



# Art Medium Term Plan- Autumn



## Autumn Term -Reception

Using Development Matters: Expressive Arts and Design

Year Group	Term	Key question	Enquiry questions	Progression of Art skills	Progression of core elements of Art	Vocabulary
Year R	Autumn Term	<b>Once upon a time</b>  <b>Percy and his friends</b>	What happens when we mix colours? What patterns can I make? What happens when I mix primary colours together? Can I make an observational drawing of myself? Can I use artists work to try different styles? (George Seurat)	See EYFS Planning on a Page for Expressive Arts		

## Autumn Term - Year 1

Year Group	Key title	Prior Learning	Enquiry questions and suggested learning	Progression of Art skills	Progression of core elements of Art	Vocabulary	End Point
Y1	<b>What is a portrait?</b>	<b>Prior Learning:</b> Make accurate representations,  Colour mixing creates new colours,  Observational drawing  Experience of talking about artists work	1) <b>Can I draw a portrait?</b> (Discuss the features on your face, model proportion of a face) Sketchbook work	Drawing: Draw from direct experience	<b>Line:</b> Use line to represent an image	draw portrait primary colours secondary colours self-portrait proportion Modigliani Picasso Arcimboldo individual	Draw a portrait that shows progression from EYFS
			2) <b>How have artists painted portraits?</b> Sketchbook work- Arcimboldo, etc	Recognise the different styles of artists	Look at how artists use line and colour and shape.		Understand how artists create portraits in different styles
			3) <b>What makes Picasso's portraits unusual?</b> *colour, line and shapes* (compare a traditional portrait with Picasso) Sketchbook work- add the other half to a Picasso portrait.	Recognise the different styles of artists	Look at how artists use line and colour and shape.		
			3) <b>Can I make a colour wheel to show how I can mix colours?</b>		<b>Colour:</b> Name primary and secondary colours		Know the primary colours Know how to make secondary colours.

					(Use of a colour wheel)		
			4)Can I make a portrait in the style of Picasso?	Paint for different purposes. Draw from your imagination	Look at how artists use line and experiment with a variety of approaches		Paint a portrait in the style of an artist
			5) Can I evaluate my Picasso painting?	Discuss my learning and outcomes			Talk about my art work
			Autumn Term - Year 2				
Year Group	Key title	Prior Learning	Enquiry questions and suggested learning	Progression of Art skills	Progression of core elements of Art	Vocabulary	End Point
Y2	<b>Buildings</b>	Understanding of proportion in relation to a face,  Picasso and proportion  Drawing from reality and from imagination  Knowledge of colour- primary and colour mixing to create secondary colours	1) <b>What is proportion?</b>  Sketchbook work: Refer to previous learning about Picasso- proportion was distorted. Draw a portrait in proportion (model how) and draw a portrait out of proportion.	<b>Drawing:</b> Draw from Imagination  Draw from direct experience  Explore proportion	<b>Line:</b> Use line to represent an image <b>Pattern:</b> consider the arrangement of shapes and pattern	Proportion size, near, far larger, smaller Antonio Gaudi Colour mixing buildings (building names e.g. castle) architecture evaluate illustrate/ illustration cross hatching smudging Observations	Understand what is meant by the term proportion
			2) <b>Where can proportion be seen in art?</b> Sketchbook work of artists using and not using proportion effectively	Explore proportion	Look at how artists use line and experiment with a variety of approaches		Know how proportion can impact how a piece of art looks
			3)Can I draw buildings in proportion?	Explore proportion	<b>Line:</b> Use line to represent an image		Draw in proportion

			Sketchbook work of heritage sites around the world- complete the other half of a selection of buildings		<b>Pattern:</b> consider the arrangement of shapes and pattern		
			4) <b>Who were Antonio Gaudi and Hundertwasser?</b>  Sketchbook-Case study – images from work in Gaudi’s pieces in Barcelona, Hundertwasser buildings	Recognise the different styles of artists	Look at how artists use line		Understand how architects design buildings in proportion
			5) <b>Can I design and illustrate a building in the style of Antonio Gaudi/ Hundertwasser that could be built in Cheshire?</b>  Final piece- larger scale	Draw from Imagination  <b>Painting:</b> Paint for different purposes	Look at how artists use line and experiment with a variety of approaches  Use knowledge of colour wheel to complete my design		Create a line drawing that takes account of proportion (final piece)
			6) Can I evaluate how effective building design is?	Discuss what has worked well and what could be improved upon			Discuss strengths in work
			Autumn Term Year 3				
Year Group	Key title	Prior Learning	Enquiry questions and suggested learning	Progression of Art skills	Progression of core elements of Art	Vocabulary	End Point
Y3	<b>Environmental messages in art</b>	Basic collage techniques- cutting and sticking  Scissor control, ripping materials  Proportion  Knowledge of colour- primary and colour	1) <b>How have artists used rubbish to produce art work?</b>  Sketchbook work	<b>Drawing:</b> Gather information, with responses to become more personal	<b>Tone,</b> Record different shapes within the natural environment in sketchbooks <b>Texture,</b> Recreate texture through a range of marks and patterns <b>Pattern:</b> Use sketchbooks to record observations and ideas.	Reuse Recycle Rubbish Collage Overlap Overlay Recreate design environmental art Artists messages	Understand that Artists recycle

		mixing to create secondary colours	<p>2) <b>Can I investigate collage techniques?</b></p> <p>Also- Consider how Matisse used paper cutting</p>	<p><b>Collage:</b> Use collage to represent real and imagined objects, embellish using a variety of techniques</p> <p><b>Overlapping, overlaying, ripping, cutting,</b></p>	<p><b>Pattern:</b> Produce textured collages with a variety of materials</p>		Collage effectively with a variety of techniques
			<p>3) <b>How do artists put environmental messages across in their art?</b></p> <p>Sketchbook work</p>	<p><b>Drawing:</b> Gather information, with responses to become more personal</p>			Artists use their work to put across their own thoughts
			<p>4) <b>Can I design a collage that uses reclaimed materials to represent a sea scape with an environmental message?</b></p>	<p><b>Drawing:</b> Gather information, with responses to become more personal</p>	<p><b>Pattern:</b> Produce textured collages with a variety of materials</p>		Collage effectively and collaboratively
			<p>5) <b>Can I make a collaborative collage with an environmental message?</b></p>	<p><b>Collage:</b> Use collage to represent real and imagined objects, embellish using a variety of techniques</p>	<p><b>Texture,</b> Recreate texture through a range of marks and patterns <b>Pattern:</b> Produce textured collages with a variety of materials</p>		Collage effectively and collaboratively
			<p>6) <b>Can I evaluate how successfully rubbish can be used as art?</b></p>	<p><b>Consider strengths and areas for development</b></p>			Able to discuss work constructively
Autumn Term Year 4							
Year Group	Key title	Prior Learning	Enquiry questions and suggested learning	Progression of Art skills	Progression of core elements of Art	Vocabulary	End Point
Y4	<b>Still Life</b>	Gathering information and	<b>Can I explore the work of contemporary and more traditional artists who work within the still life genre?</b>	Painting: Use the same starting points as a variety of artists	Use sketchbooks to record observations and ideas.	Still life Direct objects Responses Traditional Modern	Understand what still life is and how it has been used by artists.

	(Use Access Art Pathway)	responding to artists work.	Understand that artists make work in response to static objects around them and this is called still life.			Contemporary Composition Perspective Scale	
		Line drawing from real and imagined starting points.	still life has been a genre for many hundreds of years, and is it still relevant today				
		Use of proportion in drawing	Sketchbook work exploring still life from traditional, modern and contemporary pieces				
		Knowledge of colour- primary and colour mixing to create secondary colours					
		Recreate texture through a range of marks and patterns	<p><b>Can I use my sketchbook to make visual notes, record and reflect?</b></p> <p>Explore how artists work with still life, and how they bring their own comments and meaning to the objects they portray</p> <p>Small scale Still life practise with different materials and media</p> <p>Inspire children to bring objects in to comment on their own life in their own final pieces</p>	<p>Explore composition (near/far) and perspective in drawing</p> <p>Drawing practise to build texture/tone/pattern</p> <p>Painting practise to build texture/tone and <b>pattern</b></p>	<p>Line: Draw objects from different viewpoints</p> <p>Colour: explore colour- tones and tints</p>		<p>Know how a sketchbook is used to record ideas, responses and experiments.</p>
			<p><b>Can I draw from observation and think about how I can use line, colour, shape, texture, form and composition to make my artwork interesting?</b></p>	<p>explore composition, foreground, background, and negative space.</p> <p>Vary scales in drawing to develop accuracy</p>	<p>Use line, shape, colour, texture, and form to help us give meaning to our work</p>		<p>Produce a still life piece</p>

			Consider the objects and composition of the objects prior to creating a final piece Consider the media and look				
			<b>Can I present and share my artwork, and explain how my sketchbook work helped build my knowledge and skills towards my final piece?</b>				Can present ideas to share artwork.
			Autumn Term Year 5				
Year Group	Key title	Prior Learning	Enquiry questions and suggested learning	Progression of Art skills	Progression of core elements of Art	Vocabulary	End Point
Y5	<b>M C Escher, drawing Genius</b>  <b>A case study</b>	Varying of scales to develop accuracy  Drawing in and out of proportion  Exploration of composition (near/far) and perspective  Adding tone and tints to add light and shade	<b>1)What is Tessellation and how has it been used in art? (potential to use CAD to repeat patterns)</b>  Explore Tessellation in art (not only in Escher) Use of a template to create tessellating pieces.  <b>2)How do you create a 3D effect with a 2D drawing?</b>  Escher's hand drawing-sketchbook work  <b>3)What is so awe inspiring about Escher's work?</b>  A case study- complete parts of Escher's drawings	<b>Drawing:</b>  Explore composition (near/far) and perspective  Vary scales to develop accuracy.  Gather information, responses to become more personal	<b>Pattern:</b> Use technology to visualise repeated patterns Make patterns for a specific purpose  <b>Tone:</b> Explore methods to produce tone (cross hatching, smudging) Experiment with tone using shades of black and white <b>Texture:</b> Recreate texture through a range of marks and patterns	M C Escher Tessellation Visual effect CAD Composition Perspective Scale Texture Tone Graphic artist Monotone Cross hatch	Tessellation is used to create patterns that repeat  Drawing techniques can make 2D objects appear to be 3D  know about MC Eschers work



[illegible]