

Week Number/Topic	Learning Objectives	Main Teaching	Notes	Plenary/Learning Outcomes
<u>Week 1-7</u> Art Skills Colour Elements of art Advertising Pop art	<p><u>Learning objectives</u></p> <p>To learn the colour theory, create a colour wheel using primary secondary and tertiary colours. And learn blending technique using water colours.</p> <p>Look at Fauvism and the bright bold colours used. To recreate a fauvism painting using acrylic paint.</p> <p>To learn the formal elements of art. Look at line, tone, shading and texture drawing techniques.</p> <p>To look at packaging and how it is presented and advertised. We will then link in pop art and how it's used to advertise and promote the product.</p>	<p><u>Starter</u></p> <p>Introduction to class my name and ask all the students to name themselves. Recap on last week's work and show their name badges Dua and registration.</p> <p><u>Main activity</u></p> <p>Students will create a front cover for their sketchbook. It will work as a good ice breaker and will be a starting point to see what level they are working at. Next, we will look and create a colour wheel using water colours pupils will make a colour line by blending colours to create hues of red, yellow and blue. Students will then go onto to look at the fauvism style of painting as it has the bright primary colours in them then they will go on to recreate one of their favourite paintings. Students will work on line, tone, texture and shading worksheets. They will make a poster on the formal elements in art e.g. shape, colour, space, form, line, texture and tone</p>	<p><u>keywords</u></p> <p>Colour wheel Blending Primary Secondary Tertiary Hues Tint contrast Warm and cool colours Line Tone Shape form Shading Light Pop art advertising</p> <p><u>H/w</u></p> <p>Write out the formal elements of art on the worksheet</p>	<p><u>Plenary</u></p> <p>Show their work Name the primary colours Explain how light and dark shading has an effect on a shape.</p> <p><u>Learning outcomes</u></p> <p>pupils will learn the method to mix colours, the matching colours and contrasting colours. They will learn to group colours into their categories primary secondary and tertiary colours. Pupils will learn how to blend colour and create hues of colour. Pupils then will go onto look at the formal elements of art and learn some simple drawings to show these elements. They will learn how light falls onto an object to create a light and shaded area which makes their flat shape become 3d just by adding the tone to it</p>

<p><u>Week 8-14</u></p> <p>Architecture Design</p> <p>Texture Pattern</p>	<p><u>Learning objectives</u></p> <p>All students will be able to explain what architecture is</p> <p>All Students will be able to investigate different types of architectural buildings and structure</p> <p>All students will be able to draw a architectural buildings and design and create their own architectural building using cardboard.</p> <p>All students will look at pattern and will look at William Morriss work.</p> <p>All the students will look and copy his work.</p>	<p>trying to show each element in a small picture.</p> <p>Next we will look at packaging and how the product is displayed and advertised.</p> <p>We will look at how and why pop art is used in advertising.</p> <p><u>Starter</u></p> <p>Fill out evaluation sheet and stick into sketchbook</p> <p>Introduction to new topic</p> <p>Discuss briefly what was done last lesson</p> <p>Dua before lesson starts.</p> <p><u>Main Activity</u></p> <p>Students will be asked to describe what they think architecture is?</p> <p>They will name some architectural buildings that they know.</p> <p>They will name a few that they have visited and that they found eye catching or found that were quite different in design.</p> <p>Students will look at different types of architecture and will draw these buildings in their sketchbooks.</p> <p>In small groups they will work together to design an architectural building and</p>	<p><u>Key words</u></p> <p>Architecture</p> <p>Buildings</p> <p>Bridges</p> <p>Arches</p> <p>Pillars</p> <p>Strong</p> <p>Weight Bearing</p> <p>Junk model</p>	<p>They will learn about pop art and its bright and bold lyrics and pictures which are used in advertising to capture the attention of the consumer.</p> <p><u>Plenary</u></p> <p>What went well</p> <p>Even better if</p> <p>To show work</p> <p>Review peer work.</p> <p><u>Learning outcomes</u></p> <p>Pupils will learn how to create a building using different pieces of junk e.g. paper cuttings cardboard and plastic.</p> <p>Pupils will be able to Investigate and analyse a range of existing architectural designs</p> <p>Pupils will have Developed and communicated creative architectural ideas through annotated sketches and 2D/3D modelling.</p> <p>They will Apply knowledge of materials, structures, and design principles to create a small-scale</p>
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<p><u>Week 15-19</u> <u>Clay Ceramics</u></p>	<p>All students will design their own william morris inspired pattern</p> <p><u>Learning objective</u></p> <p>The students will collect some pictures of underwater life</p> <p>They will design 3 different style of underwater themed clay plate.</p> <p>They will then choose their favourite design and using clay they will create their clay plate.</p> <p>They will paint it and add some string from which they will be able to hang</p>	<p>then using junk and cardboard they will create a 3d model of their design. Students will need to collect the junk carboard and other props for their design for homework.</p> <p>Students will work together to make their design become a model ready for judging and will win a prize for the best model.</p> <p><u>Starters</u></p> <p>Students will be presented with underwater life (coral reefs, fish, sea plants, etc.) images</p> <p>Students will need to answer some questions e.g.</p> <p>What do you notice about the colours, shapes, and textures?</p> <p>Which animals or features stand out to you the most?</p> <p>Students will then collect 3–5 reference images of underwater life using books, printed materials, or tablets.</p> <p>They will watch a video of what they need to design how to create a clay plate.</p>	<p>architectural design.</p> <p>Pupils will be able to use specialist terminology such as “scale,” “structure,” “form,” and “function” when presenting design ideas</p> <p>Reflect on their own designs, offering and responding to constructive feedback to improve their ideas</p> <p><u>Keywords</u></p> <p>Underwater life</p> <p>Design</p> <p>Texture</p> <p>Clay</p> <p>Shape</p> <p>Pattern</p> <p>Paint</p> <p>display</p> <p><u>Plenary</u></p> <p>Discuss what they learnt to working with clay, and what they think they could improve on if they worked with clay again.</p> <p>Students to show what they have produced.</p> <p>Quiz: One student mentions a key term and another explains it.</p>
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	it on the wall.	<p><u>Main Activity</u></p> <p>Students will sketch 3 different design ideas for an underwater-themed clay plate.</p> <p>Students will be Encourage to use variety in layout, sea creatures, and decorative elements.</p> <p>Students choose their favourite design and create the plate using clay.</p> <p>Add textures using tools or objects (e.g., shells, leaves, fabric, beads).</p> <p>Peirce 2 holes at the top of your clay plate still while its wet. (These holes will be threaded with some string to hang your clay plate</p> <p>Once dry (or on a separate day), students paint their plates using colours from their reference images.</p> <p>Add string to the top of the plate for hanging, ensuring it's secure.</p> <p>Finally glaze over the clay plate using clear nail polish to secure the colour and your work is complete.</p>		<p><u>Learning Outcomes</u></p> <p>Students will be able to Identify key visual elements of underwater life (e.g., shapes, textures, and patterns found in sea creatures and plants).</p> <p>They would have Generated three unique design ideas for a clay plate inspired by underwater themes.</p> <p>They will Demonstrate creativity and thoughtfulness in layout, composition, and use of marine imagery.</p> <p>They will Evaluate their own design ideas and select the most effective concept for clay construction.</p> <p>They will Communicate their design choices with a peer using relevant art and design vocabulary.</p>
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<p><u>Weeks 20-25</u> <u>Pointillism</u></p>	<p><u>Learning Objectives</u></p> <p>By the end of the lesson, students will be able to:</p> <p>Explain the key characteristics and history of Pointillism, including its connection to artists like Georges Seurat.</p> <p>Understand how colour blending works visually through the use of small dots (optical mixing).</p> <p>Experiment with creating images using only dots of colour, rather than lines or brushstrokes.</p> <p>Create a Pointillism-inspired artwork by applying dots of paint,</p>	<p><u>Starter</u></p> <p>Students will be given 2 contrasting images side-by-side: A traditional Impressionist painting (e.g., Monet's Water Lilies) and A Pointillist painting (e.g., Seurat's A Sunday Afternoon on the Island of La Grande Jatte)</p> <p>Students will be asked What's different about these two paintings?</p> <p>Which one looks 'smoother'? Which one looks 'pixelated'?</p> <p>What do you notice about the dots or marks in the second painting?</p> <p>Introduction students to Georges Serat. Explaining Pointillism as a technique where small, distinct dots of colour are applied in patterns to form an image.</p> <p>Students will be told of optical mixing – the idea of their eye blending the colours from a distance.</p> <p><u>Main Activity</u></p> <p>The students will Practice Optical Mixing by combining two dot colours (e.g., red + yellow to make orange) in a</p>	<p><u>keywords</u></p> <p>Pointillism</p> <p>Dots</p> <p>optical Mixing</p> <p>Neo-Impressionism</p> <p>Hue</p> <p>Texture</p> <p>Contrast</p> <p>Blending</p>	<p><u>Plenary</u></p> <p>"Who is Georges Seurat?" "What is optical mixing?"</p> <p><u>Learning outcomes</u></p> <p>Students will be able to Describe what Pointillism is and name at least one famous artist who used this technique (e.g., Georges Seurat).</p> <p>They will be able to Explain how optical mixing works by using dots of colour placed close together.</p> <p>They will Experiment with creating colours and shading using only dots (not lines or brushstrokes).</p> <p>They will Create a Pointillism-inspired artwork that shows their understanding of colour blending and design.</p> <p>They will Reflect on how using dots changes the way they think</p>
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	<p>marker, or another medium to form an image.</p> <p>Reflect on how using Pointillism changes the way they approach shading, colour, and texture in art.</p> <p><u>Learning objectives</u></p> <p>Recognise what graffiti and street art are and explain how they are different.</p> <p>Name at least two well-known street artists and describe their style (e.g.,</p>	<p>square in their sketchbook</p> <p>The students will see how the colours blend visually when their work is moved back further away from their eye.</p> <p>Students will sketch a simple scene in pencil (e.g., a tree, sun, flower, or their initials) focussing on the dot technique, and not the fine detail.</p> <p>Students will fill in their drawing using only dots:</p> <p>Use markers, cotton buds + paint, or the tip of a pencil dipped in paint.</p> <p>No lines or brushstrokes allowed.</p> <p>Students will be Encouraged to mix colours optically for shading and blending.</p> <p>Students will write or discuss</p> <p>What was different or challenging about using dots?</p> <p>Did the colours blend the way they expected?</p> <p>How did this technique affect how they thought about colour and texture?</p> <p>For homework can you Research and bring in an example of modern art that uses dot techniques (e.g., Yayoi Kusam</p>		<p>about colour, shading, and texture in art.</p>
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<p><u>Propaganda</u> <u>Protest art</u> <u>Street art</u> <u>graffiti</u></p>	<p>Banksy,robbo).</p> <p>Understand the cultural and artistic differences between graffiti and street art by exploring the Banksy vs. Robbo feud, and reflect on the role of respect, ownership, and expression in public art.</p> <p>Understand how graffiti has changed over time—from tagging to murals to gallery art.</p> <p>Discuss where and when street art is allowed or not allowed, and why it can be controversial.</p> <p>Experiment with graffiti techniques like lettering, stencils, and bold outlines using safe materials (e.g., markers, chalk, or paint).</p> <p>Create your own tag (signature-style name) using basic graffiti styles.</p>	<p><u>Starter</u></p> <p>Display Images 3–4 varied images of street art:</p> <p>A simple tag on a wall</p> <p>A colourful mural around Peterborough</p> <p>A Banksy and Robbo feud</p> <p>Graffiti on a train or alley</p> <p>Ask students:</p> <p>“What do you see in these images?” “Which ones do you like? Which ones don’t you like?”</p> <p>Think-Pair-Share (5 minutes) “Is graffiti art or vandalism?”</p> <p>Students will Think foer a minute then will Discuss their opinion with a partner. And then they will Share a few ideas with the class.</p> <p>The students will then be asked to</p>	<p><u>Keywords</u></p> <p>Graffiti</p> <p>Street Art</p> <p>Mural</p> <p>Stencil</p> <p>Spray Paint</p> <p>Permission</p> <p>Vandalism</p> <p>Expression</p> <p>Ownership</p>	<p><u>Plenary</u></p> <p>Students are encouraged to observe</p> <p>the use of colour, style, and meaning in each tag.</p> <p>Students will take the tag of the person next to them and write 2 positives about it and 1 thing that they could do differently or to improve it.</p> <p>Or ask a question about the tag e.g. why did you use that colour?</p> <p>Students to volunteer to read their reflections or explain their own tag and their inspiration.</p>
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	<p>Use colour, pattern, and space to design eye-catching street art.</p> <p>Talk about what a piece of street art is saying or showing, and how it makes you feel.</p> <p>Compare different graffiti styles and explain what makes each one special.</p> <p>Explain your own choices in a piece of street art you made—like colours, shapes, and messages.</p> <p>Design a mini street art piece that shares a message or tells a story.</p> <p>Work with others to create a group mural or poster using ideas from everyone.</p> <p>Reflect on your work in a sketchbook, writing a few sentences about what went well and what you'd</p>	<p>"Raise their hand if they think it's art."</p> <p>"Raise their hand if they think it's vandalism."</p> <p>And "Who thinks it can be both?"</p> <p>Students will be asked</p> <p>"can something be illegal but still be art? Why or why not?"</p> <p><u>Main Activity</u></p> <p>Students will explore the basics of graffiti lettering by designing a personal graffiti-style "tag" (name or nickname), using colour, pattern, and stylized fonts.</p> <p>Students will Brainstorm a word for their tag – this can be their name, nickname, or a word that represents them (e.g., "Blaze", "Sky", "Zebra").</p> <p>Try to convey some individuality and personal meaning to your tag</p> <p>Using pencils, students will sketch their tag using block or bubble letters.</p> <p>Students will be Shown graffiti</p>	<p><u>Learning outcomes</u></p> <p>By the end of the activity, students will be able to:</p> <p>Create a personalised graffiti-style "tag" using stylised lettering techniques such as block, bubble, or angular fonts.</p> <p>Apply visual elements like colour, pattern, contrast, and layering to enhance the visual impact of their design.</p> <p>Explore and experiment with graffiti art styles, drawing inspiration from existing examples to inform their own design.</p> <p>Express personal identity and meaning through the choice of word, style, and colours in their tag.</p> <p>Write a short reflective explanation describing the</p>
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	<p>try differently next time.</p> <p><u>Learning Objectives</u></p> <p>By the end of the lesson, students will:</p> <p>Understand and identify basic watercolour techniques (e.g., wet-on-wet, dry brush, gradient wash).</p> <p>Experiment with different techniques to create a</p>	<p>lettering styles (handouts or display) for inspiration.</p> <p>Students can add outlines, colour fills, shadows, and decorative patterns (like drips, arrows, or highlights).</p> <p>Encourage use of bold contrasts and layered effects.</p> <p>Students need to write 2–3 sentences:</p> <p>What does your tag mean? What inspired your colour and style choices?</p> <p>Extension Ideas: Create a gallery walk where students give positive peer feedback. Turn the tags into a collaborative mural display in the classroom.</p> <p><u>Starter Activity</u></p> <p>Introduce basic techniques and assess prior knowledge.</p>	<p>meaning of their tag and the inspiration behind their stylistic choices.</p> <p>Demonstrate originality and individuality in the design process while respecting the cultural roots of graffiti as an art form.</p>
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	<p>variety of effects.</p> <p>Apply control and creativity using watercolours in a composition or sampler.</p> <p>Begin to evaluate their own and others' use of technique and colour blending.</p> <p>By the end of the lesson(s), students will:</p> <p>Understand how Georgia O'Keeffe used colour, shape, and form in her work.</p> <p>Experiment with watercolour techniques such as wet-on-wet, wet-on-dry, blending, and layering.</p> <p>Create a bold, close-up abstract natural form (like a flower or shell) inspired by O'Keeffe.</p> <p>Evaluate how</p>	<p>Students will be shown a video with 4 basic watercolour techniques:</p> <p>Wet-on-wet</p> <p>Wet-on-dry</p> <p>Dry brush</p> <p>Gradient wash</p> <p>Student task:</p> <p>In sketchbooks or on a test strip of paper, students try out each technique.</p> <p>Brief class discussion: "Which technique do you find easiest/hardest and why?"</p> <p>Key question:</p> <p>"How does the amount of water affect the intensity and flow of colour?"</p> <p><u>Main Activity</u></p> <p>Students create a watercolour technique sampler with labelled sections for:</p>	<p><u>Key words</u></p> <p>watercolour</p> <p>pigment</p> <p>Wash</p> <p>Blending</p> <p>Dry Brush</p> <p>Wet-on-Wet</p> <p>Gradient</p> <p>Texture</p> <p>Layering</p>	<p><u>Plenary</u></p> <p>Student to answer Which technique was their favourite, and why?</p> <p>How could you improve or extend your work next time?</p> <p>A few students to share their thoughts or show their work.</p> <p><u>Learning Outcomes</u></p> <p>By the end of the lesson, students will be able to:</p> <p>Name and demonstrate at least three watercolour techniques confidently.</p> <p>Create a sampler or artwork showing experimentation with watercolour effects.</p>
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<p><u>Weeks 26-31</u> <u>Water colour</u> <u>Georgia</u> <u>O'Keeffe</u></p>	<p>watercolour techniques can create mood and softness in an artwork.</p>	<p>Washes (flat, gradient)</p> <p>Texture (salt, sponge, clingfilm)</p> <p>Details (dry brush)</p> <p>Blending colours</p> <p>Mini Composition</p> <p>Students create a simple nature-inspired scene (e.g., sky and landscape) using at least 3 techniques.</p> <p>Show students "Pink and Blue No.1" and similar flower close-ups by O'Keeffe.</p> <p>What shapes do you see?</p> <p>How has she used colour and blending?</p> <p>Does it look realistic or abstract? Why?</p> <p>Follow with a short discussion about abstraction and zooming in on natural form</p> <p><u>Main Activity</u></p> <p>Students will practise Wet-on-wet</p>	<p>Transparency</p> <p>Abstract</p> <p>Wet-on-dry</p> <p>Form</p> <p>Tone</p> <p>Zoomed-in</p>	<p>Use artistic vocabulary to reflect on their use of colour, texture, and technique.</p> <p>Show awareness of how to apply watercolour techniques with control and expression.</p>
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		<p>blending to create soft gradients like in petals</p> <p>Wet-on-dry to add defined edges or veins</p> <p>Layering colours for depth</p> <p>Blotting and lifting for highlights</p> <p>students will watch a demo to guide, them so that they can practice the techniques</p> <p>Students will choose a natural form (flower, leaf, shell, fruit) and sketch it zoomed in, inspired by O’Keeffe’s style.</p> <p>Students will Use watercolour techniques to:</p> <p>Create soft gradients inside petals/leaves</p> <p>Blend complementary or analogous colours</p> <p>Use minimal outlines (O’Keeffe often let colour define form)</p> <p>Students will be supplied with reference images or work with real-life</p>		
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		<p>objects.</p> <p><u>Starter</u></p> <p>Students will be Introduced to the concept of still life and Joel Penkman's style through discussion and visual analysis.</p> <p>They will be Shown a selection of Joel Penkman's paintings (e.g. ice lollies, custard creams, doughnuts).</p> <p>Students will be asked</p> <p>What do you notice about these images?</p> <p>What materials or media do you think she uses?</p> <p>Why do you think she chooses food as a subject?</p> <p>How do these artworks make you feel?</p> <p>ask students which food painting they like best and explain why.</p> <p>Do you think everyday objects like biscuits or lollies can be "serious" art?</p>		
	<p><u>Learning Objective</u></p> <p>Students will learn who Joel Penkman is and identify key themes in her work, particularly her focus on everyday food items and still life.</p> <p>Students will understand how Penkman uses traditional techniques (egg tempera on gesso</p>			

	<p>panels) to create modern compositions.</p> <p>Students will experiment with painting techniques inspired by Joel Penkman's smooth, detailed style.</p> <p>Students will develop skills in observational drawing and painting from real-life or photographic references.</p> <p>Students will practice mixing colors and creating clean, bold compositions with minimal backgrounds.</p> <p>Students will reflect on the significance of ordinary objects in art and how they can be portrayed creatively.</p> <p>Students will analyse how composition, colour, and simplicity contribute to the visual impact of</p>	<p>Why or why not?</p> <p><u>Main Activity</u></p> <p>Students will create a still life artwork inspired by Joel Penkman's clean, detailed style.</p> <p>Students will be given high-quality images of food items (or they can bring their own snack to draw!).</p> <p>In their sketchbooks the students will or mimic Penkman's clean backgrounds.</p> <p>Students sketch a detailed drawing of a single food item (sweet, biscuit, lolly, etc.).</p> <p>Students will look at composition the detail and the Flat, clean background (light wash or solid colour) They will use coloured pencils, watercolours, or acrylics to apply smooth, even tones. with egg and students will experiment with powder paint mixed with egg to recreate Penkmans paintings</p>	<p><u>Key Words</u></p> <p>Still Life</p> <p>composition</p> <p>Realism</p> <p>Texture</p> <p>Tone</p> <p>Detail</p> <p>background</p> <p>Observation</p> <p>flat Colour</p> <p>Contrast</p> <p>Subject Matter</p> <p>Minimalism</p>	<p><u>Plenary</u></p> <p>Students to Reflect on learning and reinforce key concepts in a fun, memorable way.</p> <p>student to be given a small cut-out biscuit shape (or use sticky notes)</p> <p>to write one thing they learned in the lesson or one new art word they now understand (e.g. <i>realism, composition, still life</i>).</p> <p>Ask students to in pairs share your ideas of</p> <p>"What would you title your artwork if Joel Penkman had painted it?"</p> <p><u>Learning Outcomes</u></p> <p>By the end of the lesson, students</p>
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<p><u>Week 32-36</u> <u>Artist Study</u> <u>Joel Penkman</u></p>	<p>Penkman's work.</p> <p>Students will create their own still life artwork inspired by Joel Penkman, choosing a food (biscuits)</p> <p>Students will plan and evaluate their work, considering how to capture detail and texture in their chosen object.</p> <p>Students will use art-specific vocabulary (e.g. still life, composition, realism, tonal value, background) when discussing their own and others' work.</p> <p>Students will present their final piece and explain their artistic choices in relation to Joel Penkman's style.</p>	<p>Students to pair up and give one positive comment and one suggestion for improvement on each other's work.</p>	<p>will be able to identify</p> <p>key features of Joel Penkman's artwork, including her use of food, clean backgrounds, and realistic style.</p> <p>Understand and use key art terms such as <i>still life</i>, <i>realism</i>, <i>composition</i>, and <i>tone</i>.</p> <p>Create a still life artwork inspired by Joel Penkman using careful observation and attention to detail.</p> <p>Apply flat colour and clean composition techniques in their own work.</p> <p>Reflect on their own and others' artwork using appropriate vocabulary.</p>
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