

Intent ...At High view we aim to encourage and inspire children to become creative and skilful artists.

	EYFS		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Autumn 1</b>	<b>Drawing</b> Exploring lines	<b>Sculpture</b> Colour Monster - dough modelling, sculpting	<b>Make your Mark</b>  Drawing	<b>Tell a story</b>  Drawing	<b>Prehistoric</b>  Painting	<b>Power prints</b>  Drawing	<b>Interactive Installations</b>  Sculpture	<b>Make my Voice Heard</b>  Drawing
<b>Autumn 2</b>	<b>Printing</b> Using a variety of objects to print including body parts...fingers/hands	<b>Natural College, theme</b> Stickman..combining media	<b>DT Focus</b>	<b>DT Focus</b>	<b>DT Focus</b>	<b>Light and Dark</b>  Painting	<b>DT Focus</b>	<b>DT Focus</b>
<b>Spring 1</b>	<b>Painting</b> Colour mixing with powder paint Painting - pattern	<b>Sculpture</b> Experimenting with 3D junk materials making Robots	<b>DT Focus</b>	<b>Clay houses</b>  Sculpture	<b>DT Focus</b>	<b>Ancient Egyptian scrolls</b>  Craft and Design	<b>I need space</b>  Drawing	<b>Photo opportunity</b>  Craft and Design
<b>Spring 2</b>	<b>Textiles</b> Sorting, discussing and feeling different fabrics and threads	Representations of 'my perfect park' through collage and drawing	<b>Colour splash Painting</b>  Painting	<b>Map it out</b> Craft and Design	<b>Growing artists</b>  Drawing	<b>DT Focus</b>	<b>DT Focus</b>	<b>DT Focus</b>
<b>Summer 1</b>	<b>Painting.....</b> Exploring watercolours . Adding water to powderpaints	<b>Observational drawing</b> from real life animals and photos	<b>Paper play</b>  Sculpture	<b>DT Focus</b>	<b>DT Focus</b>	<b>DT Focus</b>	<b>DT Focus</b>	<b>Artists study</b>  Painting
<b>Summer 2</b>	<b>Drawing</b> Draw with increasing complexity and detail, such as representing a face with a circle and including details.	<b>Printing</b> using fruit and vegetables	<b>DT Focus</b>	<b>DT Focus</b>	<b>Mega materials</b>  Sculpture	<b>DT Focus</b>	<b>Portraits</b>  Painting	<b>DT Focus</b>

	EYFS		Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
National Curriculum Objectives	<p>Notice patterns with strong contrasts and be attracted by patterns resembling the human face.</p> <ul style="list-style-type: none"><li>• Start to make marks intentionally.</li><li>• Explore paint, using fingers and other parts of their bodies as well as brushes and other tools.<ul style="list-style-type: none"><li>• Express ideas and feelings through making marks, and sometimes give a meaning to the marks they make.</li></ul></li><li>• Explore different materials freely, in order to develop their ideas about how to use them and what to make.</li><li>• Develop their own ideas and then decide which materials to use to express them.</li><li>• Join different materials and explore different textures.</li><li>• Create closed shapes with continuous lines, and begin to use these shapes to represent objects.</li><li>• Draw with increasing complexity and detail, such as representing a face with a circle and including details.</li><li>• Use drawing to represent ideas like movement or loud noises.</li><li>• Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc.<ul style="list-style-type: none"><li>• Explore colour and colour mixing.</li></ul></li><li>• Explore, use and refine a variety of artistic effects to express their ideas and feelings.</li><li>• Return to and build on their previous learning, refining ideas and developing their ability to represent them.<ul style="list-style-type: none"><li>• Create collaboratively, sharing ideas, resources and skills.</li></ul></li></ul> <p>Children at the expected level of development will: - Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; -</p> <p>Share their creations, explaining the process they have used.</p>		<p><b>Pupils should be taught:</b></p> <ul style="list-style-type: none"><li>• to use a range of materials creatively to design and make products</li><li>• to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li><li>• to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li><li>• About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</li></ul>		<p><b>Pupils should be</b> taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</li><li>• about great artists, architects and designers in history</li></ul>			

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>Drawing Vocabulary</b>	Artist, Bumpy, Chalk, Circle, Colours, Curved, Drawing, Feeling, Felt tips, Hard, Line, Long, Mark, Mark making, Medium, Observational drawing, Observe, Oil pastel, Paint, Pattern, Pencils, Ridged, Rough, Rubbing, Self-portrait, Short, Smooth, Soft, Squiggly, Straight, Texture, Thick, Thin, Wavy, Wax crayons, Zig-zag	<b>Line, Vertical, Horizontal, Diagonal, Wavy, Straight, Cross-hatch, Optical art, 2D shape, 3D shape, Abstract, Narrative, Printing, Shade, Form, Continuous, Mark making, Observe, Dots, Circle, Lightly, Firmly, Texture, Shadow, Charcoal, Pastel, Chalk</b> Waves, Water, Contemporary, Drawing mediums, <b>marks</b> , look, shape Hard, soft, rough, smooth, Observation, experiment light and dark, thick, wiggly	Charcoal, Lines, Mark-making, Thick, Thin, Texture <b>Scribbling, , Stippling, Hatching</b> , Cross hatching, <b>Blending, Sketch, Illustrator, Illustrations, Expression, Emoji, Emotion, , Re-tell, Concertina , Frame Storyboard</b> Marks, feel, mark, tool, touch, Observation, ,line tone, feeling, character, story	<b>Arrangement, Geometric (a regular shape with straight lines and angles), Line Objects, Organic (Irregular, natural shapes)</b> , Shape, Cut, <b>Pressure, Surface, Texture, Frottage, Rubbing, Tear, Tool</b> , Abstract, <b>Composition Expressive, Frame, Gestural, Mark-making, Scale, Viewfinder, Blend, Dark, Even tones, Grip, Light</b> , Shading, Smooth, <b>Botanical, Botanist, Magnified, Scientific</b> , Form, Flower, Petal, Stem, Study	<b>Contrast, Gradient, Observational drawing, Shading</b> , contrast shading, Shadow, Tone, <b>Three dimensional (3D), Collage</b> , Composition, <b>Highlight, Mixed media, Symmetry, symmetrical Wax-resist</b> , Cross-hatching, Hatching, Pattern, Viewfinder, Precision, Parallel, <b>Abstract, Block print Collaborate, Collaboratively, Figurative, Monoprint, Blend</b> Charcoal, mark-making, engraving, Proportion, Combine, Printmaking,	Vocab from lesson plans <b>Architecture</b> , Cold War Culture, evaluate future futuristic Influence propaganda retro-futuristic Space Race <b>The Soviet Union</b> continuous formal elements line medium process stimuli stimulus technique texture tone collagraph composition materials placement print printing plate printmaking calligraphy future futuristic printing printing plate retro futurism roller technique replicate tracing	
<b>Drawing</b>	<p>Draw with increasing complexity and detail, such as representing a face with a circle and including details – eyes, nose. Mouth, ears.</p> <p>Use a variety of tools to mark make – pencils, paint, sticks, chalk, water.</p> <p>Draw into sand, liquids, onto the ground using liquids and tools.</p> <p>Create closed shapes with continuous lines, and begin to use these shapes to represent objects.</p> <p>Talk about their ideas and explore different ways to record them.</p> <p>Work on a range of materials of different textures (eg. playground, bark).</p>	<p><b>Bridget Riley</b> Inspired by <b>Zaria Forman Wassily Kandinsky, Renata Bernal and Ilya Bolotowsky</b>.</p> <p>Explore their own ideas using a range of media.</p> <p>Use a range of drawing materials such as HB 2B,3B pencils, coloured pencils, chalk, charcoal, pastels, oil pastels, crayons, felt tips, black drawing pens and Biro's.</p> <p><b>To draw with different media</b></p> <p>Develop observational skills to look closely and reflect surface texture through mark-making. Hard, soft, rough, smooth, shiny</p>	<p>Inspiration from Illustrations in books Roald dahl, <b>Quentin Blake</b>, Maurice Sendak</p> <p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. Use a variety in the use of line, colour and tone demonstrating an expressive use of marks to imply texture. <b>To develop a range of mark making techniques.</b></p> <p>Further develop mark-making within a greater range of media, demonstrating increased control. Broken Charcoal, HB pencils, fine line drawing pens, White chalk, Black drawing pens, coloured pencils, <b>rubbers</b>, pastels, inks, paints, sticks, toothbrushes, feathers,</p>	<p>Frottage - <b>Max Ernst</b> - 'Wide Walls', 'Teenage Light' Botanical real plants – work inspired by <b>Carl Linneaus</b> and Charles Darwin <b>Georgia O'Keeffe</b> inspired <u>abstract drawings</u></p> <p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process.</p> <p><b>To understand how texture can be created and used to make art</b></p> <p>Confident use of a range of materials, selecting and using these appropriately with more independence. HB, 2B, 4B, 6B pencils, graphite sticks, chunky wax crayons, water colour paints, fineliner pens</p>	<p>Inspired by - 'Eye' by <b>Ed Ruscha</b> (1971)' 'The Black Bow' by <b>Georges Seurat</b> (1882)'</p> <p>'Man Pointing (1947) by <b>Alberto Giacometti</b>'. 'Dancing in Colombia (1980) by <b>Fernando Botero</b>'.</p> <p>'The Circus' (1947) collage by <b>Henri Matisse</b></p> <p>The Artist's Hand V' by <b>Henry Moore</b> (1979)</p> <p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. <b>Plan a composition for a mixed-media drawing.</b></p>	<p><u>Inspired by – Paleofuture.com (History of the future) – Retrofuturism</u></p> <p>'Moonwalk' by <b>Ties Albers</b></p> <p>Develop ideas more independently from their own research. <b>Test and develop ideas using sketchbooks</b></p> <p>Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. <b>Understand and explore decision making in creative processes.</b></p> <p>To use a broader range of stimulus to draw from, such as architecture, culture and photography. Begin to develop drawn ideas as part of an exploratory journey. Photographs, textiles, paintings, drawings,</p>	

		<p><b>To apply an understanding of drawing materials and mark-making to draw from observation</b></p> <p><b>To develop an understanding of mark making</b></p> <p>To explore mark making using a range of tools; being able to create a diverse and purposeful range of marks through experimentation building skills and vocabulary Thick, thin, horizontal lines, vertical lines, diagonal line, wavy lines, cross-hatched lines, broken lines <b>To know how to create different types of lines.</b></p> <p><b>To explore line and mark-making to draw water</b></p>	<p>sponges, Sugar paper, sketchbooks, tracing paper</p> <p><b>To understand how to apply expressions to illustrate a character.</b> <b>To develop illustrations to tell a story.</b></p> <p>Develop observational skills to look closely and reflect surface texture through mark-making.</p> <p><b>To develop observational drawing.</b></p> <p>Experiment with drawing on different surfaces, and begin to explore tone using a variety of pencil grade (HB, <b>2B</b>, <b>4B</b>) to show form, drawing light/dark lines, patterns and shapes.</p> <p><b>To explore and experiment with mark-making to create textures.</b></p>	<p>Draw with expression and begin to experiment with gestural and quick sketching.</p> <p><b>To explore composition and scale to create abstract drawings</b></p> <p>Developing drawing through further direct observation, using tonal shading and starting to apply an understanding of shape to communicate form and proportion. Still life objects, organic shapes, geometric shapes, shading light to dark, blending tones smoothly, mostly gradually without sudden changes, developing accuracy, confident use of tools, viewfinder</p> <p><b>To recognise how artists use shape in drawing</b></p> <p><b>To understand how to create tone in drawing by shading.</b></p> <p><b>To apply observational drawing skills to create detailed studies</b></p>	<p>Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. <b>Explore proportion and tone when drawing.</b></p> <p>Know that objects have a third dimension and begin to show an awareness of this in drawing. Recognise how artists create a 3D effect in drawing. <b>Use tone to create a 3D effect.</b></p> <p>Use growing knowledge of different drawing materials, combining media for effect. <b>Greasy charcoal, charcoal sticks, previously used media,</b></p> <p>Demonstrate greater control over drawing tools to show awareness of proportion and continuing to develop use of tone and more intricate mark making. Pressing hard, pressing softly, using it on the side, on the tip, using curved marks and straight marks, moving quickly, moving slowly</p> <p><b>Use shading techniques to create pattern and contrast.</b></p> <p><b>Work collaboratively to develop drawings into prints.</b></p>	<p>computer generated illustrations <b>Explore the purpose and effect of imagery.</b></p> <p>Apply known techniques with a range of media, selecting these independently in response to a stimulus. Those used previously, ink <b>Apply an understanding of drawing processes to revisit and improve ideas.</b></p> <p>Draw in a more sustained way, revisiting a drawing over time and applying their understanding of tone, texture, line, colour and form. <b>Develop drawn ideas through printmaking</b></p> <p>Collagraph plates,</p>	
<b>Painting Vocabulary</b>	Collage, Create, Cut, Dab, Design, Dot, Flick, Glide, Glistening, Glossy, Landscape, Permanent, Rip, Shiny, Silky,	<b>Primary colour, Secondary colour, Mix, Blend, Pattern Shape, Kaleidoscope Texture, Space,</b>		<b>Prehistoric, Sketch, Proportion, Charcoal, Scaled up, Smudging, Texture, Tone Pigment, Composition,</b>	Portrait, Landscape, <b>Shadow, Tint, Shade, Texture, Contrasting, Vivid, Muted, Formal, Patterned,</b>	<b>Background, Collage, Continuous line drawing, Paint wash, Portrait, Self-portrait, Texture, Carbon</b>	<b>Interpret, , Meaning, Narrative, Justify, Inference, Respond, Tableau, Abstract,</b>



	<p>Slimy, Slippery, Smooth, Splat, Splatter, Squelchy, Stick, Sticky, Sweep, Swirl, Swish, Tear, Temporary, Transient art, Wet, Wipe</p>	<p><b>Hue, Shade,</b> Print, Thick, Pattern, Design Paint, Concentric circles Silhouette</p>		<p><b>Negative image, Positive image,</b> Cave drawings, Cave style painting, Handprint, re-sizing,</p>	<p><b>Detailed, Abstract, Figurative, Dabbing paint, Paint wash, Pointillism Stippling paint, Three dimensional (3D),</b> Composition, Grid, Technique , Mark-making, still life, proportion, photo-realism</p>	<p><b>paper, Composition, Mixed media, Monoprint, Printmaking, Transfer, Evaluate, Justify, Research, Atmosphere, , Art medium</b> Multi-media, Represent, Photomontage</p>	<p><b>Analyse, Medium, Mixed media, Convey, Compositions, Compose, Thought-provoking, Artist, Evaluation, Technique, Translate,</b> Pattern, shape, tone, ideal, meaning, symbol, Paula Rego, Companionship, John Singer Sargent, support,reflect, impasto, Texture, message, final piece, Intention,style</p>
<p><b>Painting</b></p>	<p>Explore different ways to use paint and a range of media according to their interests and ideas.</p> <p>Experiment with painting and colour mixing using powder paints, poster paints and water colours.</p> <p>To develop language relating to paint and colour red yellow thick thin runny</p> <p>To explore and develop a range of mark makings using fingers, brush, sticks, feathers, splatter, natural materials.</p> <p>To explore and develop techniques such as rolling, splashing, dripping on different surface.</p> <p>Use different forms of ‘paint’ such as mud and puddles, creating a range of artwork both abstract and figurative.</p> <p>Use mixed-media scraps to create child-led artwork with no specific outcome.</p>	<p><u><b>Jasper Johns</b> – Numbers in colour 1958-1959</u> <u><b>Clarice Cliffe</b> – Circle Tree</u></p> <p>To experiment with paint using lighter and darker shades of a secondary colour <b>To apply knowledge of colour mixing when painting.</b></p> <p>Explore their own ideas using a range of media. Plasticine or playdough – (red, yellow, blue), crayons, coloured pencils, ready mixed paint (red, yellow and blue), coloured tissue or cellophane <b>To explore colour when printing.</b></p> <p>Experiment with paint, using a wide variety of tools brushes (small and large), sponges, fingers, to apply paint to a range of different surfaces. Sketchbooks, scrap paper, A4 paper, <b>To apply their painting skills when working in the style of an artist.</b></p> <p>Begin to explore colour mixing. Know the primary colours blue, yellow, red and begin Investigate how to mix</p>		<p><u>Photographs of cave paintings</u></p> <p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. <b>Apply understanding of prehistoric man-made art.</b></p> <p>Select and use a variety of painting techniques, including applying their drawing skills, using their knowledge of colour mixing and making choices about suitable tools for a task including choosing a fine paintbrush for making detailed marks, make own paintbrush using twigs, elastic and sponge. <b>To explore how natural products produce pigments to make different colours</b> Coloured spices, turmeric, paprika, cinnamon, nutmeg, leaves, mud, twigs, grass, petals, fruit <b>To apply painting skills when creating a collaborative artwork</b></p> <p>Mix colours with greater accuracy and begin to consider how colours can be used expressively. <b>To select and apply a range of painting techniques</b></p> <p>Modify chosen collage materials in a range of ways by cutting, tearing, re-sizing or overlapping.</p>	<p><u>‘Mont Saint-Victoire’ by Paul Cezanne.</u> <u><b>Clara Peeters</b> (1611)</u> <u><b>Audrey Flack</b> (1976)</u></p> <p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. <b>To consider proportion and composition when planning a still-life painting</b></p> <p>Explore the way paint can be used in different ways to create a variety of effects, by creating a range of marks and textures in paint. Stippling paint, dabbing <b>To investigate different ways of applying paint</b></p> <p><b>To explore how paint can create very different effects</b></p> <p>Develop greater skill and control when using paint to depict forms, eg beginning to use tone by mixing tints and shades of colours to create 3D effects. <b>To use tints and shades to give a three-dimensional effect when painting</b></p>	<p><u><b>Chila Kumari Singh Burman’s</b> ‘Auto-portrait’.</u> <u>‘The Beautyful ones’ by Njideka Akunyili Crosby</u> <u><b>Vincent van Gogh.</b> (for greater challenge)</u></p> <p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. <b>To explore how a drawing can be developed.</b></p> <p>Apply paint with control in different ways to achieve different effects, experimenting with techniques used by other artists and applying ideas to their own artworks by making choices about painting surfaces or mixing paint with other materials. <b>To combine materials for effect.</b></p> <p>Develop a painting from a drawing or other initial stimulus. <b>To identify the features of self-portraits</b></p> <p>Explore how collage can extend original ideas. <b>To develop ideas towards an outcome by</b></p>	<p><u>‘Family Portrait’ by <b>Richard Brakenburg.</b></u> Painted in 1670 <u>‘My Parents’ (1977) by <b>David Hockney.</b></u> <u>‘The Dance’ (1988) by <b>Paula Rego.</b></u> <u>Gassed by <b>John Singer Sargent</b></u> <u><b>British painter, Fiona Rae.</b></u> <u><b>Frank Bowling</b></u> <u><b>Lubaina Himid</b></u></p> <p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. <b>To apply drama techniques to explore the meaning of a painting.</b></p> <p><b>To understand how art can tell stories or portray messages.</b></p> <p><b>To develop starting points for creative outcomes.</b></p> <p>Manipulate paint and painting techniques to suit a purpose, making choices based on their experiences. <b>To demonstrate an understanding of painting techniques to make personal choices.</b></p> <p>Work in a sustained way over several sessions to complete a piece.</p> <p>Analyse and describe the elements of other artists’ work,</p>

		<p>secondary colours to make green, orange, purple. <b>Investigate how to mix secondary colours.</b></p> <p><b>To experiment with paint mixing to make a range of secondary colours.</b></p> <p>Play with combinations of materials to create simple collage effects. Select materials based on their properties, shiny, soft.</p>		<p><b>To understand scale to enlarge drawings in a different medium.</b></p> <p>In sketchbooks, use collage as a means of collecting ideas.</p>	<p>Work selectively, choosing and adapting collage materials to create contrast and considering overall composition.</p> <p><b>To apply knowledge of colour mixing and painting techniques to create a finished piece</b></p>	<p><b>experimenting with materials and techniques.</b></p> <p>Combine a wider range of media, eg photography and digital art effects</p> <p><b>To apply knowledge and skills to create a mixed-media self-portrait.</b></p>	<p>e.g. the effect of colour or composition. <b>To understand how to analyse a painting.</b></p> <p><b>To understand how to find meaning in painting.</b></p> <p><b>To apply interpretation skills to analyse and respond to an abstract painting.</b></p> <p>Consider materials, scale and techniques when creating collage and other mixed media pieces. Create collage in response to a stimulus.</p> <p><b>Work collaboratively on a larger scale.</b></p>
<b>Sculpture Vocabulary</b>	3D art, Bend, Clay, Chop, Collage, Cut, Evaluate, Flatten, Join, Landscape, Pinch, Plan, Poke, Pull, Push, Reflect, Roll, Sculpture, Silky, Slimy, Slippery, Smooth, Squash, Squelchy, Sticky, Stretch, Twist, Wet	<b>Three dimensional (3D), Sculpture, Cylinder, Concertina, Overlap, Spiral, Zig-zag, three-dimensional zig-zag, Carving, Mosaic, Artist, Curve, Loop, Tube, Imagine</b>	<b>Roll, Smooth, Flatten, Shape, Cut, Pinch pot, Thumb pot, Ceramic, Glaze, Score, Slip, Sculpture, Plaster, Casting, Negative space, Three dimensional (3D), In relief, Detail, Impressing, Surface, Join, Sculptor,</b>	<b>Ceramics, Form, Organic shape, Sculpture, Three-dimensional (3D), Tone, Abstract, Two-dimensional (2D), Visualisation , Carving, Figurative, Hollow, Quarry, Surface, Join, Mesh, Pliers, Secure, Template, Texture, Found objects, Typography, Welding, Weaving, Model, sketching, detail Bending, twisting, wire Recycled, reused</b>		<b>Display, Evaluate, Features, Installation art, Location, Mixed media, Scale, Scaled, Special effects, Analyse, down, Three dimensional (3D), Atmosphere, Performance art, Stencil, Props, Concept, Culture, Revolution, Experience, Influence, Elements, Interact, Interactive Art medium, Annotate, features, installation, Location, issue, evaluation senses</b>	
<b>Sculpture</b>	<p>Experiment how to change and make shapes or objects using playdough.</p> <p>Push, pull and twist a range of modelling materials to affect the shape.</p> <p>Create child-led 3D forms from natural materials.</p> <p>Join materials in different ways e.g. using sticky tape to attach materials, making</p>	<p><u>Marco Balich</u> <u>Louise Bourgeois</u> <u>Samantha Sephenson</u></p> <p>Explore their own ideas using a range of media.</p> <p>Use their hands to manipulate a range of modelling materials, including paper and card. <b>To roll paper to make 3D structures.</b></p>	<p><u>Ranti Bam</u> <u>Rachel Whiteread</u> Begin to generate ideas from a wider range of stimuli, exploring different media and techniques.</p> <p>Develop understanding of sculpture to construct and model simple forms. <b>To use drawing to plan the features of a 3D model</b> <b>To make a 3D clay tile from a drawn design</b></p>	<p><u><b>Ruth Asawa</b></u> <u><b>Anthony Caro</b></u> Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process.</p> <p>Able to plan and think through the making process to create 3D forms using a range of</p>		<p>Cai Guo-Qiang</p> <p>Investigate how scale, display location and interactive elements impact 3D art.</p> <p><b>To investigate the effect of space and scale when creating 3D art.</b></p> <p>Plan a 3D artwork to communicate a concept, developing an idea in 2D into three-dimensions.</p>	

	simple joins when modelling with playdough.	<p><b>To shape paper to make a 3D drawing.</b></p> <p>Explore how to join and fix materials in place. Create 3D forms to make things from their imagination or recreate things they have seen.</p> <p><b>To apply paper-shaping skills to make an imaginative sculpture</b></p> <p><b>To work collaboratively to plan and create a sculpture.</b></p> <p><b>To apply painting skills when working in 3D.</b></p>	<p>Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials.</p> <p><b>To use my hands as a tool to shape clay</b></p> <p>Develop basic skills for shaping and joining clay, including exploring surface texture.</p> <p><b>To shape a pinch pot and join clay shapes as decoration</b></p> <p><b>To use impressing and joining techniques to decorate a clay tile</b></p>	<p>materials.</p> <p><b>To develop ideas for 3D artwork.</b></p> <p>Soap, plastic coated wire, pipe cleaners (alternative), cardboard, food boxes, magazines, newspapers, plastic wrappers and bags, parcel paper, foil. tools – cocktail sticks, old teaspoons, clay modelling tools, large paper clips, lollipop sticks, ribbon</p> <p>Shape materials for a purpose, positioning and joining materials in new ways (tie, bind, stick, fold)</p> <p>To join materials in different ways when working in 3D.</p> <p>Experiment with combining found objects and recyclable material to create sculpture.</p> <p>To apply knowledge of sculpture when working in 3D.</p> <p>To evaluate and improve an artwork.</p>		<p><b>To identify and compare features of art installations.</b></p> <p><b>To plan an installation that communicates an idea.</b></p> <p><b>To apply their knowledge of installation art and develop ideas into a finished piece.</b></p> <p>Persevere when constructions are challenging and work to problem solve more independently</p> <p><b>To problem-solve when constructing 3D artworks.</b></p>	
<b>Craft and Design? Vocabulary</b>	Bend, Blades, Crease, Create, Cut, Design, Flange, Fix, Fold, Glue, Handle, Join, Paper clip, Pattern, Pinch, Plan, Pull, Push, Rip, Roll, Scissors, Scrunch, Slot, Snip, Split pin, Straight line, String, Strip, Sturdy, Tape, Thread, Tie, Wave, Wobbly, Wrap,Zig-zag		<b>Imaginary, Inspired, Shape, Pattern, Texture, Felt, Fibre, Abstract, composition, Mosaic, Overlap, Stained glass, Curator, Design brief, Gallery, Evaluate</b> Landmarks, Viewfinder, Design, wool roving, detail, transparent, 3D art, mobile, negative print, printmaking, printing tile, composition, inspired		<b>Egyptian, Ancient, Civilisation, Papyrus, Sculpture, Painting, Composition, Pattern, Shape, Colour, Scroll, Inform, information, Convey, Scale, Imagery, Design, Technique, Material, Layout, Zine(pronounced'ze en)</b> <b>Audience,</b> Process, Fold, tomb, Pharaoh, paper, style, translate, images, text, subject	<b>Architecture,</b> Composition, Design, Evaluate, Interpret, Form, Observational drawing, Proportion, Abstract, Crop, Monoprint, Pressure, Viewfinder, Architect, Architectural, Birds eye view, Design, Design brief, Elevation, External, Front Elevation, Futuristic, Perspective, Annotate, Design choices Organic, Individuality, Style, Commemorate, Design intention, Legacy, Literal, Symbolism, Monument, Built	<b>Photomontage, Image, Dada, Layout, Cityscape,</b> Composition, Arrangement, Macro, Photography, Monochrome, Monochromatic, Album, Digital, Saturation, Emulate, Editing, Edit, Software, replacement, Focus, Frame, Recreate, Photograph, Pose, Prop, Portrait, Photorealistic, Photorealism (represents a photo and a painting), Appealing, colour, painting Famous, frame,



						environment, Accurate, form, houses Sketching, print block, Roller, smudge, research, transform	Observation, scale Proportion, large scale self-portrait, selfie
<b>Craft and Design</b>	<p>Explore and play with a range of media to make child-led creations.</p> <p>Design something and stick to the plan when making. Cut, thread, join and manipulate materials with instruction and support, focusing on process over outcome.</p> <p>Enjoy looking at and talking about art.</p> <p>Talk about their artwork, stating what they feel they did well.</p>		<p><u><b>Susan Stockwell's map of North America</b></u></p> <p><u><b>Eduardo Paolozzi's mosaic at Tottenham Court tube station.</b></u></p> <p><u><b>'Blue Horse' by Matthew Cusick (2011)</b></u></p> <p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. <b>To develop ideas and apply craft skills when printmaking.</b></p> <p>Respond to a simple design brief with a range of ideas. <b>To present artwork and evaluate it against a design brief.</b></p> <p>Apply skills in cutting, arranging and joining a range of materials to include card, felt and cellophane. <b>To learn and apply the steps of the felt-making process.</b></p> <p>Follow a plan for a making process, modifying and correcting things and knowing when to seek advice. <b>To experiment with a craft technique to develop an idea.</b></p>		<p><u><i>Ancient Egyptian pictures</i></u></p> <p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. <b>To investigate the style, pattern and characteristics of Ancient Egyptian art</b></p> <p>Learn a new making technique (paper making) and apply it as part of their own project. Compare and making decisions about which method to use to achieve a particular outcome. <b>To apply understanding of ancient techniques to construct a new material</b></p> <p>Investigate the history of a craft technique and share that knowledge in a personal way. <b>To apply design skills inspired by the style of an ancient civilisation</b></p> <p>Design and make creative work for different purposes, evaluating the success of the</p>	<p><u><b>Zaha Hadid.</b></u> <u><b>Friedensreich Hundertwasser</b></u></p> <p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. <b>To apply observational drawing skills to interpret forms accurately.</b></p> <p><b>To apply composition skills to develop a drawing into print.</b></p> <p>Design and make art for different purposes and begin to consider how this works in creative industries such as in architecture, magazines, logos, digital media and interior design. <b>To apply an understanding of architecture to design a building.</b></p> <p><b>To explore and evaluate the intention of a design.</b></p> <p>Extend ideas for designs through sketchbook use and research, justifying choices made during the design process. <b>To extend design ideas through research and sketchbook use.</b></p>	<p><u><b>Chris Plowman and Graham Holland</b></u> <u><b>Edward Weston</b></u> <u><b>Derrick O. Boateng</b></u> <u><b>Edvard Munch's, 'The Scream'.</b></u></p> <p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. <b>To apply an understanding of composition to create an effective photomontage advertising poster.</b></p> <p><b>To apply understanding of abstract art through photography.</b></p> <p>Develop personal, imaginative responses to a design brief, using sketchbooks and independent research. <b>To apply an understanding of photography to design and recreate a famous painting.</b></p> <p>Justify choices made during a design process, explaining how the work of creative practitioners have influenced their final outcome.</p> <p><b>To demonstrate an understanding of design choices made for effect using digital photography techniques.</b></p>



			<p>Talk about art they have seen using some appropriate subject vocabulary.</p> <p>Explain their ideas and opinions about their own and other's art work, giving reasons.</p> <p>Begin to talk about how they could improve their own work.</p> <p><b>To investigate maps as a stimulus for drawing.</b></p>		<p>techniques used and begin to consider how this works in creative industries.</p> <p><b>To apply drawing and painting skills in the style of an ancient civilisation</b></p> <p>Be able to make links between pieces of art. Use subject vocabulary to describe and compare creative works. Use their own experiences to explain how art works may have been made.</p> <p><b>To apply an understanding of Egyptian art to develop a contemporary response</b></p>		<p><b>To demonstrate observation and proportion to create art in a photorealistic style.</b></p>
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Formal Elements

<b>Colour</b>	<p>Experiments with and enjoys colour .</p> <p>Can name the primary colours.....red, yellow,.blue.</p>	<p>Know that the <b>primary colours</b> are red, yellow and blue.</p> <p>Know that primary colours can be mixed to make <b>secondary colours</b>:</p> <ul style="list-style-type: none"><li>● Red + yellow = orange</li><li>● Yellow + blue = green</li><li>● Blue + red = purple</li></ul>	<p>Know that different amounts of paint and water can be used to mix hues of secondary colours.</p> <p>Know that colours can be mixed to ‘match’ real life objects or to create things from your imagination</p> <p>Know that colour can be used to show how it feels to be in a particular place - the seaside</p>	<p>Know that using light and dark colours next to each other creates contrast.</p> <p>Know that paint colours can be mixed using natural substances, and that prehistoric peoples used these paints.</p>	<p>To know that adding black to a colour creates a shade.</p> <p>To know that adding white to a colour creates a tint.</p>	<p>To know that artists use colour to create an atmosphere or to represent feelings in an artwork, by using warm or cool colours.</p>	<p>To know that a ‘monochromatic’ artwork uses tints and shades of just one colour.</p> <p>To know that colours can be symbolic and have meanings that vary according to your culture or background, red for danger or for celebration.</p>
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<b>Form</b>	To explore using a range of materials such as clay, playdough and develop simple technique.	<p>Know that we can change paper from 2D to 3D by folding, rolling and scrunching it.</p> <p>To know that three dimensional art is called sculpture.</p>	<p>Know that ‘composition’ means how things are arranged on the page.</p> <p>Know that pieces of clay can be joined using the ‘scratch and slip’ technique.</p> <p>Know that a clay surface can be decorated by pressing into it or by joining pieces on.</p>	<p>To know that three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube).</p> <p>To know that organic forms can be abstract.</p>	<p>To know that using lighter and darker tints and shades of a colour can create a 3D effect.</p> <p>Know that simple 3D forms can be made by creating layers, by folding and rolling materials.</p>	<p>To know that an art installation is often a room or environment in which the viewer ‘experiences’ the art all around them.</p> <p>To know that the size and scale of three-dimensional art work changes the effect of the piece.</p>	To know that the surface textures created by different materials can help suggest form in two-dimensional art work.
<b>Line</b>	<p>Enjoys making marks, signs and symbols on a variety of types of paper</p> <p>Is spontaneously expressive, using marks, lines and curves</p>	<p>Know that drawing tools can be used in a variety of ways to create different lines.</p> <p>Know that lines can represent movement in drawings.</p>	<p>Know that lines can be used to fill shapes, to make outlines and to add detail or pattern.</p>	<p>To know that different drawing tools can create different types of lines.</p>	<p>To know that lines can be lighter or darker, or thicker or thinner and that this can add expression or movement to a drawing.</p>	<p>To know that lines can be used by artists to control what the viewer looks at within a composition, <i>eg by using diagonal lines to draw your eye into the centre of a drawing.</i></p>	To know how an understanding of shape and space can support creating effective composition.
<b>Pattern</b>	<p>Using a variety of objects to print. Pattern and sequence.</p> <p>Using body parts to print.</p> <p>Using fruit and vegetables.</p> <p>Mono printing.</p>	<p>Know that a pattern is a design in which shapes, colours or lines are repeated.</p>	<p>Know that surface rubbings can be used to add or make patterns.</p> <p>Know that drawing techniques such as hatching, scribbling, stippling, and blending can make patterns.</p> <p>Know that patterns can be used to add detail to an artwork.</p>	<p>Know that pattern can be man-made (like a printed wallpaper) or natural (like a giraffe’s skin)</p> <p>To know that the starting point for a repeating pattern is called a motif, and a motif can be arranged in different ways to make varied pattern.</p>	<p>Know that symmetry can be used to create repeating patterns</p> <p>To know that patterns can be irregular, and change in ways you wouldn’t expect.</p>	<p>To know that artists created pattern to add expressive detail to art work. <i>Chila Kumari Singh Burman using small everyday objects to add detail to sculptures</i></p>	To know pattern can be created in many different ways <i>rhythm of brushstrokes in a pair... as Van Gogh or with repeated shapes within a composition.</i>
<b>Shape</b>	<p>Can name basic shapes ( triangle, square, circle triangle)</p> <p>Pulls apart and reconstructs basic shapes.</p>	<p>Circles, ovals</p> <p>Know a range of 2D shapes and confidently draw these.</p> <p>Know that paper can be shaped by cutting and folding it.</p>	<p>Know that collage materials can be shaped to represent shapes in an image.</p> <p>Know that shapes can be organic (natural) and irregular.</p> <p>Know that shapes can geometric if they have mostly straight lines and angles.</p> <p>Know that patterns can be made using shapes.</p>	<p>To know that negative shapes show the space around and between objects.</p>	<p>To know how to use basic shapes to form more complex shapes and patterns.</p>	<p>To know that a silhouette is a shape filled with a solid flat colour that represents an object.</p>	To know how an understanding of shape and space can support creating effective composition.
<b>Texture</b>	<p>Names of textures smooth, bumpy, rough, soft, hard,</p> <p>Add sand, glue, sawdust for texture,</p>	<p>Know that texture means ‘what something feels like’</p> <p>Know that different marks can be used to represent the textures of objects</p> <p>Know that different drawing tools make different marks. Which tools?</p>	<p>Know that collage materials can be chosen to represent real-life textures.</p> <p>Know that collage materials can be overlapped and overlaid to add texture.</p> <p>Know that drawing techniques such as hatching, scribbling,</p>	<p>Know that texture in an artwork can be real (what the surface actually feels like) or a surface can be made to appear textured, as in a drawing using shading to recreate a fluffy object.</p>	<p>Know how to use texture more purposely to achieve a specific effect or to replicate a natural surface.</p>	<p>Know how to create texture on different materials.</p>	Know that applying thick layers of paint to a surface is called impasto, and is used by artists such as Claude Monet to describe texture.

			stippling, and blending can create surface texture.				
<b>Tone</b>	Sort colours into light and dark  Begin to name light blue, dark blue etc within colours.	Know that ‘tone’ in art means ‘light and dark’.  Know that we can add tone to a drawing by shading and filling a shape.	Know that shading helps make drawn objects look more three dimensional.  Know that different pencil grades make different tones.	Know some basic rules for shading when drawing: <i>shade in one direction, blending tones smoothly and with no gaps.</i>  To know that shading is used to create different tones in an artwork and can include hatching, cross-hatching, scribbling and stippling.	Know that using lighter and darker tints and shades of a colour can create a 3D effect.  To know that tone can be used to create contrast in an artwork.	To know that tone can help show the foreground and background in an artwork.	To know that chiaroscuro means ‘light and dark’ and is a term used to describe high-contrast images.
<b>Sketchbooks</b>	Value children's individual creativity, allowing and enabling the development of drawing and sketching.	Use sketchbooks to explore ideas in an open-ended way.	Experiment in sketchbooks, using drawing to record ideas.  Use sketchbooks to help make decisions about what to try out next.	Use sketchbooks for a wider range of purposes, recording things using drawing and annotations, planning and taking next steps in a making process	Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome.	Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently.	Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks.
<b>Knowledge of artists</b> (Specific artists covered named in each area covered)	Share their creations, explaining the process they have used.  Enjoy looking at and talking about art.	Describe similarities and differences between practices in Art and design, eg between painting and sculpture, and link these to their own work.	Talk about art they have seen using some appropriate subject vocabulary. Be able to make links between pieces of art.	Use subject vocabulary to describe and compare creative works. Use their own experiences to explain how art works may have been made.	Use subject vocabulary confidently to describe and compare creative works.  Use their own experiences of techniques and making processes to explain how art works may have been made.	Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.	Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.
<b>Evaluating and analysing</b>	Talk about their artwork, stating what they feel they did well.	Describe and compare features of their own and other’s art work.	Explain their ideas and opinions about their own and other’s art work, giving reasons. Begin to talk about how they could improve their own work.	Confidently explain their ideas and opinions about their own and other’s art work, giving reasons. Use sketchbooks as part of the problem-solving process and make changes to improve their work.	Build a more complex vocabulary when discussing their own and others’ art. Evaluate their work more regularly and independently during the planning and making process.	Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.	Give reasoned evaluations of their own and others work which takes account of context and intention.  Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work.