwork (Tate teaching website shows examples of how a range of artists use colour to express mood and evoke a response from the viewer https://www.tate.org.uk/art/teaching-resource/colour-and-shape)	Practical knowledge Pupils know that: Primary colours are red, yellow and blue. They cannot be mixed from other colours. They are the source of all other colours Pressure how hard a tool is pressed onto the paper or canvas. The more pressure applied to the paintbrush, the wider the mark will be. Control apply paint to a surface with accuracy; managing the quantity of paint, the movement of the brushstrokes and painting within the desired area or shape Secondary colours made by mixing two primary colours Contrast the differences in colour used in artwork to create a special effect, mood or evoke a feeling Mark making describes different dots, marks, patterns and textures created in artwork Pupils know how to: Pressure change the amount of pressure applied to a paintbrush to create thicker or thinner marks Straight lines create smooth continuous lines with no curves or bends - Hold their paintbrush correctly Control apply paint to a surface with accuracy; managing the quantity of paint, the movement of the brushstrokes and painting within the desired area or shape Secondary colours how to mix specific secondary colours from primary colours Wavy lines how to create lines with a series of regular curves Concentric how to create circles of different sized that have the same centre point Motif create an idea that appears repeatedly in the work of an artist or in a piece of writing or music Pedagogy - Introduce technical vocabulary, artist and images of his work. - Model using paintbrush to create marks- wavy lines, zigzag, straight, concentric circles. Revise Yr1 key knowledge of pressure changing thickness of line and correct grip of paintbrush - Pupils respond to music using paint, practising creating lines as above - Model selecting an area of Composition V11 and recreating lines, shapes, patterns, motifs in paint. Pupils stick swatch in sketchbook and do the same - Discuss Several Circles. Model drawing around simple shapes, overlapping them. Paint using primary colours, each section a different colour. Focus on accurate painting within the lines. Pupils complete their own - Model mixing secondary colours - Children mix secondary colours, exploring adding greater/ less amounts of each colour to notice effect. What is the effect of certain colours next to each other? Which work well/ not so well? - Discuss Squares with concentric circles. Pupils have cut out circles/ triangles/ squares/wavy irregular shapes and paint in different primary and secondary colours from edge into the middle. - Create class installation of children’s cut out painted shapes	Application of knowledge - Final piece Pupils use knowledge of mixing secondary colours to create a Kandinsky inspired collaborative hanging installation of painted concentric shapes. -The shapes will hang from fishing line, moving when the breeze catches them like the movement Kandinsky represents in his artwork -use a range of mixed secondary colours on each shape and painting on both sides as the installation will be seen from all angles -paint straight, curved and wavy lines with control, painting each line as close to the previous without smudging them together - Children to talk about what they like/ dislike about their work -children talk about the effect of the colours they have used and how they contrast to create mood or evoke feeling -Children to identify the paint techniques they have used and the impact the artwork has

Year 3 Spring- Term 3 PRINTMAKING Key aim: to build knowledge of print making techniques				
Key enquiry question: How can I create texture, line and shape using printing techniques? Media and materials to be used: paint, rollers, natural materials, clay Formal element/s to be focused on: shape, line and texture		Vocabulary (this is key knowledge) – Pupils know that: -monoprint images or marks are scratched into a layer of ink before a print is taken. Each print taken from the ink slab is unique. (Mono= single) -blockprint the process for printing from blocks by which textures, lines and shapes have been impressed or cut into the surface of the block -repeated when an action is performed many times, such as printing the same design to create a repeated pattern or when an image is printed again and again		
Theoretical knowledge: Artists who have used printing techniques to create texture, line and shape -Neil Bousfield is a contemporary British artist and printmaker. - His work explores landscape and the changes that take place over time. -Many of his prints and engravings show the geographical changes of the North Norfolk coastline and the Broads National Park. They provide a visual record of the vulnerability of these places. https://www.neilbousfield.com/ Edgar Degas -Edgar Degas produced around four hundred monoprints throughout his career. He personalised them with scraping, brushing and finger painting onto the printed image.	Theoretical knowledge  Land and Sea, Past and Present by Neil Bousfield (2019)  Edgar Degas Three Ballet Dancers (1878-80)	Disciplinary knowledge Pupils know: a) Neil Bousfield -how the art is made -Neil Bousfield is a contemporary artist who uses printmaking techniques to create artwork about how people build positive relationships with places so they feel a sense of belonging and consider a place to be 'home' -How Neil Bousfield wants to capture what landscapes look like now as the places are changing all the time due to the impact humans are having on our world, resulting in; coastal erosion, rising sea levels and changes in the weather. b) Edgar Degas -Edgar Degas was an impressionist painter. Impressionist artists were not trying to paint a reflection of real life, but an 'impression' or what the person, light, atmosphere, object or landscape looked like to them - Edgar Degas was a French artist who is best remembered for his paintings, sculpture and pencil drawings. Degas is still one of the most reproduced artists in the western world, a century after he was born. -Pupils are able to express an opinion on the aesthetic impact of the artwork and why they think it is so popular b) The purpose of the artwork produced by both artists is/was to capture moments in time in modern day life.	Practical knowledge Pupils know that: • Texture the quality of something that can be known by touch or the degree to which something is rough or smooth or hard or soft • ink slab is a surface on which ink can be mixed and rolled. • Thumbnail sketches are small, detailed sketches that are usually done quickly without making corrections. • Repeated when an action is performed many times, such as printing the same design to create a repeated pattern or when an image is printed again and again Pupils know how to: • Pressure alter the pressure applied to the paper on the ink slab to achieve desired effects • Textured put paper over a surface such as woodgrain and roll over it with ink, creating a print that has the appearance of texture. • Impressed stamp press objects into a material such as clay to produce patterns and textured effects; this type of blockprint can be used to print from many times to create a repeated design • Roller use in printing to spread ink or paint over a surface or roll paper over an ink slab to transfer the pattern; altering the pressure picking up more or less paint to create different effects Pedagogy • Introduce technical vocabulary, artists and images of his work. • Model inking a slab correctly and how to hold and control roller • Children explore marks with a roller- using the edge, long/ short rolls, 360 turns etc. • Take surface prints from textured objects with a roller- natural and man made • Select natural materials- shells, stones, plants, bark etc. • Make impressed stamp in clay. Print from stamp and discuss effects • Model producing thumbnail sketches; looking at lines, shapes, marks that indicate texture both real life and from impressed stamp prints • Children draw selection of thumbnail sketches capturing most effective marks to use in their monoprint • Model making monoprint. Model selecting and using tools (cocktail sticks, rulers, paintbrushes, wedges of card, lollysticks, feathers etc) to make marks in ink, using thumbnail sketches for inspiration for the mark making • Children explore monoprint mark making techniques and create a final monoprint and add to a class montage display	Application of knowledge - Final piece Children will produce a monoprint inspired by the work of Neil Bousfield. -Throughout the unit they will explore texture, line and shape found in natural forms through drawings and block prints. -Children will explore altering the pressure applied, picking up more or less paint/ink to create different effects -Children will select the most effective marks to recreate in their final pieces using tools to scratch and impress in the surface -their monoprints will be displayed as a class montage. - Children to talk about what they like/ dislike about their work -Children to identify the printing techniques they have used and the impact the artwork has

Year 4 Spring– Term 3 PAINTING Key aim: to build knowledge of mixing and applying colours to create different effects

Key enquiry question: How can an ombre effect be created using tint and tone? Media and materials to be used: paint, brushes and sponges Formal element/s to be focused on: colour, value and space	Vocabulary (this is key knowledge) – Pupils know that: -tertiary colours are made by mixing equal amounts of a primary and a secondary colour; sometimes called an intermediate colour -ombre an effect that can be created with paint by changing the tint and tone -gradient a smooth, gradual transition from one colour to another
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Theoretical knowledge: Artists who have applied paint using different techniques and have used ombre effects in their artwork. -Helen Frankenthaler (1928 – 2011) was an American abstract expressionist painter. - Her career spanned 60 years -Helen produced coloured abstract paintings that express emotion in an imaginative way. -Instead of using thick, opaque paints, she used thin, translucent stains of colour.	Theoretical knowledge  Mountains and Sea (1952) by Helen Frankenthaler (1928 – 2011)  Green apples by Paul Cezanne 1872-73	Disciplinary knowledge Pupils know: - Helen Frankenthaler -How the artwork was made by pouring thinned paint directly onto the canvas which she laid on the studio floor. She worked from all sides to create floating fields of translucent colour. -Helen Frankenthaler played an important role in the transition from Abstract Expressionism to Colour Field painting, a style of painting characterized by large fields of flat, solid colour spread across or stained into the canvas creating areas of unbroken surface and a flat picture plane. - The purpose of the art was to make colour the subject of the painting - Paul Cezanne -Cezanne was a French artist and one of the most famous artists in the world -Cezanne’s Still Life with Green Apples is almost completely monochromatic. The apples are painted using greens that range from very pale near white tints to nearly black shades. The background is made up of green-browns. Subtle contrast is made between all these greens with three strokes of red on one apple.	Practical knowledge Pupils know that: • Primary colours are red, yellow and blue. They cannot be mixed from other colours. They are the source of all other colours • Secondary colours made by mixing two primary colours • Wet on wet is a technique of painting on top of previously applied wet paint • Silhouette is the dark shape or outline of someone or something which is visible in restricted light against a brighter background • Translucent material allows light to pass through but is not completely clear. • Opaque means not clear enough to see through or allow light through. • Background is the view behind the main objects or people in a picture or photograph • Foreground is the view nearest to the observer • Plane any flat or level surface Pupils know how to: • Tone add grey to a colour to create a tonal change • Tint add white to a colour to create tints • Space position images on a plane to create space • Distance the illusion of distance can be created by using lighter colours in the background and darker colours in the foreground Pedagogy • Introduce technical vocabulary, artists and artwork • Model mixing tertiary colours • Children mix tertiary colours and produce colour wheel, experimenting with more of less of each primary/secondary colour. • Introduce tints. Look at how artists have used tints. Model adding a mixed tertiary colour to white and produce colour paint sample chart that has a smooth gradient • Introduce tone. Look at how artists have used tones. Model adding grey to their own mixed tertiary colours. Create long strips of each colour and when dry, cut out and layer with the darkest colours at the front and lightest at the back. Discuss how this creates a sense of space and distance • Discuss how Helen Frankenthaler used different techniques to apply paint to a surface. • Children explore techniques and describe and discuss effects; soaking surface, spraying water onto paint, thinning paint with water to create translucent effect and applying with a sponge. Use colour paint sample chart process to explore these techniques • Local walk and photograph views that have a strong sense of foreground and background • Look again at how the artists have used tints and tones in their work. Plan final piece using local walk photos. • Children produce a painting of a view from the local area mixing tertiary colours with either white or grey to create tint or tone. Create gradient by gradually adding colour starting from dark in the foreground and lighter in the background. Paint a sheet of paper black and cut out silhouettes of objects in the foreground such as trees, shrubs, bushes.	Application of knowledge - Final piece - Pupils use their knowledge of colour mixing and paint techniques to produce a painting of somewhere in the local area. - Pupils include ombre effects with tints or tones of colours - Pupils use their knowledge of gradient to paint the ombre effects to create the sense of distance and space - Pupils cut out silhouettes for the foreground of their painting from sheets of paper painted black - Pupils discuss their work and what they like/ dislike - Pupils discuss the effect of the colours used and how successful they are at creating space and distance in their final piece
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Key enquiry question: **How can I create different effects using printmaking techniques?**
Media and materials to be used: **printing blocks, paint, pencils**
Formal element/s to be focused on: **shape, line and colour**

Vocabulary (this is key knowledge) – Pupils know that:

- **Reduction printing** is a method of block printing where part of the block is removed and then printed. This process is repeated, with each new print being placed over the previous print. This creates a multi-coloured print.
- Overlay-** to put something on top of a surface to cover it completely
- Stencil-** a technique for reproducing designs by passing ink or paint over holes cut in cardboard onto a surface

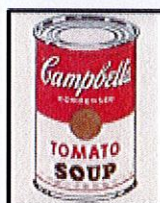
Theoretical knowledge:

Artists who use a range of printmaking techniques to reflect social and cultural changes and influences of the time

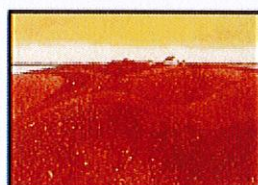
-Andy Warhol (1928 – 1987) Andy Warhol was an American artist who is probably most famous for his bright prints of soup cans, cola bottles and famous people.
-He was part of the Pop Art movement in the 1950s and 1960s and his work is seen as a bridge between popular culture, advertising and the tradition of self-expression.

-John Brunsdon (1933 – 2014) John Brunsdon lived and worked in Suffolk. He used printmaking to depict landscapes.

Theoretical knowledge



Grevy's Zebra (1983) and Campbell's Soup Can (1961-62) by Andy Warhol



Shingle Street and Orford by John Brunsdon

Disciplinary knowledge

Pupils know:

- a) Andy Warhol
- how the artwork was made by using a photo silk screen printing technique- a method of reduction printing where ink is pushed through a mesh screen but certain areas are blocked out to stop the ink being transferred. He used screen printing as he wanted to produce repeated images that were exactly the same.
 - Andy Warhol produced repeated images of the cans to represent the mass produced nature of the item. He said he ate Campbell's soup every day for lunch for 20 years!

- b) The purpose of the art was to reflect what was going on in society at that time. It's about popular culture and often taking something ordinary, like a can of soup, and turning it into an exciting piece of artwork

<https://www.tate.org.uk/kids/explore/who-is/who-andy-warhol>

- c) John Brunsdon is considered one of the finest British printmakers and is represented in many major public collections. He is known for his bold use of colour and a recognisable style.

<https://www.bartramandbuxton.com/post/john-brunsdon-timeless-landscapes> to watch the printing process view minute 11:10 -13:30

Practical knowledge

Pupils know that:

- **Monoprint** images or marks are scratched into a layer of ink before a print is taken. Each print taken from the ink slab is unique. (Mono= single)
- **blockprint** the process for printing from blocks by which textures, lines and shapes have been impressed or cut into the surface of the block
- **repeated** when an action is performed many times, such as printing the same design to create a repeated pattern or when an image is printed again and again
- **Impressed stamp** press objects into a material such as clay to produce patterns and textured effects; this type of blockprint can be used to print from many times to create a repeated design
- **Edition** means one version of something in a series
- **Relief** means to carve into a printing block that you then use to press onto paper to make a print. The lines or shapes you carve into the printing block will not have ink on them, so will not show up on your paper

Pupils know how to:

- **transpose** to move something to a different place or environment or change something into a different form
- **incision** to make a cut into something
- **inverted** an image that has been changed by turning it from top to bottom or left to right, to show the opposite of the original
- **press print** applying pressure to an inked surface to transfer the ink or paint onto another surface such as paper or cloth

Pedagogy

- introduce technical vocabulary, artists and artwork.
- Discuss the work of Warhol and the reduction printing technique he used.
- Model creating a block print on polystyrene, making incisions using a pencil or similar tool. Take inspiration from Warhol's and Brunsdon's artwork. model the reduction printing process
- Children create own polystyrene block. Ink and print from block onto paper. Work with primary colours, start lightest. Wash block and choose another tool to create marks of a different thickness and add additional pattern if wanted. Overlay print onto first print using the next colour. Repeat process. (due to paint drying time, this will need to be carried over 3 lessons, 1 lesson for each colour)
- Discuss John Brunsdon's landscape prints, paying attention to lines, shapes, patterns and mark making used. Go on a local walk/ school grounds and make observational drawings of the landscape they see. Make thumbnail sketches, exploring patterns, lines, marks seen in landscapes.
- Look back at printing in sketchbooks from year 3. Recall monoprinting technique. Using marks, lines, patterns from thumbnail sketches, create monoprint using different tools to create different effects e.g brushes, cocktail sticks, feathers, forks. Create series of monoprints
- Look back at impressed block prints from year 3. Using thumbnail sketches, model making incisions into plastercine using tools and impressing items into blocks to create lines, patterns, shapes. Explore repeated printing.
- Select favourite reduction print and monoprint and overlay blockprints on top, creating a representation of a landscape
- Children create stencils from black paper and overlay them onto the prints created

Application of knowledge - Final piece

- Pupils will use printing techniques learnt to depict a landscape
- pupils can use monoprints, relief and impressed blockprints, reduction printing and stencilling to create a representation of a landscape from the local area/ school grounds.
- Children will explore the printmaking techniques in their sketchbooks
- Children will select the most effective print making techniques to use in their final pieces
- their printmaking will be displayed as a class montage.
- Children to talk about what they like/ dislike about their work
- children talk about the advantages/ disadvantages of the different printing techniques explored
- Children to identify the printing techniques they have used and the impact the artwork has

Year 6 Spring– Term 3 PAINTING to build knowledge of painting techniques to create different effects

Key enquiry question: **How can I combine painting techniques to create the illusion of depth in water?**

Media and materials to be used: **paint, salt, oil, brushes, wax, crayons**

Formal element/s to be focused on: **shape, line, colour, texture, space**

Vocabulary (this is key knowledge) – Pupils know that:

-**Depth** the distance from the top to the bottom of something or the distance from the front to the back of something

-**Shade** adding black to a colour changes it shade. The more black added, the darker the shade.

-**Intensity** create a brighter or duller colour by adding more or less water. The more water added, the more diluted the colour becomes and the less intense it appears

Theoretical knowledge:

Artists who have used painting techniques and materials to create the illusion of depth in water

-Terry Gilecki is a contemporary artist, working since 1974.
-He was born in 1954 in British Columbia in Canada.
- he paints realistic representations of his favourite fish, Koi, using a range of painting techniques

-Born in Bradford in 1937, Hockney was one of the most important artists involved in the pop art movement in the 1960s (recall yr5 printmaking unit)

Theoretical knowledge



It's A Small World (2019) by Terry Gilecki.



David Hockney Portrait of an Artist (Pool with Two Figures) 1972

Disciplinary knowledge

Pupils know:

- Terry Gilecki has always had an interest in the beauty of Koi and the diversity of their colour. He has devoted his artistic career to capturing their essence in his paintings.
-His technique involves first applying reactive mediums and modelling material for texture, then painting in acrylic through a combination of airbrush and brush techniques, then finishing with the addition of translucent, opaque and occasionally metal powders for a dimensional quality
- The purpose of his paintings is to emulate the simple and rewarding pleasure of watching Koi by painting realistic representations of the fish
- David Hockney is one of the most influential British artists of the 20th century
-His painting (Portrait of an artist Pool with two figures) is the most expensive piece of artwork ever sold at auction by a living artist (\$90million)
- Pupils express an opinion on the aesthetic impact of the paintings and the effects of the painting techniques

Practical knowledge

Pupils know that:

Reflective surfaces are those that send back light or heat.

Oil is a viscous liquid with a smooth, sticky feel, derived from plants and minerals.

Translucent material allows light to pass through but is not completely clear.

Resist where a substance such as wax is applied to a surface in order to resist paint or dye

Absorb to take in a liquid, gas or other substance from the surface or space around

Pupils know how to:

Depth can be created by layering effects one on top of the other

Shade adding black to a colour to darken it

Illusion create paintings that appear real or 3dimensional

Intensity create a brighter or duller colour by adding more or less water. The more water added, the more diluted the colour becomes and the less intense it appears

Overlapping create a sense of depth by overlapping objects. Smaller objects in the background are placed behind larger objects in the foreground, making them feel like they are a greater distance away from the viewer.

Pedagogy

- Introduce technical vocabulary, artists and artwork.
- Discuss the work of Gilecki and Hockney and the techniques used to create the illusion of depth in water.
- Show images of water and discuss qualities using vocabulary (translucent, reflective)
- Explore creating water effects using a range of materials e.g salt, oil, wax, crayon. Annotate in sketchbooks for future reference.
- Focus on images from Gilecki's artwork. How has he recreated the reflective qualities of water? How does altering the shade of the paint create an illusion of depth? Model adding tiny amounts of black to blue in stages, darkening the shade each time.
- Pupils explore using horizontal lines and altering paint shade and intensity to represent water. Use a range of shades to emphasise ripples, shadows and reflections and use white paint to add highlights.
- Pupils study examples of artwork where depth is created using layering with larger objects in foreground and smaller in background and changing intensity of colour/ shade.
- Pupils explore drawing fish (or sea/ fresh water creature of their choice) and layering them and altering size to create illusion of depth. Explore using more intense colour for objects in the foreground compared to objects further away
- Produce final piece of layered fish/ water creatures and use techniques explored to create water, aiming to achieve a translucent, reflective looking surface with the illusion of depth.

Application of knowledge - Final piece

Paint a water scene using painting techniques and materials to create the illusion of depth.

- pupils can use any techniques explored throughout the unit (wax, oil, salt etc) to depict the qualities of water
- pupils use layering, painting different shades of blues/ greens and altering the intensity of colour by adding or decreasing the amount of water used.
- pupils evaluate their work and discuss the effectiveness of the different techniques used to create depth in their paintings
- pupils talk about what they like/ dislike about their work