



South Gosforth First School
Art & Design – Year 2 Long Term Plan



Purpose of Study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

In line with the National Curriculum, the South Gosforth Art and Design Curriculum aims to ensure that all pupils:

- Produce creative work, exploring their ideas and recording their experiences
- Become proficient in drawing, painting, sculpture and other art, craft and design techniques
- Evaluate and analyse creative works using the language of art, craft and design
- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Autumn 1	Life in Colour			
Character Children will think about how artists use colour and texture to evoke feelings within their artworks. Culture Children will learn that Romare Bearden believed in equality for all and wanted	Prior Learning Children have learnt about primary and secondary colours, colour mixing techniques, and have applied these skills in painting and printing. They have explored colour use and its applications in art.			
	Key Learning Intentions			
	Practical Knowledge Making skills Try different tools to recreate a texture and decide which tool works best. Apply their knowledge of colour mixing to match colours effectively. Choose collage materials based on colour and texture.	Theoretical Knowledge Knowledge of artists Name the primary and secondary colours. Talk about the colour changes they notice and make predictions about what will happen when two colours mix.	Disciplinary Knowledge Evaluating and analysing Talk about their ideas for an overall collage. Give likes and dislikes about their work and others'. Describe ideas for developing their collages.	Key Vocabulary collage detail mixing primary colour secondary colour surface overlap



everyone to be treated the same. Creativity Children will create a collage inspired by the work of Romare Bearden. Challenge Children will learn how to cut, tear and paint to create texture.	Try different arrangements of materials, including overlapping shapes. Choose materials and tools after trying them out.	Describe the colours and textures they see. Show they can identify different textures in a collaged artwork. They know that Romare Bearden created artwork with texture paper.		texture
	Milestones and Suggested tasks to elicit and assess learning			
	To develop knowledge of colour mixing.	Colour Magic Recall primary colours red, yellow and blue. Discuss the three secondary colours are green, orange and purple and recap how to mix them and how to make different shades of one secondary colour. Children work in pairs to investigate colour mixing using both primary and secondary colours. Each pair has a palette containing paint and an empty palette for mixing. They use a clean sponge or a wide brush to coat the paper with a thin layer of water. They add water to each colour and mix it in to make the paint runnier. Children take turns choosing two primary colours, squeezing or pressing the paint onto the damp paper and then tilting the tray to allow the paint to spread and mix on the surface. They should notice primary colours blending to make secondary colours. Repeat the process of colour mixing using damp paper.		
	To know how texture can be created with paint.	Texture Hunt Challenge pupils to recall the three primary and three secondary colours and ask them to think about two colours that are mixed to make each secondary colour. Before taking the class on a texture hunt, use the Presentation: Zoomed in to practise talking about colour and texture Texture hunt: Pupils will go on a 'texture hunt' outside, looking for interesting surface textures to recreate in paint. Walk slowly around the chosen environment, encouraging discussion about what they find and reminding them to draw or take rubbings of textured surfaces. Painting textures: Share the Pupil video: Rough, prickly, smooth and model how to create the colours and textures they can see using paint and different tools. They look carefully at the colours and textures within the object that they found on their treasure hunt and then mix colours to match what they see, thinking about how to lighten or darken tones by adding more or less paint or water. They choose several painting tools to discover which recreate the texture best.		
	To use paint to explore texture and pattern.	Making Textures Recap tools and colours that can be used to create texture.		



		Discuss the presentation: Textured collage to share the Romare Bearden image 'Untitled' (1985). Take feedback and share some background information about the artist. Look at examples of collages and think about how they think each texture was made in paint. Making textured paper for collage Children create collages using painted paper. They will spend the remainder of this lesson creating these textured papers.
	To compose a collage, choosing and arranging materials for effect.	Collage Creation Remind pupils of the Romare Bearden collage. Can they remember what is special about the paper he used in his collages? (He often painted his own patterns and textures). Model the idea of composing a collage by arranging and re-arranging materials. Invite children to choose shapes and make a collage on screen. Arrange the shapes by dragging and dropping them to re-create a conker photo. Discuss their choices using questions. Use painted papers from lesson 3 and other sheets of paper to create their collages. Make sure pupils have access to their sketchbooks, photographs, landscape imagery and perhaps the Romare Bearden image 'Untitled' (1985). Begin by discussing ideas for their collage. Then, sketch their ideas onto the background paper, ready to fill with collage materials. Remind them of the importance of arranging materials and trying things out before sticking them down. Children cut, tear, position and stick their materials to the background to make a collage and then discuss and evaluate their work.
	To evaluate and improve artwork.	Developing Detail Review what the children remember about artist Romare Bearden. Explore another piece of Romare Bearden's artwork; 'New Orleans Ragging Home'. Explain that it has been painted and drawn onto, changing the surface texture. Describe how Bearden changed the surfaces of his collages using different materials. Explain to children that they will be adding to detail to their collages, in a similar way to Bearden. Show the Pupil video: Adding detail, or explain and model which techniques they will use. Ask children to look at their collages and consider how they could add detail to their compositions. Allow time for them to try out ideas on left-over scraps of painted paper or in their sketchbooks.



Spring 1	Drawing - Understanding Tone and Texture			
Character Children will build their resilience by refining and improving their drawings. Culture Children will learn that Käthe Kollwitz is known for drawing and using expressive lines. Creativity Children will learn to make rubbings of different textures. Challenge Children will learn to draw real objects, using tone to add texture and expression.	Prior Learning Children have learnt to use different line types and mark-making techniques in drawing. They have enhanced their ability to describe lines, control drawing materials like pencils and chalk, and experiment with various media, while responding to music.			
	Key Learning Intentions			
	Practical Knowledge Making skills Experiment with a range of materials to create marks and tones. Use different pressures and control to make different marks. Control shading to show tone. Sketch simple shapes lightly so that changes can be made. Refine a drawing by building up the outline of an object. Pose to show a clear expression and head position to create a photograph.	Theoretical Knowledge Knowledge of artists Describe the texture of objects. Identify how artists use tone. Know that 'composition' means how things are arranged on the page. Know that shapes can be organic (natural) and irregular. Know that texture means 'what something feels like.' Know that Käthe Kollwitz is known for drawing and using expressive lines.	Disciplinary Knowledge Evaluating and analysing Pose to show a clear expression and head position to create a photograph. Talk about how the artist Käthe Kollwitz has used tone in her artwork. Use relevant language to describe how an object feels. Compare and talk about the most effective marks to draw when trying to draw different textures.	Key Vocabulary blending charcoal concertina cross hatching hatching emoji emotion expression frame illustrations illustrator lines mark-making re-tell
	Milestones and Suggested tasks to elicit and assess learning			
	To explore drawing techniques using a range of materials.	Exploring drawing materials Children explore a variety of drawing materials, such as charcoal, chalk, graphite sticks, pastels, and crayons. They experiment with how each can be used to create different lines, tones, and textures. Inspired by Käthe Kollwitz's expressive self-portraits, they are introduced to the concept of tone. They are demonstrated how pressure and control affect mark making. Children then test materials on different paper types, record their findings in sketchbooks, and reflect on their favourite tools and techniques, developing confidence and vocabulary around artistic expression.		



	To explore and describe texture through touch and rubbings.	Creating Texture Children learn about texture by exploring how different surfaces feel and how to record those textures through rubbings. Begin by introducing the concept of texture using a video and a selection of textured objects, encouraging pupils to describe what they feel using vocabulary prompts. Show examples of texture-based artwork by Max Ernst and Sari Dienes, then model how to make rubbings using paper and drawing materials like crayons or pastels. Pupils go on a texture scavenger hunt to collect rubbings, then cut, arrange, and glue them into their sketchbooks, labelling each with descriptive words and sharing their work with the class.
	To develop tonal shading skills using control and pressure.	Exploring tonal shading Children learn how to use tonal shading by exploring how pressure and control affect light and dark areas in drawings. Begin by showing artwork from Käthe Kollwitz and Saeed Akhtar to highlight how artists use tone, then introduce the four shading rules using a pupil video. Demonstrate how to shade from dark to light using the side of a pencil, shading in one direction, pressing evenly, and leaving no gaps. Pupils practise these techniques using various drawing materials on cartridge paper or in sketchbooks. They finish by discussing how they created tone in their work, using key vocabulary to describe their shading.
	To develop an initial sketch for an observational drawing.	Sketching and refining a drawing Children practise observational drawing by sketching and refining a soft toy. Begin by discussing the concept of “tone” and identifying shapes in the toy, including organic ones. Children first sketch lightly in their sketchbooks, focusing on simple shapes to allow easy adjustments. Then, they refine their drawings by adding details and improving outlines. After practising, they create a final drawing on A3 cartridge paper, using their earlier sketches as a guide. The lesson ends with a reflection on how using shapes helped improve accuracy, and drawings are saved for the next session.
	To use tone and texture to create an observational drawing.	Creating an observational drawing Children complete an observational drawing of a toy by applying tone and texture. Begin by reviewing their sketches from the previous lesson and discussing how they used shapes to start their drawings. Then, revisit texture rubbings and vocabulary from earlier lessons, encouraging pupils to sketch different textures in their sketchbooks and decide how to use them in their final piece. Show examples of Käthe Kollwitz’s artwork to highlight tone, and model how to use drawing materials like charcoal and chalk to create light and dark areas. Children then refine their drawings using chosen materials, adding detail, tone, and texture, and finish by evaluating their work with a partner.
	To explore different ways of adding mood to a photograph.	Every picture tells a story



		Children explore how to add mood to a photograph by using expression, lighting, and tone inspired by Käthe Kollwitz's artwork. Begin by discussing Kollwitz's use of tone and emotion in her portraits, then guide children to practise facial expressions and body language that convey feelings like sadness or happiness. In small groups, children take turns posing and photographing each other using props and classroom lighting to create shadows or highlights. They select their best images and optionally edit them to black and white to enhance mood. The lesson ends with peer evaluation using sentence starters to reflect on tone, emotion, and composition.
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Summer 1	Map it Out			
Character Children will think about how artists use colour and texture to evoke feelings within their artworks. Culture Children will learn that some artists are inspired by regions and may use maps and features of places within their artwork. Creativity Children will create their own map which	Prior Learning Children have developed their ability to express opinions about art through exploring the work of different artists. They have designed their own artwork and have practised skills such as joining material, weaving and measuring.			
	Key Learning Intentions			
	Practical Knowledge Making skills Draw a map of their journey to school, including key landmarks and different types of mark-making. Explore how to use texture and 3D forms to replicate a map in a new way. Cut cellophane shapes with care and arrange them into a pleasing composition. Design a print with simple lines and shapes, making improvements as they work. Follow a process to make and print from a polystyrene tile.	Theoretical Knowledge Knowledge of artists Sort map images into groups, explaining their choices. Make choices about which details from their map to include in a stained glass. Know that Maggie Scott is a UK textiles artist. They know that Kim Soon Im makes installations and sculptures. They know that Josef Albers creates vivid, colourful paintings. They know that Eduardo Paolozzi created a glass mosaic which used vivid colours.	Disciplinary Knowledge Evaluating and analysing Decide how to place 'jigsaw' pieces to create an abstract composition. Choose a favourite artwork, justifying their choice. Annotate their favourite artwork with relevant evaluation points. Take an active part in decisions around how to display their artworks in the class gallery. They can talk about similarities and differences in artwork created by different artists.	Key Vocabulary abstract composition curator design design brief evaluate felt fibre gallery imaginary inspired landmarks mosaic overlap



represents their journey to school and things that are important to them.

Challenge

Children will learn how to make a piece of felt that holds together.

Milestones and Suggested tasks to elicit and assess learning

To investigate maps as a stimulus for drawing.

Creative Journey

The children will be investigating how maps can be real or imaginary; comparing features of maps as artworks. They begin by sorting images into 2 groups of their own choice e.g. Old and new, real and imaginary, maps and 'not' maps, useful and artworks.

Introduce the idea that artists sometimes make maps or work inspired by maps. Children think about their journey to school. They use a double-page in their sketchbooks to draw their journey, making sure that they use colour, include things that are important and interesting to them and show the paths and roads they travel on.

To learn and apply the steps of the felt-making process.

Making Felt

The children will learn new craft techniques for making art, using their journey maps as a starting point. They will begin by looking and touching scraps of hand-made and factory felt, discussing and describing what they can see, feel, how it might be made and what it could be used for.

They will be introduced to 2 different artists who use textiles. They discuss their artwork and what inspires both artists. They discuss the silk and felt artwork of Maggie Scott and the sculpture 'Dove Boy' by Kim Soon Im.

Next, the children follow instructions on felting process to recreate their map square in felt.

To learn about abstract art in order to develop map drawings into stained-glass style artwork.

Abstract Maps

Children look at stained glass piece images by Josef Albers 1923. They think about what materials the artist has used (glass and metal) and why it is abstract artwork. They compare it to the work of Eduardo Paolozzi's (mosaic at Tottenham Court tube station). They think about what they can see, what it might be made from and how the stained glass looks the same or different to Eduardo Paolozzi's mosaic?

Children choose a part of their drawn map to make as a 'stained glass' piece. They re-create their chosen section of map using cellophane or tissue shapes, simplifying or leaving out shapes or detail where needed.

To develop ideas and apply craft skills when printmaking.

Print Possibilities

Explore the artist Matthew Cusicks. Look at his art, inspired by maps and discuss what the children can see, what they like, how has this artist has used maps and which materials they have used to make it?

Model the process of drawing on and printing with a polystyrene sheet printing tile. Children then draw a chosen section of their map onto the polystyrene tile. They make prints on their chosen backgrounds using ink paints and rollers.



	To present artwork and evaluate it against a design brief.	Gallery Experience Children evaluate the success of their collaborative and individual artworks against the original design brief; making choices about how to organise and display their artworks in a classroom gallery.
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Summer 2	Clay Houses			
Character Children know that Rachel Whiteread was the first female artist to win the Turner Prize, an important British art prize. Culture Children will learn that people make art about things that are important to them. Creativity Children learn that artists can create sculptures of negative spaces.	Prior Learning Children have previously created imaginary 3D sculptures using paper and card. They experimented with shaping paper by folding and rolling it. They created 3D structures and 3D art, enhancing their understanding of form and construction.			
	Key Learning Intentions			
	Practical Knowledge Making skills Flatten and smooth their clay, rolling shapes successfully and making a range of marks in their clay. Make a basic pinch pot and join at least one clay shape onto the side using the scoring and slipping technique. Roll a smooth tile surface. Join clay shapes and make marks in the tile surface to create a pattern. Create a clay house tile that has recognisable features made by both impressing objects into the surface and by joining simple shapes.	Theoretical Knowledge Knowledge of artists Draw a house design and plan how to create the key features in clay. Know that Ranti Bam is a British-Nigerian ceramic artist who works with clay. Know that Rachel Whiteread is an artist who makes sculptures.	Disciplinary Knowledge Evaluating and analysing Draw a house design and plan how to create the key features in clay. They can plan how to make a clay house, describing how to create the key features using clay.	Key Vocabulary Casting Ceramic Cut Detail Flatten Glaze Impressing In relief Join Negative space Pinch pot Plaster Roll Score Sculptor Sculpture Shape Slip Smooth Surface



Challenge Children will plan and make a 3D clay tile from a drawn design.				Three dimensional Thumb pot
	Milestones and Suggested tasks to elicit and assess learning			
	To use my hands as a tool to shape clay.	Exploring Clay Begin by recalling what they know about three-dimensional form. Explain the difference between something that is 2D and 3D through discussion and as a practical task with scrap paper. Give each child some clay and tools. Set them the challenge to find five different things you can do with clay. Give the children approximately five minutes to play with the clay and explore. Display the <i>Presentation: Clay play</i> . Explain that this lesson is all about exploration and finding out what clay can do. Outline some key skills that the children will need for all of their clay work- To flatten the clay to make a smooth surface, to use hands to shape the clay and to make different marks in the clay by pressing into it. Demonstrate how to do this using the <i>Pupil video: Clay modelling techniques</i> . After the children have been working for a short while, stop them and ask the following questions: How can the clay be smoothed? How can it be rolled into an even sausage shape? How can it be rolled into a ball? What is important about how hard or softly you press tools into the clay?		
	To shape a pinch pot and join clay shapes as decoration.	Pinch Pots Begin by recapping learning from the previous lesson on how to shape clay. Introduce Ranti Bam's artwork using the <i>Presentation: Joining clay</i> , which shows Ranti Bam's ceramic pots. Share ideas about what the children think they are looking at. Explain that the pots are made by joining several flat pieces of clay together and that the joins have to be really strong! Tell the children that this artist, Ranti Bam, is known as a 'ceramic artist'. Explain that 'ceramic' means a group of materials that are hardened by heat, so clay is a ceramic material. Set up the classroom so that each child has a ball of clay (the size of their cupped hand) and access to the equipment needed to work with clay. Remind the children to break off a small piece of their clay and set it aside to use for decorating the pot once it is made.		
	To use impressing and joining techniques to decorate a clay tile.	Applying skills in clay		



		Begin by displaying the Quiz: Applying skills in clay to recall some of the key clay-making skills learned in the previous lesson. Use the link: Tate Kids - Who is Rachel Whiteread? Look at the range of sculptures by the artist Rachel Whiteread. Ask the children to look carefully at the images of her sculpture and then ask the following questions to lead a discussion: What do you like or dislike about these artworks? What is a 'sculpture'? Are there any puzzles or strange things about these sculptures? What questions do you have for the person who made them? Introduce the presentation: Rachel Whiteread. Work through the slides to share key information about Rachel Whiteread's work. Explain to the class that Rachel Whiteread's sculptures turn the negative spaces of real objects, like the indents of a door, into sticking out bits – shapes 'in relief'. Give the children some clay and model rolling, cutting and decorating a tile using the Pupil video: Applying skills in clay. Explain that once they have made a tile shape, they will need to create a pattern on it by pressing into the clay and by joining shapes to the surface. Allow time for them to practise the skills of rolling and smoothing, cutting shapes and joining them and then trying out various ways of mark making in the clay. At the end of the session, ask: How did we join shapes to the clay surface? How did we make patterns on the tiles? How did you change something if you didn't like the way it looked?
	To use drawing to plan the features of a 3D model.	Designing a tile Begin by asking the class to write down everything they can remember about Rachel Whiteread and her work from the last lesson (in sketchbooks). Ideas may include that: She creates sculptures of negative spaces, such as the space underneath, around or in between objects/ She uses a technique called 'casting'/ She is British/ She won the Turner Art Prize (in 1993). Display slide 2 from the Presentation: Features of homes. Ask the children what they can tell you about Rachel Whiteread's sculptures. Explain that they will be designing a clay tile shaped and decorated like a house or flat. In a similar way to how Rachel Whiteread represents negative space, they are going to find creative ways to show the building features in clay. Work through the ppt and talk about how they would make certain features. For example, if they want to make a door, would they join a shape onto the surface (work 'in relief') or would they press into the clay tile to create a door shape? Hand out the Activity: Features of homes. Ask them to choose one feature of their favourite home and discuss with a partner how they could make it in clay.



		Use the Pupil video: Designing a tile to go through the process of designing a simple home that they will make into a clay tile in the next session. Draw designs in sketchbooks and annotate.
	To make a 3D clay tile from a drawn design.	House Tiles Begin by looking at an image of a completed clay tile. Ask the children to discuss what techniques that have been used to create the different shapes and textures. Encourage them to consider what the tools may have been and how the tool would have been used. Explore the children's house tile designs from last week. Ask them to discuss with their partner what they think the stages in the process of making their clay house tile will be. What will they need to do first? Next? Watch the Pupil video: House tiles, to show the making process and the way their house designs will help them know how to make each feature. Questions: What will you do first? Next? etc. What equipment will you need to organise? How will you use your design to help you make your clay tile? The children create their house tiles, adding features by both pressing in and joining clay onto the tile surface. Encourage children to keep looking at their drawn designs as they work.