

Marfleet Art Long Term Plan			
	Autumn	Spring	Summer
Nursery	Autumn collage	Colour mixing	Bog baby sculptures
Reception	Sculpting - Diwali candles Printing (sponges) Self portraits Van Gogh's - A starry night	Observational drawings (pencils, wax crayons) Animal masks Printing (vegetables, tubes)	Van gogh's Sunflowers - paint, observe Minibeasts - observational drawings Summer collage
Year 1	<b>Drawing &amp; painting:</b> Draw and paint a toy (Jane Hissey)	<b>Collage:</b> Tissue paper moths (Maya Freelon)	<b>Painting:</b> Seaside paintings (Claude Monet)
Year 2	<b>Painting (watercolour):</b> Great Fire of London paintings (Joseph Turner)	<b>Printing:</b> Fish scale relief printing (Pablo Picasso)	<b>Painting:</b> Silhouette painting using tints and tones (Augustin Edouart)
Year 3	<b>Drawing &amp; Painting:</b> Cave art paintings in pastel & charcoal on sandpaper (Lascaux caves - unknown artists)	<b>Collage:</b> City landmarks collage (Henri Matisse)	<b>Sculpture:</b> Soap sculpture (Barbara Hepworth)
Year 4	<b>Sculpture:</b> Sculpture using natural materials (Andy Goldsworthy)	<b>Printing:</b> Printing Viking longboats using string (Ben Koracevic)	<b>Painting:</b> Painting ancient greek vases (Euthymides)
Year 5	<b>Drawing:</b> Drawing tudor portraits (Tudor portrait National gallery)	<b>Drawing:</b> One point perspective (Henri Moore)	<b>Drawing &amp; Painting:</b> Drawing hot/cold images and painting in hot and cold colours (Vincent Van Gogh)
Year 6	<b>Painting/collage:</b> WW2 silhouette art (Harry Oakley)		<b>Sculpture:</b> In the style of Giacometti

## Early Years: Building Foundations

The early years focus on the core sensory experiences of art.

- **Nursery & EYFS:** Students begin with **Drawing and painting, Printing, and Modelling.**
  - **Why:** This establishes the "fine motor" foundations. By exploring these three distinct areas, children develop hand-eye coordination and learn the basic properties of different mediums before moving into more complex historical or technical studies.

## Key Stage 1: Narrative and Basic Theory

In Years 1 and 2, the focus shifts to using art to tell stories and understanding basic color theory.

- **Year 1 (Jane Hissey, Maya Freelon, Claude Monet):**
  - **Why:** Using **Jane Hissey** allows children to draw familiar objects (toys), building confidence. Introducing **Monet** and **Maya Freelon** moves them from representational drawing to exploring texture (tissue paper) and Impressionistic color use.
- **Year 2 (Joseph Turner, Pablo Picasso, Augustin Edouart):**
  - **Why:** This year links art to history (**Great Fire of London**). Students progress to technical concepts like **tints and tones** via **Augustin Edouart's** silhouettes and explore **relief printing** with **Picasso**, moving beyond simple mark-making to structured patterns.

## Lower Key Stage 2: Exploration of Form and Texture

Years 3 and 4 introduce more tactile mediums and a broader historical scope.

- **Year 3 (Lascaux Caves, Henri Matisse, Barbara Hepworth):**
  - **Why:** Students explore the origins of art through **Cave Art**, using gritty textures like charcoal on sandpaper to simulate rock. **Hepworth** introduces **soap sculpture**, teaching students about 3D form and "negative space" through a soft, manageable medium.
- **Year 4 (Andy Goldsworthy, Ben Koracevic, Euthymides):**
  - **Why:** This year emphasizes different "canvases." **Andy Goldsworthy** teaches environmental art using natural materials, while **Euthymides** connects art to the **Ancient Greek** curriculum through vase painting. **Ben Koracevic** introduces string printing, a more complex mechanical process than the relief printing done in Year 2.

## Upper Key Stage 2: Perspective and Professional Technique

In the final years, the curriculum focuses on technical mastery and historical depth.

- **Year 5 (Tudor Portraits, Henry Moore, Vincent Van Gogh):**
  - **Why:** Students tackle the "technical peaks" of drawing: **portraits** and **one-point perspective** (via **Henry Moore**). They also revisit color theory at a higher level, studying **Van Gogh** to understand how "hot and cold" colors can convey emotion and temperature.
- **Year 6 (Harry Oakley, Alberto Giacometti):**
  - **Why:** The curriculum culminates in sophisticated, often somber themes. **Harry Oakley's WW2 silhouette art** connects to history through high-contrast collage. Finally, **Giacometti** introduces abstract, elongated human forms in sculpture, challenging students to think about the human condition and expressionism.