

NAWTON AND ROSEDALE ABBEY COMMUNITY PRIMARY SCHOOLS FEDERATION

CURRICULUM STATEMENT FOR OUTDOOR LEARNING

The Outdoor Learning Curriculum aims to:

- bring learning to life and provide a broad and balanced curriculum
- increase pupils 'cultural capital' and give them a range of experiences beyond the core curriculum
- promote team-work and communication skills
- enable children to take on challenges and be risk-takers in their learning
- for children to recognise that they may have a greater sense of wellbeing from spending time outdoors
- move their bodies and be healthier
- develop a connection with the natural environment
- learn about their local area and surroundings
- be committed to taking care of our planet

Our Outdoor Learning Policy aims to foster children's love of learning. The Nawton and Rosedale Abbey Federation believe that all children have the right to experience the unique and special nature of being outdoors. We further strongly believe that it is important to enable children to use the outside environment as a context for learning. 'Every young person should experience the world beyond the classroom as an essential part of learning and personal development whatever their age, ability and circumstances.' - The Learning Outside the Classroom (LOtC) Manifesto 2006.

Intent:

Outdoor Learning is an important part of pupils learning in the Nawton and Rosedale Abbey Federation. It positively contributes to the wellbeing, health and learning of all of our pupils.

Outdoor learning actively contributes to the Federation SPIRIT.

The aims of Outdoor Learning are to:

Implementation:

Early Years Foundation Stage:

Within the EYFS pupils have daily access to a purpose built outdoor area. These are resourced to provide age-appropriate learning experiences to stretch and challenge pupils in line with the EYFS curriculum. During child-initiated learning pupils have free-flow access to their outdoor area and can choose to learn outdoors throughout the year. Learning experiences and resources enable pupils to explore the natural environment, seasons and their own interests and fascinations. Pupils in the Nursery also have access to weekly Forest School sessions with a Level 3 trained teacher in the schools nature area. Preschool and Reception also have the opportunity to access discrete Forest School sessions across the academic year.

Art and Design across the Nawton and Rosedale Abbey Federation develops children's skills and knowledge in the key areas of drawing, painting, printing, textiles, sculpture and collage.

The Art and Design Curriculum is taught through our termly focus topics, generally developed through history, geography or science, and linked to the work of famous artists to provide context to learning and allow application of skills and knowledge across the curriculum.

Impact:

Our art and design curriculum is high quality, well thought out and is planned to demonstrate progression.

We focus on progression of knowledge and skills and discreet vocabulary progression also form part of our units of work. Children use sketchbooks to record their progression across units and record key vocabulary and linked media work.

We measure the impact of our curriculum through the following methods:

- Completing a prior and post assessment activity
- Assessing children's understanding of topic linked vocabulary before and after the unit is taught and throughout lessons.
- Summative assessment of pupil discussions about their learning.
- Images and videos of the childrens' practical learning.
- Interviewing the pupils about their learning (pupil voice).
- Annual reporting of standards across the curriculum.

TWO YEARLY ART AND DESIGN LONG TERM PLAN

NAWTON COMMUNITY PRIMARY SCHOOL:

		AUTUMN TERM	SPRING TERM	SUMMER TERM
2024/2025 YEAR A	YEAR 1/2	Homes and Local Buildings (Drawing)	NYM Railway Foam board printing of steam train in NYM (Printing & Collage)	Ocean Moods (Painting)
	YEAR 3/4	What can I see? (Drawing)	Who is David Hockney (Painting & Collage)	Cave Art - Lascaux (Painting)
	YEAR 5/6	Sky at Night (Painting)	In the Style of Ancient Greek Pots (Sculpture – Clay)	Off-shore wind farm Papier collé. collage
2025/2026 YEAR B	YEAR 1/2	The Four Seasons (Painting & Textiles)	The Four Seasons (Painting & Sculpture)	The Four Seasons (Drawing & Collage)
	YEAR 3/4	Animals in Art (Collage, Textiles & Printing)	Mosiacs (Sculpture & Collage)	Plants (Drawing)
	YEAR 5/6	Local Landscapes Collage/Textiles - felting	Scientific Illustration (Drawing and Painting)	The Paris Basin (Painting)

ROSEDALE ABBEY COMMUNITY PRIMARY SCHOOL:

		AUTUMN TERM	SPRING TERM	SUMMER TERM
2022/2023	YEAR 1/2	Homes and Local Buildings (Drawing)	NYM Railway Foam board printing of steam train in NYM (Printing & Collage)	Ocean Moods (Painting)
	YEAR 3/4	Vincent Van Gogh – including Starry Night (Painting - Colour Theory)	Landscapes (Textiles & Collage)	Rosedale show pieces (Painting/textiles/ collage/sculpture)
	YEAR 5/6			
2023/2024	YEAR 1/2	The Four Seasons (Painting & Textiles)	The Four Seasons (Painting & Sculpture)	The Four Seasons (Drawing & Collage) Rosedale show pieces (Painting/textiles/ collage/sculpture)
	YEAR 3/4	Animals in Art 1 (Collage, textiles, printing)	Animals in Art 2 Mosiacs (Sculpture & Collage)	Plants (Drawing) Rosedale show pieces (Painting/textiles/ collage/sculpture)
	YEAR 5/6	Local Landscapes (Textiles – felting)	Scientific Illustration (Drawing and Painting) Rosedale show pieces (Painting/textiles/ collage/sculpture)	The Paris Basin (Painting)

NAWTON AND ROSEDALE ABBEY FEDERATION CURRICULUM COVERAGE:

Early Years Foundation Stage – Children in Nursery and Reception will be taught to:

Using Materials	Drawing, Painting and Sculpture	Exploring Techniques	Comparing and Evaluating Work
ELG:Fine motor skills: Hold a pencil effectively in preparation for fluent writing, using the tripod grip in almost all cases	ELG Creating with materials: Safely use and explore a range of materials, tools and techniques, experimenting with colour, design, texture, form and function		ELG: Creating with materials: Share their creations explaining the process they have used
	ELG Self Regulation: Set and work towards simple goals, being able to wait for what they want and control immediate impulses when appropriate		
ELG:Fine motor skills: Use a range of small tools, including scissors, paint brushes and cutlery	ELG Managing Self: Be confident to try new activities and show independence, resilience and perseverance in the face of challenge ELG Fine motor skills: Beginning to show accuracy and care when drawing		

Key Stage 1 – Children in Key Stage 1 will be taught to:

Drawing	Painting	Printing	Textiles	Sculpture	Collage
Experiment with a variety of drawing media. Control the types of marks made with a range of media. Draw on different surfaces with a range of media. <u>Shape:</u> Observe and draw shapes from observations. <u>Tone:</u> Investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes. <u>Texture:</u> Make rubbings to collect	Use a variety of tools and techniques including different brush sizes and types. Mix and match colours to artefacts and objects Work on different scales Experiment with tools and techniques eg. Layering, mixing media. Name different types of paint and their properties. <u>Colour:</u> Identify primary colours by name. Mix primary shades and	Print with a range of hard and soft materials e.g. corks, sponge, potatoes. Roll printing over found objects to create patterns. Create simple printing blocks with press print. <u>Pattern:</u> Build repeating patterns and recognise patterns in the environment. Design more repetitive patterns. <u>Colour:</u> Experiment with overlapping motifs and	Match and sort fabrics and threads for colour, texture, length, size and shape. Change and modify threads and fabrics, knotting, fraying, fringing, pulling threads, twisting, plaiting. Cut and shape fabric using scissors. Apply shapes with glue or by stitching. Apply decoration using beads, buttons etc... Create cords and plaits for decoration. <u>Colour:</u>	Manipulate malleable materials in a variety of ways including rolling and kneading. Explore sculpture with a range of malleable media. Manipulate malleable materials for a purpose. Understand the safety and basic care of materials and tools. <u>Form:</u> Experiment with construction and joining recycled, natural and	Create images from a variety of media. Arrange and glue materials to different backgrounds. Sort and group materials for different purposes. Fold, crumple, tear and overlap papers. Work on different scales. <u>Colour:</u> Collect, sort and match colours appropriate for an

textures and pattern.	tones. <u>Texture:</u> Create textured paint by adding sand, plaster.	colour.	Apply colour with printing, dipping, fabric crayons. Use dyes e.g. onion skins, tea, coffee. <u>Texture:</u> Create fabrics by weaving materials.	manmade materials. Use simple 2-D shapes to create a 3-D form. <u>Texture:</u> Change the surface of a malleable material e.g. Build a textured tile	image. <u>Shape:</u> Create and arrange shapes appropriately. <u>Texture:</u> Create, select and use textured paper for an image.
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Key Stage 2 – Children in Key Stage 2 will be taught to:

Drawing	Painting	Printing	Textiles	Sculpture	Collage
<p>Work from a variety of sources including observation, photographs and digital images.</p> <p>Work in a sustained and independent way.</p> <p>Develop close observation skills.</p> <p>Use view finders.</p> <p><u>Lines, Marks, Tone, Form and Texture:</u></p> <p>Use dry media to make different marks, lines, patterns and shapes within drawing.</p> <p>Experiment with wet media to make different marks, lines, patterns, textures and shapes.</p> <p>Further explore colour mixing and blending techniques with coloured pencils.</p> <p>Use different techniques for different purposes e.g.</p>	<p>Develop a painting from a drawing.</p> <p>Carry out preliminary studies, trying out different media, materials and mixing appropriate colours.</p> <p>Create imaginative work from a variety of sources e.g. themes, poetry and music.</p> <p><u>Colour:</u></p> <p>Mix and match colours to create atmosphere and light effects.</p> <p>Be able to identify primary, secondary, complimentary and contrasting colours.</p> <p>Work with complimentary colours.</p>	<p>Create printing blocks by simplifying a sketch book idea.</p> <p>Use relief or impressed method.</p> <p>Create prints with three overlays</p>	<p>Use fabric to create 3D structures.</p> <p>Use different grades of threads and needles.</p> <p>Experiment with batik technique.</p> <p>Experiment with a range of media to overlap and layer to create interesting colours, textures and effects.</p>	<p>Shape, model and construct from observation or imagination.</p> <p>Use recycled, natural and man-made materials to create sculptures.</p> <p>Plan a sculpture through drawing and other preparatory work.</p> <p>Develop skills in using clay including slabs, coils, slips etc...</p> <p>Produce intricate textures in malleable media.</p>	<p>Add collage to a painted, printed or drawn background.</p> <p>Use a range of media to create collages.</p> <p>Use different techniques, colours and textures when designing and making pieces of work.</p> <p>Use collage as a means of extending work from initial ideas.</p>

<p>hatching within own work. Start to develop their own style using tonal contrast and mixed media Perspective and <u>Composition:</u> Begin to use simple perspective in their work. Begin to develop an awareness of composition, scale and proportion in their work e.g. Foreground.</p>					
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Art and Design Progression Plan:

By the end of Reception			
Using Materials	Drawing, Painting and Sculpture	Exploring Techniques	Comparing and Evaluating Work
ELG:Fine motor skills: Hold a pencil effectively in preparation for fluent writing, using the tripod grip in almost all cases	ELG Creating with materials: Safely use and explore a range of materials, tools and techniques, experimenting with colour, design, texture, form and function		ELG: Creating with materials: Share their creations explaining the process they have used
	ELG Self Regulation: Set and work towards simple goals, being able to wait for what they want and control immediate impulses when appropriate		
ELG:Fine motor skills: Use a range of small tools, including scissors, paint brushes and cutlery	ELG Managing Self: Be confident to try new activities and show independence, resilience and perseverance in the face of challenge		
	ELG Fine motor skills: Being to show accuracy and care when drawing		

KS1 READINESS INDICATORS:			
Holds tools like pencils, paint brushes and scissors with increasing precision Experiment with using different everyday and art materials to explore colour, texture and form	Explore ideas and imagination by creating drawings, paintings and sculptures Explore creating designs and art work on a range of scales	Explore a range of techniques to draw, paint, print and sculpt to help them create art work	Recognising and exploring the colour, patterns and shapes in other artists' work Expressing opinions and feelings in response to their own art work and other artist's work Sharing their work with other people, talking about what they have created

	By the End of Reception	KS1 Readiness	By the End of Year 2	By the End of Year 4	By the End of Year 6
Drawing		<p>Holds tools like pencils, paint brushes and scissors with increasing precision</p> <p>Experiment with using different everyday and art materials to explore colour, texture and form</p>	<p>Draw lines of different sizes and thickness Colour (own work) neatly following the lines</p> <p>Show pattern and texture by adding dots and lines</p> <p>Show different tones by using coloured pencils</p>	<p>Use different hardnesses of pencils to show line, tone and texture</p> <p>Annotate sketches to explain and elaborate ideas</p> <p>Sketch lightly (no need to use a rubber to correct mistakes)</p> <p>Use shading to show light and shadow</p> <p>Use hatching and cross hatching to show tone and texture.</p>	<p>Use a variety of techniques to add interesting effects - reflections, shadows, direction of sunlight</p> <p>Use a choice of techniques to depict movement, perspective, shadows and reflection</p> <p>Choose a style of drawing suitable for the work (e.g. realistic or impressionistic)</p> <p>Use lines to represent movement</p>
Painting			<p>Use thick and thin brushes</p> <p>Mix primary colours to make secondary</p> <p>Add white to colours to make tints and black to colours to make tones</p> <p>Create colour wheels</p>	<p>Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines</p> <p>Mix colours effectively</p> <p>Use watercolour paint to produce washes for backgrounds then add detail</p> <p>Experiment with creating mood with colour</p>	<p>Sketch (lightly) before painting to combine line and colour</p> <p>Create a colour palette based upon colours observed in the natural or built world</p> <p>Use the qualities of watercolour and acrylic paints to create visually interesting pieces</p> <p>Combine colours, tones and tints to enhance the mood of a piece</p> <p>Use brush techniques and the qualities of paint to create texture</p> <p>Develop a personal style of painting, drawing upon ideas from other artists</p>

Printing			Use repeating or overlapping shapes Mimic print from the environment (e.g. wallpapers) Use objects to create prints (e.g. fruit, vegetables or sponges) Press, roll, rub and stamp to make prints	Use layers of two or more colours Replicate patterns observed in natural or built environments Make printing blocks - from coiled string glued to a block Make precise repeating patterns	Build up layers of colours Create an accurate pattern, showing fine detail Use a range of visual elements to reflect the purpose of the work.
Textiles			Use weaving to create a pattern Join materials using glue and/or a stitch Use plaiting Use dip dye techniques	Shape and stitch materials Use basic cross stitch and back stitch Colour fabric Create weavings Quilt, pad and gather fabric	Show precision in techniques Choose from a range of stitching techniques. Combine previously learned techniques to create pieces
Sculpture			Use a combination of shapes Include lines and texture Use rolled up paper, straws, paper, card and clay as materials Use techniques such as rolling, cutting, moulding and carving	Create and combine shapes to create recognisable forms - shapes made from nets or solid materials Include texture that conveys feelings, expression or movement Use clay and other mouldable materials Add materials to provide interesting detail	Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations Use tools to carve and add shapes, texture and pattern Combine visual and tactile qualities Use frameworks such as wire or moulds to provide stability and form.
Collage			Use a combination of materials that are cut, torn and glued Sort and arrange materials Mix materials to create texture	Select and arrange materials for a striking effect Ensure work is precise Use coiling, overlapping, tessellation, mosaic and montage.	Mix textures, rough and smooth, plain and patterned Combine visual and tactile qualities Use ceramic mosaic materials and techniques

<p>Great artists, craft makers and designers</p>			<p>Describe the work of the notable artists, artisans and designers: Leonardo Da Vinci William Turner Claude Monet Vincent Van Gogh</p> <p>Use some of the ideas of their work to create pieces.</p>	<p>Replicate some of the techniques used by notable artists, artisans and designers: Lascaux Cave Paintings David Hockney Vincent Bal Henri Rousseau Inuit Art Roman Mosaic</p> <p>Create original pieces that are influenced by the study of their work</p>	<p>Give details (including own sketches) about the style of notable artists, artisans and designers: Vincent Van Gogh Janine Jacques Henri Matisse Andre Derains Claude Monet Beatrix Potter Georges Baroque</p> <p>Show how their work was influential in both society and to other artists</p> <p>Create original pieces that show a range of influences and styles.</p>
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ASSESSING THE IMPACT OF THE ART AND DESIGN CURRICULUM

END OF EYFS EXPECTATIONS:

I can hold a pencil using the tripod grip (in almost all cases)
I can use a scissors, a paint brushes and cutlery independently
I can use and explore a range of materials, tools and techniques, experimenting with colour, design, texture, form and function
I can work towards simple goals, wait for what I want and control my impulses
I can confidently try new activities and show independence, resilience and perserverance in the face of challenge
I can take care when drawing
I can show my art work and talk about how I created it

END OF KEY STAGE 1 EXPECTATIONS:

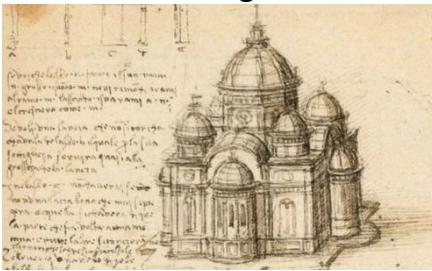
I can produce creative work, exploring my ideas and recording my experiences
I can become proficient in drawing, painting, printing, textiles, sculpture and collage techniques
I can evaluate and analyse creative works using the language of art, craft and design
I can use a range of materials creatively to design and make products
I can use drawing, painting and sculpture to develop and share my ideas, experiences and imagination
I can develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
I know about the work of a range of artists, craft makers and designers, and I can describe the differences and similarities between different practices and disciplines, and make links to my own work.

END OF KEY STAGE 2 EXPECTATIONS:

I can produce creative work, exploring my ideas and recording my experiences.
I can become proficient in drawing, painting, printing, textiles, sculpture and collage techniques
I can evaluate and analyse creative works using the language of art, craft and design.
I know about great artists, craft makers and designers, and I understand the historical and cultural development of their art forms.
I can develop my techniques, including control and use of my materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.
I can create a sketch book to record my observations and use it to review and revisit my ideas.
I can improve my mastery of art and design techniques, including drawing, painting, printing, textiles, sculpture and collage techniques with a range of materials (for example, pencil, charcoal, paint, clay).
I can talk about great artists, architects and designers in history.


NAWTON AND ROSEDALE ABBEY UNITS OF WORK:

YEAR A :

<p>YEAR A YEARS 1 AND 2 AUTUMN TERM</p>	<p>BUILDINGS IN MY VILLAGE Observational Drawing – Local Buildings</p> 	<p>FOCUS ART WORK: Leonardo da Vinci: Introduce the Mona Lisa as his most famous work Examples of architectural drawings: https://www.re-thinkingthefuture.com/rtf-fresh-perspectives/a1647-da-vinci-as-an-architect/ https://www.globalgallery.com/detail/277252/da-vinci-sketch-of-a-square-church-with-central-dome-and-minaret</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: <u>Renaissance</u> The Renaissance was a period of time from the 14th to the 17th century in Europe. This era bridged the time between the Middle Ages and modern times. The word "Renaissance" means "rebirth". The Middle Ages began with the fall of the Roman Empire. Much of the advances in science, art, and government that had been made by the Greeks and Romans were lost during this time. Part of the Middle Ages is actually called the Dark Ages because so much of what was learned earlier was lost. The Renaissance was a time of "coming out of the dark". It was a rebirth of education, science, art, literature, music, and a better life for people in general. A big part of the Renaissance was a cultural movement called humanism. Humanism was a philosophy that all people should strive to be educated and learned in the classical arts, literature, and science. It looked for realism and human emotion in art. It also said that it was okay for people to pursue comfort, riches, and beauty. I know the Renaissance was a period of time from the 14th to the 17th</p>
<p>PRIOR LEARNING IN ART AND DESIGN: Hold a pencil effectively in preparation for fluent writing, using the tripod grip in almost all cases Beginning to show accuracy and care when drawing</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: Use informal language to describe shape Compose and decompose shapes, and understand which shapes can combine to make another shape</p> <p>LINKS TO THE WIDER CURRICULUM: Geography – My School and the School Grounds</p>	<p>ART AND DESIGN FOCUS: Experiment with a variety of drawing media – pencil and charcoal Control the types of marks made with a range of media. Draw on different surfaces with a range of media. <u>Shape:</u> Observe and draw shapes from observations. <u>Tone:</u> Investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes.</p> <ul style="list-style-type: none"> • I can draw buildings on paper and card using a pencil or charcoal • I can look at buildings in Nawton and draw them • I can begin to use B pencils to show shadow in my drawings of buildings • I can begin to use shading to show shadow in my drawings of buildings <p>KEY VOCABULARY:</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Leonardo da Vinci was one of the most famous artists of the Renaissance period and best known as the artist who painted the 'Mona Lisa', which has hung in the Louvre gallery in Paris for over 200 years. Leonardo is commonly known as the 'Renaissance man'. Renaissance is actually a french word meaning 'rebirth' and it describes the time in history which began in Italy in the 14th century when there was great interest in art, science and architecture. Unlike many well known artists, Da Vinci was actually famous for his paintings when he was alive but it was only much later that people realised that he was such a talented scientist and inventor too. He was determined to draw things exactly as they looked, Sources for further information: https://www.mos.org/leonardo/biography</p> <ul style="list-style-type: none"> • I know that Leonardo da Vinci was born in Vinci, Italy in 1452 • I know that Leonardo da Vinci grew up 	


History – Romans in LKS2	Fit to paper/size Shapes Size Shadow light/dark perspective background foreground shading/ spreading square/ rectangle/ circle corner/edge/ right angle sides/edges bigger/smaller architecture architectural drawings	<div><div><div>near the city of Florence</div><div><ul style="list-style-type: none">I know that Leonardo da Vinci was most famous as a painter but he was also a sculptor, scientist and engineerI know that Leonardo da Vinci’s most famous painting is the Mona LisaI know that Leonardo da Vinci drew plans for the aeroplane, bicycle, helicopter and parachute 500 years before they were made!</div></div></div>	<div><div>century in Europe.</div><div><ul style="list-style-type: none">I know the word Renaissance means rebirth I known the Renaissance started in Florence, Italy and spread to other citiesI know that in the Renaissance period they drew buildings with real life proportions</div></div>
		<div><div>RESOURCES:</div><div>Useful videos for the children to watch to introduce Leonardo da Vinci – https://www.youtube.com/watch?v=3ddu2ZjZ6A8</div><div>A useful instructional video for staff to watch – https://www.twinkl.co.uk/resource/ks1-art-lesson-observational-sketching-with-shade-and-tone-video-t-ad-448 Lesson 2 – Big Ben photograph compared to sketch</div><div>A useful article in The Guardian - https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/nov/09/leonardo-da-vinci-drawings</div></div>	
SUGGESTED ACTIVITIES:			
STEP 1	<div><div><div>Buildings</div><div>– look at a range of photographs of local buildings – identify and name the shapes you can see. Look at the edges of the buildings – What do you notice? (straight) If we wanted to draw straight line what could we us?</div><div>Explain that we are going to draw the outline of one of the buildings and the shapes inside. We are going to record this on a piece of A4 paper. We are going to fit our building to the size of paper. Demonstrate making small line marks for the bottom, top and sides of the building to ensure our buildings fill the page.</div><div>Ask the children to mark the bottom, top and sides of the building on the paper and to select a building and draw the outline shapes.</div><div>Sketchbook – outline shapes of the chosen building</div></div></div>		
Date			

LESSON 2	<p>Light and dark or shadow – Look at the photograph of Big Ben and you see the shadows on the building? Look at the pencil sketch and you see where the artist has used dark pencil to show the shadows?</p> <p>Introduce charcoal and 5B pencil – demonstrate that we can use charcoal to build up shadow by shading (spreading with our finger) and use 5B for dark shadows. Demonstrate on an outline of the Elizabeth's Tower. Give the children the tower outline - keep looking at the photograph. Allow the children time to experiment with shading and using charcoal and 5B pencils in provision. Provide a range of photographs and matching building outlines.</p> <p>Sketchbook – building outlines demonstrating experimentation with HB and 5B pencils to show shadow by shading</p>
LESSON 3	<p>Choose and draw a local building:</p> <p>Mark out the size (bottom, top,sides) – how will it fit your paper.</p> <p>Identify the shapes – draw the outline of the building and the shapes within – windows, doors etc.</p> <p>Identify the shadows and build up with charcoal or 5B pencil, blending using the finger</p> <p>Add the fine detail</p> <p>Sketchbook – sketch of a local building</p>
LESSON 4	
LESSON 5	<p>Light – Look back at the original photograph and identify light – demonstrate how to use a rubber to give the impression of light. Add light to your sketch.</p> <p>Sketchbook :</p> <ol style="list-style-type: none"> 1.Add light to the Elizabeth Tower sketch from Lesson 2 2.Add light to the local building sketch from Lesson 3 and 4
EXTENSION	<p>Look at the foreground and background in the photograph of your local building. What do you notice about the size of objects in the background? What do you notice about the size of objects in the foreground? Could you add detail into the foreground and background?</p> <p>Sketchbook – Add foreground and background detail to the local building sketch from Lesson 3 and 4</p>


<p>YEAR A YEARS 1 AND 2 SUMMER TERM</p>	<p>OCEAN MOODS</p> 	<p>FOCUS ART WORK: William Tuner <i>(to be introduced in this order)</i>: Blue sea and distant ship Sea view Bell Rock Lighthouse Waves breaking against the wind</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: The Romantic Movement: Started at the end of the 1700's and reached its peak in the early 1800s. Triggered by the industrial revloution and followed by Realism. Before the Romatic Movement artists where painting religious buildings and stories. A romantic artist wanted to experience the terrible beauty of nature and it's colours.</p>
<p>PRIOR LEARNING IN ART AND DESIGN: Leonardo da Vinci – Renaissance focus on buildings and depictions of stories/ religious stories Homes and Local buildings – Observational drawing Use a range of small tools, including scissors, paint brushes and cutlery Safely use and explore a range of materials, tools and techniques, experimenting with colour, design, texture, form and function</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM: History – Captain Cook</p>	<p>ART AND DESIGN FOCUS: Use a variety of tools and techniques including different brush sizes and types and Work on different scales. Experiment with tools and techniques eg. Layering, mixing media. Name different types of paint and their properties. <u>Colour:</u> Identify primary colours by name. Mix primary shades and tones. <u>Texture:</u> Create textured paint by adding sand or plaster</p> <ul style="list-style-type: none"> • I can use large paint brushes and strokes to create the sea and sky • I can use smaller brushes to add light and shadow • I can use smaller brushes to add detail like a lighthouse or distant ships • I know that blue is a primary colour • I can mix different blues by adding white and black and that this make tones and shades of blue • I can paint a simple wash • I can add sand and paste to my paint to make texture • I can use a glue spreader to add paint mixed with sand or paste to create texture 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: William Turner: Joseph Mallord William Turner Born 23 April 1775 and died 19 December 1851 At 14 years old went to the Royal Academy of art in London One of the first painters to paint outside – most artists painted in their studio He liked to paint at different times of day and in different weather as the colours and light are different Famous story that he tied himself to a ships mast in a storm so that we could experience the colours to help him paint. Know as the first modern artist because of his messy style and bright colours.</p> <ul style="list-style-type: none"> • I know that Joseph Mallard Turner was born in 1775 and died in 1851 • I can recognise and name some of his paintings: <ul style="list-style-type: none"> ✓ Blue sea and distant ship ✓ Sea view ✓ Bell Rock Lighthouse ✓ Waves breaking against the wind • I know that Joseph Mallard 	<ul style="list-style-type: none"> • I know that the romantic movement followed the Renaissance on my art timeline • I know that romantic artists painted outdoors • I can tell the story of Joseph Mallard William Turner tying himself to the mast of a ship to the colours of a storm at sea

	KEY VOCABULARY: Brush stroke Texture Light Dark Impression Wash Tine pallett	Turner liked to paint outside to match the colours he saw <ul style="list-style-type: none"> I can describe Joseph Mallard Turner's style 	
	RESOURCES: Who is JMW Tuner? - https://www.tate.org.uk/kids/explore/who-is/who-jmw-turner		
LESSON 1	Who was JMW Turner and what was the Romantic Movement? Introduce the work of JMW Turner/ Look at a sample of his work. Explain he was an artistic in the Romantic Movement - A romantic artist – wanted to experience the terrible beauty of nature and that he worked outside not in a studio. His work is often described as messy and bright in colour. Compare his work to samples from the Baroque period, particularly how they used brush storkes. Explain that Turner produced many paintings of the sea and that he travelled widely just like Captain Cook before him. Tell the story of how he tied himself to a ships mast in a storm so that we could experience the colours to help him paint. Produce a poster about JMW Turner. Sketchbook - poster about JMW Turner.		
LESSON 2	Mix tones of primary colours by adding white and black Look at Blue sea and distant ship – describe the weather and the colours used. Identify the primary colurs used – are they light and bright, dark or vivid? Demonstrate how to make the colour lighter by gradually adding a small amount of white – demonstrate and record on a colour palette. Look at Sea View – describe the weather and the colours used. Identify the primary colurs used – are they light and bright, dark or vivid? Demostrate how to make the colour, particularly the blue and yellow darker by gradually adding a small amount of black – demonstrte and record on a colour palette. Sketchbook – blue and yellow colour pallettes		
LESSON 3	Mix tones of primary colours by adding white and black Repeat the previous activity for Bell Rock Lighthouse and Waves breaking against the wind in provision independently. Look at the Bell Rock Lighthouse – can you see any shadow? When we drew our houses we shaded with charcoal and pencil to create the shadow how could we do this with paint? Allow the children time to experiment with different size brushes and adding white and black to create shadow and light on an outline for the Bell Rock Lighthouse. Sketchbook – experiments with brush strokes and adding white and black to colours on the outline for the Bell Rock Lighthouse		
LESSON 4	Adding texture to paintings In the piece Blue sea and distant ship and sea view the beach is visible – ask the children to describe the texture of sand – demonstrate how they can recreate the texture by adding paint or paste. Creating a wash on which to build my painting Demonstrate how an artist would first create a simple wash on which to build their painting. Explain that this must be dry before adding the next layer. Sketchbook:		

	<p>1.Samples of painting with added sand and paste</p> <p>2.Photograph of wash for base for paintings to be completed in provision with annotating sentence</p>
LESSON 5/6	<p>In provision children to recreate their own version of one of the JMW Turner paintings using and applying the skills taught from selcted seascape photographs at different times of the day and different seasons.</p> <p>Sketchbook – photograph of painting with annotations</p>

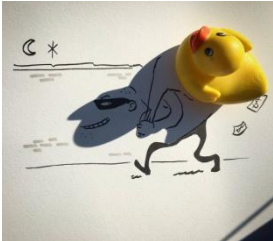
<p>YEAR A YEARS 3 AND 4 AUTUMN TERM</p>	<p>CAVE ART - LASCAUX Awareness of different kinds of art and experimentation</p> 	<p>FOCUS ART WORK: Lascaux Cave Paintings</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Prehistoric Art: 30,000 – 2500 BCE Art work of figures and animals created during the stone age and before any written language Cave paintings have been found in many countries across the World.</p>
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: Able to find and label France, Montignac, Dordogne on a map of France.</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Experiment with a variety of drawing media. Control the types of marks made with a range of media. Draw on different surfaces with a range of media. <u>Shape:</u> Observe and draw shapes from observations.</p> <ul style="list-style-type: none"> • I can make pencil images from cave art using my observation skills • I can use a range of H and B pencils to make marks and shapes • I can use a range of H and B pencils to show light and shadow • I can choose whether to use a thick or thin brush to reproduce cave painting images • I can mix paint colours to match those in the cave paintings 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Predominately small sculptures and large paintings and engravings on cave walls. Used mainly red and black colours. Mainly animal and human figures and depicting hunting The human hand is a repeated image Nobody really knows the true meaning of the images</p> <ul style="list-style-type: none"> • I know that cave paintings are some of the first recorded art work • I can say that people do not really know the meaning of the images • I know that the artists mainly painted: <ul style="list-style-type: none"> ✓ Animals ✓ Humans ✓ Hunting ✓ Hands • I know that the artists used red, black and brown colours 	<p>One of the most famous examples in France, the Lascaux cave paintings. Found by four teenagers following their dog into a cave</p> <ul style="list-style-type: none"> • I know that cave paintings were created during the Stone Age • I know that cave paintings were recorded before any written language • I know that one of the most famous cave paintings is in Lascaux, France • I can recount the story of how the four teenagers found the Lascaux cave paintings
	<p>KEY VOCABULARY: Prehistoric Stone age Pigment Figures</p>		

		RESOURCES: https://www.bradshawfoundation.com/lascaux/ https://www.lascaux-dordogne.com/en/lascaux-cave The First Drawing – Mordicai Gernstein
LESSON 1	The Lascaux Cave Paintings: Tell the story of the discovery of the cave paintings in Lascaux, France. Identify Montignac and the Dordogne region of France on a map of France. Explain that these cave paintings date back to the Stone Age – related to work in history – they pre-date recorded language. Look at the images of the Lascaux cave paintings and ask the children to identify the images. Why do you think stone age person recorded these images? Why in caves? Discuss the red/black colour palette – where would they get the black and red? What do you think they used to record the images? Sketchbook: 1. Map identifying Lascaux in France in Europe 2. Questions and answers	
LESSON 2	Experiment with a range of drawing media and on different surfaces/ Observe and draw shapes from observation Recreate a range of images using charcoal and pastels on paper and outside on paving slabs. Experiment with using fingers in charcoal and pastel powders mixed with water and using a range of sticks and twigs. What other natural product might they have used? Sketchbook – annotated samples and photographs of work produced	
LESSON 3		
LESSON 4	Look at the composition of the images – do you think they tell a story? Cut out images and record collectively to tell the ‘class story’ Sketchbook – annotated photograph of class composition	

<p>YEAR A YEARS 3 AND 4 SPRING TERM</p>	<p>WHO IS DAVID HOCKNEY?</p> 	<p>FOCUS ART WORK: Garrowby Hill The Splash, California Pool Pear Tree Highway</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: The Pop Art Movement: Started in the 1950's but flourished in the 1960's in Britain and America Started as a result of young artists not thinking that art was anything to do with their lives, interests or things they saw around them. Young artists started to look to Hollywood movies and stars, pop music and comics for inspiration. Pop art – popular art is for everyone and shows images that everyone recognised and often with everyday items i.e. Campbell's soup, Hollywood stars etc. Images finished in bold bright, often Primary colours (comic strip palette)</p>
<p>PRIOR LEARNING IN ART AND DESIGN: Use thick and thin brushes Mix primary colours to make secondary Add white to colours to make tints and black to colours to make tones Create colour wheels Use a combination of materials that are cut, torn and glued Sort and arrange materials Mix materials to create texture Describe the work of notable artists, artisans and designers Use some of the ideas of artists studied to create pieces.</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM: Geography – California Pupils should extend their knowledge and understanding beyond the local area to include the United Kingdom and Europe, North America and South America.</p>	<p>ART AND DESIGN FOCUS: Know about the work of David Hockney and describe the key features of the pop art movement, and make links to my own work. Replicate some of the techniques used by David Hockney. Create original pieces that are influenced by the study of David Hockney.</p> <p>Painting: Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines Mix vivid rich colours effectively Experiment with creating mood with colour – vivid colour to recreate the climate in California and the landscape in Yorkshire</p> <p>Collage: Select and arrange photographs for a striking effect Ensure work is precise Use montage to create an artistic image based on the Pear Tree Highway of the A170 through Nawton</p> <ul style="list-style-type: none"> • I can use a thick brush to produce blocks of solid colour • I can use a thin brush to produce shapes, textures, patterns and lines • I can mix paint colours to match Garrowby 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Name - David Hockney Born in Bradford on 9th July 1937 (able to locate Bradford on a map) One of the most important artists of the Pop Art movement in the 1960's in the UK and California – West Hollywood and Malibu (able to locate California and West Hollywood/ Malibu on a map of America) Hockney's most recent works have been i-pad paintings</p> <ul style="list-style-type: none"> • I know that David Hockney is a British artist who was born in Bradford • I know that David Hockney moved to the USA in the 1960's and lived in California • I know that David Hockney was one of the most important artists of the Pop Movement • I can locate Bradford on a map of the UK • I can locate California on a map of the USA • I know that David Hockney is 	<ul style="list-style-type: none"> • I know that Pop Art Movement was popular in Britain and America in the 1960's • I know that Pop Art means Popular Art and was for everyone • I know that Pop Art often displays everyday items and famous people • I know that Pop Art is usually bold and bright • I can recognise Garrowby Hill, The Splash, California Pool and Pear Tree Highway as work by David Hockney


	Hill and Splash <ul style="list-style-type: none"> I can mix paint colours to match those I see in real life I can paint a background wash I can change the tone of my colours (light or dark) to match the mood and weather in Yorkshire and California 	now experimenting with art on an i-pad	
	KEY VOCABULARY: Compare Contrast Brush stroke Primary colour Vivid Blocks Collage montage	RESOURCES: https://www.tate.org.uk/kids/explore/who-is/who-david-hockney https://www.tate.org.uk/art/artworks/hockney-a-bigger-splash-t03254 https://www.sothebys.com/en/buy/auction/2022/modern-contemporary-evening-auction/garrowby-hill https://www.thedavidhockneyfoundation.org/chronology/1986	
LESSON 1	Who is David Hockney and the Pop Art Movement? Introduce the work of David Hockney/ Look at a sample of his images. Explain he was a young artist in the 1960's and the mood of artists towards their art school training. Compare and contrast Pop Art with the impression movement focusing on France and Paris and the abstract expressionism of the 1940's and 50's. Produce a poster about David Hockney and the Pop Art Movement including a definition. Sketchbook – David Hockney poster		
LESSON 2	What does the work of David Hockney tell us about the climate in California and Yorkshire (East Riding/ Wolds)? Compare and contrast David Hockney's work completed in California and in Yorkshire – complete a Venn Diagram for two contrasting images. Link findings to work in Geography on climate – What do they tell us about the climate of California and Yorkshire (East Riding/ Wolds)? Sketchbook – What do Splash and Garrowby Hill tell us about the climate in Yorkshire and California? – annotate copies of the paintings		
LESSON 3	Garrowby Hill Discuss the use of colour and shape/ detail in the painting. How would we recreate these? Formulate a list of techniques to complete a painting in the style of David Hockney's Garrowby Hill. Replicate these techniques and produce a painting of the view from Sutton Bank in summer, autumn or winter. Sketchbook: 1. List of techniques to recreate the style of Garrowby Hill 2. Annotated photograph of Sutton Bank painting		
LESSON 4	The Splash Discuss the use of colour and shape/ detail in the painting. How would we recreate these? Formulate a list of techniques to complete a painting in the style of David Hockney's The Splash.		

	<p>Replicate these techniques and produce a painting of a swimming pool – could you include an everyday object?</p> <p>Sketchbook:</p> <p>1. List of techniques to recreate the style of The Splash</p> <p>2. Annotated photograph of The Splash painting</p>
LESSON 5	<p>Pear Blossom Highway</p> <p>Discuss the montage and the fact this collage also depicts the climate of California. It is not a painting – How do you think DH produced this art work? Recap definition of collage and specifically montage.</p>
LESSON 6	<p>How could you replicate this art work to show the landscape and climate of Nawton?</p> <p>Work in 2/3 to produce photographs to use in a collage (photo montage) of the A170 through Nawton.</p> <p>Sketchbook – annotated copy of the class composition</p>

<p>YEAR A YEARS 3 AND 4 SUMMER TERM</p>	<p>WHAT CAN YOU SEE? Observation Drawing – charcoal and pencil Vincent Bal – Shadowologist sketches (observation, edit and review)</p>	<p>FOCUS ART WORK: Vincent Bal</p> 	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT:</p>
<p>PRIOR LEARNING IN ART AND DESIGN: Y1/2 – Homes and Local Buildings – observational drawing</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: Science -</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Work from a variety of sources including observation, photographs and digital images. Work in a sustained and independent way. Develop close observation skills. <u>Lines, Marks, Tone, Form and Texture:</u> Use dry media to make different marks, lines, patterns and shapes within drawing. Use different techniques for different purposes e.g. hatching within own work. <u>Composition:</u> Begin to use simple perspective in their work. Begin to develop an awareness of composition, scale and proportion in their work</p> <ul style="list-style-type: none"> • I can sketch outlines lightly (no need to use a rubber to correct mistakes) • I can use different H and B pencils to light and dark • I can use shading to show light and shadow • I can use hatching and cross hatching to show tone and texture. 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Vincent Bal: Belgian film maker and visual artist Uses the shadows cast by everyday objects resting in the sunlight to create a wide range of doodles</p> <ul style="list-style-type: none"> • I know that Vincent Bal is a belgian filmmaker who creates doodles from shadows cast by objects 	
	<p>KEY VOCABULARY: Hatch</p>		


	Line Light Dark shadow tone blending shading	cross hatch stippling scribbles loose/tight zig zags	RESOURCES: https://www.instagram.com/vincent_bal/?hl=en https://www.thisiscolossal.com/2016/11/vincent-bal-shadow-doodles/
LESSON 1	Sketching/ shading methods 1 Take a pencil for a walk (show me all the different ways/ shapes you can make with your pencil) – guided experiment in mark making- teacher tells a story of an Amazon rainforest monkey swinging through trees, scared in fright, floating in the amazon river, snoozing away etc. chn must represent this on a page of sketch book without taking their pencil off the page. Discuss kinds of marks with a partner, annotate and share with class- when heavy marks? When light? What shapes used and why? Sketchbook – annotated copy of pencil story		
LESSON 2	Sketching/ shading methods 2 Demonstrate experimenting with HB pencil making different kinds of marks. Experimenting grid; light-heavy, hatch, cross hatch, stippling, scribbles loose/tight, patches of hatching in different directions, zig zags, any others the children can think of . Fill in a grid making light to dark tones. 10 minute application of skills: children given image of leaf – chn sketch and represent light/dark areas using one of the techniques Sketchbook: 1.Mark making grid 2.Sketch of leaf		
LESSON 3	Sketching/ shading methods 3 Recap on the B5 pencil used for shadow in Y1/2 and shading (spreading). Introduce the sketching set of pencils – explain the letter and numbering system. Demonstrate the difference in tone on an experimental grid – ask the children to complete their own for 6H/4H/2H/HB/2B/4B/6B 10 minute application of skills: children given image of leaf – chn sketch and represent light/dark areas using one of the techniques Sketchbook: 1.Shading grid 2.Sketch of leaf		
LESSON 4	Use dry media to make different marks, lines, patterns and shapes within drawing. Use different techniques for different purposes e.g. hatching within own work. Look at a cube, a cone and a sphere – can you see the shadow and light? Demonstrate how hatching, cross-hatching, blending and stipling can be used for the shadow to make 3D images on outlines of cubes, cones and spheres. Discuss how the shadow maybe different tones and how to use different pencils to create this effect. Children to complete independently Sketchbook – sketch of 3D shape		

LESSON 5	<p>Develop close observation skills.</p> <p>Look at an apple - can you see the shadow and light? Recap on how to size to paper by making bottom, top and side marks then drawing the outline. Ask the children to use hatching, cross-hatching, blending or stippling for the shadow to make a 3D images</p> <p>Sketchbook – sketch of apple</p>
LESSON 6	<p>Work from a variety of sources including photographs and digital images.</p> <p>Introduce the work of Vincent Bal. Ask the children to use torches to make long shadows cast by everyday objects – take a photograph on the ipad – print out – what do the outlines of the shadows look like - create doodles from the shadows cast</p> <p>Sketchbook – annotated shadow doodles</p>


<p>YEAR A YEARS 5 AND 6 AUTUMN TERM</p>	<p>THE SKY AT NIGHT Painting – different painting techniques linked to sky at night image</p> 	<p>FOCUS ART WORK: Starry Night – Vincent Van Gogh - 1889</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Post Impressionism Post-impressionism is a term which describes the changes in impressionism from about 1886, the date of last Impressionist group show in Paris. The four main post impressionist painters were Vincent Van Gogh, Paul Cezanne, Paul Gauguin and Georges Seurat They used vivid colors, a thick application of paint and real-life subject matter, but were more inclined to emphasize geometric forms, distort forms for an expressive effect and use unnatural and seemingly random colors.</p> <ul style="list-style-type: none"> • I know that Post impressionism dated from 1886 to 1905 • I know that Post Impressionist Painters lived in France • I know that Post impressionism came after the impressionist painters • I know that Post impressionist painters used the ideas of the impressionist painters but used more vivid colours and bolder shape and line. • I know that each Post Impressionist Painter had their own style
<p>PRIOR LEARNING IN ART AND DESIGN: Post Impressionism came before Fauvism – The Paris Basin (Year B) PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: Science – Earth and Space</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Carry out preliminary studies, trying out different media, materials and mixing appropriate colours. Create imaginative work from a variety of sources - space/ night sky theme <u>Colour:</u> Mix and match colours to create atmosphere and light effects – contrast of night sky and stars Be able to identify primary, secondary, complimentary and contrasting colours. Work with complimentary colours.</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Vincent Van Gogh Born 30 March 1853 – died 29 July 1890) A Dutch Post-Impressionist painter He did not become a famous artist until after his death Painted in bold vivid colours that were not true to life Used large obvious brush strokes Used impasto paint to create the impression of movement Suffered from poor mental health all his life Painted Starry Night when he was in hospital as his mental health was poor</p> <ul style="list-style-type: none"> • I know that Vincent Van Gogh was born in Holland in 1853 and he died in 1890. • I know that Vincent Van Gogh was not a famous artist until after he died. • I know that Vincent Van Gogh's work is recognisable by his brush strokes. • I know that Vincent Van Gogh 	
	<p>KEY VOCABULARY: Impressionism Post impressionism Line Colour Vivid Rigid Brushstroke impasto</p>		

		Painted Starry Night when he was in hospital	
		RESOURCES: https://www.vangoghgallery.com/painting/starry-night.html DK Art – A Children’s Encyclopedia – p.144 - p.145	
LESSON 1	Starry Night Introduce Vincent Van Gogh – Starry Night and develop understanding of Post Impressionism. Tell the children the story of Van Gogh stay at the asylum and how he returned to the techniques of his earlier works - Blue dominates the painting, blending hills into the sky. The little village lays at the base in the painting in browns, greys, and blues. Even though each building is clearly outlined in black, the yellow and white of the stars and the moon stand out against the sky, drawing the eyes to the sky. They are the big attention grabber of the painting. Which part of the painting is your eyes drawn to and why? Discuss the use of contrasting brushstrokes – swirling for the starts and sky, ridgid up and down for the buildings and up and down strokes for the tree in the foreground – and the use of vivid colour for the sky - drawing the eyes to the sky. Sketchbook – annotated copy of Starry Night		
LESSON 2	Experiment with different painting techniques Using a view finder isolate a section of the sky, the moon, trees and shrubs and buildings. Vincent Van Gogh used a style of painting called impasto – short brush strokes and thick paint – this gives the impression of movement – lit was a windy night. Demonstrate how to make paint thicker by adding paste. Demonstrate using a paint brush to create the short thick brushstrokes. You can find your perfect thickness by adding more or less paste. Experiment with different brushes, glue spreaders, palletes and clay tools to create different line effects by recreating the images in the view finders. Sketchbook – labelled experiements with different tools and tickness of paint		
LESSON 3			
LESSON 4	Complimentary colours Re-introduce the colour wheel and complimentary colours - two colours on opposite sides of the colour wheel. Using complimentary colours creates high contrast and high impact. Can you identify where Vincent Van Gogh has used complimentary colours to create high impact? Using a view finder isolate the moon in Starry Night - experiment with complimentary colours and impasto to create impact. Sketchbook: 1. Annotated copy of Starry Night – complimentary colours 2. Experiments with complimentary colours		

LESSON 5	Recreate a Starry Night Use images to create a valley with buildings and trees. Paint a wash.
LESSON 6	Use impasto to give the sky and trees a sense of movement. Use Complimentary colours to give the night sky impact. Use a range of brushes, glue spreaders, pallette knives and clay tools to apply paint in the impasto style. Sketchbook – annotated photograph of finished painting

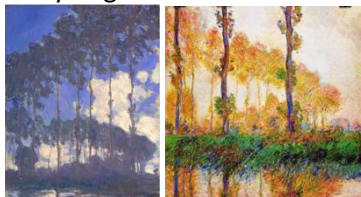
<p>YEAR A YEARS 5 AND 6 SPRING TERM</p>	<p>IN THE STYLE OF ANCIENT GREEK POTS</p> <p>Clay</p> 	<p>FOCUS ART WORK:</p> <p>Handbuilding pottery – coil technique (air drying clay)</p> <p>Coiled pots are constructed by gradually stacking and joining coils of clay one on top of the other. The coils can be left visible or can be smoothed away depending on your desired aesthetic end result. (Ancient Greek pots had a smooth surface). It is important that the coils join well during construction to avoid cracking or separation during the drying and firing process.</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT:</p> <p>Greek pottery is important both for the beauty of its form and decoration and for their depiction of history. The Greeks used pottery vessels primarily to store, transport, and drink such liquids as wine and water. Smaller pots were used as containers for perfumes and ointments. There were four main types of greek pottery: Geometric, Corinthian, Athenian Black-figure, and Athenian red-figure pottery. In Greek pottery, black-figure (the earliest) has figures (humans, gods and animals) in black against a reddish background. Red-figure is the opposite and has red figures against a black or white background.</p>
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS:</p> <p>Shape, model and construct from observation or imagination.</p> <p>Develop skills in using clay/ handbuilding pottery – coils</p> <ul style="list-style-type: none"> • I can flatten a piece of clay to about 1.5cm thickness and shape to make a base for my pot. • I can prepare clay coils by rubbing my hands together or rolling on the table. • I can score and slip my slab and join my first coil by pinching and scraping the coil with my finger or a wooden tool. • I know that slip is a mixture of clay pieces and water that we use to join clay • I can add layers of coils and merge together using my thumb or a clay tool. • I can smooth the outside and inside surface of my pot to produce a finished pot. 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST:</p> <p>Clay pots were fired and are durable</p> <p>Depicted every day life or stories from mythology</p> <p>Painted figures used to decorate were usually depicted in black</p> <p>Potters used iron-rich clay which turned red when fired</p> <ul style="list-style-type: none"> • I know that clay pots were usually made from iron rich clay which turned red when fired • I know that greek pots are often decorated with scenes from everyday life or stories from mythology • I know that figures were usually the colour black 	<ul style="list-style-type: none"> • I know that greek pots were used to store and move liquids such as water and wine • I know that small pots were used for perfumes and ointment • I can recognise greek pots by their shape and black and red figures

	KEY VOCABULARY: Handbuilding Coil layer Fired Glaze Slab Slip Mythology Iron Decorate Figure durable	RESOURCES: https://www.thecrucible.org/guides/ceramics/handbuilding/
LESSON 1	Introduce the children to pottery from the ancient greek times: Survives as fired clay is very durable Vessels were used to carry a range of things Red in colour as used iron-rich clay Look at images of pottery from the ancient greek period – are there any common shapes? What do you think the different shapes would be used to carry? Do you notice any patterns in how they are decorated? Are there any repeated themes? Plan and draw the outline of a clay pot you will make illustrating the decoration. Sketchbook – Annotated drawn plan of clay pot	
LESSON 2	How to make a coil pot Teacher to demonstrate how to make a coil pot – children to observe make notes and write instructions. Sketchbook – Instructions on how to make a coil pot – photographs to be added during making stage lessons 3 and 4	
LESSON 3	Make a coil pot to a traditional ancient greek shape Follow demonstration and notes to create a traditional greek shaped coil pot and decorate Sketchbook – annotated photograph	
LESSON 4		

<p>YEAR A YEARS 5 AND 6 SUMMER TERM</p>	<p>Paper Colle (Collage)</p> 	<p>FOCUS ART WORK: Georges Baroque: Fruit dish and glass Pablo Picasso: Bottle of Vieux Marc, Glass, Guitar and Newspaper (1913)</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Papier Colle is a french word which means pasted paper and is a form of collage. Georges Baroque was the first artist to use papier colle when he drew onto paper with a wood grain stuck onto white paper.</p>
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Look at early examples of papier colle completed by the cubist artists – drawing or painting still lives onto different papers, some with texture, glued on to a white paper background. Look at examples of mixed media collage – paper, paint and fabric depicting faces.</p> <ul style="list-style-type: none">• I can identify what is glued paper and drawing over paper in Fruit dish and glass and Bottle of Vieux Marc, Glass, Guitar and Newspaper• I can produce a papier colle of a given still life using paper and pencil• I can identify mixed media in collages depicting faces.• I can use different papers and facial features cut from magazines to represent a face.• I can add paint to my collage to give the facial features impact.• I can produce a self portrait in the cubist style showing my front and side profile simultaneously.	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Pablo Picasso was a spanish artist born in 1881 but lived in France as an adult. Pablo Picasso started the cubist movement with Georges Barque In the years 1912 and 1913 Pablo Picasso produced a number of art works that used papier colle.</p> <ul style="list-style-type: none">• I can recognise fruit dish and glass as work by Georges Baroque• I can recognise Bottle of Vieux Marc, Glass, Guitar and Newspaper as work by Picasso• I know that Pablo Picasso was a Spanish artist that lived in France• I know that Pablo Picaso and George Barque started the cubist art movement	<p>Cubism: Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Baroque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted</p> <ul style="list-style-type: none">• I know that cubism was named because the artwork looked like it was made from little cubes!• I know that Pablo Picasso is the most well known cubist painter
	<p>KEY VOCABULARY:</p>		

	<p>Cube Cubism Profile Scale Front view</p>	<p>RESOURCES: Cubism: https://www.bbc.co.uk/bitesize/articles/zmncdnb Quilling: https://www.youtube.com/watch?v=6YWW6RmhwP0</p>
LESSON 1	<p>Who was George Baroque and what is cubism? George Baroque was a french artist - 13 May 1882 – 31 August 1963 Creating a papier colle still life</p>	
LESSON 2	<p>Look at early examples of papier colle completed by the cubist artists – fruit dish and glass by Georges Baroque and Bottle of Vieux Marc, Glass, Guitar and Newspaper by Picasso – Do you see any similarities? Make a list of the techniques used. Introduce the children to the term cubism – made up of small pices or cubes Present the children with a still life of 3 or 4 objects. Ask the children to create a still lfe using the noted techniques and with a range of paper. Add minimal detail with black pen Still life in the style of cubism – take a photograph and label with identified techniques</p>	
LESSON 3/4	<p>Create a portrait in the style of cubism Look at cubist portraits - - what do you notice about their style and technique? In cubism peoples features were often of unusual sizes and in different perspectives, they can also appear in an unusual place on the face. We are going to use the technique of papier colle to create a portrait from magazine pictures. Cut a basic face oval shape from a background colour Glue on pieces of paper to create the hair – remember to use different bold colours Cut facial features from magazines – remember to use different sizes and also different profiles Glue the facial features to the face to create a portrait Add paint to my collage to give the facial features impact – try to create smaller fragments/ ‘cubes’ of each facial feature. Portrait in the style of cubism – take a photograph and label with identified techniques</p>	
LESSON 4/5	<p>Who was Pablo Picasso? Pablo Picasso was born in 1881 in Spain and lived most of his life in France he died in 1973. Look at examples of his work – Weeping Woman, Head of a woman with blue red hat ribbon, Portrait de Dora Maar The portrait – Portrait de Dora Maar, which has been used as a stamp in Spain, shows the front and side profile of the face simultaneously this is a common technique used in most of Picasso’s portraits. Using a mirror draw quick front and side profiles of your face – how could you combine then to create a cubist self portrait? Create a cubist self portrait using oil pastels Self portrait in the style of cubism - take a photograph and label with identified techniques</p>	

YEAR B :

<p>YEAR B YEARS 1 AND 2 AUTUMN TERM</p>	<p>THE FOUR SEASONS – Summer and Autumn Painting – The four seasons – Claude Monet Weaving and dyeing – The four seasons</p> 	<p>FOCUS ART WORK: The Poplars (Summer and Autumn) – Claude Monet</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Impressionism: Started in the 1860's when a group of French painters started to work in a new way:</p> <ol style="list-style-type: none">1. Outside not in an art studio from sketches to see the true colours2. By using the newly invented ready mix paint in tins3. Used brushstrokes you can see and bright bold colours4. Painted many different painting s of the same subject to show how colours and light changed in the same landscapes in different weather and in different seasons5. Art experts and galleries would not show their work as they thought it was too childlike! <ul style="list-style-type: none">• I know that impressionism was started by French artisits in 1860• I know that Claude Monet was one of the french artsists• I know that impressionists painted outside and quickly• I know that impressionists used ready mix paint to help them be quick• I know that impressionists painted the same subject lots of times to show how the colours changed at different times of the day and year and in different
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM: Forest Schools</p>	<p>ART AND DESIGN FOCUS: Painting: Use a variety of tools and techniques - different brush sizes and types and glue spreaders Mix and match colours to known works of art and objecs <u>Colour:</u> Identify primary colours by name. Mix primary shades and tones. Textiles: Use dyes e.g. onion skins, tea, coffee to match autumnal tones <u>Texture:</u> Create fabrics by weaving materials.</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Oscar- Claude Monet was a french artist who was born in Le Havre Locate France on a map of Europe Identify the location of Le Havre and Paris on a map of France Born in 1840 and died in 1926 Started impressionism and painted landscapes outside He loved gardening as well as painting In 1883 bought a house in Giverny and worked hard on his garden building a lily pond Painted his garden in Giverny may times Monet’s house and garden in Giverny are a museum open to the public The Poplars (Les Peupliers au bord de l'Epte): In the summer of 1891 Monet learned that a row of poplars on the river Epte, near to his home at Giverny, were to be felled. Monet paid for them to be left standing long enough for him to paint them. He painted 23 paintings of the poplars comparing the light and colours at the</p>	

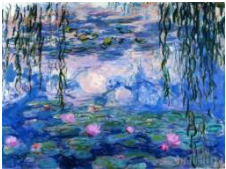
	brush stroke thick thin lines ready mixed paint Dyeing: Weaving: fabric strips autumnal under over frame	different times of day and in different weather. <ul style="list-style-type: none"> • I know that Claude Monet was a French artist • I know that Claude Monet was born in 1840 and died in 1926 • I can locate Paris and Le Havre on a map of France • I know that Claude Monet was an impressionist painter • I know that in the Summer of 1891 Claude Monet painted 23 paintings of a row of poplar trees • I know that Claude Monet liked gardening and bought a house with a garden in Giverny in which he painted many famous paintings including the waterlilies. • I can recognise the paintings The Poplars/The waterlilies as the work of Claude Monet 	weather.
		RESOURCES: Giverny – Claude Monet’s Garden - https://giverny.org/gardens/fcm/visitgb.html Claude Monet biography - https://www.claudemonetgallery.org/biography.html https://www.tate.org.uk/art/artists/claude-monet-1652 13 Art Techniques children should know (Miss O) Art – A Children’s Encyclopedia (Miss O) The Art Book for Children (Miss O) John Goffe Rand – inventor of the paint tube - https://www.historytoday.com/archive/months-past/john-goffe-rand-invents-paint-tubes	

LESSON 1	<p>Prior Assessment – What do they know about Claude Monet and his paintings? What do they know about paint colour mixing?</p> <p>Introduce Claude Monet - https://www.youtube.com/watch?v= fsH2wf1y54</p> <p>Locate France on a map of Europe/ Locate Paris and Le Havre on a map of France</p> <p>1. Whole class written recording of prior knowledge of Claude Monet and colour mixing</p> <p>2. Sketchbook – Paris and Le Havre correctly located on a map of France</p>
LESSON 2	<p>Monet's garden at Giverny – show the children photographs from Monet's Garden and the matching paintings. Look at paintings of the same view in different light and weather/seasons. What do you notice about the colours? What time of day/ year do you think it was painted?</p> <p>Provide the children with a scene from Monet's garden and the contrasting paintings ask them to discuss/record what they notice about the use of colour and how this shows the time of year/ weather it was painted.</p> <p>Sketchbook -</p>
LESSON 3 and 4	<p>The Poplars - Look at the contrasting paintings of the Poplars – which season do you think they were painted in and why? – record reasons on paintings.</p> <p>What do you notice about the colours used in the two different paintings?</p> <p>1. How can we mix green? How can we mix different shades of green and blue?</p> <p>2. How can we mix orange? Brown? How can we mix different shades of orange and brown?</p> <p>Model from childrens' instructions on to colour strips.</p> <p>In provision children to:</p> <p>1. Explore mixing colours to match the two contrasting Poplar paintings and present on colour strips</p> <p>2. Explore mixing matching colours to recreate the Poplar paintings</p> <p>3. Explore mixing and matching colors 'en plein air' to recreate the trees viewed from the front of school.</p> <p>Sketchbook - record a sample of paintings and photographs of work completed in provision</p>
LESSON 5	<p>Forest Schools:</p> <p>Collect leaves, berries, bark, plants that could be used as natural dyes – oak leaves, berries (onion skins, tea, coffee) to match autumnal tones.</p> <p>Demonstrate for the children how to prepare natural dyes – Soak in water for 1 hour/ soak material strips for 1 hour/ boil for 1 hour/ leave for 1 hour then dry</p> <p>Sketchbook – written instructions for how to dye fabric using natural dyes/ samples of dyed fabric</p>
LESSON 6	<p>Weaving:</p> <p>Demonstrate simple under over weaving for children – children to produce an autumnal shades fabric.</p> <p>Sketchbook – autumnal under/ over weaving</p>

<p>YEAR B YEARS 1 AND 2 SPRING TERM</p>	<p>THE FOUR SEASONS – Winter and Spring Painting and Sculpture</p>	<p>FOCUS ART WORK: <u>Claude Monet:</u> The Magpie Snow at Argenteuil (18 canvases) <u>Vincent Van Gogh:</u> Almond Blossoms</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Claude Monet – Impressionism as Autumn Term Post Impressionism: Post-impressionism is a term which describes the changes in impressionism from about 1886, the date of last Impressionist group show in Paris. The four main post impressionist painters were Vincent Van Gogh, Paul Cezanne, Paul Gauguin and Georges Seurat They used vivid colors, a thick application of paint and real-life subject matter, but were more inclined to emphasize geometric forms, distort forms for an expressive effect and use unnatural and seemingly random colors.</p>
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Painting: Use a variety different brush sizes and types. Mix and match colours to known paintings Name different types of paint and their properties – powder paint/ ready mix paint <u>Colour:</u> Identify primary and secondary colours by name. Mix primary and secondary shades and tones. <u>Texture:</u> Create textured paint by adding sand, plaster</p> <p>Sculpture: I can mould clay in a variety of ways including rolling, kneading and cutting I can mould clay to produce almond blossom flowers to attach to branches with slip I can use clay tools carefully and safely I can use clay tools to cut clay accurately <u>Form:</u> Experiment with construction and joining recycled, natural and manmade materials. Use simple 2-D shapes to create a 3-D form. <u>Texture:</u> Change the surface of a malleable material e.g. Build a textured tile</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Claude Monet: as Autumn Term Snow at Argenteuil is an oil-on-canvas landscape painting. It is the largest of eighteen works Monet painted of his home commune of Argenteuil while it was under a blanket of snow during the winter of 1874–1875 Vincent Van Gogh: Almond Blossoms is a group of several paintings made in 1888 and 1890 by Vincent van Gogh in Arles and Saint-Rémy, southern France of blossoming almond trees. Flowering trees were special to van Gogh. They represented awakening and hope. He enjoyed them aesthetically and found joy in painting flowering trees.</p> <ul style="list-style-type: none"> • I know that Vincent Van Gogh was born in Holland but moved to live in France. • I know that Vincent Van Gogh did not make much money from painting – he only sold 2 paintings in his life. • I know that Vincent Van Gogh loved to paint flowers and trees because they made him happy. 	<ul style="list-style-type: none"> • I know Post Impressionist painters lived in France • I know that Post Impressionism came after the impressionist painters • I know that Post Impressionist painters used the ideas of the impressionist painters but used more vivid colours and bigger shapes.
	<p>KEY VOCABULARY: landscape/ portrait</p>		


	subject season impressionist/ impressionism en plein air (outside) realism/photorealism primary colour secondary colour tone dark light brush stroke thick thin lines ready mixed paint post impressionist/ism	<ul style="list-style-type: none">I know that Vincent VanGogh’s most famous painting is the sunflowers.	
	RESOURCES: Vincent Van Gogh - https://www.bbc.co.uk/teach/class-clips-video/ks1-art-and-design-vincent-van-gogh/zw677yc		
LESSON 1	Prior Assessment – What do remember about Claude Monet and his paintings? What do remember about paint colour mixing? Show the children The Magpie and some of the Snow at Argenteuil (18 canvases) - What do you notice about the colours in the two paintings? Do they use colour differently? What time of day/ year do you think it was painted? Why? Prior Assessment – What do remember about Claude Monet and his paintings? What do remember about paint colour mixing?		
LESSON 2	The Snow at Argenteuil – What do you notice about the colours used in the paintings? How can we mix brown? How can we mix different shades of brown? How can we change white? Model from childrens’ instructions on to colour strips. In provision children to: 1.Explore mixing colours to match cut out sections of snow at Argenteuil and present on colour strips 2.Explore mixing matching colours to recreate the snow at Argenteuil Sketchbook - record a sample of paintings and photographs of work completed in provision		
LESSON 3	Who was Vincent Van Gogh? Prior Assessment – What do they know about Vincent Van Gogh and his paintings? Introduce Vincent Van Gogh - https://www.bbc.co.uk/teach/class-clips-video/ks1-art-and-design-vincent-van-gogh/zw677yc		
LESSON 4	Show the children the Almond Blossoms, a group of several paintings made in 1888 and 1890 by Vincent van Gogh in Arles and Saint-Rémy, southern France. Locate France on a map of Europe/ Locate Arles and Saint-Remy on a map of France. Reiterate Vincent Van Gogh’s love of flowers and trees and the fact that they made him happy. He gave an almond blossom painting to		

	<p>his brother as a gift when his son Vincent was born.</p> <p>Explain to the children that they are going to recreate branches from the Almond Blossom in clay.</p> <p>Look at a variety of branches and demonstrate how to create from clay – rough sculpt with hand</p> <p>Children to rough sculpt clay branches as an adult led activity in provision.</p> <p>Sketchbook – Arles and Saint-Remy correctly located on a map of France</p>
LESSON 5	<p>Demonstrate how to make almond blossom flower petal – rough sculpt with thumb</p> <p>Demonstrate how to put petals together with slip.</p> <p>Children to rough sculpt clay branches as an adult led activity in provision.</p> <p>Sketchbook – annotated photograph by adult</p>
LESSON 6	<p>Look at the colours of the almond blossom:</p> <p>How can we mix brown?</p> <p>How can we mix pink and then change its shade?</p> <p>Children to mix paint colours and paint branches as an adult led activity in provision.</p> <p>Sketchbook – annotated photograph by adult</p> <p>Photograph of finished almond blossom branch</p>

<p>YEAR B YEARS 1 AND 2 SUMMER TERM</p>	<p>THE FOUR SEASONS – Summer Painting – Claude Monet Collage</p> 	<p>FOCUS ART WORK: Claude Monet - The Waterlilies</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Started in the 1860's when a group of French painters started to work in a new way:</p> <ol style="list-style-type: none"> Outside not in an art studio from sketches to see the true colours By using the newly invented ready mix paint in tins Used brushstrokes you can see and bright bold colours Painted many different painting s of the same subject to show how colours and light changed in the same landscapes in different weather and in different seasons Art experts and galleries would not show their work as they thought it was too childlike!
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS:</p> <p>Painting: Use a variety different brush sizes and types. Mix and match colours to known paintings Name different types of paint and their properties – powder paint/ ready mix paint <u>Colour:</u> Identify primary and secondary colours by name. Mix primary and secondary shades and tones. <u>Texture:</u> Create textured paint by adding sand, plaster</p> <p>Collage: I can stick small pieces of paper to a paper background make a water background I can match the colours of my small pieces of paper to the pond in the water lillies</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Oscar- Claude Monet was a french artist who was born in Le Havre Locate France on a map of Europe Identify the location of Le Havre and Paris on a map of France Born in 1840 and died in 1926 Started impressionism and painted landscapes outside He loved gardening as well as painting In 1883 bought a house in Giverny and worked hard on his garden building a lily pond Painted his garden in Giverny may times Monet's house and garden in Giverny are a museum open to the public The Poplars (Les Peupliers au bord de l'Epte): In the summer of 1891 Monet learned that a row of poplars on the river Epte, near to his home at Giverny, were to be felled. Monet paid for them to be left standing long enough for him to paint them. He painted 23 paintings of the poplars comparing the light and colours at the</p>	<ul style="list-style-type: none"> I know that impressionism was started by French artists in 1860 I know that Claude Monet was one of the french artists I know that impressionists painted outside and quickly I know that impressionists used ready mix paint to help them be quick I know that impressionists painted the same subject lots of times to show how the colours changed at different times of the day and year and in different weather.
	<p>KEY VOCABULARY:</p> <p>Collage Slip Score blend</p>		


		<p>different times of day and in different weather.</p> <ul style="list-style-type: none">• I know that Claude Monet was a French artist• I know that Claude Monet was born in 1840 and died in 1926• I can locate Paris and Le Havre on a map of France• I know that Claude Monet was an impressionist painter• I know that Claude Monet liked gardening and bought a house with a garden in Giverny in which he painted many famous paintings including the waterlilies.• I can recognise the painting The Poplars/The waterlilies and name who has painted them	
		<p>RESOURCES:</p> <p>https://www.bbc.co.uk/bitesize/articles/z7mxnk7</p> <p>https://www.nationalgallery.org.uk/paintings/claude-monet-water-lilies</p> <p>https://www.youtube.com/watch?v=kdtM_G90rhA</p>	
LESSON 1	<p>Prior Assessment – What do remember about Claude Monet and his paintings? What do remember about paint colour mixing? Show the children The Water Lillies - What do you notice about the colours in the painting? What time of day/ year do you think it was painted? Why?</p> <p>Prior Assessment – What do remember about Claude Monet and his paintings? What do remember about paint colour mixing?</p>		
LESSON 2	<p>The Water Lilies</p> <p>What do you notice about the colours used in the paintings?</p> <p>How can we mix green? How would we mix different shades of green and blue?</p> <p>Model from childrens’ instructions on to colour strips.</p> <p>What do you notice about the brush strokes? Which of these brushes would you choose to use if you were painting like an impressionist painter?</p> <p>In provision children to:</p> <ol style="list-style-type: none">1.Explore mixing matching colours to recreate the water lillies2. Explore the use of different brush strokes to recreate the water lillies <p>Sketchbook - record a sample of paintings and photographs of work completed in provision</p>		

LESSON 3	<p>What is a collage?</p> <p>Watch - https://www.bbc.co.uk/bitesize/articles/z7mxnk7</p> <p>What is a collage?</p> <p>Look at Monets Waterlilies and specifically at the background – what is the background? What colours can you see? Can you match paper colours to the colours in the painting?</p> <p>Set the task – using collage to produce the background – small pieces of paper matching the colour palette of the waterlilies painting.</p> <p>Create a collage A3 pond background for their version of the water lillies</p>
LESSON 4	<p>In the painting there are weeping willow branches into the water. What could we use for the weeping willow branches?</p> <p>Add weeping willows to the pond background</p> <p>Introduce making the Lilypads from clay – what can you remember about working with clay last term?</p> <p>Demonstrate starting with a small ball and rolling out into a flat thin disc. Score the shape of the lilypad with clay tool and cut.</p> <p>Demonstrate how to shape the petals.</p>
LESSON 5	<p>In provision with adult supervision children to make 5 or 6 clay lilypads – look closely at photographs of lilypads - encourage them to score a pattern of the veins. Shape the leaves with their hands</p> <p>Adult Take photographs of process</p>
LESSON 6	<p>In provision look at the colours of the lilypads – colour mix and paint the lilypads</p> <p>Sketchbook – photograph of the finished product with annotations and photographs explaining how made.</p>

<p>YEAR B YEARS 3 AND 4 AUTUMN TERM</p>	<p>Animals in Art Collage - Surprise Textiles and Printing – animal patterns on material to make a cushion cover</p> 	<p>FOCUS ART WORK: Surprised – Henri Rousseau Visual image: A tiger crouches low in thick jungle foliage in a storm, its back arched and teeth bared. It is not entirely clear what is happening: is the tiger cowering from the flash of lightning, or is it stalking prey? It is painted using oil on a canvas. <i>Surprised!</i> was the first of around 20 'jungle' paintings that Rousseau produced, which are among his most popular works. In this painting Rousseau uses: Strong use of pattern, Background is equally important as the foreground/ 'subject' The jungle is entirely imaginary: Rousseau never left France, despite his claim that he had served with the French army in Mexico! The foliage is a mix of domestic house plants and tropical varieties, which he had seen at the Botanical Gardens in Paris.</p> <ul style="list-style-type: none"> • I can recognise Surprised as a painting by Henri Rousseau • I know that Surprised was painted in 18 • I can talk about what I feel the painting shows and why I think this • I can identify pattern in the painting and use these to draw patterns on paper 	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Post Impressionism/ Naïve Art: Naïve art is often seen as outsider art that is by someone without formal (or little) training or degree. Naïve art is characterised by childlike simplicity of execution and vision. Valued by modernists seeking to get away from what they see as the insincere sophistication of art created within the traditional system. The characteristics of naïve art: Strong use of pattern, Background is equally important as the foreground/ 'subject' Most experts agree that the year that naïve art was "discovered" was 1885, when the painter Paul Signac became aware of the talents of Henri Rousseau and set about organizing exhibitions of his work in a number of prestigious galleries.</p> <ul style="list-style-type: none"> • I know that Henri Rousseau has the first 'naïve artist' • I know that an artist called Paul Signac discovered Henri Rousseau • I know that Naïve artist means not trained as an artist • I know that naïve artists use strong patterns in their work and that the background is as important as the foreground and subject
<p>PRIOR LEARNING IN ART AND DESIGN: Impressionism – Y1/2 work on the Seasons/ PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Collage: Select and arrange materials for a striking effect Ensure work is precise Use coiling, overlapping, tessellation, mosaic and montage. Add collage to a painted, printed or drawn background.</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Rousseau was born at Laval in France in 1844 and died in 1910 He worked as an inspector at a toll station on the outskirts of Paris (1871-85). From this his popular name 'le douanier' (the customs officer) is derived. He took seriously to</p>	



LINKS TO THE WIDER CURRICULUM:	<p>Use a range of media to create collages. Use different techniques, colours and textures when designing and making pieces of work. Use collage as a means of extending work from initial ideas.</p> <ul style="list-style-type: none"> • I can reproduce the patterns in Surprised on plain paper with coloured pens. • I can match paper colours, shades and tones to those in the painting Surprised • I can build by gluing a background for a collage using ripped coloured paper that match the colours, tones and shades or surprised • I can overlay by gluing my patterns from the painting Surprised • I can cut out the leaves shapes observed in the painting surprised and overlay these by gluing on to my collage • I can draw or paint by hand or on the computer a picture of a tiger to glue to my collage 	<p>painting after retirement and exhibited from 1886. He is best known for his jungle fantasy pictures. He never visited a jungle but used botanical gardens and zoos in Paris as his inspiration.</p> <p>Rousseau was a self-taught amateur artist who took up painting as a hobby. He viewed his painting very seriously, despite facing ridicule from some quarters. But a number of artist and writers, particularly from the avant-garde, hailed him as an important figure. He is now seen as a pioneer of 'naïve art'.</p> <ul style="list-style-type: none"> • I know that Henri Rousseau was born and died in France • I know that he did not become an artist until he retired • I know that Henri Rousseau did not go to art school or was taught art – he was self taught • I know that Henri Rousseau never left France but used the zoo, botanical gardens and house plants as his inspiration • I know that Henri Rousseau has the first 'naïve artist' • I know that Naïve artist means not trained as an artist 	
	<p>KEY VOCABULARY:</p> <p>Collage Pattern Shape Colour/ shade/ tone Background Overlay Naïve Self taught Toll/ toll collector</p>		<p>RESOURCES:</p> <p>https://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised#VideoPlayer95674 https://www.britannica.com/biography/Henri-Rousseau https://www.henrirousseau.net/ https://www.moma.org/artists/5056 https://www.tate.org.uk/art/art-terms/p/post-impressionism</p>
<p>LESSON 1</p>	<p>Prior assesement:</p> <p>1. What do you know about the artist Henri Rousseau?</p> <p>2. What do you know about collage?</p> <p>Introduce the painting Surprised by Henri Rousseau – What does the painting show? What do you think is happening in the painting? What is the weather like in the painting how do you know?</p>		

	<p>Show the children Henri Rousseau fact file – link informaton to Surprised and why this is a good example of his work</p> <p>Introduce knowledge oragniser and key ‘sticky’ learning about Henri Rousseau</p> <p>Children to complete an artist profile for Henri Rousseau ensuring they include all essential information</p>
LESSON 2	<p>Watch https://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised#VideoPlayer95674</p> <p>Introduce the activity to the children – make a collage based on Surprised by Henri Rousseau</p> <p>Discuss the key vocabulary collage – what does this mean (definition)/ What are the steps we need to take to complete our collage – share write and record for class</p> <p>A copy of the shared composition – how to complete our collage based on Surprised by Henri Rousseau – in sketchbook</p> <p>Reproduce patterns from the painting onto small rectangles of paper – use a variety of mediums – photograph in sketch book</p>
LESSON 3	<p>Rewatch https://www.nationalgallery.org.uk/paintings/henri-rousseau-surprised#VideoPlayer95674 focussed on the background</p> <p>Prepare the background using different coloured paper</p> <p>Cut or rip pattern rectangles and add to background</p>
LESSON 4	<p>Demonstrate how to identify and draw leave shaped outlines from Surprised – cut to create a border and solid shape</p> <p>Make leave shapes and borders and position over background</p> <p>Children to create a tiger – paint, 2Paint or use a printed image – stick on collage – stick leaf borders/ shapes over tiger to create snese of being in the jungle.</p>
LESSON 5	<p>Research patterns in nature and recreate 6 of your favourite</p> <p>Prepare the patterns onto foam/ vegetables by scoring</p> <p>Experiment with patterns using 6 printing blocks</p> <p>Print pattern on to material</p>
LESSON 6	<p>Demonstrate how to join the print on to the hessian cushion cover using a blanket stitch</p> <p>Sew print on to cushion cover</p> <p>Photograph of finished cushion to be recorded in sketchbook</p>

<p>YEAR B YEARS 3 AND 4 SPRING TERM</p>	<p>MOSIAC</p> 	<p>FOCUS ART WORK: Roman Mosaic – section of a pavement found at Beadlam Roman Villa Mosaic created by NCP 2022 with local artist Sue Kershaw</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Mosaics were a significant part of Roman Art. The Greeks were the first civilisation to make mosaics from pebbles and some cut stones. The Romans copied their method but developed it by using smaller pieces of cut stone. The Roman word tesserae comes from the greek word tessera meaning stone tile. Mosaics were common in the Roman times. The floor in the main room of a Roman villa and walkways were often decorated with mosaic scenes and patterns. Mosaics excavated show scenes from history and everyday life. Mosaic floors were used to show how rich or important a person was – the bigger and more detailed the better!</p>
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: History: Romans (Ancient Greeks in Y5/6) Maths: Tesselation</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Mosaics were made from tiny coloured stones cut into blocks which they called tesserae. The tesserae were stuck down with mortar a type of cement. The tesserae were not bright in colour as they used natural stone but a bit of glass could be added for effect. In England when the Roman's ruled mosaic patterns and scenes were often made with red cut bricks or tiles.</p> <ul style="list-style-type: none"> • I know that mosaic tiles are called tesserae • Tesserae were stuck to the floor with mortar • I know that tesserae were natural in colour and made from natural stone. • In England they were often made with red brick tiles <p>Sculpture: Use air drying clay to: Create and combine shapes to make recognisable forms – square tiles Use clay tiles to reproduce patterns from history.</p> <ul style="list-style-type: none"> • I can roll out clay using slats as 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST:</p>	<p>I know that mosaics were used for floors in main rooms and corridors. I know that some mosaics were wall decoration. I know that only rich people had mosaics in their houses and they showed how important they were.</p>


	<p>guides to make sure my clay is the same thickness</p> <ul style="list-style-type: none"> • I can add a little water to ensure my clay remains malleable • I can score my clay using a scoring tool and ruler to recreate a template for 1cm tiles • I can use a cutting tool to cut out my tiles accurately • I can use pva glue to stick my tesserae onto the design <p>Note: Teacher/ TA to add mortar into gaps. Pupils can wear gloves to wipe off excess dry mortar with damp cloth – Check for plastic/ latex allergies</p>		
	<p>KEY VOCABULARY: Tesserae (derived from ...) Mosaic Mortar/ cement Pattern Excavated Natural Malleable</p>	<p>RESOURCES: https://www.english-heritage.org.uk/visit/places/beadlam-roman-villa/history/#:~:text=Beadlam%20is%20a%20Romano%2DBritish,revealed%20three%20ranges%20of%20buildings. https://eleanorscottarchaeology.com/els-archaeology-blog/2017/2/19/beadlam-roman-villa https://www.maltonmuseum.co.uk/2021/04/03/the-roman-villas-around-malton-and-norton/ https://suekershaw.wordpress.com/2022/10/24/beadlam-roman-villa-mosaic-reconstruction/</p>	
LESSON 1	<p>Prior Assessment – What do you remember about Roman Mosaics? Can you tell me about working with clay – how to you shape, join and score clay? Introduce the children to Roman Mosaic – section of a pavement found at Beadlam Roman Villa/ Mosaic created by NCP 2022 with local artist Sue Kershaw</p> <p>Look at the pattern created on the pavement – can you look carefully at the rows of tiles and recreate a template of a section onto paper? – Teacher to demonstrate the process.</p> <p>Children to recreate a section of the mosaic onto A4 paper – pencil outline.</p> <p>Sketchbook – photograph of section and recreation</p>		

LESSON 2	<p>Demonstrate how to roll clay out between guides and then to measure to make 1cm squared tesserae and cut with clay tools – demonstrate that tears and mistakes can be corrected with slip and rubbing.</p> <p>Leave to air dry</p> <p>Sketchbook – take several photographs to support illustrating the process.</p>
LESSON 3	<p>Demonstrate how to lay the tesserae out on to the template. Explain that we are going to paint the tiles to reflect the pattern – How will we know which tiles to paint which colour when we remove them from the template?</p> <p>Paint the tiles and leave to dry</p> <p>Sketchbook – take several photographs to support illustrating the process.</p> <p>Stick the tiles onto the template using PVA glue to dry. Teacher to demonstrate how to fill the gaps with mortar. Dry Mortar to be removed by adults with a damp cloth</p> <p>Sketchbook – using photographs represent the process and annotate with the new skills acquired.</p>
LESSON 4	
LESSON 5	

YEAR B YEARS 3 AND 4 SUMMER TERM	EGYPTIANS <i>Sculpture – clay heads</i>	FOCUS ART WORK:		KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Ancient Egyptian human figures: Unique feature - For 3000 years human figures looked consistently the same in Egyptian art – unheard of throughout the rest of art history! Ancient Egyptian figures were: Drawn or sculptured to the same ‘perfect’ proportions based on what they found most beautiful. Nearly always drawn in profile BUT with their eye from the front. Drawn in hierachy of scale – the tallest being the most important. Paintings were usually done on to whitewashed stone. Much of the surviving artwork comes from tombs so is often depicting the afterlife. Canopic jars: Ancient Egyptians believed that when a person died, their organs needed to be preserved for their spirit to live on in the afterlife. They removed them from the body and preserved them separately. Sometimes, the preserved organs were put in special vessels called canopic
				
PRIOR LEARNING IN ART AND DESIGN: PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: LINKS TO THE WIDER CURRICULUM:	ART AND DESIGN FOCUS: To produce a clay head start with a ball and rough sculpt with hands the profile of the head, rotate and ensure both sides are symmetrical. Next use the fingers or thumbs to make indents for the eye sockets and then take a small piece of clay and rough sculpt to the shape of an eye. Take another small piece of clay and rough sculpt to the shape of the nose and attach with slip. Refine the profile and features using a small amount of slip and fingers – use more slip if you would like a smoother surface. <ul style="list-style-type: none">• I can start with a ball of clay• I can rough sculpt the side profile with my hands• I can make sure the other side profile is symmetrical• I can rough sculpt using my hands the front view• I can make eye sockets with my thumb I can make eye shapes and place in the eye socket with slip.	KEY KNOWLEDGE ABOUT FOCUS ARTIST:		
	KEY VOCABULARY: Profile/ side view Front view Imsety - human god Hapy - baboon-headed god			

	Duamutef – jackal-headed god Qebehsenuf- falcon-headed god Whitewashed Proportions scale		jars. Each jar had a different lid representing one of four gods: Imsety was a human god who protected the liver. Hapy was shown as a baboon-headed god and looked after the lungs. Duamutef had the head of a jackal and guarded the stomach. Qebehsenuf was the falcon-headed god who watched over the intestines. These jars were usually kept in a special container called a canopic chest. The canopic chest was placed with the mummified body inside the tomb, alongside other offerings that the deceased might need in the afterlife. Canopic jars were typically made of stone or pottery . I know that canopic jars were made from stone or pottery
		RESOURCES: Ancient Egyptian human figures - Canopic jar tops - https://www.youtube.com/watch?v=oPyNMHNQFKI https://www.pinterest.co.uk/pin/492862752943521775/	
LESSON 1	Prior Assessment – What do you know about Ancient Egyptian art? – Record in Sketchbook Show the children several portraits or paintings showing full figures – what do you notice about the face? Show the profile view and draw specific attention to the eye – what do you notice about the eye? - Nearly always drawn in profile BUT with their eye from the front. Explain that Ancient Egyptian art did not change its style in 3000 years – figures looked consistently the same. Show the children a photograph of a canopic jar – What material do you think it is made from? What would it be used for?		


LESSON 2	<p>Show the children the canopic jars and introduce each character to the children – are they in profile or front view? Explain that we are going to recreate the heads in clay – discuss how we might do this? Share ideas.</p> <p>Demonstrate taking a ball of clay and shaping roughly with your hand in to the general head shape – demonstrate how to use a small amount of slip if it becomes dry or you need to recombine clay – ask the children to rough sculpt the shape of the head by starting at one side and then turning over and making the other side symmetrical. Spend some time looking at each others heads and giving feedback and suggestions.</p> <p>Demonstrate how to make eye sockets with a thumb or fingers – encourage the children to look closely at the size of the socket.</p>
LESSON 3	<p>Recap how we can join clay or improve its malleability. Demonstrate how to make eyes and then attach in the socket with slip – children to add eyes and then independently make a nose with another small ball of clay and add to face.</p> <p>Model moulding features with smaller movements and clay tools.</p>
LESSON 4	
LESSON 5	
LESSON 6	

<p>YEAR B YEARS 5 AND 6 AUTUMN TERM</p>	<p>Textiles – felting</p> 	<p>FOCUS ART WORK: Andrea Hunter (felting artist) - David Hockney – Garrowby Hill</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Felting is an ancient technique, dating from approximately 2,000 years ago in which wool fibres are matted together to create an unwoven textile.</p>
<p>PRIOR LEARNING IN ART AND DESIGN: David Hockney – Y3/4 – Garrowby Hill landscape painting</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: Geography – Geocaching – Sutton Bank (local landscapes and historical walk)</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS: Paint with wool in thin layers – mix felt colours together in the same way you would paint. Lay a piece of bubble wrap on the table and use a whiteboard pen to mark out the rough shapes of the landscape. Lay thin layers of felt onto the landscape and build up with colours, changing the direction the felt is laid each layer. When you can no longer see the bubblewrap gently pour water with dish soap in over the felt ensuring it is all wet. Very gently begin to rub over the felt with fingertips (10-15mins) When the felt starts to become hard and you can not separate the strands begin to use the whole hand to rub over the felt picture (10 – 15mins). The felt is ready for the next stage when you can no longer pull strands away for the picture. Run the felt under cold water and ensure all the soap is removed. Then run under hot water. Next ‘bash’ the felt – throw it down on the table, turn it round and repeat 10 times. Pull into shape and leave to dry.</p> <ul style="list-style-type: none"> I can draw a simple 	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Recap key facts about David Hockney – specific reference to Garrowby Hill.</p> <ul style="list-style-type: none"> I know that David Hockney was one of the most important artists of the Pop Movement I know that Pop Art means Popular Art and was for everyone I can recognise and name Garrowby Hill as work by David Hockney <p>Andrea Hunter studied art at Leeds Univeristy and then moved to Hawes in Wensleydale where she painted and made charcoal pictures of the landscape. Andrea works from sketches and enjoys showing the movement caused by wind in her felting.</p> <ul style="list-style-type: none"> I know that Andrea Hunter is a felt artist from the Yorkshire Dales 	<p>The story of how felt was first discovered goes something like this: a shepherd boy lined his sandals with wool to prevent his feet from getting cold. By the end of the day, when he removed his footwear he noticed that the wool had felted. This would have been due to the sweat, heat from his feet and the friction caused by him walking.</p> <p>Today felt is seeing a renewed popularity as a craft.</p> <ul style="list-style-type: none"> I know that wool fibres are matted together when water, heat and soap are added to create wet felt.

	<p>template for a landscape.</p> <ul style="list-style-type: none">• I can match wool colours to those in a landscape.• I can layer my wool fibres in 3 or 4 thin layers• I can matt my wool together by adding water and soap and rubbing without moving my landscape• I can rinse and finish my felt		
	<p>KEY VOCABULARY:</p> <p>Mohair Layer Combine Pulling Bash Template rinse</p>	<p>RESOURCES:</p> <p>http://www.andreahunterfocusonfelt.co.uk/ Painting with wool video – Homepage https://www.hobbycraft.co.uk/ideas/all-about-felting.html#:~:text=Felting%20is%20an%20ancient%20technique,only%20heat%2C%20moisture%20and%20agitation.</p>	
LESSON 1	<p>Prior assessment – What do you remember about the work of David Hockney? Prompt children for information specifically about Garrowby Hill and the style – big bold colours/ linear lines.</p> <p>Show the children views from Sutton Bank – do you recognise it? Look at the landscape can you see the linear lines like Garrowby Hill?</p> <p>Ask the children to draw a simple pencil template of the linear lines seperating the different colours they see in the landscape.</p> <p>Introduce mohair wool and ask the children to look at the colours and match to the view from Sutton Bank.</p>		
LESSON 2	<p>Show the children a video of Andrea Hunter’s work and wet felting.</p> <p>Recap the stages to felting in pairs.</p> <p>Teacher to demonstrate each step and children to mirror – ensure vocabulary is modelled and used by children</p> <p>Sketchbook – photograph of felted landscape with evaluative comments.</p>		
LESSON 3			
LESSON 4	<p>In pairs write instructions of wet felting to be used at art enrichment club when they will attempt independent wet felting</p>		

YEAR B YEARS 5 AND 6 SUMMER TERM	THE PARIS BASIN Fauvism – Portraits – oil pastel/ painting Painting - Paris Basin Landscapes – impressionist		FOCUS ART WORK:		KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Fauvism – is the name applied to the work produced by a group of artists (which included Henri Matisse and André Derain) from around 1905 to 1910, which is characterised by strong colours and fierce brushwork Impressionism – Started in the 1860’s when a group of French painters started to work in a new way: <ul style="list-style-type: none">1. Outside not in an art studio from sketches to see the true colours2. By using the newly invented ready mix paint in tins3. Used brushstrokes you can see and bright bold colours4. Painted many different paintings of the same subject to show how colours and light changed in the same landscapes in different weather and in different seasons5. Art experts and galleries would not show their work as they thought it was too childlike!
	ART AND DESIGN FOCUS:		KEY KNOWLEDGE ABOUT FOCUS ARTIST: Henri Matisse –		
	KEY VOCABULARY:		?? -		
PRIOR LEARNING IN ART AND DESIGN: PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM: LINKS TO THE WIDER CURRICULUM:			RESOURCES: Fauvism - https://www.thecollector.com/fauvism-2/		

LESSON 1	
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LESSON 6	

<p>YEAR B YEARS 5 AND 6 SUMMER TERM</p>	<p>SCIENTIFIC ILLUSTRATION/ VICTORIANS/ BEATRIX POTTER</p> 	<p>FOCUS ART WORK: The scientific illustrations of Beatrix Potter: Fungi and Mushrooms Bees and bats</p>	<p>KEY KNOWLEDGE ABOUT ART PERIOD/ MOVEMENT: Scientific Illustration: The primary purpose of scientific illustration is to help the target audience better understand scientific concepts- whether they are researchers, students, or the general public. Science illustration is a vital aspect of science communication at all levels. The distinguishing feature of science illustration is the requirement for accuracy and objectivity in depicting the concept as much as possible. So, while scientific illustration is a form of art, it is art with the specific purpose of communicating science. Scientific illustration was particularly popular in the victorian times.</p> <ul style="list-style-type: none">• I know that in the Victorian times scientific illustrations were very popular• I know that scientific illustrations were photo realistic and accurate
<p>PRIOR LEARNING IN ART AND DESIGN:</p> <p>PRIOR LEARNING LINKS FROM THE WIDER CURRICULUM:</p> <p>LINKS TO THE WIDER CURRICULUM:</p>	<p>ART AND DESIGN FOCUS:</p>	<p>KEY KNOWLEDGE ABOUT FOCUS ARTIST: Beatrix Potter: In the Victorian times the Botany Societies were men only and Beatrix Potter found it very difficult to even persuade the Societies to look at her work.</p>	
	<p>KEY VOCABULARY:</p>		<p>RESOURCES:</p>
<p>LESSON 1</p>			
<p>LESSON 2</p>			
<p>LESSON 3</p>			

LESSON 4	
LESSON 5	
LESSON 6	