



Orton Wistow Primary School – Curriculum Plan



Subject : Art

Year : 4

Term : Autumn

Vocabulary	Knowledge	Understanding	Skills
Define the word and include etymology if useful.	What children will know	What children will understand	What children will be able to do
	<div>Learning</div> <div>Remembering</div>	<div>Learning</div> <div>Practising</div>	<div>Learning</div> <div>Reflecting</div>
	<div>Teaching</div> <div>Telling</div>	<div>Teaching</div> <div>Coaching</div>	<div>Teaching</div> <div>Facilitating</div>
	<div>Assessment</div> <div>Testing</div>	<div>Assessment</div> <div>Observing</div>	<div>Assessment</div> <div>Evaluating</div>
<p>Illustration- An illustration is a decoration, interpretation or visual explanation of a text.</p> <p>Illustrator- An artist who creates illustrations that tell stories.</p> <p>Interpretation- The action or process of explaining or understanding the meaning of something.</p> <p>Graphic Novel- A novel in 'comic-strip' form.</p> <p>Line- A mark made on a surface that joins different points.</p> <p>Mark Making- Exploring the different marks which you can make with different mediums.</p> <p>Medium- A medium can refer to both the type of art (e.g. painting, sculpture, printmaking), as well as the materials an artwork is made from.</p> <p>Composition- Composition is the arrangement of elements within a work of art.</p> <p>Visual Literacy- Visual literacy is the ability to understand the ideas and meanings in what you see, especially symbols and pictures.</p>	<p>That stories can be told through sequenced drawings. Text can be added within drawings to add meaning.</p> <p>Know that line, shape, colour and composition can be used to develop evocative and characterful imagery.</p> <p>Know that charcoal, graphite, pastel, chalk, ink are forms of media which can be used to make observational and experimental drawings.</p> <p>Know that you can make different marks using a variety of drawing mediums including charcoal, graphite, chalk, ink, pastels.</p> <p>Know that we can use sketchbooks to experiment. Know that the way each sketchbook looks is unique to them.</p> <p>Know that artists Laura Calin and Shaun Tan create illustrations that tell stories.</p> <p>Know that we can make visual notes in our sketchbook when looking at other artists' work to help consolidate learning and make the experience our own.</p>	<p>Understand that artists and illustrators interpret narrative texts and create drawings.</p> <p>Understand how text within drawings can add meaning.</p> <p>Understand how sequencing drawings help viewers to respond to a story.</p> <p>Understand how line, shape, colour and composition can be used to develop evocative and characterful imagery.</p> <p>Understand that sketchbooks are used for different purposes including: practising drawing skills, making visual notes, testing and experimenting with materials, generating ideas and for recording reflections. Each artist will find their own ways of working in a sketchbook.</p> <p>Understand how artists Laura Collin and Shaun Tan create illustrations that tell stories, focusing on similarities and differences.</p> <p>Understand that we may all have different responses in terms of our thoughts and things we make. That we may share similarities.</p>	<p>Explore the work of artists who tell stories through imagery. Respond to the work of illustrators and/or graphic novelists, "reading" the visual images and sharing our thoughts.</p> <p>Work in a sketchbook to record our ideas and thoughts generated by looking at other artists' work.</p> <p>Use a sketchbook to practise drawing skills, test and experiment with materials, generate ideas about how we can respond to a piece of poetry or prose and to reflect on their outcome.</p> <p>Use line, shape and colour using a variety of materials to test our ideas.</p> <p>Think about how we might use composition, sequencing, mark making and some text in our drawings.</p> <p>Create a finished piece which contains sequenced images to describe a narrative.</p> <p>Share their work with others and talk about their journey and outcome. Listen to their feedback and take it on board.</p>





Useful information

Pathway: Storytelling Through Drawing (accessart.org.uk)

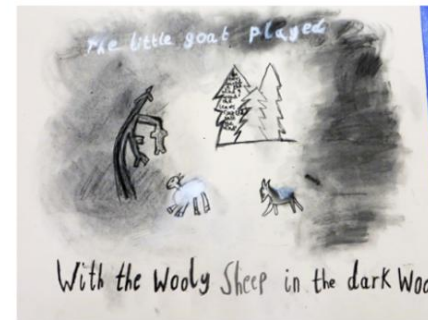
Week 1: Introduce two artists.

Laura Carlin & Shaun Tan



Week 2: Drawing Warm Up

Drawing Stories



Storytelling Through Drawing



Week 6: Share and Reflect

Present, Talk, Celebrate



Week 3, 4 & 5: Option 1 Accordion Book: Illustrating the Jabberwocky

Illustrating The Jabberwocky



Images taken from the Access Art www.accessart.org.uk





Orton Wistow Primary School – Curriculum Plan



Subject : Art

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Term : Spring



Vocabulary

Knowledge

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Skills

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Define the word and include etymology if useful.

Learning Teaching Assessment

Learning Teaching Assessment

Learning Teaching Assessment

Remembering

Telling

Testing

Practising

Coaching

Observing

Reflecting

Facilitating

Evaluating

Still Life- A genre of art where a painting or drawing is made by looking at real-life objects.

Composition- The arrangement of objects or artwork.

Background- The nearest area.

Foreground- The area of space in the distance.

Negative Space- The empty space around and between the subject in a work of art.

Tone- Tone refers to how light or dark a colour is.

Hue- The dominant colour family.

Tint- A hue with only white added. Refers to the 'lightness' of a colour.

Shade- A hue with only black added. Refers to the 'darkness' of a colour.

Texture- How something feels.

Collage- A piece of art made from different pieces of paper, photos and other materials. Collages also might have painting and drawing on them.

That when artists make work in response to static objects around them it is called Still Life. Still Life has been a genre for many hundreds of years, and it is still relevant today.

Paul Cezanne (1839-1906) was a French Post-Impressionist painter who use planes of colour and small brush strokes to create Still Life paintings.

Hilary Pecis is a contemporary Still Life artist. The imagery in her work comes from snapshots taken from trips, experiences and her surroundings. She uses texture and brushstroke, colour and pattern, and perspective to create a sense of place.

That when artists work with still life, they bring their own comments and meaning to the objects they portray.

That we can make a still life creative response in many media including drawing, painting, printing and collage.

That we can use line, shape, colour, texture and form to help us give meaning to our work, and explore composition, foreground, background and negative space.

A tint is where an artist adds a colour to white to create a lighter version of the colour. A shade is where an artist adds black to a colour to darken it down.

Understand who Paul Cezanne and Hilary Pecis are and where they took inspiration from.

Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook.

Understand that Still Life is the name given to the genre of painting (or making) a collection of objects/elements.

Understand that still life is a genre which artists have enjoyed for hundreds of years and which contemporary artists still explore today.

Understand artists often collaborate on projects, bringing different skills together.

Understand that we can make choices about the colour, line, shape, pattern and composition to give meaning to our work and to make it look more interesting.

Understand how to mix colours to create different hues, tints and tones.

Understand that we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand that all responses are valid.

Explore and compare the work of contemporary and more traditional artists who work within the Still Life genre.

Express their thoughts about other artists' work, and talk about the meanings of objects as artists present them.

Use their sketchbook to make visual notes, record and reflect.

Use their sketchbook effectively to practise drawing skills (including drawing from observation), test and experiment with materials and reflect on their work.

To explore colour (and colour mixing), line, shape, pattern and composition in creating a Still Life. Consider lighting, surface, foreground and background.

To use close observation and try different hues and tones to capture 3D form in 2 dimension.

To use painting and collage to create a mixed-media Still Life, considering composition.

Reflect on, present and share their artwork, and explain how their sketchbook work helped build their knowledge and skills towards their final piece.

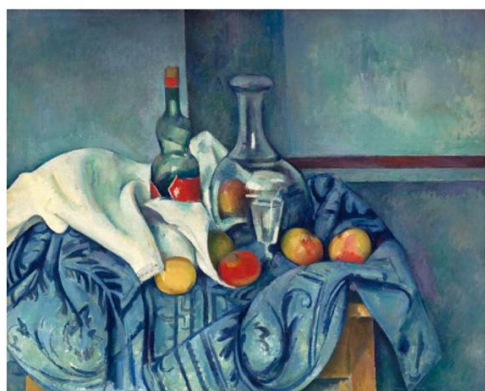


Useful information

Pathway: Exploring Still Life (accessart.org.uk)

Week 1: Introduce an artist

Introduce the artist Paul Cezanne

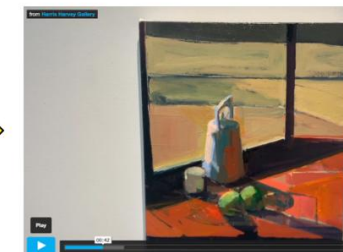


Week 2: Work in sketchbooks



Week 2: Explore further

Explore the Work of Contemporary and Traditional Still Life Artists



Exploring Still Life

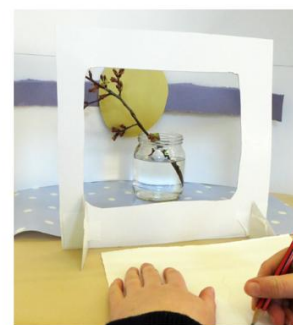
Week 6: Present & Celebrate



Week 3, 4 & 5: Find your focus- Option 1: Cut Paper Collage Still Life



Learning to see



Images taken from the Access Art www.accessart.org.uk



Orton Wistow Primary School – Curriculum Plan



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Remembering Telling Testing

Learning Teaching Assessment
Practising Coaching Observing

Learning Teaching Assessment
Reflecting Facilitating Evaluating

Plinth- The base supporting a statue or sculpture.

Sculptor- An artist who makes sculptures.

Sculpture- A sculpture in an art form made in three dimensions.

Form- An element of art that refers to 3D objects.

Structure- The arrangement of many parts that have been put together.

Portrait- A representation of a person.

Armature- An interior framework which supports a sculpture.

Modelling- The additive process of making a sculpture by moulding with our fingers.

Malleable- Capable of being shaped or formed, whether by hand or with tools.

Clay Slip- A slip is a liquid mixture of clay slurry mixed in water.

Score- To score a piece of clay means to scratch hatch marks on it.

Artists can use plinths to display artwork.

Thomas J Price is a sculptor who questions the types of people who have traditionally been made into a sculpture and displayed on a plinth. Price is interested in making sculptures of anonymous people.

Self-portraits are portraits that artists make of themselves.

Newspaper and masking tape can be used to create an armature. Clay can be applied and modelled over the armature to create a sculpture.

Clay is a malleable and natural material that can be used to create sculptures.

Clay can be manipulated by rolling, pinching and smoothing.

Tools can be used to carve and engrave clay.

Clay can be joined together by scoring and brushing on clay slip before smoothing the join.

When we reflect on our work and the work of others, we think about what we are good at and what we might do differently next time.

What is a sculpture?

What is the purpose of a plinth? Understand how the way artwork is displayed can affect the way the audience sees the work.

Who is Thomas J Price? What inspired his artwork?

How can I use drawing and mark making to create a self-portrait?

What in an armature?

How can I mould and manipulate clay to make a sculpture?

How can I join pieces of clay together?

How can I use tools to carve and engrave my clay structure to add texture and detail?

How can I use form, texture and structure to create a clay portrait that represents my identity?

How can I display my sculpture on a plinth?

How can I reflect and effectively evaluate my work?

Understand that we may all have different responses to art work and all responses are valid. We may share similarities.

Explore a variety of artists that use plinths in their work and reflect on how the artwork is displayed.

Explore the work of Thomas J Price and make visual notes to respond to his work.

Use my sketchbook effectively to experiment and explore ideas, and to record ongoing reflections as part of the learning journey.

Use drawing exercises and observational drawing to explore self-portraits.

Use clay to construct a sculptural self-portrait on a plinth. Consider form, texture and structure.

Manipulate clay using a range of techniques such as rolling, pinching and smoothing.

Score and use slip to join two pieces of clay together.

Use tools to carve and engrave clay, to add texture and detail.

Reflect on, present and share their artwork. Explain how their sketchbook work helped build their knowledge and skills towards their final piece.



Useful information

Pathway: The Art Of Display

Week 1: Introduce plinths

What is a Plinth?



Week 2: Introduce an artist

Talking Points: Thomas J Price



Week 3: Explore portraiture



The Art of Display



Week 7: Share, reflect and discuss



Week 4, 5 & 6: Create a clay portrait on a plinth



Images taken from Access Art www.accessart.org.uk

