



Scheme of learning – Art and Design

Cycle A – Spring Term



Sheep Dip Lane
Academy

Phase	LKS2 Y3 and Y4
Strand	Power, Leadership & Invasion

Subject Lead: F Parish

ART AND DESIGN

Main Strand/Concepts	Identity and Social Justice – focused on drawing, painting and using 3D sculpture. Linking to humanities Stone Age to Iron Age												
Unit overview	<p>Within this unit children will continue to experiment by using a range of materials, including paint, to create different marks. They will also mix colours.</p> <p>In the textile block, they will explore how to create a range of stitches to join or add texture onto a collage piece including: Develop how to come up from underneath a fabric and then go back down to create simple stitches: running, back stitch, cross stitch, blanket, star stitch and couching.</p> <table border="1" style="width: 100%; border-collapse: collapse; margin: 10px 0;"> <tr> <th colspan="2" style="text-align: left; padding: 5px;">At the end of this block, pupils will ...</th> </tr> <tr> <th style="width: 50%; padding: 5px;">Know:</th> <th style="width: 50%; padding: 5px;">Be able to:</th> </tr> <tr> <td style="padding: 5px; vertical-align: top;"> Appliqué is a technique where fabric is stuck or sewn onto a larger piece to form a pattern or picture Textile comes from the Latin word, <i>texere</i>, meaning to braid, weave or construct </td> <td style="padding: 5px; vertical-align: top;"> Combine fabrics in a range of ways Weave, braid and construct art using natural objects </td> </tr> </table> <p>In the paint/pastel block pupils will examine images linked to the Stone Age-Iron Age periods, they will explore simple paint methods using a wash and then adding tertiary colours and effects using salt and recyclable materials. Sketched shapes to build and overlap in the style of Cave art of Palaeolithic and Neolithic periods found in cave paintings/drawings.</p>							At the end of this block, pupils will ...		Know:	Be able to:	Appliqué is a technique where fabric is stuck or sewn onto a larger piece to form a pattern or picture Textile comes from the Latin word, <i>texere</i> , meaning to braid, weave or construct	Combine fabrics in a range of ways Weave, braid and construct art using natural objects
At the end of this block, pupils will ...													
Know:	Be able to:												
Appliqué is a technique where fabric is stuck or sewn onto a larger piece to form a pattern or picture Textile comes from the Latin word, <i>texere</i> , meaning to braid, weave or construct	Combine fabrics in a range of ways Weave, braid and construct art using natural objects												
	Disciplinary Knowledge – working artistically												
	Shape Shape is a flat (2D) area surrounded by an outline or edge.	Line Lines are used to show movement and mood.	Colour Colour is used to convey atmosphere and mood.	Value Value is the intensity of colour and depends on the amount of white added.	Form Artists use form when they create sculptures. These are 3D shapes.	Texture Texture is the look and feel of a surface.	Space Space in artwork makes a flat image look like it has form.						

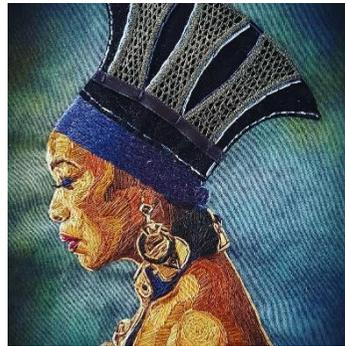
<p>Prior Learning Links</p>	<ul style="list-style-type: none"> • Pupils should be able to use thin and thick brushes to create different textures and different shades • They have experimented with tones and tints by adding white and black to their original colour • They have experienced creating a wash by using water and a small amount of paint and know how to apply this <ul style="list-style-type: none"> • Pupils should be able to change and modify threads and fabrics - knotting, fraying, plaiting, twisting, pulling threads • They have explored cutting shapes in fabrics and joining two pieces of fabric using stitching <ul style="list-style-type: none"> • They can apply decoration using beads, buttons, feathers for detail <ul style="list-style-type: none"> • Pupils are familiar with interrogating a piece of art work and to talking about technique as well as use of colour, form, pattern and shade • They will also have considered art from different parts of the world, i.e., African art <p>They will have already responded to the techniques used by an artist by creating their own piece using some of the artists' techniques</p>	
<p>Programme of Study NC Requirements</p>	<p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> • to create sketch books to record their observations and use them to review and revisit ideas • to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] • about great artists, architects and designers in history. 	
<p>Learning Objective</p>	<p>Pre-Learning Expectations</p>	
<p>Concepts - Textiles What linear patterns can I see that create texture in Ancient Egyptian artefacts?</p>	<p><i>From KS1 pupils should have the following knowledge:</i></p> <ul style="list-style-type: none"> • Know how to learn how to thread a needle by pinching the end into an embroidery/tapestry needle (size 13-15). • Know how to cut an appropriate length of wool, embroidery thread. • Know how to tie a knot in the end. • To use a running stitch, to use this when joining two pieces of fabric together. • Know how to make a range of marks. • Know that pressure means how hard the tool is pressed onto the paper or canvas. • Know that the more pressure applied to a tool, the darker the shade will be. The less pressure applied to a tool, the lighter the shade will be. 	
<p>Subject Specific Vocabulary</p>	<p>Substantive/Core Knowledge - What do we want the children to know?</p>	<p>Suggested learning activities – What key experiences? (Highlighted key disciplinary knowledge learning to be developed with pupils)</p>
<p>Tier 2: Thread Natural</p>	<p>Know how to thread a needle by pinching the end into an embroidery/tapestry needle (size 13-15). Know how to cut an appropriate length of wool, embroidery thread. Know how to tie a knot in the end.</p>	<p>Textile sequence of sessions:</p> <ol style="list-style-type: none"> 1) Exploration of materials, texture and natural objects 2) Explicit teaching of techniques such as cutting from a template pattern and specific stitches: running, couching, cross, back.

applique
Tier 3:
Tactile
Texere
assemble

Know that I can use a running stitch, to use this when joining two pieces of fabric together.
Know how to come up from underneath a fabric and then go back down to create simple stitches: running, cross stitch, back stitch and couching.
Know that lines can be used to represent pattern and texture
Know that collage materials can be used to depict the colours, patterns and textures found in tree bark

Appropriate artistic vocabulary should be used to express preferences and evaluate the effectiveness of techniques

- *Additional teacher knowledge:*
- Jane C Thom is a portrait artist and embroidery is her medium. She lives in Northamptonshire, England.
- Jane C Thom is an art teacher and fibre artist, she stumbled upon embroidery artwork to help with mindfulness in 2019. She started learning a stitch a day then began portraits starting with just an eye first.
- *She likes to choose famous faces to recreate using long and short stitches. Her portraits take her approximately 40 hours to complete.*
- Her pieces are colourful, detailed and ooze pop-art!
- *Artist link: Jane C Thom*



3) Applying knowledge, skills and techniques to create a neck collar/collage piece.

Lesson 1) **Connect:** Recall from KS1 types of tools and stitches that help join two pieces together or create pattern and texture using stitches.

Introduce the Knowledge Note and key vocabulary. Look at examples of pattern found in fabrics/images linked to Egyptian artefacts.

Explain: Pupils make observational drawings of Egyptian patterns from artefacts and jewellery. Focus on the shapes/patterns created and the textural and linear patterns found in images. Provide pupils with sketchbook paper for them to record their observations on printed collar shapes in rows/patterns. Introduce that the children are going to look at Ancient Egyptian collars linked to the strand they are learning in history.

Model: Using a HB pencil how to sketch patterns seen in the artefacts/images and label the shapes/patterns. Also model on a pre-drawn collar template, show pupils how to create rows and a centre shape e.g. bird, scarab beetle or snake head. Model how to create rows with linear or circular patterns. Repeat groups of marks to fill in shapes/space with patterns. Share your sketchbook example.

Attempt: Children use their HB pencils to create sketches of patterns they see in the collar images, to group linear/circular marks to develop simple patterns.

Apply: Children to have collar templates, then they develop their own collar design ideas. They look at patterns from their sketches and using the images.

Lesson 2) **Connect** back – to different graphic marks made in previous exploration session. Recall key vocabulary using the check its, recap tools.

Explain: Introduce pupils to the work of textile modern artist Jane C Thom.

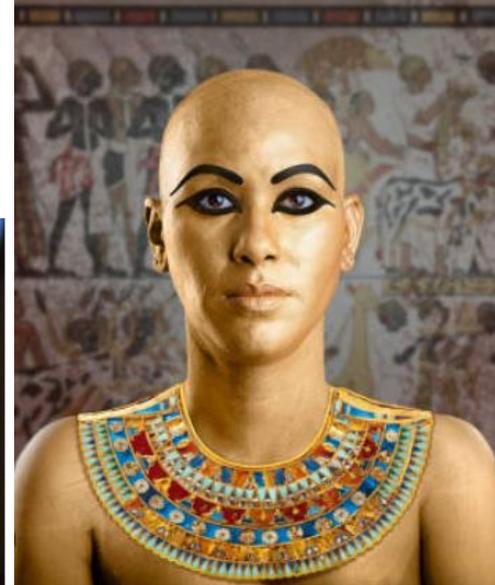
Children cut out images from her work and create an artist exploration page in their sketchbook. Model how to record this with an example.

Discuss the detailed patterns and textures she creates using specific textile techniques. Refer pupils to work they have completed before in KS1 and the stitches and techniques. Can they remember the names of any embroidery stitches? Using a strip of hessian/binca (as an adaptation for some pupils) demonstrate how to cut the thread, thread the needle and create the different stitches – running, couching, back, cross and star.

Attempt: pupils experiment with different colour combinations to create a hessian strip with stitches practised.

lesson 1

create a modelled example and attach photo here
images to print off for observations



Demonstrate how to make a collar using a template pattern. Cut strips of fabric and use buttons and beads to create collar patterns in rows. These will be used in Lesson 3.

Lesson 3:

Connect: recall information on the artist Jane C Thom and some of her pieces of portrait work in textiles.

Explain: Refer pupils to lessons in Year 2 where they experimented with painting directly onto fabric and added stitches for the Christmas calendars.

Discuss how to attach pieces of fabric onto the collar template to create sections/rows. Demonstrate how to attach cotton fabric to a hessian with glue then adding stitches. Enrichment Pupils repeat this process, but this time using samples of fabrics of different textures and thicknesses and exploring the textures that can be created.

Apply: To create their final piece, pupils use a collar template, fabrics, felt, buttons, beads as a combination of fabrics and yarns, buttons and beads to create rows/patterns. Pupils can use PVA glue / or stitching to attach materials to a felt surface. Explain the meaning of the term appliqué.

Enrichment Use questioning to elicit pupils' understanding of the processes they have been using and discuss the effects they have created. Do pupils feel they have been able to successfully represent textures and colours, using these techniques? Discuss the tactile qualities of their work.

Allow opportunities for pupils to continue and complete to publish their final textile pieces, pupils evaluate their final pieces using photos.

Share these and photos of the sequence and process on display to share with parents/carers at the end of term showcase event.



Lesson 2

Artist study example page photo here

Sketchbook practising – stitches practice strips

Lesson 3: Collar piece example photo here

Photo here of a portrait example sewing

Final outcomes:

Assessment questions

What happens if you use the mark making tools in a different way?
 What happens if you change the size, shape or direction of marks you make?
 What happens if you use different media in the same piece? What did you find challenging / easy?
 What would you do differently next time?
 How would you change or improve your work?
 What did you like / dislike about the activity? Why do you feel that way?

Resources:

Sketchbooks, images of artist's pieces and also Ancient Egyptian artefacts/images of collars/jewellery. Felt, hessian, collar template cards, newsprint paper to cut a pattern to attach onto hessian. Embroidery threads, beads, buttons, ribbon, lace, 13-18 needles, scissors.

Images of Egyptian collars



KNOW-it

Definition ↓

Tick the correct definition of the word *tactile*.

- relates to the sense of touch
- relates to the sense of smell
- relates to the sense of sight

Complete this sentence.

The word *appliqué* means ...

What is *raffia* and where does it come from?
Write a sentence to explain.

Year 5: Textiles and Collage



Core content:

Take inspiration from natural objects to create textile art. Combine collage and appliqué techniques to create work that depicts textured surfaces. Use a variety of materials including things from nature.

Technical vocabulary:

Texere – the Latin word meaning to weave, braid or construct



Tactile – relates to the sense of touch. If something is tactile, it has a surface that is pleasant to touch.



Assemble – to come together in a single place or bring parts together in a single group.



Appliqué – a decorative surface design technique that adds dimension and texture to the background fabric. It comes from the French word *appliquer* (and the Latin *applicare*), meaning to join or attach.



Template/pattern - a pattern, model, or guide for the creation of some kind of project.



Artist – Jane C Thom textile artist



Year 5: Textiles and Collage



Core content:

Take inspiration from natural objects to create textile art. Combine collage and appliqué techniques to create work that depicts textured surfaces. Use a variety of materials including things from nature.

Technical vocabulary:

Texere – the Latin word meaning to weave, braid or construct



Tactile – relates to the sense of touch. If something is tactile, it has a surface that is pleasant to touch.



Assemble – to come together in a single place or bring parts together in a single group.



Appliqué – a decorative surface design technique that adds dimension and texture to the background fabric. It comes from the French word *appliquer* (and the Latin *applicare*), meaning to join or attach.



Natural – found in nature and not involving anything made by people.



Template/pattern - a pattern, model, or guide for the creation of some kind of project.



Artist – Jane C Thom textile artist



Year 3: Drawing and Painting



Core content:

Experiment with and create marks using a range of materials, including paint.

Learn new painting techniques to create texture and shape.

Technical vocabulary:

Impasto – applying paint so thickly that it stands out from the surface, creating texture.



Hue – a shade of a colour.



Sgraffito – scratching through a layer to reveal another.



Tonking – taking paint off (or blotting) a surface to reveal other marks.



Resist – a method of applying paint over another medium such as wax, allowing previous marks made to remain visible through the paint.



Primary Colours – red, blue and yellow.



Secondary colours – colours made by mixing two primary colours.



Connections

Art/Artists Ernst Haeckel 1834-1919

Year 3: Drawing and Painting



Core content:

Experiment with and create marks using a range of materials, including paint.

Learn new painting techniques to create texture and shape.

Technical vocabulary:

Impasto – applying paint so thickly that it stands out from the surface, creating texture.



Hue – a shade of a colour.



Sgraffito – scratching through a layer to reveal another.



Tonking – taking paint off (or blotting) a surface to reveal other marks.



Resist – a method of applying paint over another medium such as wax, allowing previous marks made to remain visible through the paint.



Primary Colours – red, blue and yellow.



Secondary colours – colours made by mixing two primary colours.



Connections

Art/Artists Ernst Haeckel 1834-1919

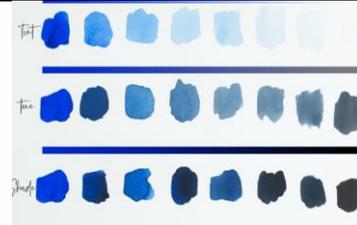
Cave art
The earliest known drawings date from prehistoric times



Cave art
The earliest known drawings date from prehistoric times

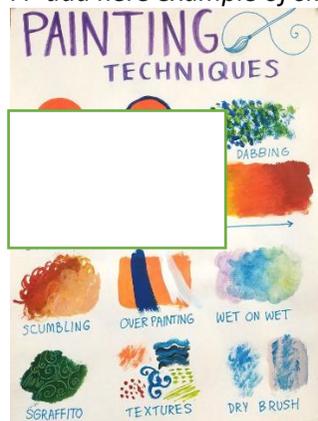


Learning Objective	Pre-Learning Expectations	
<p>Concepts – Painting Understand how paint is mixed and applied to create effect.</p>	<p>From KS1 pupils should have the following knowledge:</p> <ul style="list-style-type: none"> • Pupils should be able to use thin and thick brushes to create different textures and different shades • They have experimented with tones and tints by adding white and black to their original colour • They have experienced creating a wash by using water and a small amount of paint and know how to apply this 	
Subject Specific Vocabulary	Substantive/Core Knowledge - What do we want the children to know?	Suggested learning activities – What key experiences? (Highlighted key disciplinary knowledge learning to be developed with pupils)
<p>Tier 2: form, composition, hue, repetition, resist Tier 3: tonking, sgraffito, impasto</p>	<ul style="list-style-type: none"> • Know how to use my knowledge of primary colours to create secondary colours • Know how to add grey to change a colour hue to a tone • Know how to add black to change a colour hue to a shade. • Know how to use white to change the tint of a colour. • Know a range of effects that can be made with paint. • <i>Additional teacher knowledge:</i> • <i>Artist link: Ernst Haeckel</i> • See above  <ul style="list-style-type: none"> • <i>Using video link, be knowledgeable about the tools and variety of grades of pencil to be used so that they are confident to model making controlled marks for pupils.</i> https://vimeo.com/559420601/700a1608cf <p><i>lesson 1</i></p>	<p><i>Painting sequence of sessions:</i></p> <ol style="list-style-type: none"> 4) Explore how to mix tones, tints and shades of blue. 5) Explicit teaching of techniques – using a detailed No 1-2 brush to create patterns for texture 6) Applying knowledge, skills and techniques <p>Lesson 1) Connect: Recall from KS1 types primary colours.</p> <p>Explain: Introduce that the children to different blue colours using a colour card. Explain the difference between a tint adding white to a hue of blue, a tone adding grey and a shade adding black. Allow pupils time to explore this and recall the differences in their sketchbooks. (Refer to image across for lesson 1).</p> <p>Model: Create a tone, tint and shade. Model how to correctly label these. Share your sketchbook example. Share the outcome aim model with pupils of the blue pattern painting.</p> <p>Attempt: Children use their number 18 brush to mix tones, tints and shades using Prussian blue as the original hue, they show the difference and label once dry. See lesson 1.</p>



Lesson 2

FP add here example of sketchbook/ brushstrokes and labelling



Lesson 3: FP add painting outcome example image here

Stone age art sketchbook attempts

Apply: Children use cream to take the paintbrush for a walk to create sections on a 15cmx15cm square (painting paper). They create 5-6 tints, shades or tones of blue. Allow to dry for lesson 2-3.

Lesson 2) **Connect** back – simple hexagons children recall what colour they add to the blue hue to match the given words tint, shade and tone.

Model/Explain: Model how to create repeated patterns and patterns inside patterns using a size 0-2 brushes. Model how to practice and label on a sketchbook page to set expectations. Provide key spellings for pupils on the tables and a copy of the sketchbook model.

Attempt: Pupils practice making different types of patterns using light brushstrokes in their sketchbooks.

Apply: Pupils begin to add patterns onto their blue painting, using different versions in each section. Linear marks, stippling, pointillism, hatching, cross hatching, scumbling and sgraffito.

Lesson 3:

Connect: pupils match using a prepared wordwall quiz to revisit types of different brush techniques.

Explain: Re-model how to add pattern into pattern with lighter brushstrokes in a different tone or tint of blue. Model this for pupils.

Attempt: Pupils practice this within a section in their sketchbooks and continue their blue pattern piece.

Apply: Pupils continue to complete their piece.

Evaluate in a simple paragraph with some modelled sentence starters what they have learnt across the unit about mixing paint and brush techniques.

Final pieces to be mounted onto thick card for family Christmas calendars. Photos to be taken and put into sketchbooks.

Lesson 4/5:

Connect: Look at examples of the earliest drawings that man created (cave art).

Explain: Show pupils different discovered images from archaeology. Model for pupils how to create stone like backgrounds on white sugar paper using water



colour paint tones and shades of brown: use a wash, scumbling, salt sprinkled, dry brushing, plastic scrunched to dab off paint.

Attempt: Pupils explore the different techniques to create collective pieces on sugar paper or a canvas. Allow background to dry.

Connect: Pupils recall and review the type of art they are exploring. Link to periods studied in history.

Explain and model: Using images and acrylic paint, model how to create simple animal shapes and forms in a sketched type style.

Attempt: Pupils practice forms in their sketchbooks and then apply these shapes and forms into their final piece.