



South Gosforth First School
Art & Design – Year 4 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	Exploring Tone, Texture and Proportion			
Character Children will develop teamwork and perseverance by collaborating on group artwork. Culture Children compare the work of contemporary artists like Nicola	Prior Learning Children have experimented with the use of shapes, shading, and texture in art to enhance their drawing skills. They have developed a sense of light and dark, using frottage for texture, and experimented with different tools to create expressive and abstract art.			
	Key Learning Intentions			
	Practical Knowledge Making skills Create a three-dimensional effect by using contrasting tones to show light and dark. Combine lines and marks to represent different textures.	Theoretical Knowledge Knowledge of artists Comparing the sizes of different objects to draw them in proportion. Represent the size of one object relative to another.	Disciplinary Knowledge Evaluating and analysing Consider where to place each element thinking carefully about the space. Compare how Alberto Giacometti and Fernando Botero' have used proportion in their drawings.	Key Vocabulary collage composition form highlight proportion



McBride and Sarah Graham, learning how artistic styles and materials reflect personal and cultural expression. Creativity Children will use a variety of marks, and materials to represent texture and tone, and by designing observational drawings that transform everyday objects into expressive artworks. Challenge Children will apply complex artistic concepts to produce refined and meaningful artwork.	Use lines and marks in different ways to represent dark and light areas (tone). Show texture in the collage. Use the impasto technique to create textured effects.	Know that that Henri Matisse painted with bold shapes and colours in the fauvist style. Know that Henri called his style of collage 'Painting with Scissors'.	Create an interesting finished drawing based on their original composition, including detail such as contrast and pattern.	shadow three-dimensional
	Milestones and Suggested tasks to elicit and assess learning			
	To draw using tone to create a 3D effect.	3D pencil drawings Begin by introducing the concept of tone and how it creates a 3D effect in drawings, using examples from artist Sarah Graham. Guide children through a warm-up activity where they shade simple organic shapes using different pressures to explore light and dark tones. Then, set up a still life of sweets or wrapped treats at each table, ideally lit by a lamp or natural light, and encourage pupils to observe where light and shadow fall. Model sketching and shading techniques, then let children create their own observational drawings using pencils or pastels. Midway, have them swap seats to sketch the same object from a new angle, deepening their understanding of light and form. Wrap up by sharing and discussing their work, focusing on how tone and perspective affect the 3D appearance.		
	To explore how combining lines and mark making can show texture and tone in drawings.	Texture and tone Introduce the concept of texture and tone in drawing through a presentation and discussion of artists Nicola McBride and Sarah Graham. Use their artwork to highlight how different lines, marks, and colours can represent texture and light. Show the pupil video on texture and tone, then model how to use techniques like cross-hatching to create dark and light areas. Provide children with the "Texture and tone" activity sheet and drawing materials, encouraging them to experiment with patterns that reflect real-life textures. Wrap up with a partner discussion using key vocabulary, and extend learning during the week by having children complete a drawing based on a half-image of a sweet wrapper using their new mark-making skills.		
	To understand proportion by observing how it is used in artwork.	Understanding proportion Start with a warm-up drawing activity to explore tone, then introduce the concept of proportion using a pupil video and presentation. Explain how proportion affects the balance and realism of artwork, and show examples that demonstrate both realistic and exaggerated proportions. In small groups, children discuss selected artworks using guided prompts and vocabulary, recording their observations in sketchbooks. Wrap up by having each group present their ideas to the class, encouraging questions and multiple perspectives to deepen understanding.		
	To understand what is an effective composition in art.	Creating an effective composition Show the pupil video and discussing key ideas such as focal points and balance in artwork. Introduce Beatriz Milhazes' vibrant collages and explore how she uses wrappers and colour to create visual interest. Provide children with a variety of sweet wrappers, coloured paper, and sketchbooks, and guide them to experiment with arranging materials before gluing them down. Encourage them to think about proportion, placement, and texture		



		while creating two or three compositions. Wrap up with a partner discussion reflecting on their choices and how their work compares to Milhazes' style.
	To apply an understanding of texture, tone and proportion in a drawing.	Using texture, tone and proportion in drawing Show the pupil video on layering colour, using Nicola McBride's artwork as inspiration. Encourage children to experiment with layering coloured pencils to create smooth tones. Then, ask them to revisit their collages from the previous lesson and sketch them onto a new sheet of paper, starting with light outlines and refining proportions. Guide them to add texture using varied lines and marks, and apply tone through shading techniques. Finish with a peer evaluation using sentence starters, and optionally assess understanding with a unit quiz.
	To create a collaborative piece of art inspired by an artist.	Every picture tells a story Introduce the children to the artist Maryam Arslan and her food-themed artwork, using online examples to spark discussion about texture, colour, and realism. Explain the impasto technique and how it creates a thick, textured effect. In groups, children plan and create a collaborative breakfast plate artwork using recycled card, paint, glue, and textured materials like sawdust or tea. Guide them through the process using the impasto presentation, encouraging discussion about their choices. Conclude by having each group present their artwork to the class, reflecting on how their work compares to Arslan's style.

Spring 1	Architecture			
Character Children will design monuments that represent themselves or others, and will articulate the meaning behind their creative choices.	Prior Learning Children have explored the styles, patterns, and techniques of Ancient Egyptian art through lessons that include designing scrolls, making paper, and creating contemporary responses using zines.			
	Key Learning Intentions			
	Practical Knowledge Making skills Sketch a house from first-hand or second-hand observation. Use basic shapes to place key features and form the composition, measuring to work out proportions.	Theoretical Knowledge Knowledge of artists Discuss Hundertwasser's work and recognise his style. Create a factual presentation about Hundertwasser in a visually pleasing way.	Disciplinary Knowledge Evaluating and analysing Select a section of their drawing that creates an interesting composition, with a variety of patterns, lines and texture. Purposefully evaluate their work, demonstrating what went well and what could be improved.	Key Vocabulary abstract annotate architect architectural architecture bird's-eye view built environment



Culture Children will gain cultural awareness by studying architectural styles and influential designers like Zaha Hadid, helping them appreciate how buildings reflect identity, innovation, and the needs of communities. Creativity Children will design imaginative buildings and monuments inspired by Hundertwasser's vibrant, organic style. Challenge Children will apply complex	Notice small details to incorporate into the drawing by observing. Follow steps to create a print with clear lines, with some smudging. Draw a plan view or front elevation of their building, annotating the key features.	Show understanding of what a monument is for by designing a monument that symbolises a person or event.	Create a building design based on a theme or set purpose. Describe their monument and explain their choices. Give constructive feedback to others about their monument designs.	commemorate composition crop design design brief design intention elevation evaluate external form futuristic individuality interpret legacy literal monoprint monument observational drawing organic perspective pressure proportion style symbolism viewfinder Related content
	Milestones and Suggested tasks to elicit and assess learning			
	To apply observational drawing skills to interpret forms accurately.	Observational drawing Begin by engaging children with a memory drawing of their front door to highlight the importance of observation. Introduce the concept of observational drawing and explain that they will sketch a house using either real-life views, photographs, or Google Street View. Use the pupil video and presentation to demonstrate techniques such as sketching basic shapes, measuring proportions with a pencil, and noticing fine details. Provide a range of drawing pencils and encourage children to evaluate and adjust their work as they draw. Wrap up by displaying their drawings as a street scene and reflecting on the accuracy and detail of their observations.		



visual and spatial thinking by translating 2D sketches into prints and design buildings with purpose.	To apply composition skills to develop a drawing into print.	House Monoprint Revisit the house drawings from the previous session and introduce the concept of cropping to select an interesting section for printmaking. Use L-shaped card frames or fingers to help children explore different compositions, encouraging them to rotate and adjust the frames to find a visually engaging area. Demonstrate or play the pupil video to show the monoprinting process: creating a line drawing, rolling ink onto a print block, and transferring the image by tracing with a blunt pencil. Guide children through the steps, emphasising technique and care, and finish with a group or individual evaluation using the provided activity sheet
	To apply an understanding of architecture to design a building.	Be an architect Explore the role of an architect and introducing Zaha Hadid's distinctive building designs to inspire creativity. Use videos and presentations to prompt discussion about architectural features and design styles. Then, present a design brief or allow children to choose their own building type, guiding them to consider its purpose, users, materials, and appearance. Children will sketch a front elevation view of their building, annotate key features, and optionally add colour or draw a floor plan. Wrap up with a reflection on how well their design meets the brief and serves its intended users.
	To extend design ideas through research and sketchbook use.	Friedensreich Hundertwasser Introduce Friedensreich Hundertwasser and explore his unique architectural style using the presentation and pupil video. Guide children to research his work and respond creatively in their sketchbooks, combining facts, annotated images, and original house designs inspired by his colourful, organic style. Encourage them to decorate their pages with patterns and textures that reflect Hundertwasser's aesthetic. Wrap up with a class discussion about local buildings and challenge pupils to reimagine one using Hundertwasser's approach, fostering creativity and critical thinking.
	To explore and evaluate the intention of a design.	Monument Introduce the concept of monuments using global examples and discussing their purpose in commemorating people or events. Explain that monument designs can be abstract and symbolic, not necessarily literal. Guide children to choose a subject for their monument, such as themselves, a historical figure, or a story character and sketch a design that represents key traits or ideas. Encourage annotation to explain the symbolism and intended location. Wrap up with peer discussions using sentence starters to evaluate each other's work, and optionally have children present their designs to small groups for feedback.



Summer 1	Light and Dark			
Character Children will learn that still life paintings are often created to celebrate the nice things in life and special moments. Culture Children will learn that in the past, female artists were not encouraged to paint people using live models. This limited their artwork. Creativity Children will create a still life painting using real objects that interest them. Challenge Children will learn how to make a	Prior Learning Children have experimented with colour mixing when using paint, ink and oil pastels. They have developed their technical drawing skills and have explored how to add tone by shading. They have worked on small and large-scale projects, using an array of art materials.			
	Key Learning Intentions			
	Practical Knowledge Making skills	Theoretical Knowledge Knowledge of artists	Disciplinary Knowledge Evaluating and analysing	Key Vocabulary
	Mix tints and shades by adding black or white paint. Use tints and shades to paint an object in 3D. Produce a clear sketch that reflects the arrangement of their objects. Create a final painting that shows an understanding of how colour can be used to show light and dark, and therefore show three dimensions. Paint with care and control to make a still life with recognisable objects.	Describe the difference between a tint and a shade. Discuss their real-life experiences of how colours can appear different. Know that Paul Cezanne created still life paintings and drawings. Know that Clara Peeters was a female artist from the past, who is believed to be one of the first painters to hide self-portraits in her paintings.	Share their ideas about a painting. Try different arrangements of objects for a composition, explaining their decisions. Compare Clara Peeters' still life to Audrey Flacks still life. Plan a final painting and can talk about the painting techniques that they intend to use, making links to what they have seen in artists paintings.	Abstract Composition Contrasting Dabbing paint Detailed Figurative Formal Grid Landscape Mark-making Muted Paint wash Patterned Pointillism
	Milestones and Suggested tasks to elicit and assess learning			
	To understand how to darken or lighten a colour when mixing paint.	Tints and Shades Compare different paintings, thinking about painting techniques, particularly the use of colour. Explore different paintings to spark discussions and use key art vocabulary that might help the children articulate their ideas. Explore the work of Paul Cezanne. Ask individual children to identify a dark green or light green. Ask how they would mix a dark green colour, or a light green colour. Introduce the term tint and shade. Check their understanding and then to identify a green tint or a green shade from Paul Cezanne's painting. Children work in their sketchbooks to practise how to mix tints and shades of one starting colour. They paint small patches of colour across the page, gradually adding white to make tints and then black to make shades.		



painting look 3D by adding light and shadow, using tints and shades.	To use tints and shades to give a three-dimensional effect when painting.	Three Dimensions Explore and compare paintings and photographs, discussing the change in colour and light. The key point is that the colours look different depending on the amount of light. Look at images of artwork and ask the children how artists make their work look 3D. Explain that they are going to investigate how we can use lighter and darker colours to paint an object so that it appears to be 3D. Start by drawing an outline of their chosen object on a grid. Children then mix tints and shades to paint each square on the grid, a slightly different colour. They paint to show light and shadow on their painted objects.
	To explore how paint can create very different effects.	Painting Techniques Children choose some painting tools and, working in their sketchbooks, try to make as many different types of marks in paint as they can. Model techniques such as dabbing, stippling, pointillism, washes or using different tools such as sponges and fingers. Hand out the objects the children will paint. Guide the children in organising the equipment they will need for their chosen painting techniques. Then ask them to create two or more paintings of their object in their sketchbooks, choosing a different painting technique for each one. Ask, which painting techniques have you chosen and which painting tools will you need? How will you use tints and shades in your painting today? Children explore and paint directly into their artbooks or on art paper.
	To consider proportion and composition when planning a still life painting.	Composition Recap the mark-making techniques explored in the previous session. Introduce still life composition and ask the children: What is still life? Share ideas and explain that a still-life painting is a collection of things that do not move; objects rather than people or living animals. Explore 'Still life with cherries' by Paul Cezanne. Compare Clara Peeters still life to the still life of Audrey Flack. Draw the children's attention to the way the painting by Audrey Flack shows a top-down view of the objects rather than seeing them from the side. This is what they will aim for in their still life paintings. Children should try out different arrangements for their chosen objects, aiming to create a composition that looks interesting from above. They photograph each composition so it can be replicated in the next lesson. They practise sketching their still life in their sketchbooks.
	To apply knowledge of colour mixing and painting techniques to create a finished piece.	Still Life Children use the photos of their composition and/or the objects they used. They paint their still life using their chosen techniques from previous lessons.



Summer 2	Making Memories			
Character Children will reflect on the special moments that they have experienced and will represent those ideas through art. Culture Children will learn that for the first time in history, an artist has had a public space in New York named after themselves. Creativity Children will create a piece of assemblage art which represents their SGFS memories. Challenge Children will test their technical	Prior Learning Children know how to transform 2D card shapes into three-dimensional structures and sculptures. Pupils have explored abstract shapes and space, to develop skills in constructing 3D objects. They have explored the difference between 2D and 3D art.			
	Key Learning Intentions			
	Practical Knowledge Making skills	Theoretical Knowledge Knowledge of artists	Disciplinary Knowledge Evaluating and analysing	Key Vocabulary
	Create a sculpture to express themselves in a literal or symbolic way. Competently use scissors to cut shapes accurately. Produce a clear sketchbook idea for a sculpture, including written notes and drawings to show their methods and materials needed. Successfully translate plans to a 3D sculpture. Produce a completed sculpture demonstrating experimentation, originality and technical competence.	Discuss the work of artists that appreciate different artistic styles. Suggest ways to represent memories through imagery, shapes and colours. Talk about artists' work and explain what they might use in their own work. Know that Joseph Cornell was one of the first artists to create Assemblage art. Know that Louise Nevelson is famous for creating wooden sculptures. Know that artists create sculptures of memories and things that interested them.	Reflect verbally or in writing about creative decisions. Draw a composition of shapes developed from initial ideas to form a plan for a sculpture. Work mostly independently, experimenting and trying new things. Identify and make improvements to their work. Competently reflect on successes and personal development. Suggest ways to represent memories through imagery, shapes and colours.	Assemblage Attribute Collection Composition Embedded Expression Identity Juxtaposition Literal Manipulate Originality Pitfall Relief Representation
	Milestones and Suggested tasks to elicit and assess learning			
	To analyse how art can explore the concept of self.	Exploring Self Begin by checking that children can recall their knowledge of 3-dimensional sculptures and installation art. Explore the work of artists Yinka Shinobare, Judith Scott and Nicola Anthony using the images of Nelson's Ship in a bottle by Yinka Shonibare and Untitled 1997 Fibre and found objects by Judith Scott. Ask the children to consider what inspired these artists? Why did they make three-dimensional art? How have the artists represented their ideas? How have the artists constructed their pieces?		



skills in order to join, attach and shape different materials together to make various elements for their sculptures.		Explain to the children that they will make a sculpture that expresses something about themselves. Provide each child with a slab of clay. Let them use the clay however they want to, drawing on past clay experiences to join and form a sculpture that may be literal or abstract. In addition to clay, each child can select from a range of other materials on a resources table to explore combining clay. Spend time at the end of the lesson admiring and reflecting on each other's sculptures. Ask pupils to reflect on their own work and ask questions to help them consider the choices they made. Their ideas can either be discussed or recorded in sketchbooks.
	To explore sculptural techniques.	Relief Sculptures Begin by discussing the term 'literal'. Ensure that the children know that something being recognisable can be referred to as being something literal. Ask the children to think about their time in primary school. What are your favourite memories from primary school? Who has been important to you during this time? What enjoyable or memorable events can you remember from school? Did you have any special roles or responsibilities? The children create a mindmap or visual notes (words and pictures) to record their memories in their sketchbooks. Explore the work of Louise Nevelson using the presentation slides. Explain that they are going to represent these memories as simple shapes. Provide the children with a selection of thin, coloured card or paper. The children draw their shapes onto the card or paper and then cut them out. Ensure they think about different scales too, so the shapes are not too small or too big. They should draw a rectangle in their sketchbooks and place the shapes within the drawn rectangle, trying different compositions. Encourage them to consider overlapping the pieces before sticking them down. Next, the children will recreate their rectangle shape compositions using cardboard pieces stuck onto a flat card base. They can experiment with different levels, cutting out multiple pieces of the same shape to glue together to create height.
	To explore how paint can create very different effects.	Painting Techniques Children choose some painting tools and, working in their sketchbooks, try to make as many different types of marks in paint as they can. Model techniques such as dabbing, stippling, pointillism, washes or using different tools such as sponges and fingers. Hand out the objects the children will paint. Guide the children in organising the equipment they will need for their chosen painting techniques. Then ask them to create two or more paintings of their object in their sketchbooks, choosing a different painting technique for each one. Ask, which painting techniques have you chosen and which painting tools will you need? How will you use tints and shades in your painting today? Children explore and paint directly into their artbooks or on art paper.



	To use creative experience to develop ideas and plan a sculpture.	Memory Museum Recap the work of Lousie Nevelson and the style of artwork 'assemblage'. Introduce the work of Joseph Cornell and explain that he was best known for his shadow boxes that contained found objects and pictures. His work demonstrated his fascination with subjects like astronomy, birds, film and ballet, and he was a pioneer of assemblage art. Explain that the children will create a sculpture within a box depicting their primary school memories. Discuss the different ways that the children could create their sculptures using clay and other materials. In their sketchbooks, the children should generate ideas for their box sculptures with sketches and notes. Explain that they can come up with various ideas before deciding on a final design.
	To apply an understanding of materials and techniques to work in 3D.	Memory Sculpture Display the image of Joseph Cornell's sculpture and ask the children to choose five words to describe it. Encourage them to use at least one new word they have learned during the unit so far, such as literal, relief or assemblage. Ask the children to familiarise themselves with their sculpture plan from the previous lesson. They can make amendments if needed. Encourage children to set up their space with the equipment and materials that they will need. The children will spend the lesson making sculptures. Begin by considering the inside of the box before making any elements to be placed inside. Throughout the lesson, encourage the children to take risks and try things out. Allow them to discover pitfalls for themselves and find ways to solve problems. Remind them to refer to their plan and use their sketchbooks to make notes or try things out.
	To problem solve, evaluate and refine artwork to achieve a chosen outcome.	Complete and Reflect Begin by checking the children's understanding of art vocabulary. Randomly give each child a word from the Activity: Vocabulary starter. Ask the children to find someone else with the same word in the classroom. In small groups, ask the children to discuss the word's meaning, and come up with a definition on whiteboards. Allow the children to complete their sculptures. When finished, ask the children to self-assess their sculptures using the guidance on the sculpture evaluation worksheet. Model completing one of your own. Their evaluations can be stuck into sketchbooks alongside a photograph of their final sculpture. When all the sculptures and evaluations are complete, ask the children to think about how they want them to be displayed and viewed.