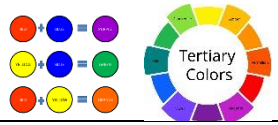
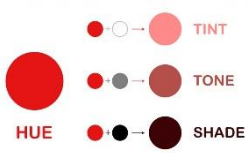
	Autumn Term	Spring Term	Summer Term
EYFS Expressive art and design	**Mark Making** Drawing Painting Yayoi Kusama *Line, Shape* **Skills** To explore making marks with felt tips, paint brushes, dabbers, printing, big and small marks. **Knowledge** To know that different materials create different marks. To know how to make a dot and straight, curved and diagonal lines. I will know some key facts about Yayoi Kusama I can say what I like and dislike about Yayoi Kusama work. To be familiar with artworks by Yayoi Kusama. To know what I like about my art work Model Making and Playdough *Form* **Skills** Mixing playdough: measuring, mixing Manipulating playdough: patting, pinching, rolling, balling, squeezing, rolling pin, cutting using cutters and tools Making biscuits: mixing, rolling, cutting, spreading, sprinkling. Stacking boxes Fixing using masking tape Fixing using glue Peeling and fixing stickers	**Colour** Painting Collage Fabric Wassily Kandinsky/ Sonia Delauney/ Mattise *Colour, Texture* **Skills** Exploring mixing colours together, rubbings, ink on fabric, collage, **Knowledge** I know that I can make new colours by mixing 2 colours together. I know the three primary colours. I will know some key facts about Wassily Kandinsky/ Sonia Delauney/ Mattise I can say what I like and dislike about Eric Carle work. To be familiar with artworks by Eric Carle To know what I like about my art work Model Making and Playdough *Form* **Skills** Measuring ingredients for playdough Adding colour to playdough Adding scent to playdough Adding textures to playdough Mixing playdough to make different colours. Making playdough independently Making a model with moving parts: Using a slit, using split pins Adding colour to models by appliqueing paper, using dabbers, using collage	**Imaginations** Drawing Painting Sculpture Making David Hockney *Colour, Space* **Skills** To explore wax resist. (Galaxy painting) Use prior learning to make artwork from my own imagination. (Imaginary landscapes) **Knowledge** I will know some key facts about David Hockney I can say what I like and dislike about David Hockney's work. To be familiar with artworks by David Hockney. To know what I like about my art work Look at imaginary landscapes and galaxy painting access art. Model Making and Playdough *Form* **Skills** Making models using plasticise Modrock Clay Planning a model for a purpose (Incy Wincys house, toy props) Exploring the properties of different materials.
Year 1	**Lines** Drawing Molly Haslund, Kandinsky *Line, Shape* **Practical -** (line) Drawing tools can be used in a variety of ways to create different lines. *(vertical, horizontal, diagonal, curved, circle, spiral, wavy, scalloped, dotted, dashed, loop-to-loop, zig-zag, cross-hatch)* **Theoretical –** Sometimes artists concentrate on how they are making something rather than what they are making. **Disciplinary –** How do people make art to explore the same idea in different ways? 1. To be able to describe the work of Molly Haslund and Kandinsky using line vocabulary 2. To know that how hard I push some materials on the page affects the lines I draw.	**Simple Printmaking** Drawing Print Making Denzil Forrester *Colour, Space* **Practical -** (colour) Red, yellow and blue are primary colours. The combinations of primary colours make secondary colours. The combination of primary and secondary colours are tertiary colours. **Theoretical –** Printing is transferring an image from one surface to another. **Disciplinary –** How can art decorate a space? 1. To describe and explore the work of Denzil Forrester 2. To identify how you can use textured objects to make prints in primary & secondary colours 3. To be able to make simple prints using my hands and fingers in primary, secondary & tertiary colours. 4. To know how to create relief prints in tertiary colours	**Making Birds** Sculpture Drawing Hoang Tien Quyet *Texture, Form* **Practical** - (form) Paper can change from 2D to 3D by folding, rolling and scrunching it. **Theoretical** – Artists will choose different materials to suit what they want to make. ***Disciplinary*** **–** How can we describe and compare features of our own and others' artwork? 1. To be able to show interest in and describe what they think about the work of others 2. To know Paper can change from 2D to 3D by folding, rolling and scrunching it. (form) 3. To understand the properties of wire and how to shape it to express form

	3. To know some materials can be smudged and blended 4. To know some materials don't change with pressure 5. To know you can draw from observation or imagination. 6. To be able to experiment with a variety of media *(paper, pencils, oil pastels, felt tips, charcoal, pen, chalk)* line and shape to make an abstract drawing. 7. To know what I like about my and other children's work.	5. To explore colour, shape, and line to make prints 6. To evaluate use of colour, shape, and line to make prints *No final piece 	4. To know different marks can be used to represent the textures of objects – rubbing (texture) 5. To know different marks can be used to represent the textures of objects – mark making (texture) 6. To understand how to combine two or more materials 7. To be able to describe the texture and form of their sculpture
	Tier 2: Movement, Line, Slow, Careful, Blending, Mark making, Looking, Discuss, Pen, vertical, horizontal, diagonal, spiral, curved, wavy, scalloped, dotted, dashed, loop-to-loop, zig-zag, cross hatch **Tier 3**: Spiral, Continuous Line, Observation, Pressure, Motion, Reflect, Graphite, Chalk,	**Tier 2:** Shape, Line Arrangement, Rubbing, Plate, Pattern, Sequence **Tier 3**:Primary Colours, Secondary Colours, Tertiary Colours, Texture, Print Maker, Relief Print, Impression	**Tier 2**: Texture, Mark Making, Fold, Tear, Crumple, **Tier 3**: Observation, Close Study, Explore, Discover, Collage, Sculpture, Balance, Flock, Collaboration
Year 2	**Explore & Draw** Drawing Georgia O'Keefe *Line, Value* **Practical –** (line) Lines can be used to fill shapes, to make outlines and to add detail or pattern. **Theoretical –** Artists explore the world around them to help them find inspiration. **Disciplinary** – Where do artists find inspiration? 1. To know that artists can find inspiration for artwork from their environment. 2. To find lines and textures in the environment 3. To draw lines and shapes more accurately from observations. 4. To use a range of materials such as crayons, pastels, felt tips, to explore mark making 5. To use a range of materials such as crayons, pastels, felt tips, to demonstrate control over the types of marks made 6. To analyse and evaluate your own and others work	**Expressive Painting** Painting Van Gogh, Cezanne, Mariela Zacarias, Charlie French *Texture, Colour* **Practical -** (colour) You can add white and black to colours to make tints and shades **Theoretical –** Artists use different kinds of brushstrokes to create the effect they want **Disciplinary –** How can art express the mood of a place? 1. To explore how artists use different kinds of brushstrokes to create the effect they want 2. To know you can add white and black to colours to make tints and shades 3. To identify and replicate different brushwork used by old masters. 4. To begin using gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting. 5. To continue using gestural mark making with paint, and incorporate the colours and shapes in the still life to make an expressive painting. 6. To share what I liked and what went well with colour and tone 	**Be An Architect** Architecture Drawing Collage Making Hundertwasser *Shape, Form* **Practical** – (form) You can create joints and structures from paper/card and tape **Theoretical** Natural structures are those found in nature and man-made structures are those made by people. **Disciplinary** How do architects take inspiration from the environment? 1. To be able to understand how the shapes and designs of Hundertwasser's buildings are inspired by nature. 2. To know how to create strong joints and structures using paper, card, and tape, and understand how these are similar to the structures found in nature and buildings. 3. To understand that different shapes have different levels of strength and stability, and explain why some shapes are better for building than others. 4. To be able to design and build a structure using 3D shapes, understanding how these shapes are used in nature and man-made buildings. 5. To know how adding small details can make a structure look better and work better, similar to how details are added to real buildings and natural forms. 6. To be able to describe the shapes and designs of my structure, and explain how they might be inspired by things in nature or man-made buildings.
	Tier 2: Explore, Collect, Imagine, Light, Shade, Colour, Pattern, Geometric, Organic **Tier 3**: Curious, Composition, Arrange, Feedback, Present, Analyse, Evaluate, Inspiration	**Tier 2**: Mark Making, Emotion, Energy, Colour, Shape, Form, Texture, Line, Medium **Tier 3**: Gesture, Gestural, Evocative, Intention, Impression, Tints, Shades, Palette Knife, Abstract, Still life, Expressive, Experiment, Opinion	**Tier 2**: Model, Imagination, Form, Structure, Folding, Cutting, Joining, Twisting, **Tier 3:** Scale, Architect, Architecture, Three Dimensional, Community, Manipulate, Construct, Over laying, Inspiration, Intention
Year 3	**Gestural Drawing** Drawing Chauvet /Lascaux cave paintings, Degas, Laura McKendry	**Working with Shape and Colour** Print Making Collage Matisse, Claire Willberg	**Telling Stories Through Drawing & Making** Drawing, Sculpture Quentin Blake, Elizabeth Frink

	Value, Line **Practical –** (value/tone) Chiaroscuro means 'light and dark' and is a term used to describe high-contrast images. **Theoretical –** Art can give us clues about what it was like to live at that time. **Disciplinary –** How can people use art to communicate with others? 1. To study charcoal drawings and discuss how art can give us clues about what it was like to live at that time. 2. To know that Chiaroscuro means "light/dark" and to explore tone by drawing using the following techniques: linear hatching, cross hatching and stippling. 3. To learn about Laura McKendry and gestural mark making 4. To know how to use dry mediums with purpose to make more accurate shapes and drawings *(look at other animals)* 5. To know how to use dry mediums with purpose to achieve accurate shapes and value (look at other animals *(chickens & rabbits)* 6. To create dynamic, atmospheric gestural drawings with dry mediums. *(children to bring in own photo or choose favourite animal)* 7. To make suggestions for ways to adapt and improve a piece of art work	*Space, Shape, Colour* **Practical -** (colour) Reds, oranges and yellows are warm and dark green, blues and purples are cool colours **Theoretical –** Monoprinting is a where the image can only be made once **Disciplinary –** How do artists make decisions about how their work is composed and displayed? 1. To learn about Matisse, composition and "painting with scissors" 2. To know reds, oranges and yellows are warm and dark green, blues and purples are cool colours (shapes of Egypt) 3. To be able to explore creating patterns and images by monoprinting (Shapes of Egypt) 4. To be able to explore creating patterns and images by monoprinting (Shapes of Egypt) 5. To create the background layers of a collage choosing appropriate colour, shape and composition. 6. To create simple collage composition using warm & cool colours 7. To understand and use positive and negative space in composition. 8. To explore how colour combinations affect mood and composition in monoprinting. 9. To apply positive and negative space techniques in monoprinting. 10. To prepare a final Egyptian-themed collage using warm/cool colours, and positive/negative shapes. 11. To compose a final Egyptian-themed collage using, warm/cool colours, and positive/negative shapes. 12. To be able share my work with my class and reflect on shape, colour and space 	*Form, Texture* **Practical –** (form) Pieces of clay can be joined using the score, slip and smooth technique. **Theoretical –** Artists can be influenced by their experiences such as the stories they read. **Disciplinary –** Why do people make art? Being an artist is a job for some people. 1. To know artists can be influenced by their experiences such as the stories they read. 2. To draw from life, and explore how we might use exaggeration as a tool to help us convey the intention of drawing 3. To create coils and practice joining pieces of clay using the score, slip and smooth technique. 4. To know how to use clay to model characters 5. To be able to respond to a piece of literature in 3D sculpture form 6. To produce more intricate surface patterns/textures to add detail 7. To reflect on the process of using clay and the intentions behind their work
	Tier 2: Charcoal, Gestural Markings, Repetitive, Dark, Light, Tone, Energetic, gentle, slow **Tier 3**: Drawing medium, Pigment, Chiaroscuro, tone, Atmospheric, Dynamic, Techniques, linear hatching, Cross Hatching, Stippling, Squint	**Tier 2**: Warm colours, Cool Colours, explore, Reflect **Tier 3**: Composition, Appropriate, Monoprinting, Negative and Positive Shapes	**Tier 2:** Characters, Experiment, Test, Try Out, Exaggerate, Personality, Intention, Reflect, Discuss, Patterns, Texture, verablly **Tier 3**:Modroc, Exaggeration, Convey, Armature, Interior Framework, Intricate
Year 4	**Still Life** Drawing Cezanne *Line, Value* **Practical –** Tonal shading can be used to show light, shadow, and form in a still life drawing. **Theoretical –** Still life artists carefully arrange objects to create a balanced composition that draws the viewer's attention. **Disciplinary –** How do artists use drawing and composition to help us see ordinary objects differently?	**Exploring Still Life** Drawing Painting Collage K H Ara *Colour, Shape* **Practical -** (colour) You can add white, black and grey to colours to make tints, shades and tones **Theoretical –** Still life is a genre of painting a collection of objects **Disciplinary –** Is use of tone important in still life?	**Architecture: Dream Big or Small?** Architecture Drawing Making Zarah Hadid, Frank Lloyd Wright *Shape, Form* **Practical –** (form) 3D forms are either organic (natural) or geometric (mathematical shapes, like a cube). **Theoretical –** Architects use form, structure and materials to design innovative building. **Disciplinary –** How can architecture reflect the environment it is in?

	1. To explore the work of Paul Cézanne and identify key features of still life compositions. 2. To observe and draw simple everyday objects accurately, focusing on basic shapes and proportions. 3. To know how to use line and contour drawing techniques to define the outline and 3D of still life objects. 4. To know how to use pencil to explore light and shadow, and apply shading to create 3D effects in still life drawings. 5. To know how to blend and layer colouring pencils to show tone, depth and texture in still life drawings. 6. To explore soft pastels and apply blending techniques to create a colourful and textured still life image. 7. To know how to use oil pastels to create bold and expressive still life work 8. To know how to arrange and draw a group of objects, considering layout, spacing and balance in composition. 9. To know how to select objects, media and composition for a personal still life piece, creating a detailed plan and sketch. 10. To begin creating a final still life artwork using chosen media and techniques with accuracy and creativity. 11. To complete the final still life artwork, refining details and applying media skilfully. 12. To evaluate the final still life piece and reflect on progress made in observational drawing and media use.	1. To explore the qualities of still life paintings by traditional artists. To know that still life is a genre of painting a collection of objects 2. To know how to mix colours using the hue to get different tints, shades and tones To know you can add white, black and grey to colours to make tints, shades and tones 3. To know how to use tints, shades and tones to give a three-dimensional effect when painting 4. To explore how paint can create very different effects 5. To be able to create a monochrome still life composition using tints and tones to create a 3D effect 6. To give constructive feedback to others about ways to improve artwork with tints and tones 	1. To be able to compare two different architects work and find similarities and differences 2. To investigate paper building techniques 3. To investigate paper joining techniques to reflect organic and geometric forms 4. To begin to apply understanding of form, structure and materials to create an innovative structure 5. To apply understanding of form, structure and materials to create an innovative structure 6. To reflect on inspiration behind and the use of form, structure and materials
	Tier 2: Arrangement, object, observation, proportion, shape, form, light, shadow, highlight, texture, detail, accuracy, foreground, background, overlap, balance, focus, contrast, blending, layering, final piece, media, evaluation, critique **Tier 3**: Still life, composition, contour, outline, tone, shading, gradient, pencil, pastel, oil pastel, colouring pencil, Cézanne, artist study, sketch	**Tier 2**: Tint, Tone, Shade, Traditional Artists, Composition, Foreground, Background, Constructive Feedback, Explore, Qualities **Tier 3**: Hue, Still Life, Monochrome	**Tier 2**: Architects, Architecture, Construction Methods, Scale, Interior, Exterior, Compare **Tier 3**: Responsibility, Innovative, Aspirational, Domestic Architecture,
Year 5	**Portraits of Picasso** Drawing Picasso Shape, Value **Practical**: Oil pastels can be layered and blended to create texture, tone, and expression in portrait drawings from observation. **Theoretical**: Artists use observational portrait drawing to study faces, emotions, and character in unique ways. **Disciplinary** – How do different art styles or materials change the way a portrait feels? 1. To explore Picasso's early observational portraits and discuss how his style changed from realistic to abstract. 2. To know how to draw a face from observation using accurate shapes, facial proportions, and basic shading. 3. To know how to use chalk pastels to add tone, light, and skin texture to an observational portrait. 4. To know how to layer and blend oil pastels to show the shape, features, and volume of a face.	**Wild Watercolour** Painting Collage Henri Rousseau Colour, Texture **Practical –** Watercolour and paint techniques can be used to create textured papers for collage **Theoretical –** Artists use layering and composition to create depth and atmosphere in landscapes. **Disciplinary** – How do artists create a sense of place in their work? 1. To explore Rousseau's rainforest paintings and discuss how he created mood, colour, and depth without visiting real jungles. 2. To be able to experiment with watercolour techniques to create textured, coloured papers for later collage work. 3. To know how to use paint to create different effects and patterns inspired by rainforest textures (bark, leaves, vines). 4. To be able to design a rainforest scene using knowledge of composition and layering. 5. To understand how to create a layered rainforest collage using painted and textured papers.	**Exploring Identity** Drawing, Sculpture Hans Holbein, Elizabeth Catlett *Form, Texture* **Practical** (texture) Texture can be used to create a specific effect or to replicate a natural surface. **Theoretical** - Art from the past can give us clues about what it was like to live at that time. **Disciplinary** – How do portraits tell stories and communicate? 1. To investigate how Hans Holbien's portraits tell a story about Tudor life 2. To know how to proportion a face accurately using the "quarters and halves" method. 3. To be able to use clay techniques to create facial features 4. To be able to create different textures in clay 5. To investigate how Holbein used texture in his portraits 6. To learn about the work of Elizabeth Catlett and her approach to portraiture 7. To compare and contrast the work of Holbein and Catlett in their portraiture

	5. To know how to draw a portrait from observation but experiment with expressive, abstract, or simplified features (like Picasso). 6. To evaluate portrait drawings and reflect on how different styles and techniques affect the mood and meaning. *No final piece	6. To evaluate the final rainforest artwork and reflect on how materials and techniques created depth and atmosphere.	8. To be able to create an armature 9. To apply clay techniques to create facial features for a clay portrait. 10. To apply texture to the clay portrait to replicate natural surfaces 11. To complete and present the clay portraits, explaining the story they are communicating
	Tier 2: Observation, interpretation, proportion, shape, form, texture, light, shadow, highlight, accuracy, expression, simplify, exaggerate, detail, contrast, surface, blending, layering, evaluation, reflection, process, style, technique **Tier 3** Still life, contour, construction lines, tonal shading, gradient, pastel, oil pastel, smudging, sketch, composition, abstract, realism, Blue Period, portrait, Pablo Picasso	**Tier 2**: Texture, pattern, surface, colour, tone, shape, size, layer, foreground, background, atmosphere, depth, place, environment, natural, tropical, vibrant, imagination, detail, mood, planning, composition, contrast, evaluation, reflection **Tier 3**: Watercolour, collage, landscape, layering, Rousseau, jungle, naïve style, wet-on-wet, dry brush, wax resist, sponging, textured paper, painted paper, mixed media, rainforest, cutting, assembling, composition sketch	**Tier 2**: Three Dimensional, Manipulation, Observational, Portraiture, Armature, Proportion, Construction, Texture, Techniques, Creative thinking, Texture, Smoothing Tier 3: Adorned, Slip, Bevelling, Resilience,
Year 6	**Landscapes** Drawing Painting Turner, Cezanne, Hockney *Line, Value* **Practical –** (line) A vanishing point is an area or spot in a work of art where things have got so far away they seem to disappear or vanish **Theoretical** – Artists can use an established technique to make something new. **Disciplinary –** How can comparing artwork help people better understand an established technique? 1. To recognise key techniques in landscape drawings. 2. To know how to create a vanishing point to show perspective 3. To know how to use perspective and vanishing points 4. To know how to use 2-point perspective 5. To know when to use different perspective and vanishing points 6. To know how to use different tones to create an illusion of perspective in pencil 7. To know how to use different tones to create an illusion of perspective in pastel 8. To know how to use different tones to create an illusion of perspective in oil pastel 9. To recap key techniques used in landscape drawings 10. To know how to use different tones to create an illusion of perspective mixed media 11. To plan a landscape demonstrating perspective in chosen or mixed media 12. To create a mixed media landscape demonstrating perspective and tone **13.** To adapt and refine artwork in response to constructive feedback and reflection on line and tone **14.** To evaluate the use of line, tone and perspective	**Printing and Pattern** Drawing Print Making William Morris, Mayan Art *Colour, Shape* **Practical –** Different printmaking techniques can be used to repeat, reverse or layer patterns. **Theoretical** - Pattern is used across cultures and time periods to decorate, communicate and symbolise meaning. **Disciplinary –** Why do artists and designers choose to repeat patterns in their work? 1. To explore Mayan pattern, symbols and textile design and compare to the work of William Morris. 2. To be able to design and create a repeating pattern using foam printing blocks. 3. To explore texture and shape by building up a collagraph block with cardboard. 4. To experiment with monoprinting techniques to create bold or expressive patterns. *(gelli printing)* 5. To explore precision and contrast through block printing. 6. To evaluate a series of printed pattern experiments and reflect on what makes a successful repeat or layered design. *No final piece	**Prop Making** Drawing Making National Theatre Prop Department *Form, Texture* **Practical** - Props are constructed using a range of materials and techniques to be functional, lightweight and realistic. **Theoretical –** Designers must consider the purpose, setting and audience when creating a prop. **Disciplinary –** How do makers balance imagination with practicality in design? 1. To understand the role of a prop designer and explore how props are made for performance. 2. To be able to design a functional and imaginative prop based on a specific performance need. 3. To know how to select appropriate materials and techniques to construct a prop. 4. To be able to select appropriate materials and techniques to construct a prop. 5. To understand how to select appropriate materials and techniques to construct a prop. 6. To evaluate the success of a prop in relation to its function, audience and design intention.

	Tier 2: Proportion, Guidelines, Landscapes, Adapt, Refine, Significant Tier 3: Vanishing Point, Perspective, Replication	**Tier 2:** Pattern, repeat, reverse, symmetry, shape, texture, contrast, surface, pressure, print, layer, transfer, decorate, symbol, abstract, refine, evaluate, culture, communicate, meaning **Tier 3:** Relief print, collagraph, foam print, monoprint, lino print, block print, ink, brayer, registration, press, Mayan glyph, motif, textile	**Tier 2**: Function, purpose, setting, audience, design, plan, problem-solving, adapt, imagination, practical, realistic, teamwork, evaluate, revise, process, durable, effective, communicate, finish **Tier 3**: Prop, prop maker, construction, prototype, stage, set, scale, template, structure, papier-mâché, wire armature, foam, gesso, texture, join, paint finish, embellishment, durability, theatricality