

Year A	Art	Term:	Summer 1	Unit:	painting developed into printing
Big Question:	How is printing developed and produced?				
Prior Substantive Knowledge	Begin to explore the artist’s intent and their own. Use a range of paintbrushes and paint, appropriate to the task, and create pattern. Discuss the use of colour and imagery. Use line drawings to show the size and relationship of shape. Begin to explore perspective by overlapping lines and shapes. Identify contemporary colours: colours to reflect mood Talk about and evaluate a wide range of complex patterns. Further explore perspective by overlapping lines and shapes. Identify how artists from different cultures express and represent their ideas and recognise how they will use this in their own work.	Cross-curricular	Computing P4C		
		Essential vocab	• Monoprint – a form of printmaking where only one impression is created from a prepared design. • Relief print – a print made by carving into a surface and applying ink to the raised areas. • Repeat pattern – a design that is repeated to form a decorative surface. • Motif – a recurring element or theme in artwork. • Layering – the process of adding multiple components or colours over time.		
Substantive Knowledge:					Disciplinary Knowledge (Think like)
Declarative Knowledge (Know what)		Procedural Knowledge (Know how)			(Think like a printmaker):
• Know what a motif is and how it is used in repeated pattern. • Know what monoprint and relief printing involve. • Know how and why artists adapt painted designs into prints. • Know key vocabulary: motif, relief, registration, layering, contrast.		• Select and simplify a painted image for printing. • Create a monoprint and a relief print using basic tools and materials. • Layer colours or patterns to create visual interest. • Combine print with painting or collage to enhance a final piece. • Evaluate their work and that of peers using specific art language.			These are the skills and ways of thinking that allow pupils to act like artists or designers. • To explore how an initial painted or drawn idea can evolve into a print through simplification, repetition, and composition. • To make informed decisions about colour combinations, printing techniques, and materials to create a desired effect. • To work with increasing independence to develop original ideas through creative risk-taking. • To think critically and reflectively when reviewing their own work and the work of others.

				To adapt and refine ideas across different stages of the creative process (drawing → painting → printing → mixed media).	
Teacher Knowledge	Andy Warhol used bold colours and repetition in his iconic pop art screen prints. His printed portraits originated from painted photographs. William Morris created detailed patterns inspired by nature, often beginning with hand-drawn and painted studies before transferring them to print blocks. Katsushika Hokusai was a Japanese artist famous for woodblock prints such as <i>The Great Wave</i>, using layers of colour and simplified forms to evoke mood and narrative.			FRUITS	Faith – Hokusai’s prints often showed reverence for nature and spirituality. Uniqueness – Warhol’s prints celebrate repetition while also exploring identity and variation. Treat Others with Respect – Morris believed in the value of beauty for everyone, creating art for homes and communities.
Key concept	Learning objective	Key components	Main input	Activity	Adaptive strategies
Lesson 1 – Exploring and Developing Ideas	To explore how painting is used to inspire printmaking	- Understand the connection between painting and print. - Explore pattern, repetition, and meaning in the work of artists.	Teacher shares and displays a curated collection of prints by Andy Warhol, William Morris, and Hokusai (digitally or physical prints). Explain each artist briefly: Warhol’s pop art and screen-printing, Morris’s intricate textile repeat patterns, Hokusai’s use of nature and woodblock printing. Ask key questions: “What do you notice?” “What elements repeat?” “How does colour affect the mood or focus?” Use a shared anchor chart to build key vocabulary: print, motif, repeat, bold, symmetry, contrast, nature, pop art, textile. Link to prior painting knowledge (pattern, colour theory, mood). Invite pupils to sketch things that inspire them from the artists' works.	Children study 2–3 prints and complete a response sheet in sketchbooks: What do they notice? What colours/shapes are used? What feelings do they create? Pupils begin sketching a possible motif based on a feeling or theme.	- Provide simplified versions of prints for analysis. - Use feelings/mood word bank to support emotional connections. - Challenge pupils to compare different artists' approach to repetition.

Lesson 2 – Drawing and Painting a Motif	To design a painted motif inspired by an idea or object	• Use simplified lines and bold shapes. • Develop a small-scale image suitable for printing.	Introduce the term 'motif'. Explain it is a simplified image used again and again in art or design. Show examples: Morris's leaves, Warhol's flowers, Hokusai's waves. Model drawing a basic motif from nature, e.g., a flower or leaf using only shape and line. Talk through the decision-making process: "I'll use curved lines to make it feel soft," "I'll leave space between the shapes so it prints clearly." Demonstrate painting the design using flat, bold colours with poster paint or ready-mix. Encourage clean brushwork and strong shapes. Discuss: "Would this image be recognisable when simplified for printing?" Pupils begin to create their own painted motif inspired by one of the three artists.	Pupils design and paint a bold motif in sketchbooks using brushes and paints. Encourage experimentation with 2–3 versions using different colour combinations. Select the most effective version to turn into a print.	• Use tracing paper or viewfinders to isolate strong shapes. • Pupils with fine motor challenges can use templates or stencils. • Challenge students to use complementary colours for contrast.
Lesson 3 – Relief Printing: First Impressions	To transfer a painted design into a relief print	• Understand and use relief printing technique. • Learn how to ink and press a design.	Recap the idea that printed images are often reversed and simplified. Show side-by-side examples (e.g., original vs print). Demonstrate how to trace the painted design onto tracing paper or thin white paper. Then model how to press/transfer the tracing onto foam or polyboard. Show safe carving techniques using a blunt pencil or wooden stylus (for foam), or lino tools (if age-appropriate). Emphasise carving only outlines and key shapes. Model inking up a foam tile using a roller with printing ink. Demonstrate pressing it onto paper evenly using a clean dry hand or roller. Discuss print quality: "Is the image clear? Are there any parts too detailed to show well?"	Pupils transfer their selected motif onto a foam plate. Ink the plate and press it onto paper. Each child makes 2–3 relief prints in a single colour to evaluate clarity and composition.	• Provide pre-scored blocks for those who need help with tools. • Use larger boards for children with grip difficulty. • Extension: Try ghost printing (2nd press without re-inking).

Lesson 4 – Colour and Repeat Pattern	To explore the use of repeat and colour layering in prints	• Experiment with two-colour prints. • Learn alignment techniques.	Show multi-layered prints from Warhol and Morris. Explain the idea of layering a second colour onto the same image to enhance depth, contrast, or meaning. Demonstrate registration using a simple masking tape guide on the table and tracing paper overlays to align blocks. Talk through steps aloud: “I’m lining the corner here so the second colour prints in the same place.” Model applying a second colour, either with a second block or using the same one re-inked. Choose contrasting or complementary colours and ask: “How does this change the mood?” Let children print in two layers. Encourage experimentation and adaptation. Have blotting paper or scrap paper ready for test prints.	Pupils create a second printing plate or reuse the same one with adjusted colour. Produce a small set of repeated motifs using alternating or overlapping colours. Print onto backgrounds, borders or a full page.	• Provide alignment guides or templates. • Allow colour pre-mixing for those needing help with shade selection. • Challenge: Use intentional misalignment for visual impact.
Lesson 5 – Printing and Mixed Media	To explore embellishment of prints using mixed materials	• Combine print with painting, collage, or drawing. • Add detail to elevate the design.	Show embellished print examples, such as Warhol’s hand-tinted Marilyn prints or Morris’s multi-textile applications. Explain that artists often revisit and enhance their prints after the ink dries to highlight details or add a different mood. Demonstrate adding extra colour or detail using metallic pens, fine liners, watercolour washes, or chalk pastels. Example: “I’m outlining this flower to make it pop” or “I’m using gold on the edge to make it feel special or sacred.” Offer a choice of tools and materials, and encourage pupils to make intentional decisions about what to enhance and why. Discuss mood, balance, and contrast while embellishing. Ask reflective questions as they work.	Pupils select one or two dried prints to enhance. Use line work, additional colour, or layering materials to build depth and texture. Create a final refined piece for display.	• Provide collage stations with pre-cut options. • Offer visual inspiration boards. • Extension: Create a border design or frame with repeated small motifs.

Lesson 6 – Evaluation and Reflection	To evaluate their printmaking journey	• Reflect on each step in the design process. • Use artistic vocabulary to critique and plan next steps.	Set up a classroom gallery walk with all finished prints displayed on tables or walls. Model how to walk around respectfully and observe others' work silently first. Introduce ‘kind, helpful, specific’ feedback, e.g., “I like the way you layered blue over yellow—it feels like a sunset.” or “Next time, could the lines be clearer to help the shapes stand out more?” Provide each child with a simple self-assessment sheet: “What are you proud of?” “What worked well?” “What might you try differently next time?” “What emotion does your print show?” Create success criteria with the class (e.g., "I used a repeated motif," "I experimented with colour," "I tried a new technique"). Celebrate progress, not perfection. Consider taking photos for digital portfolios or printing on card for display.	Pupils complete a written evaluation in sketchbooks: What am I most proud of? What was challenging? What would I change next time? Give and receive feedback in pairs using “I noticed / I wonder” structure.	• Provide sentence starters and writing frames. • Offer audio recording as alternative to writing. • Challenge: Write a short artist statement for their final print.

Year A

Art

Term: Summer 1

Unit: Painting Developed into Printing

Big Question: How can a painting be transformed into a print to express an idea or feeling?

Prior Substantive Knowledge

Begin to explore the artist's intent and their own.

Use a range of paintbrushes and paint, appropriate to the task, and create pattern.

Discuss the use of colour and imagery.

Use line drawings to show the size and relationship of shape.

Begin to explore perspective by overlapping lines and shapes.

Identify contemporary colours: colours to reflect mood

Talk about and evaluate a wide range of complex patterns.

Further explore perspective by overlapping lines and shapes.

Identify how artists from different cultures express and represent their ideas and recognise how they will use this in their own work.

Essential vocab

- **Monoprint** – a form of printmaking where only one impression is created from a prepared design.
- **Relief print** – a print made by carving into a surface and applying ink to the raised areas.
- **Repeat pattern** – a design that is repeated to form a decorative surface.
- **Motif** – a recurring element or theme in artwork.
- **Layering** – the process of adding multiple components or colours over time.

(Definitions will be added – only just received the progression document)

Substantive Knowledge | Disciplinary Knowledge (Think like) | Declarative Knowledge (Know what) | Procedural Knowledge (Know how)

|-----|-----|-----|-----| • To use knowledge of painting to inform print designs.
 • Understand that artists use repetition, symmetry and contrast.
 • Consider the relationship between a painting and a print. | • Think like printmakers: How can a painting inspire a printed design? What choices do artists make when simplifying or repeating? | • Know that painting can be developed into printing.
 • Know how prints are created through monoprint, relief and layering techniques.
 • Understand the function and audience of printed artwork. | • Use painting techniques to create original motifs.
 • Transfer painted ideas to a printed surface.
 • Layer and repeat designs with control and creativity. |

Teacher Knowledge

- **Andy Warhol** used bold colours and repetition in his iconic pop art screen prints. His printed portraits originated from painted photographs.

- **William Morris** created detailed patterns inspired by nature, often beginning with hand-drawn and painted studies before transferring them to print blocks.
- **Katsushika Hokusai** was a Japanese artist famous for woodblock prints such as *The Great Wave*, using layers of colour and simplified forms to evoke mood and narrative.

FRUITS

- **Faith** – Hokusai’s prints often showed reverence for nature and spirituality.
- **Uniqueness** – Warhol’s prints celebrate repetition while also exploring identity and variation.
- **Treat Others with Respect** – Morris believed in the value of beauty for everyone, creating art for homes and communities.

Key concept	Learning objective	Key components	Main input	Activity	Adaptive strategies
Lesson 1 – Exploring and Developing Ideas	To explore how painting is used to inspire printmaking	• Understand the connection between painting and print. • Explore pattern, repetition, and meaning in the work of artists.	Teacher shows a range of print examples by Warhol, Morris, and Hokusai. Discuss how these started with drawing or painting and were transformed into repeated images. Use “What do you notice? What repeats? How does the colour affect mood?” questions. Record vocabulary on a shared anchor chart.	Children study 2–3 prints and complete a response sheet in sketchbooks: What do they notice? What colours/shapes are used? What feelings do they create? Pupils begin sketching a possible motif based on a feeling or theme.	• Provide simplified versions of prints for analysis. • Use feelings/mood word bank to support emotional connections. • Challenge pupils to compare different artists’ approach to repetition.
Lesson 2 – Drawing and	To design a painted motif	• Use simplified lines and bold	Show how artists simplify nature, people, or symbols to create repeated	Pupils design and paint a bold motif in sketchbooks using	• Use tracing paper or viewfinders to

Key concept	Learning objective	Key components	Main input	Activity	Adaptive strategies
Painting a Motif	inspired by an idea or object	shapes. • Develop a small-scale image suitable for printing.	motifs. Model drawing an idea (e.g. flower, sun, bird) using only shape and line. Then demonstrate painting the design using bold colour. Discuss how these might be layered or repeated.	brushes and paints. Encourage experimentation with 2–3 versions using different colour combinations. Select the most effective version to turn into a print.	isolate strong shapes. • Pupils with fine motor challenges can use templates or stencils. • Challenge students to use complementary colours for contrast. • Provide pre-scored blocks for those who need help with tools.
Lesson 3 – Relief Printing: First Impressions	To transfer a painted design into a relief print	• Understand and use relief printing technique. • Learn how to ink and press a design.	Demonstrate how to transfer painted motif onto foam or polyboard by tracing. Model safe carving, inking with rollers, and printing onto paper. Discuss how reversing and simplification are part of the process.	Pupils transfer their selected motif onto a foam plate. Ink the plate and press it onto paper. Each child makes 2–3 relief prints in a single colour to evaluate clarity and composition.	• Use larger boards for children with grip difficulty. • Extension: Try ghost printing (2nd press without re-inking). • Provide alignment guides or templates.
Lesson 4 – Colour and Repeat Pattern	To explore the use of repeat and colour layering in prints	• Experiment with two-colour prints. • Learn alignment techniques.	Model how to cleanly layer a second colour over a first print. Show registration techniques with masking tape and tracing paper. Discuss how a second colour can change focus or emotion.	Pupils create a second printing plate or reuse the same one with adjusted colour. Produce a small set of repeated motifs using alternating or overlapping colours. Print onto backgrounds, borders or a full page.	• Allow colour pre-mixing for those needing help with shade selection. • Challenge: Use intentional

Key concept	Learning objective	Key components	Main input	Activity	Adaptive strategies
Lesson 5 – Printing and Mixed Media	To explore embellishment of prints using mixed materials	• Combine print with painting, collage, or drawing. • Add detail to elevate the design.	Show examples of embellished prints (Warhol’s hand-tinted prints, Morris’s textile variations). Demonstrate how to add metallic pens, pastels, or small painted areas onto dried prints.	Pupils select one or two dried prints to enhance. Use line work, additional colour, or layering materials to build depth and texture. Create a final refined piece for display.	misalignment for visual impact. • Provide collage stations with pre-cut options. • Offer visual inspiration boards. • Extension: Create a border design or frame with repeated small motifs. • Provide sentence starters and writing frames.
		• Reflect on each step in the design process. • Use artistic vocabulary to critique and plan next steps.	Revisit artwork from all lessons. Create a shared class display or gallery walk. Model how to give kind, helpful feedback. Introduce simple self-assessment sheets with success criteria.	Pupils complete a written evaluation in sketchbooks: What am I most proud of? What was challenging? What would I change next time? Give and receive feedback in pairs using “I noticed / I wonder” structure.	• Offer audio recording as alternative to writing. • Challenge: Write a short artist statement for their final print.
Lesson 6 – Evaluation and Reflection	To evaluate their printmaking journey				