

Year 5 Art

Three connected units • explicit formal-element progression • ambitious final outcomes

Autumn

**Views of Penshaw Monument:
Ceramics**

Spring

**Hundertwasser: Art,
Architecture & Nature**

Summer

**Van Gogh: Expressive
Landscapes**

Year 5 progression is designed so each final piece demonstrates both technical learning and individual artistic choice.

Year 5 — Views of Penshaw Monument: Ceramics

Autumn • Photography, drawing & ceramics

Creative enquiry

How can a familiar landmark become a low-relief ceramic artwork?

Formal elements

- Primary: Form • Space / composition
- Secondary: Line • Texture • Tone

Artist / visual source

- Oak National Academy unit localised to Penshaw Monument
- Architectural reliefs; local heritage imagery

Final showcase outcome

Low-relief ceramic tile of Penshaw Monument developed through photography, research, full-scale drawing, transfer, carving and decoration.

What pupils should know

- Composition can be improved by viewpoint, crop and the rule of thirds.
- Low relief is sculpture raised only slightly from a background surface.
- A full-scale design, tracing and transfer can guide accurate ceramic making.
- Clay changes as it dries; carving and joining methods depend on its condition.

Year 5 — Views of Penshaw Monument: Ceramics: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y4 observational drawing/tone; Y4 relief printing/positive-negative space; Y2 clay slab/texture; using sketchbooks to plan and refine.

Why this? Why now?

This is the first Year 5 unit because it combines mature observation with local identity and three-dimensional making. It deliberately retrieves drawing, composition and relief before introducing more independent ceramic planning and carving.

What this prepares pupils for

Y5 architecture/form in Hundertwasser; Y6 independent mixed-media planning and expressive sculpture; KS3 art/design project development.

Knowledge & skills to practise

- Photograph Penshaw Monument from purposeful viewpoints.
- Research/respond through sketchbook studies and develop a full-scale low-relief design.
- Prepare an even clay tile, transfer the drawing, carve/model low relief and decorate/evaluate.

Year 5 — Views of Penshaw Monument: Ceramics: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

landmark • composition • rule of thirds • research • respond • low relief • full scale • trace • transfer • guide sticks • carve • leather hard • layer • critique

Key resources

Digital cameras/tablets; Penshaw visit/local photographs; sketchbooks; tracing paper; clay; guide sticks; rolling pins; carving/modelling tools; boards; underglaze/paint/varnish as appropriate.

Careers

Ceramic artist • architectural modeller • heritage artist • photographer • conservation architect • curator

Suggested SEND adaptations

- Use supplied/teacher photographs if access or mobility prevents on-site photography, while still allowing viewpoint selection.
- Provide composition frames/rule-of-thirds overlays and simplified photo choices.
- Use full-scale tracing as an access scaffold; retain independent decisions about crop, texture and relief depth.
- Offer adapted clay tools, guide sticks and hand-over-hand demonstration only where necessary.

SMSC

Cultural: strengthen sense of place and local heritage. Spiritual: look afresh at a familiar landmark. Social: photograph/critique respectfully. Moral: discuss conservation and public access to heritage.

Climate / sustainability

Consider the landscape around Penshaw, weathering and stewardship; minimise clay waste and reclaim scraps where feasible; use local observation rather than disposable image packs.

Year 5 — Views of Penshaw Monument: Ceramics: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1 Photograph Penshaw Monument

To photograph a local landmark, considering composition and viewpoint.

Resources: cameras/tablets; rule-of-thirds overlays; visit/photos

2 Research and respond

To research and respond to Penshaw Monument through photographs, sketches and annotations.

Resources: research sources; sketchbooks; photos

3 Design a low-relief tile

To design a full-scale low-relief tile using distinctive features of Penshaw Monument.

Resources: design template; pencils; tracing paper

Year 5 — Views of Penshaw Monument: Ceramics: Lessons 4–6

Apply • create • refine • showcase

4

Trace and prepare the tile

To prepare both the full-scale design and an even clay tile for transfer.

Resources: clay; guide sticks; rolling pins; boards

5

Transfer and carve

To transfer the design and sculpt/carve the low-relief tile.

Resources: tracing; carving tools; leather-hard guidance

6

Decorate and evaluate

To decorate, refine and evaluate the finished low-relief tile through group critique.

Resources: underglaze/paint; varnish if appropriate; critique sheet

Year 5 — Hundertwasser: Art, Architecture & Nature

Spring • Artist study / painting & 3D design

Creative enquiry

How can art and architecture work with nature rather than against it?

Formal elements

- Primary: Shape • Colour
- Secondary: Form • Line • Texture

Artist / visual source

- Friedensreich Hundertwasser
- Eco-architecture; comparison with local sustainable design

Final showcase outcome

“Dream building” artwork: expressive architectural painting plus optional small recycled-material model/facade showing nature-integrated design.

What pupils should know

- Hundertwasser rejected straight-line uniformity and used irregular windows, bold colour, spirals and vegetation.
- Architecture can be considered aesthetically, functionally and environmentally.
- Artists/designers can alter shape, colour and surface to communicate values.

Year 5 — Hundertwasser: Art, Architecture & Nature: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y4 geometry/pattern, colourway and balance; Y5 Penshaw architecture/landmark observation; earlier colour mixing and 3D form.

Why this? Why now?

Hundertwasser was a successful existing unit. Repositioned after Penshaw, pupils can compare formal/classical architecture with a deliberately irregular, nature-focused approach and manipulate shape/form more independently.

What this prepares pupils for

Y6 composition for impact, art with a social/environmental message and possible secondary architecture/design pathways.

Knowledge & skills to practise

- Distort building shapes purposefully and develop unusual window/roof forms.
- Use colour for mood and pattern/line to unify a facade.
- Translate a 2D design into simple functional/standing 3D form using recycled materials if chosen.

Year 5 — Hundertwasser: Art, Architecture & Nature: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

architecture • facade • irregular • organic • spiral • structure • form • sustainability • green roof • texture • design • model

Key resources

Hundertwasser images; architectural photos; paint/paint pens; black fineliners; collage; recycled card/packaging; glue guns adult-managed if used; sketchbooks.

Careers

Architect • landscape architect • urban designer • architectural visualiser • community artist

Suggested SEND adaptations

- Use modular building templates that pupils can alter/distort.
- Offer a 2D final route when 3D construction would obscure artistic learning.
- Use pre-cut recycled card shapes and visual joining demonstrations.
- Break design criteria into 3 non-negotiables plus pupil choice.

SMSC

Moral: consider who buildings are for and how design affects people/nature. Spiritual: imagine alternative environments. Social: discuss public spaces and community needs. Cultural: compare architectural values and styles.

Climate / sustainability

Core link: Hundertwasser's environmental ideas, green roofs, trees and biodiversity; use recycled modelling materials and consider longevity/adaptability of buildings.

Year 5 — Hundertwasser: Art, Architecture & Nature: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1

Two very different landmarks

To compare Penshaw Monument with Hundertwasser buildings using formal-element vocabulary.

Resources: images; comparison grid

2

Meet Hundertwasser

To identify characteristic colour, line, shape, pattern and nature-integrated features.

Resources: artist images; sketchbooks

3

Distort the building

To manipulate architectural shapes and windows purposefully.

Resources: templates; tracing paper; pencils

Year 5 — Hundertwasser: Art, Architecture & Nature: Lessons 4–6

Apply • create • refine • showcase

4

Colour and surface

To use colour, line and texture to communicate an environmental design idea.

Resources: paint/markers; collage

5

Make the dream building

To produce the final architectural artwork and, if appropriate, construct a simple facade/model.

Resources: final paper; recycled card; joining tools

6

Architects' review

To evaluate how successfully the design combines visual impact, function and nature.

Resources: design criteria; peer review; display

Year 5 — Van Gogh: Expressive Landscapes

Summer • Painting / artist study

Creative enquiry

How can colour, marks and tone create atmosphere in a landscape?

Formal elements

- Primary: Colour • Tone
- Secondary: Texture • Space / perspective

Artist / visual source

- Vincent van Gogh
- Nicholas Roerich; contemporary landscape painters

Final showcase outcome

Expressive North-East landscape painting using layered brushmarks, strong colour choices and atmospheric depth.

What pupils should know

- Artists alter observed colour and mark-making to communicate atmosphere.
- Foreground, middle ground and background help create spatial depth.
- Van Gogh and Roerich use colour, rhythm and simplified forms differently to intensify landscape.

Year 5 — Van Gogh: Expressive Landscapes: Progression

Prior learning • Why this? Why now? • Future learning • Disciplinary skills

Prior learning retrieved

Y4 tonal depth; Y5 landmark/architecture composition; extensive colour mixing and brush control from KS1/LKS2.

Why this? Why now?

Van Gogh was identified as highly engaging with strong outcomes, while Roerich landscapes were also successful. This unit brings both strengths into a coherent painting sequence focused on atmosphere rather than copying Starry Night.

What this prepares pupils for

Y6 sophisticated colour/tone, photography/composition and independent artistic voice; KS3 landscape and painting study.

Knowledge & skills to practise

- Create colour families, tints/tones and selected complementary contrasts.
- Use directional layered brushmarks to suggest land, sky and movement.
- Apply perspective cues and tonal/colour changes to create depth and mood.

Year 5 — Van Gogh: Expressive Landscapes: Inclusion & Wider Curriculum

Vocabulary • resources • SEND • SMSC • careers • sustainability

Key vocabulary

atmosphere • expressive •
brushwork • impasto •
complementary • horizon •
foreground • middle ground •
background • depth • colour family •
mood

Key resources

North-East landscape
photographs/sketches; Van
Gogh/Roerich images;
acrylic/poster paint; varied
brushes; palette knives/card edges
optional; sketchbooks.

Careers

Painter • scenic artist • concept
artist • illustrator • conservator •
gallery curator

Suggested SEND adaptations

- Use a limited landscape palette with extension colours available.
- Provide horizon/foreground planning strips and brushmark rehearsal cards.
- Allow larger brushes and larger-format paper to reduce fine-motor load.
- Use photo collage planning before painting for pupils who struggle to organise depth.

SMSC

Spiritual: explore how
places make us feel.
Cultural: compare artists
from different contexts.
Social: articulate personal
interpretations without
assuming everyone
experiences a landscape
in the same way.

Climate / sustainability

Use local landscape as a
stimulus to discuss
environmental change,
weather, land use or
coastal/green-space
stewardship without
displacing the painting
focus.

Year 5 — Van Gogh: Expressive Landscapes: Lessons 1–3

Skill building • explicit teaching • sketchbook practice

1 **Colour can change a place**

To compare Van Gogh and Roerich and identify how colour creates different atmospheres.

Resources: artist images; colour swatches

2 **Landscape depth**

To plan foreground, middle ground and background using viewpoint and overlap.

Resources: local photos; sketchbooks

3 **Expressive brushmarks**

To practise directional, layered marks for sky, land and vegetation.

Resources: paint; brushes; practice paper

Year 5 — Van Gogh: Expressive Landscapes: Lessons 4–6

Apply • create • refine • showcase

4

Build a mood palette

To mix and record a colour family and contrasting accents for a chosen atmosphere.

Resources: paint; palettes; colour charts

5

Paint the landscape

To create an expressive local landscape using depth, colour and mark-making deliberately.

Resources: final paper; paint

6

Refine the atmosphere

To adjust tone/contrast/texture and evaluate how the painting communicates mood.

Resources: paint; critique prompts; display labels