



Across the key stages, we teach art through the following areas:

SCULPTURE

PAINTING

DRAWING

PRINTING

COLLAGE

Substantive Concepts (Theoretical Knowledge)

ELEMENTS

Line, shape, form, colour,
texture, space, value

CREATIVITY

ARTIST KNOWLEDGE

HISTORICAL CONTEXT

EVALUATION

Disciplinary Concepts (Practical Skills)

Bonding and fixing

Manipulating materials
(form)

Colour theory/mixing

Painting techniques

Value (light/dark)

Texture

Composition

Shape and line

Pattern

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 1		
Sculpture	Painting	Drawing and Painting
Barbara Hepworth- Abstract clay Form	STIK- figure painting	Georgia O'Keefe- flower painting
<p>Drawing - To create drawings of Barbara Hepworth sculptures. Use thin and thick lines to add shade to sculpture.</p> <p>Forming a 3d form using clay, pinching, pressing, shaping material to create desired form.</p>	<p>Basic colour mixing- using primary colours to make secondary colours, Using little brushes to create fine lines, Adding a figure to painting using block colours</p>	<p>Observational drawings of natural forms Using lines to create light and dark Using varied lines to create details in drawing</p>

Year 2		
Sculpture	Painting and Drawing	Printing and collage
Clay Shoe Sculpture- Dji Roja	Lowry cityscape painting	Yoyoi Kusama
<p>Forming a 3d form using clay, pinching, pressing, shaping material to create desired form. Use score and slip to create to attach details to shoe.</p>	<p>Drawing - To use pencil and coal to draw shapes and texture found in Lowry's work. Include, thin/thick lines (Y1), finger blending, cross hatch and smudging. To use pencil and charcoal to create light and dark. Use primary colours to mix secondary colours and neutral colours. Add white and black to create tints and tones found in artist colour palette. To select appropriate brushes to create thin and thick lines.</p>	<p>Drawing - Observational drawing of fruit, adding shade to a shape to create a recognisable object. Printing - To create a simple repeat printed pattern, using own collagraph stamps (string and cardboard) To use mark making tools to create a repeat pattern. Collage - To explore cutting and ripping techniques with paper, to create fruit and vegetables. To use paper to create a background. To build detail using layering</p>

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 3		
Painting	Drawing	Drawing and Painting
Van Gogh and John Constable- Atmospheric Weather landscape	Amira Gale – Observational Drawing	Flower Repeat print (Poly Block) William Morris
<p>Mix primary, secondary and tertiary colours and create tints, tones and shades.</p> <p>To understand how colour can affect mood (warm and cold colours)</p> <p>Use appropriate brushes and techniques to apply texture.</p> <p>To manipulate the surface of the paint using tools (sponge, sgraffito, stippling)</p>	<p>Experimental drawing techniques (continuous line drawing, tonal drawing)</p> <p>To create a tonal drawing using pencil, charcoal and pen.</p> <p>To create depth using tone.</p> <p>To add layers to a drawing to create detail and texture.</p> <p>To build on knowledge of shading techniques to develop contour shading techniques, hatching, cross hatching and stippling.</p>	<p>Drawing -</p> <p>To create experimental and observational drawing of natural forms. Revisit tone, shade, texture.</p> <p>Printing -</p> <p>Experiment with engraving lines and marks into Poly Block tile.</p> <p>Transfer a drawing onto a Poly Block tile (printing plate)</p> <p>To create a block print using one colour to create a repeat print.</p> <p>To create a stamp using a poly block tile.</p> <p>To layer print to create a pattern</p>

Year 4		
Sculpture	Drawing and Painting	Drawing and Printing
Jen Delyth – Anglo Saxon Brooch.	Leonardo Di vinci - Monochromatic Watercolour Painting of an eye.	Quentin Blake- Mono Print Portrait
<p>To understand how lines are used to create a Keltic pattern through drawing.</p> <p>To use experiment with collage to build a layered image.</p> <p>To use layers of materials to build depth.</p> <p>To use string and cardboard to create a low relief sculpture of intricate Keltic design.</p>	<p>Drawing -</p> <p>To revisit hatching and cross hatching to create more purposeful marks and create depth in drawing.</p> <p>Create a tonal range using a value chart.</p> <p>Painting -</p> <p>To create tints and tones of one colour using less and more water (monochromatic)</p> <p>To create depth in a painting using three tones (highlights, mid- tones and shadows)</p> <p>To use fine brushwork to add detail.</p> <p>To create a watercolour wash and glaze.</p>	<p>Drawing -</p> <p>It draw a face using basic proportion.</p> <p>To explore drawing a variety of facial features.</p> <p>To experiment drawing facial expression.</p> <p>Experiment with drawing in the style of an artist.</p> <p>Printing -</p> <p>To create a traced impression through Mono-printing.</p> <p>To experiment with three different mono printing techniques.</p> <p>To create a positive and negative print.</p>

STANLEY GROVE ACADEMY

ART CONCEPT MAP






Ready for school. Ready for life

Year 5		
Painting	Drawing	Sculpture and Drawing
Jacqueline Hurley – WW2 Landscape	Oil pastels and Soft Pastels - Jean-Michel Basquiat	Henry Moore inspired abstract form using string and glue
<p>To mix black and white to create a range of tints and tones (grey)</p> <p>To use a range of shades in acrylic paint to create distance and perspective in a landscape.</p> <p>To create texture in a painting using acrylic mediums to build the foreground and detail.</p> <p>To use scale appropriately to create depth in a painting.</p>	<p>Drawing a self-portrait using proportion.</p> <p>Use previous knowledge of shading techniques and apply tone and shade to self-portrait.</p> <p>Deepen colour mixing with complimentary colours and analogue colours.</p> <p>To use oil pastel and soft pastel blending techniques.</p> <p>To develop personal drawing style by drawing on inspiration from the artist.</p>	<p>Drawing -</p> <p>Experimental drawing with 3D forms using contour shading and a variety of shading techniques.</p> <p>Explore how to transfer a drawing into sculpture.</p> <p>To bond and form with string, glue and a balloon to create a 3d representation of a contour drawing.</p>

Year 6		
Printing	Sculpture	Drawing and Watercolour Painting
Self Portrait printing- Andy Warhol	Canopic Jar Sculpture- Gustav Klimt and Ancient Egyptian Art	Painting Natural Forms- Margaret Mee
<p>To use the grid method to support proportion when drawing from a photograph of themselves.</p> <p>To transfer self portrait drawing into polystyrene tiles through engraving.</p> <p>To experiment with over lay printing and layering colour when printing.</p> <p>To experiment printing onto different surfaces/materials.</p> <p>To create overlay print by reworking printing plate.</p>	<p>To create drawings inspired by ancient Egyptian patterns and compare with Gustav Klimt's patterns (tree of life)</p> <p>To use an armature (plastic bottle) to build shape and lid of jar. Using, plastic bottle and cardboard base for lid.</p> <p>To use clay over the top if armature through press moulding.</p> <p>Lid- to manipulate clay to recreate a head of an ancient Egyptian God.</p> <p>To apply details using score and slip techniques and engraving techniques.</p> <p>To apply painted details to surface of sculpture using fine brushes.</p>	<p>To create detailed observational drawings using value, tone and shade.</p> <p>Use the grid method to support proportion and composition (space)</p> <p>To refine water colour techniques by exploring previous learning wash and glaze. Deepen painting with wet on wet, wet on dry, transparency.</p> <p>Build on glaze to create depth and detail to painting.</p> <p>Use fine paint brushes to experiment with a range of lines to create intricate details in a painting.</p>



Year 1			
Theme	SCULPTURE Barbara Hepworth- Abstract Clay Form	PAINTING STIK- Figure Painting	DRAWING AND PAINTING Georgia O’Keefe- flower painting
			
Elements	Form, texture, shape	Colour, line, shape	Colour, shape, space, line
Creativity	To create own abstract form inspired by artist.	To create own painting inspired by STIK.	To experiment with enlarging their own flower and create a painting of this.
Artist Knowledge	To respond to respond to artist work in real life (Hepworth Visit)	To respond to pictures of STIK’s work through drawing.	To respond to pictures of Georgia O’Keefe’s work through drawing.
Historical Context	Discuss as a class how Barbara Hepworth is inspired by Yorkshire landscapes.		To know that Georgia O’Keefe is one of the most influential women painters.
Evaluation	To give verbal feedback on what they find interesting about peers work.	To verbally discuss how they feel about STIK’s work and their own work.	To give verbal reflections using sentence stems such as “I like... because...” and “Next time I would...”

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 1			
Bonding and fixing	To coat sculpture with pva glue to strengthen.		
Manipulating materials	To create a 3d form using clay, pinching, pressing and shaping material with hands to create desired form.	Apply tempura paint to create a block colour.	To begin to apply less and more water to create light and dark with watercolour.
Colour theory and mixing		To mix primary colours to create secondary colours.	To choose a warm or cold colour to work with in their painting.
Painting techniques		To create a block colour background. Apply shapes and lines on top of a background to create a figure, using fine brushes.	To wash colour across the page. To let base dry and use small brushes to add detail.
Value (light/dark)	Use thin and thick lines to add shade to sculpture.	To use black and white paint to create figure.	Begin to use less and more water to create light and dark.
Texture	To use fingers to blend, smooth and manipulate surface of the clay.	To create a smooth texture using paint.	To explore creating texture in natural forms using pencil and fine brushes.
Composition		To place and position figure on page.	To observe closely and enlarge an image to paint.
Shape and line	To create observational drawing of Hepworth's sculptures using pencil.	To use shapes and lines to create a simple stick man figure.	To use line and shape to create detail and an outline of a flower.
Pattern			To observe patterns found in nature.
Vocabulary	<i>Blend, smooth, texture, sculpture, shape, line, thin and thick.</i>	<i>Primary and secondary colours, graphiti, figure, mixing</i>	<i>Natural, warm and cold colours, enlarge, wash, detail</i>



Year 2

Theme	<p>SCULPTURE Clay Shoe Sculpture- Dji Roja</p> 	<p>DRAWING AND PAINTING Lowry cityscape painting</p> 	<p>PRINTING AND COLLAGE Yoyoi Kusama</p> 
Elements	Form, shape, texture	Colour, value, line, texture, shape	Colour, pattern, line, shape and space.
Creativity	To design own shoe.	To draw on inspiration from Lowry's work to create their own idea.	To create own fruit collage.
Artist Knowledge	To observe pattern and style of artist shoe design.	To know that Lowry created work of old miners and streets around him.	To observe and respond to artists work by recreating patterns and styles of artist.
Historical Context	To look at the style of shoes in the Traditional Folk Tale 'Elves and The Shoemaker' and compare to modern shoes.	To discuss how we can tell the social context of the time through looking at his paintings.	To discuss importance of female artists in the art world.
Evaluation	<p>To describe what went well and what could be improved in their own and others' work.</p> <p>To begin identifying how their design ideas changed during the making process.</p>	<p>To identify what they liked about their work (and the artists) and what they might do differently next time to improve.</p> <p>(two stars and a wish- I like... because... and Next time I would...)</p>	<p>(Two stars and a wish- I like... because... and Next time I would...)</p> <p>To compare their work with that of the artist studied, identifying at least one similarity or difference.</p>

STANLEY GROVE ACADEMY

ART CONCEPT MAP



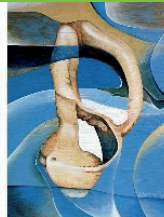
Ready for school. Ready for life

Year 2			
Bonding and fixing	To bond clay together using score and slip and varnish using pva to strengthen.		To use pva glue to create layers in collage.
Manipulating materials	To engrave patterns into shoe to create texture. To use hands and appropriate tools to create form.		To cut and tear paper for collage. To layer paper to build an image.
Colour theory and mixing	To mix using primary and secondary colours and create different tints adding white.	Use primary colours to mix secondary colours and neutral colours. Add white and black to create tints and tones found in artist colour palette.	To understand why an artist may choose a limited colour palette for their work. To use contrasting colours for affect.
Painting techniques	To apply the paint smoothly to the surface of the shoe.	To select appropriate brushes to create thin and thick lines. To add black and white to paint to create tints and tones.	To apply paint evenly to a surface for printing.
Value (light/dark)	To add white to a secondary colour to create a tint.	To use pencil and charcoal to create light and dark.	To add shade and tone to observational drawing to give 3d form.
Texture	To engrave patterns into shoe to create texture.	To use pencil and coal to draw shapes and texture found in Lowry's work. Include, thin/thick lines (Y1) , finger blending, cross hatch and smudging.	To change the texture of surface of paper through printing and mark making.
Composition		To create own city scape, drawing from inspiration from Lowry's work.	To think carefully about where they are placing their collage to create an image.
Shape and line	To design own shoe through line drawings.	To identify the shapes and lines found in buildings and Lowry's work.	To identify shapes and lines in fruits and vegetables and explore replicating these. To tear or cut along a line or shape.
Pattern	Incorporate pattern to final outcome using engraving and painting.	To identify when patterns are found in Lowry's work.	To create repeated patterns through printing making.
Vocabulary	<i>Design, engrave, texture, colour wheel, primary and secondary colours, mold</i>	<i>Charcoal, city scape, blending cross hatch, smudging, thin/thick lines.</i>	<i>Repeated patterns, print making, collage</i>



Year 3

Theme	PAINTING Van Gogh and John Constable - Atmospheric Weather landscape	DRAWING Amira Gale - Observational Drawing	DRAWING AND PRINTING Flower Repeat printing (Poly Block) William Morris
Elements	Colour, value, line, texture	Shape, line, form, texture and value	Line, texture colour, shape, space
Creativity	To create own atmospheric landscape to create a specific mood.	To develop own drawing style through experimental drawing and variety of drawing materials.	To develop own printed pattern inspired by natural forms.
Artist Knowledge	To respond to the mood of the artist work and how they have done that. To discuss similarities and differences between the two artists.	To understand how an artist can be inspired by nature.	To understand William Morris' use of printed patterns and create drawings inspired by his work.
Historical Context	To learn about how the two artists were interpreted at the time and begin to understand there has been different artist movements.		To learn about the history of Morris' artwork and interior design career. E.g. wall paper, cushions, William M's house.
Evaluation	To annotate sketchbook learning journey with key vocab and thoughts. To give their own thoughts on which artist they prefer and why. To compare their work to different artists and express a preference, giving reasons.	To use specific art vocabulary to describe techniques and processes used in their own and others' work.	To record evaluations more independently in sketchbooks using full sentences. To begin to justify changes or decisions made during the creative process (e.g. colour choice, line style).



STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 3			
Bonding and fixing			To use pva glue to fix cardboard to polystyrene tiles to create a stamp.
Manipulating materials	To manipulate the surface of the paint using tools (sponge, sgaffitto, stippling)	To use pencil, charcoal and pens to experiment with drawing techniques for different affects.	Experiment with engraving lines and marks into Poly Block tile. Transfer a drawing onto a Poly Block tile (printing plate) To create a stamp using a poly block tile.
Colour theory and mixing	Mix primary, secondary and tertiary colours and create tints, tones and shades. To understand how colour can affect mood (warm and cold colours)		To select a specific colour palette inspired by natural forms.
Painting techniques	Use appropriate brushes and techniques to apply texture. To build layers in a painting to create depth.		To apply ink to stamp smoothly using a brush. To apply ink to printing plate smoothly and evenly using a roller.
Value (light/dark)	To create tints, tones and highlights.	To create a tonal drawing using pencil, charcoal and pen. To create depth using tone.	To a create a secondary print (ghost print) without re inking.
Texture	Use appropriate brushes and techniques to apply texture.	To add layers to a drawing to create detail and texture. To build on knowledge of shading techniques to develop contour shading techniques, hatching, cross hatching and stippling.	To create experimental and observational drawing of natural forms. Revisit tone, shade, texture.
Composition	To create a balanced painting using colour. Plan layout, foreground/background, and direct viewer focus.	To enlarge a shell to take up space on the page.	To position their stamp on top of their block print to create a repeated pattern.

STANLEY GROVE ACADEMY
ART CONCEPT MAP

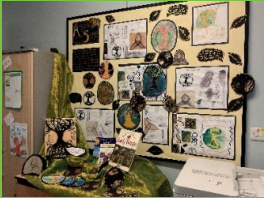

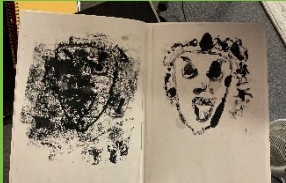


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Year 3			
Shape and line	To use mark making and experiment with lines to create different textures. E.g. clouds.	To experimental drawing techniques (continuous line drawing, tonal drawing)	To create experimental and observational drawing of natural forms. Revisit tone, shade, texture.
Pattern	To observe patterns that occur in impressionist paintings	To observe patterns found in shells and other natural patterns and apply as detail to drawings.	To layer print to create a pattern. To create a block print using one colour to create a repeat print.
Vocabulary	<i>Tints, tones, highlights, atmosphere/mood, texture, artist movements, brush strokes</i>	<i>Tone ,enlarge, form, contour shading, shading techniques, hatching, cross hatching and stippling.</i>	<i>Block print, repeat print, observational drawing, printing plate, natural forms, engrave, impression.</i>



Year 4

Theme	<p>SCULPTURE Jen Delyth: Anglo-Saxon Brooch</p> 	<p>DRAWING AND PAINTING Leonardo Da Vinci - Monochromatic Watercolour Painting of an eye.</p> 	<p>DRAWING AND PRINTING Quentin Blake- Mono Print Portrait</p> 
Elements	Line, shape, form, texture, pattern	Colour, line, shape, value, texture	Line, value, shape, texture
Creativity	To design their own Keltic-inspired brooch, developing personal interpretation of cultural motifs.	To create their own eye using their own choice colour.	To create their own expressive portrait using Quentin Blake's style. To explore personality and character through facial expression.
Artist Knowledge	To explore how Jen Delyth uses Celtic symbolism and line work in modern interpretations.	To look at Da Vinci's drawing style and influence. Draw from close ups of his work.	To explore Blake's unique line quality and illustrative approach through drawing.
Historical Context	To understand how traditional Keltic and Anglo-Saxon art influenced pattern and metalwork design.	To look at Da Vinci's most famous work. (16th Chapel)	To understand the role of book illustrators and how Blake's work shaped children's literature.
Evaluation	To write a short paragraph about how the use of layers and patterns helped convey historical meaning.	To write a short written evaluation about their own work to identify what worked well and what could be improved, offering suggestions for how they would refine their work next time	To reflect on successes and challenges in their mono printing process and how they achieved certain affects.

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 4			
Bonding and fixing	To use layers of card, string and glue to fix components securely and add depth.		To fix paper in place to avoid smudging during print.
Manipulating materials	To cut, layer, and shape cardboard and string to recreate intricate designs in low relief.	To explore the amount of water needed to create the desired affect with water colour.	To trace image into ink and create positive and negative prints.
Colour theory and mixing	To use metallic colours, considering the symbolism and impact of gold, silver and bronze tones.	To mix different tints of the same colour by adding white and black.	To explore limited colour for effect in print.
Painting techniques	To use dry brushing to highlight raised areas and apply detail to layered sculpture.	To use fine brushwork to add detail.	To apply ink evenly to print.
Value (light/dark)	To create visual depth using light and dark paint on raised surfaces.	To revisit hatching and cross hatching to create more purposeful marks and create depth in drawing. Create a tonal range using a value chart. To create tints and tones of one colour using less and more water (monochromatic) To create depth in a painting using three tones (highlights, mid- tones and shadows)	To vary pressure to control depth of line.
Texture	To use overlapping materials and engraved lines to simulate metal embossing.	To revisit hatching and cross hatching to create more purposeful marks and create depth in drawing.	To use varied lines and pressure.
Composition	To plan and position elements symmetrically or in repeating designs.	To direct viewer focus by placement of the eye and components to make up the eye.	To carefully place facial features.
Shape and line	To incorporate flowing, curved and symmetrical lines found in Keltic design.	To revisit hatching and cross hatching to create more purposeful marks and create depth in drawing.	To simplify facial features into Blake's exaggerated, expressive style.
Pattern	To create designs reflective of historical patterns.		To use repeated line work to suggest hair, clothes, or background.

STANLEY GROVE ACADEMY
ART CONCEPT MAP



Ready for school. Ready for life

Year 4

Vocabulary




Relief, Keltic, pattern, symmetrical, emboss, metallic, layering, symbolism

Tonal range, hatching, depth, influence, highlight, midtone, shadow, wash, glaze, observation, Renaissance

Mono print, expression, line quality, positive and negative space, illustrative style, portrait



Year 5

Theme	<p>SCULPTURE AND DRAWING Henry Moore inspired abstract form using string and glue</p> 	<p>PAINTING Jacqueline Hurley (WW2 Landscape.</p> 	<p>DRAWING AND MIXED MEDIA Jean-Michel Basquiat (Self Portrait)</p> 
Elements	Line, texture, shape, form, space	Colour, value, texture, space	Line, shape, colour, value
Creativity	To explore how to transfer a drawing into an abstract, free standing sculpture.	To design a landscape that captures emotional impact using wartime imagery and colour.	To develop a personal style in drawing and colour choices influenced by Basquiat.
Artist Knowledge	To recreate drawings inspired by artist style and use artist drawing style to influence own ideas.	To understand Hurley's use of contrast and silhouette to convey remembrance and impact.	To study Basquiat's use of symbolism, bold colour and energetic line.
Historical Context	To understand the Historical context of Henry Moore's work. (his forms and shape have meaning)	To explore how WW2 changed art and was represented in landscapes and propaganda.	To explore how Basquiat responded to cultural identity and social issues through art.
Evaluation	To have the opportunity to lay sculptures in hall and discuss as a group, photograph and write short reflection about this in sketchbooks.	To annotate their work to explain how colour, texture and perspective were used effectively.	To reflect on how personal identity is portrayed through colour, shape and expression.

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 5

Bonding and fixing	To apply string to balloon using pva glue and paint. To apply string tightly to ensure the shape stays.	To apply glue and mixed media securely to create depth in foreground textures.	
Manipulating materials	To bond and form with string, glue and a balloon to create a 3d representation of a contour drawing. To shape apply correct pressure, pinching, pulling etc to create desired shape after balloon has popped.	To use tools and materials (acrylic mediums) to sculpt painted surface and build dimension.	To blend, layer and scrape materials to create desired effect. (oil pastels, soft pastels, paint) e.g. blending (smudge with fingers) and layer colours with pressure to mix/blend or scrape.
Colour theory and mixing	To think about colour of wool/string inspired by Henry Moore.	To mix greyscales and use limited palettes to evoke mood and atmosphere.	To explore analogous and complementary colours to build contrast and harmony.
Painting techniques	To apply correct thickness of glue to surface of balloon.	To use sponges, palette knives and brushes to build up textured layers.	To build colour depth using colour mixing and application.
Value (light/dark)	To experiment using drawing with 3D forms using contour shading and a variety of shading techniques.	To create a strong contrast in tone to show foreground and background.	To apply tonal shading with coloured pastels to create light, shadow and depth.
Texture	To contour shading to create texture in a drawing.	To build surface texture using thicker paint and acrylic mediums.	To use blending, scratching, and layering to build texture.
Composition	To place each child in the classes sculptures together to create a collaborative installation.	To think about placement of key elements (figures, silhouettes) for emotional focus.	To use proportion to position facial features accurately.
Shape and line	To experiment using drawing with 3D forms using contour shading and a variety of shading techniques.	To explore silhouettes and line to suggest forms and structure.	To use expressive line and colour to enhance character and emotion in self-portrait.
Pattern		To use repeated visual motifs (e.g. poppies) symbolically.	

STANLEY GROVE ACADEMY
ART CONCEPT MAP



Ready for school. Ready for life

Year 5

Vocabulary


Sculptural form, installation, abstract, organic, line, glue, string, 3D

Silhouette, contrast, atmosphere, acrylic, medium, perspective, remembrance, war art

Proportion, expression, identity, symbolism, contrast, analogue, complementary, blend



Year 6

Theme	SCULPTURE Canopic Jar (Klimt + Ancient Egypt) 	DRAWING AND PAINTING Margaret Mee – Natural Forms 	PRINTING Andy Warhol – Self-Portrait Printing 
Elements	Form, line, shape, texture	Line, shape, colour, value, space	Line, shape, pattern, colour, value, texture
Creativity	To design and create their own canopic jar incorporating ancient and modern design influences.	To create a botanical watercolour painting with precision and artistic style.	To develop a personal self-portrait inspired by Pop Art style.
Artist Knowledge	To explore similarities in pattern and symbolism between Klimt and Ancient Egyptian art.	To study Margaret Mee’s contribution to rainforest conservation through art.	To understand Andy Warhol’s role in the Pop Art movement and his use of repetition and imagery. To explore how Warhol represented people through printmaking.
Historical Context	To understand the cultural and religious significance of canopic jars in Ancient Egypt.	To explore the role of botanical illustration in science and environmental awareness.	To learn about the rise of Pop Art in 1960s America and how it responded to celebrity culture and mass media.
Evaluation	To annotate the sculpture with ideas about symbolism, design and construction.	To assess use of proportion, detail, and technique. (e.g is it an accurate representation, could something change to improve) To reflect on the connection between art and activism.	To write a reflection on how effective their print was. To compare their work with Warhol’s, identifying similarities and differences.

STANLEY GROVE ACADEMY

ART CONCEPT MAP



Ready for school. Ready for life

Year 6			
Bonding and fixing	To use (previously taught) score and slip to securely fix details; apply paint to embellish.		To prepare paper and printing equipment correctly for clean overlays.
Manipulating materials	To press-mould clay and sculpt forms over an armature.	To control brush pressure, amount of water used and layering to create texture and tone.	To engrave self-portrait lines into polystyrene tiles using appropriate tools. To rework the printing plate for overlay effects.
Colour theory and mixing	To use golds and jewel tones to replicate Klimt's and Egyptian palettes. E.g metallic.	To deepen colour theory by using analogous and complementary colours.	To mix contrasting and complementary colour schemes for impact. To recap warm and cold colours and limited palettes.
Painting techniques	To paint details using fine brushes for precision and effect.	To refine washes, glazes, and introduce wet-on-wet and wet-on-dry techniques. To use fine brushes for layered detail and line variation.	To apply printing ink using rollers with even pressure. To experiment with layering colours using multiple overlays.
Value (light/dark)	To use shading in engraved patterns and tonal contrast in painting.	To build depth using tonal contrast in petals and leaves.	To use contrast in colour and pattern. To explore positive and negative space in printing.
Texture	To engrave patterns into clay and layer clay for texture. E.g. stones.	To create natural texture (leaf surface, petal softness) through brush techniques.	To use a range of pressure when engraving for textural differences in print. To experiment with surface types (e.g., paper, card, fabric) to explore printed texture.
Composition	To design intricate surface decoration inspired by historical art.	To consider cropping, positioning, and space for impact. Use the grid method to support proportion and composition (space).	To compose a symmetrical or repeated image inspired by Warhol's portrait series, Use grid method to support proportion of self-portrait drawing.
Shape and line	To use shapes found in Ancient Art.	To draw botanical forms using accurate line and shape. To develop precision and variety in mark making.	To use simplified lines to replicate a face when engraving.

STANLEY GROVE ACADEMY
ART CONCEPT MAP



Ready for school. Ready for life

Year 6			
Pattern	To recreate repetitive, symbolic patterns (e.g. spirals, hieroglyphics, Klimt's swirls).	To observe and record natural patterns in nature/ flowers.	To repeat images in Pop Art grid format. To vary background patterns through colour overlays and reworking.
Vocabulary	<i>Armature, relief, score and slip, symbolic, decorative, metallic, engraved, Egyptian gods, canopic jar</i>	<i>Botanical, observational drawing, glaze, wash, proportion, tonal range, habitat, conservation</i>	<i>Engrave, printing plate, overlay, repetition, Pop Art, contrast, positive/negative space, polystyrene tile, self-portrait, bold colour, grid</i>