

## Art & Design

Non-Negotiable Concepts, Key Skills, Subject Knowledge and Vocabulary

### National Curriculum Statement:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

### Key Stage 1 pupils should be taught to:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- 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.

### Key Stage 2 pupils should be taught to:

- Pupils should be 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.
- to create sketch books to record their observations and use them to review and revisit ideas
- 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]
- about great artists, architects and designers in history.

### Concepts:

A: 2D Art (drawing and painting): children develop an in-depth knowledge and range of skills, techniques and terminology to effectively and independently express and convey a variety of moods, ideas and concepts through drawing and painting.

B: 2D Art (printing): children draw on a range of techniques to effectively and purposefully self-express or create their intended design through print.

C: 3D Art: children develop appreciation for the many forms of art and an understanding and developed skill set for 3D art in its many forms.

D: Computer art: children use software to create art in different forms which meets the needs of an audience.

E: Responding to art and artistic expression: children are critical thinkers who are able to compare, analyse and evaluate the work of artists. Children explain and explore how this influences their own work.

F: Exploring and developing: children develop their artistic style personally, showing originality and flair through their sketchbook becoming their personal record of artistic response.

Key Vocabulary	Concepts	Key Skills	Subject Knowledge	Key Vocabulary
Year 1	A: 2D Art (Drawing and painting)	<p><b>Celebrations:</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Show how they feel and create this mood in drawings and paintings, mainly through the use of colour A1</li> <li>• Collate colours into groups of similar shades. A2</li> <li>• Use a range of materials to creatively design and make products, making lines of different thickness. A3</li> <li>• Children can use different lines in their art. A3</li> </ul>	<p><b>Celebrations:</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Different pieces of art can be described in different ways and therefore convey different moods/feelings. A1</li> <li>• That their own use of colour, line and content gives their work its own mood/feeling. A1</li> <li>• Colour is associated with feelings (e.g. red = anger)</li> <li>• The primary colours are red, blue and yellow. A2</li> <li>• Secondary colours are purple, orange green. A2</li> <li>• Secondary colours are created by mixing primary colours (and specifically which mix to make which). A2</li> <li>• Lines help define what we are looking at. Sometimes lines are used in art. Sometimes not. They can be differing thicknesses. A3</li> <li>• Vocabulary to describe types of lines. A4</li> <li>• Line = defines and/or outlines art. A4</li> <li>• Shape = lines create a shape. A4</li> <li>• Colour = a range of colours exist. Some are brighter, darker etc. (discuss general differences of colours). A4</li> <li>• That sketching is done free-hand. A4</li> <li>• Sketches are often preliminary – they can be changed and are used as the basis of an idea. A4</li> <li>• Sketching from first-hand observation involves attention to detail. A4</li> <li>• Straight, curved, wavy and zigzag lines as sketching techniques. A4</li> </ul>	colour shape line primary colours secondary colours delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines curved lines wavy lines zigzag lines
	B: 2D Art (Printing)	<p><b>Paws, Claws and Whiskers:</b> Bridget Riley</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Recognise pattern in nature and recreate a repeating pattern in print. B1</li> </ul>	<p><b>Paws, Claws and Whiskers:</b> Bridget Riley</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Patterns exist in nature. B1</li> </ul>	patterns printing print pressing rolling

		<ul style="list-style-type: none"> <li>Create a printed piece of art by pressing, rolling, rubbing and stamping. B2</li> </ul>	<ul style="list-style-type: none"> <li>What a repeating patterns means and how to identify one. B1</li> <li>That we can print with a range of materials. B2</li> </ul>	A L.E.A.D Academy	rubbing stamping rough fine smooth uneven
	C: 3D Art	<u>Celebrations: Collage – Scarecrows</u>  <u>Space</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Use collage to express ideas. C1</li> <li>Attach materials to the collage effectively. C1</li> <li>Cut, tear and glue materials. C1</li> </ul>	<u>Celebrations: Collage – Scarecrows</u>  <u>Space</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>The definition of the word collage. C1</li> <li>A range of materials can be added to create a collage. C1</li> <li>What makes an effective composition (spacing of the items) and what doesn't look aesthetically pleasing. C1</li> </ul>		collage spacing even crowded
	D: Computer Art	<u>Space: Paint package – shape and lines.</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Select simple mark-making tools in an IT package. D1</li> <li>Show awareness of adapt an image to suit an audience. D1</li> </ul>	<u>Space: Paint package – shape and lines.</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>The basic features and functions of the IT package. D1</li> <li>What an audience is and what their needs are. D1</li> </ul>		audience drawing poster
	E: Responding to art and artistic expression	<u>Space: Danny Boyle</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Describe what they can see and outline basic likes and dislikes about the work of an artist. E1</li> <li>Use question stems to form questions about art (how was it created? What are the materials used? When was it made? Why did the artist create this?) E2</li> <li>Discuss basic facts about famous artists, craftspeople and designers from different cultures. E3</li> </ul>	<u>Space: Danny Boyle</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>Vocabulary to describe what they see with regards to line, shape and colour. E1</li> <li>Vocabulary to say what they like and dislike and the reasons for this. E1</li> <li>Know the basic who, what, when, where and why about the artist and their work. E3</li> </ul>		Vocabulary from other boxes as appropriate
	F: Exploring and developing	<u>Paws, Claws and Whiskers: Taxidermy at Wollaton Hall</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Record and explore their ideas from first-hand observations, experience and imagination. F1</li> </ul>	<u>Paws, Claws and Whiskers: Taxidermy at Wollaton Hall</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>To use their sketchbooks to record their ideas. F1</li> <li>Vocabulary to contrast and compare. F2</li> </ul>		different similar alike identical both

		<ul style="list-style-type: none"> <li>Discuss and explore the differences and similarities within the work of artists, designers and craftspeople from different times and cultures. F2</li> </ul>		equally likewise as well as too in the same way but however opposite
Year 2	A: 2D Art (Drawing and painting)	<p><u>Pirates</u>: Seaside paintings (Monet)  <u>Creepy Crawlies</u>: Andy Warhol prints  <u>Rio</u>: City-scapes</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Mix paint to create all the secondary colours. A1</li> <li>Create tints with paint by adding white. A2</li> <li>Create tones with paint by adding black. A3</li> </ul> <p><u>Pirates</u>: Blackboard Sketches</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Choose an appropriate grade of pencil for intended effects when drawing. A4</li> <li>Use different grades of pencil with increasing accuracy and care to create different effects. A4</li> <li>Use a variety of sketching techniques (straight, curved, wavy, zigzag lines) - using light strokes building to darker strokes. A4</li> <li>Use the terminology: line, shape, pattern and colour, correctly. A5</li> <li>Choose from a range of tools to create a range of techniques, including: layering, mixing, media, scraping through, etc. A6</li> <li>Draw a range of facial shapes. A7</li> </ul>	<p><u>Pirates</u>: Seaside paintings (Monet)  <u>Creepy Crawlies</u>: Andy Warhol prints  <u>Rio</u>: City-scapes</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The primary (red, blue and yellow) and secondary (purple, green and orange) colours. A1</li> <li>Secondary colours are created by mixing primary colours (and specifically which mix to make which). A1</li> <li>That 'tint' means mixing a primary or secondary colour with white to reduce darkness. A2</li> <li>That 'shade' means mixing a primary or secondary colour with black to increase darkness. A3</li> </ul> <p><u>Pirates</u>: Blackboard Sketches</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That pencils come in different grades and these grades can be used to create different effects. A4</li> <li>That sketching is done free-hand. A4</li> <li>Sketches are often preliminary – they can be changed and are used as the basis of an idea. A4</li> <li>The definition of the words: line, shape, pattern and colour. A5</li> <li>Vocabulary to describe types of lines. A5</li> <li>Line = defines and/or outlines art. A5</li> <li>Shape = lines create a shape. A5</li> <li>Pattern = repeating formations of shapes and lines. A5</li> </ul>	colour primary colours secondary colours tint shade line shape pattern grades line layering mixing scraping delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines

			<ul style="list-style-type: none"> <li>How to use different tools to create techniques such as: layering, mixing media, scraping through, etc. A6</li> <li>That face shapes are different and children know how to draw a variety of shapes with increasing accuracy. A7.</li> <li>Sketching from first-hand observation involves attention to detail. A7</li> <li>Straight, curved, wavy and zigzag lines as sketching techniques. A7</li> </ul>	A L.E.A.D Academy curved lines wavy lines zigzag lines
	B: 2D Art (Printing)	<u>Superheroes: Capes on printed silhouette background</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Carry out different printing techniques (mono-print, block, relief and resist). B1</li> <li>Design patterns of increasing complexity. B2</li> </ul>	<u>Superheroes: Capes on printed silhouette background</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>The different types of materials we can use to print and the techniques and the effects they can create. B1</li> <li>Different kinds of patterns of increasing complexity. B2</li> <li>Pattern = repeating formations of shapes and lines. B2</li> </ul>	patterns printing print pressing rolling rubbing stamping rough fine smooth uneven
	C: 3D Art	<u>Towers, Tunnels and Turrets: 3D Clay Sculptures</u>  <b>Children can:</b> <ul style="list-style-type: none"> <li>Pinch and squeeze clay to create a product. C1</li> <li>Roll and 'coil' clay, with their hands, to create a product. C1</li> <li>Shape clay with their hands to create a product. C1</li> <li>Use a rolling pin and a slab to smooth clay. C2</li> <li>Create holes, hollows and marks in the clay with tools. C2</li> </ul>	<u>Towers, Tunnels and Turrets: 3D Clay Sculptures</u>  <b>Children know:</b> <ul style="list-style-type: none"> <li>The different techniques for manipulating clay. C1</li> <li>The names for the different clay tools. C2</li> <li>The different effects created when using different clay tools. C2</li> </ul>	pinch squeeze clay roll coil shape smooth hollow carve mark rolling pin slab wooden carving tool looping tool

	D: Computer Art	<p><u><a href="#">Superheroes: Silhouette Computer Art</a></u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Select mark-making (brush and pen) tools in paint. D1</li> <li>• Use these mark-making tools to create an aesthetically pleasing effect. D1</li> </ul>	<p><u><a href="#">Superheroes: Silhouette Computer Art</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Where to find the mark-making tools in paint. D1</li> <li>• How to use the mark-making tools, paying attention to space, composition, colour, etc. to create an aesthetically pleasing effect. D1</li> </ul>	tools paint brush pen visually pleasing colour space line
	E: Responding to art and artistic expression	<p><u><a href="#">Pirates: Seaside paintings (Monet) and Blackboard Sketches</a></u></p> <p><u><a href="#">Creepy Crawlies: Andy Warhol prints</a></u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Describe the artists use of colour, pattern and shape. E1</li> <li>• Use the work of an artist to influence their own work. E2</li> <li>• Explain how their work has been influenced by a certain artist, identifying specific similarities. E2</li> <li>• Give their opinion about an artist's work, giving likes and dislikes and explaining their reasons for these views. E3</li> </ul>	<p><u><a href="#">Pirates: Seaside paintings (Monet) and Blackboard Sketches</a></u></p> <p><u><a href="#">Creepy Crawlies: Andy Warhol prints</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Vocabulary to describe what they see with regards to colour, pattern, line and shape. E1</li> <li>• Vocabulary to identify features of an artist's work which they have then used in their own work. E2.</li> <li>• Know the basic who, what, when, where and why about the artist and their work. E3</li> </ul>	Vocabulary from other boxes as appropriate
	F: Exploring and developing	<p><u><a href="#">Superheroes: Capes on printed silhouette background</a></u></p> <p><u><a href="#">Creepy Crawlies: Andy Warhol Creepy Crawly prints</a></u></p> <p><u><a href="#">Towers, tunnels and turrets: 3D Clay Sculptures</a></u></p> <p><u><a href="#">Rio: City Scapes</a></u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Record and explore their ideas from first-hand observations, experience and imagination with increasing accuracy and detail. F1</li> <li>• Use their observations to influence future work with growing independence. F1</li> </ul> <p><u><a href="#">Rio: City Scapes</a></u></p>	<p><u><a href="#">Superheroes: Capes on printed silhouette background</a></u></p> <p><u><a href="#">Creepy Crawlies: Andy Warhol Creepy Crawly prints</a></u></p> <p><u><a href="#">Towers, tunnels and turrets: 3D Clay Sculptures</a></u></p> <p><u><a href="#">Rio: City Scapes</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• To use their sketchbooks to record their ideas in more detail. F1</li> <li>• That they can use their observations in future work. F1</li> </ul> <p><u><a href="#">Rio: City Scapes</a></u></p> <p><b>Children can:</b></p>	different similar alike identical both equally likewise as well as too in the same way but however opposite

		<p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Discuss and explore the differences and similarities within the work of artists, designers and craftspeople from different times and cultures. F2</li> </ul>	<ul style="list-style-type: none"> <li>Use more sophisticated vocabulary to contrast and compare. F2</li> </ul>	
Year 3	A: 2D Art (Drawing and painting)	<p><u>Tremors: People running from Pompeii</u>  <u>Predators: Bears</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Draw a range of facial features with increasing accuracy. A1</li> <li>Use techniques to show age when drawing faces. A2</li> <li>Use techniques to show expression when drawing faces. A2</li> </ul> <p><u>Predators: Bears</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Select the appropriate brush for the task. E.g. a small brush for delicate detail. A3</li> <li>Use a range of brushes on one piece of work. A3</li> </ul> <p><u>Tribal Tales: Stonehenge</u>  <u>Tremors: People running from Pompeii</u>  <u>Predators: Bears</u>  <u>Food for Thought: Still life</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Create a range of experimental sketches before settling on a final design. A4</li> <li>Use a variety of sketching techniques (hatching, cross-hatching, scumbling, stippling). A4</li> </ul> <p><u>Tremors: People running from Pompeii</u>  <u>Food for Thought: Still life</u></p> <p><b>Children can:</b></p>	<p><u>Tremors: People running from Pompeii</u>  <u>Predators: Bears</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That facial shapes and features differ and the more accurate the features the more life-like or realistic the drawing. A1</li> <li>That showing facial features through drawing conveys emotion or story and influences our interpretation. A2</li> <li>The importance of accuracy when drawing for <b>some</b> artists – compared to abstract. A1/2</li> </ul> <p><u>Predators: Bears</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That paint brushes come in many shapes and sizes. A3</li> <li>The different purposes different sizes of brushes can be used for. A3</li> </ul> <p><u>Tribal Tales: Stonehenge</u>  <u>Tremors: People running from Pompeii</u>  <u>Predators: Bears</u>  <u>Food for Thought: Still life</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That sketching is done free-hand. A4</li> <li>Sketches are often preliminary – they can be changed and are used as the basis of an idea. A4</li> <li>The definition of the words: hatching, cross-hatching, scumbling, stippling and how to create these effects. A4</li> <li>That there are a variety of techniques that can be applied to a sketch. A4</li> </ul>	colour primary secondary tint shade line shape pattern grades line shape pattern layering mixing scraping delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines curved lines wavy lines zigzag lines textures

		<ul style="list-style-type: none"> <li>Choose and use different pencil grades dependent upon the intended effect. A5</li> <li>Provide an explanation, written or verbal, for their choice of pencil grade and how it has contributed to the overall intended effect. A5</li> <li>Use different grades of pencils to show tones and textures (hatching, cross-hatching, scumbling, stippling). A5</li> </ul> <p><b>Tribal Tales: Stonehenge</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use their sketchbooks as a place to record, develop and improve ideas. A6</li> <li>Make notes in their sketchbooks, detailing their likes and dislikes. A6</li> </ul>	<p><u>Tremors: People running from Pompeii</u></p> <p><u>Food for Thought: Still life</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That there are a variety of pencil grades which can be used for differing effects. A5</li> </ul> <p><u>Tribal Tales: Stonehenge</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Sketchbooks are personal to them and can be used in a manner that suits them. A6</li> <li>Sketchbooks contain a progression of ideas. A6</li> <li>Sketchbooks should be used to practise skills and capture things that inspire them. A6</li> </ul>	grade shading H HB B expression effect still life scumbling stippling hatching cross-hatching
	B: 2D Art (Printing)	N/A	N/A	N/A
	C: 3D Art	<p><b>Gods and Mortals: Greek pots</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use a variety of techniques to create 3D art. C1</li> <li>Combine a variety of techniques to create 3D art. C1</li> <li>Print, dye, weave and embroider with growing skill. C1</li> </ul>	<p><b>Gods and Mortals: Greek pots</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That a variety of techniques can be used to create 3D art. C1</li> <li>How to: print, dye, weave and embroider. C1</li> </ul>	repeat materials decorative natural man-made imprint impression technique
	D: Computer Art	<p><b>Urban Pioneers: Graffiti art</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Combine digital images with other media to produce artwork. D1</li> <li>Use IT packages to edit and enhance artwork. D1</li> <li>Use IT to create art work. D2</li> <li>Explain how their own artwork is influenced by that of others. D2</li> </ul>	<p><b>Urban Pioneers: Graffiti art</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>IT packages that enable images and other media to be combined to produce artwork. D1</li> <li>How to use such IT programs. D2</li> <li>How to edit artwork using IT programs. D2</li> </ul>	digital imagery exposure development editing software saturation brightness contrast

	E: Responding to art and artistic expression	<p><b>Food for Thought: Still life</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Identify the techniques and medium that artists have used (e.g. observational drawing and watercolour). E1/2</li> <li>Record what they notice about a piece of work, in their sketchbooks, with growing confidence. E1/2</li> <li>Use the language of analysis, evaluation and comparison to discuss the work on different artists, including in relation to each other's and my own work. E2</li> </ul> <p><b>Gods and Mortals: Greek pots</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Recognise when art is from different cultures and historical periods. E3</li> </ul>	<p><b>Food for Thought: Still life</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The different techniques and medium available to and used by the artists they are studying. E1.</li> <li>The language of analysis, evaluation and comparison and how to use this to discuss the work of artists. E2</li> </ul> <p><b>Gods and Mortals: Greek pots</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The signs and clues that artwork has come from a different culture or historical period (colour, materials, content, purpose etc). E3</li> </ul>	Vocabulary from other boxes as appropriate
	F: Exploring and developing	<p><b>Food for Thought: Fruit drawing</b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use their sketchbooks to record observations and experiences and explore different ideas for different purposes. F1</li> <li>Use their sketchbooks in a personalised way, capturing ideas that will support their work. F1/2</li> <li>Present their work in sketchbooks in an aesthetically pleasing way, drawing on inspiration from other artists' sketchbooks. F1</li> <li>Draw on the content of their sketchbook for inspiration and guidance. F2</li> <li>Select ideas from their sketchbooks that will support the process towards a finished piece. F2</li> <li>Use appropriate vocabulary to annotate their sketchbooks to detail and support their artistic journey</li> </ul>	<p><b>Food for Thought: Fruit drawing</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>To use their sketchbooks to capture ideas, observations and experiences. F1</li> <li>That sketchbooks are personal to them and should represent them. F1/2</li> <li>Sketchbooks can be used for a variety of purposes, throughout the process of creating art work. F2</li> </ul>	observation experience ideas imagination personalised inspiration different similar alike identical both equally likewise as well as too in the same way but however opposite

Year 4	A: 2D Art (Drawing and painting)	<u>Blue Abyss: Lowry Seaside</u>	<u>Blue Abyss: Lowry Seaside</u>	depth sculpture body language movement reflection seascape landscape colour primary secondary tint shade line shape pattern grades line shape pattern layering mixing scraping delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines curved lines	
		<b>Children can:</b>	<b>Children know:</b>		
		<ul style="list-style-type: none"> <li>Draw a range of facial expressions, conveying basic emotions with increasing accuracy. A1</li> <li>Consider the placement (composition) of people in artwork and what this conveys about their relationship. A1</li> <li>Convey, with increasing accuracy, body language and the relationship between people in their artwork. A1</li> <li>Use a variety of sketching techniques to show texture in their work, including: hatching, cross-hatching, scumbling, stippling (Y3), random hatching, herring-bone patterning and contour hatching. A2</li> </ul>	<ul style="list-style-type: none"> <li>That facial expressions differ in artwork and help convey emotion or story and therefore influence our interpretation of the work. A1</li> <li>How to draw facial expressions conveying basic emotions. A1</li> <li>How to draw bodies to convey different relationships between people in artwork. A1.</li> <li>The definitions of vocabulary related to line and texture. A2</li> <li>How to use a range of sketching techniques to convey texture, including: hatching, cross-hatching, scumbling, stippling (Y3), random hatching, herring-bone patterning and contour hatching. A2</li> </ul>		
		<u>Blue Abyss: Lowry Seaside</u> <u>Burps, Bottoms and Bile: Giacometti Wire Sculptures</u>	<u>Blue Abyss: Lowry Seaside</u> <u>Burps, Bottoms and Bile: Giacometti Wire Sculptures</u>		
		<b>Children can:</b>	<b>Children know:</b>		
<ul style="list-style-type: none"> <li>Represent depth through the use of sketching techniques (such as contour hatching) and colour (using tints and shades to show where the light hits). A3</li> <li>Represent movement using shape and line in different ways (for example a swirling line may represent movement) and colour (for example, tint and shade may be used to convey rippling water). A3</li> </ul>		<ul style="list-style-type: none"> <li>What depth in artwork means and the techniques that can be used to achieve it. A3</li> <li>That tints and shades are essential to conveying depth. A3</li> <li>Ways that movement can be represented in artwork. A3</li> </ul>			
<u>Blue Abyss: Lowry Seaside</u>		<u>Blue Abyss: Lowry Seaside</u>	<b>Children know:</b>		
<b>Children can:</b> <ul style="list-style-type: none"> <li>Use tints, shades and tones to convey reflection. A4</li> <li>Identify reflection in an artist's work. A4</li> <li>Reflect an image, with increasing accuracy. A4</li> <li>Use the correct colour vocabulary to discuss their work: hue, tint, tone, shade, colour. A7</li> </ul>		<ul style="list-style-type: none"> <li>That reflections in water are not a perfect copy of the image (possible link to science). A4</li> <li>The composition of reflections – how reflections work. A4</li> <li>That reflections usually contain more shade than the original image. A4</li> </ul>			

		<p><u>Potions: Observational Drawings of Clay Potion Bottles</u></p> <p><u>Traders and Raiders: Printing Anglo Saxon Patterns</u></p> <p><u>Burps Bottoms and Bile: Giacometti Wire Sculptures</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Use their sketch books to express their opinions. A5</li> <li>• Use their sketch books to adapt and develop their original ideas. A5</li> </ul> <p><u>Burps, Bottoms and Bile: Giacometti Wire Sculptures</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Use their sketch book as a place to keep notes about the purpose of their work. A6</li> </ul>	<ul style="list-style-type: none"> <li>• The primary and secondary colours, displayed on a colour wheel. A7</li> <li>• ‘Hue’ is the word for any one of the six true primary or secondary colours, whereas colour is the name for any other colour, shade, tint or tone. E.g.: Hues = red, blue, yellow, purple, green, orange. Whereas colours = burgundy, pink, cerise, scarlet, etc.). A7</li> <li>• That ‘tint’ means mixing a primary or secondary colour (hue) with white to reduce darkness. A7</li> <li>• That ‘shade’ means mixing a primary or secondary colour (hue) with black to increase darkness. A7</li> <li>• That ‘tone’ means mixing a primary or secondary colour (hue) with grey to ‘tone it down’. A7</li> </ul> <p><u>Potions: Observational Drawings of Clay Potion Bottles</u></p> <p><u>Traders and Raiders: Printing Anglo Saxon Patterns</u></p> <p><u>Burps Bottoms and Bile: Giacometti Wire Sculptures</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Sketchbooks contain a progression of ideas. A5</li> <li>• Sketchbooks should be used to practise skills and capture things that inspire them. A5</li> </ul> <p><u>Burps, Bottoms and Bile: Giacometti Wire Sculptures</u></p> <p><b>A6</b></p> <ul style="list-style-type: none"> <li>• Sketchbooks are personal to them and can be used in a manner that suits them. A6</li> </ul>	A L.E.A.D Academy wavy lines zigzag lines textures grade shading H HB B expression effect still life scumbling stippling hatching cross-hatching hue random hatching, herring-bone patterning contour hatching tone
	B: 2D Art (Printing)	<p><u>Traders and Raiders: Printing Anglo Saxon Patterns</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Identify patterns in artwork and nature. B1</li> <li>• Design their own patterns of increasing complexity. B1</li> <li>• Design patterns that suit a time period or culture. B1</li> </ul>	<p><u>Traders and Raiders: Printing Anglo Saxon Patterns</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Different kinds of patterns of increasing complexity. B2</li> <li>• Pattern = repeating formations of shapes and lines. B2</li> <li>• The reasons for printing on to fabric (e.g. clothes designs). B1</li> </ul>	motif stencil mono graphic geometric resist print marbling silkscreen

		<ul style="list-style-type: none"> <li>Successfully create a pattern via printing, using the methods of: resist printing, marbling, silkscreen or coldwater paste. B1</li> </ul>	<ul style="list-style-type: none"> <li>That resist printing involves using glue to make a pattern and then dyeing/painting the rest of the fabric. B1</li> <li>That marbling is the effect of floating paints and then gently pressing fabric onto the surface of the floating paints. B1</li> <li>That silkscreen printing is when a stencil is created that blocks off all parts of the fabric that will not be dyed. B1</li> <li>That coldwater paste printing is when paste is applied to fabric and tools/hands are pulled through the paste to create patterns.</li> </ul>	cold water paste pattern repeating
	C: 3D Art	<p><u>Burps Bottoms and Bile:</u> Giacometti Wire Sculptures</p> <p><u>Potions:</u> Observational Drawings of Clay Potion Bottles</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use an increasing range of techniques to mould clay, including: pinching, squeezing, rolling, coiling and shaping. C1</li> <li>Use a rolling pin and a slab to smooth clay. C1</li> <li>Create holes, hollows and marks in the clay with tools. C1</li> <li>Follow health and safety instructions, particularly when working with wire. C1</li> <li>Use an increasing range of techniques to create wire sculptures, including: bending, twisting, wrapping and joining. C1</li> <li>Use techniques to create accurate 3D sculptures, of growing complexity, which represent their ideas. C1</li> </ul>	<p><u>Burps Bottoms and Bile:</u> Giacometti Wire Sculptures</p> <p><u>Potions:</u> Observational Drawings of Clay Potion Bottles</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>About the work of key sculptors and the techniques and materials they use. C1</li> <li>A variety of techniques to sculpt clay. C1</li> <li>A variety of techniques to sculpt wire. C1</li> <li>Health and safety considerations when sculpting. C1</li> </ul>	sculpt mouldable wire clay rolling coiling pinching bending twisting wrapping joining hollowing
	D: Computer Art	<p><u>Cracking Contraptions:</u> Eric Joyner</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Design artwork which integrates digital images. D1</li> <li>Create artwork which integrates digital images in a visually appealing way. D1</li> <li>Edit the contrast, saturation, brightness, tint, shade and tone to create a more visually appealing piece. D1</li> </ul>	<p><u>Cracking Contraptions:</u> Eric Joyner</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Of IT programs that allow editing and enhancing of digital images. D1</li> <li>How to edit and enhance artwork using IT packages. D1</li> </ul>	edit enhance tools visually pleasing colour space line pattern

			<ul style="list-style-type: none"> <li>The meaning of the vocabulary: contrast, saturation, brightness, tint, shade and tone and how to edit these to create a more visually appealing piece. D1</li> </ul>	A L.E.A.D Academy contrast saturation brightness tint tone shade
	E: Responding to art and artistic expression	<p><u><a href="#">Cracking Contraptions: Eric Joyner</a></u>  <u><a href="#">Burps Bottoms and Bile: Giacometti Wire Sculptures</a></u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Identify and describe the techniques and medium that artists have used (e.g. observational drawing and watercolour). E1</li> <li>Record with increasing detail what they notice about a piece of work, in their sketchbooks. E1</li> <li>Use developed language of analysis, evaluation and comparison to discuss the work of artists. E1</li> <li>Use their observations to experiment with the styles used by these artists. E1</li> </ul> <p><u><a href="#">Traders and Raiders: Printing Anglo Saxon Patterns</a></u>  <u><a href="#">Road Trip USA: Dreamcatchers</a></u>  <u><a href="#">Blue Abyss: Lowry Seascapes</a></u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use their knowledge of different historical periods to identify art from these times. E2</li> <li>Discuss the features of art from different historical periods. E2</li> </ul>	<p><u><a href="#">Cracking Contraptions: Eric Joyner</a></u>  <u><a href="#">Burps Bottoms and Bile: Giacometti Wire Sculptures</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The different techniques and mediums available to and used by the artists they are studying. E1</li> <li>The language of analysis, evaluation and comparison and how to use this to discuss the work of artists. E1</li> <li>How to use their sketchbooks to record, develop, explore and improve their ideas. E1</li> </ul> <p><u><a href="#">Traders and Raiders: Printing Anglo Saxon Patterns</a></u>  <u><a href="#">Road Trip USA: Dreamcatchers</a></u>  <u><a href="#">Blue Abyss: Lowry Seascapes</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The signs and clues that artwork has come from a different culture or historical period (colour, materials, content, purpose, etc.). E2</li> <li>The specific purposes of artwork from different time periods and cultures and comparisons with artwork from other time periods and cultures. E2</li> </ul>	Vocabulary from other boxes as appropriate.
	F: Exploring and developing	<p><u><a href="#">Potions: Observational Drawings of Clay Potion Bottles</a></u>  <u><a href="#">Cracking Contraptions: Eric Joyner</a></u>  <u><a href="#">Burps Bottoms and Bile: Giacometti Wire Sculptures</a></u>  <u><a href="#">Blue Abyss: Lowry Seascapes</a></u></p> <p><b>Children can:</b></p>	<p><u><a href="#">Potions: Observational Drawings of Clay Potion Bottles</a></u>  <u><a href="#">Cracking Contraptions: Eric Joyner</a></u>  <u><a href="#">Burps Bottoms and Bile: Giacometti Wire Sculptures</a></u>  <u><a href="#">Blue Abyss: Lowry Seascapes</a></u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>To use their sketchbooks to capture ideas, observations and experiences. F1</li> </ul>	observation experience ideas imagination personalised inspiration different similar

		<ul style="list-style-type: none"> <li>Verbally and in written form, use their sketchbooks to compare ideas, methods and approaches in their own and other's work. F1</li> <li>Give their well thought-out opinion on their own and other's work, saying what they think and feel about it. F1</li> <li>Use their sketchbooks in a personalised way, capturing ideas that will support their work. F1/2</li> <li>Present their work in sketchbooks in an aesthetically pleasing way, drawing on inspiration from other artists' sketchbooks. F1/2</li> <li>Adapt, make changes and improve their work based upon their own views. F2</li> </ul>	<ul style="list-style-type: none"> <li>That sketchbooks are personal to them and should represent them. F1/2</li> <li>The language appropriate to feedback, what to feedback on and how to feedback. F1</li> <li>That artwork is 'work in progress' and can continually be improved and adapted. F2</li> </ul>	alike identical both equally likewise as well as too in the same way but however opposite
Year 5	A: 2D Art (Drawing and painting)	<p><b>Scream Machine:</b> Photography - expressions and emotions  <b>Off With Her Head!:</b> Tudor portraits</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use a range of sketching techniques to show texture, representing fabrics and common objects with increasing accuracy (e.g. fur, bark, silk, burlap, scales). A1</li> <li>Represent depth through the use of sketching techniques (such as contour hatching) and colour (using tints and shades to show where the light hits), using different mediums (e.g. chalk and charcoal). A1</li> </ul> <p><b>Allotment:</b> Henri Rousseau</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Organise lines and shapes so that figures and forms accurately represent movement. A2</li> <li>Use tone and colour effectively to represent movement. A2</li> </ul> <p><b>Allotment:</b> Henri Rousseau  <b>Off With Her Head!:</b> Tudor portraits</p>	<p><b>Scream Machine:</b> Photography - expressions and emotions  <b>Off With Her Head!:</b> Tudor portraits</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>A range of sketching techniques which show texture, (e.g. fur, bark, silk, burlap, scales). A1</li> <li>How depth can be shown the use of sketching techniques (such as contour hatching) and colour (using tints and shades to show where the light hits), using different mediums (e.g. chalk and charcoal). A1</li> </ul> <p><b>Allotment:</b> Henri Rousseau</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Ways in which artists organise lines and shapes to show movement. A2</li> <li>Ways in which artists use tone and colour effectively to represent movement. A2</li> <li>How to organise line, shape, colour and tone to represent movement. A2</li> </ul> <p><b>Allotment:</b> Henri Rousseau  <b>Off With Her Head!:</b> Tudor portraits</p>	fur burlap bark silk scales movement perspective vanishing point one-point two-point lines of perspective horizon parallel warm cold complementary contrasting colour primary secondary tint shade line

	<p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Use shade to effectively create mood and feeling. A3</li> </ul> <p><b><u>Scream Machine: Photography - expressions and emotions</u></b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Use any technique available to them to successfully create mood and feeling in their art. A4</li> </ul> <p><b><u>Allotment: Henri Rousseau</u></b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Create perspective in their art with increasing accuracy. A5</li> </ul> <p><b><u>Stargazers: Peter Thorpe</u></b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Combine the properties of line, shape, tone, texture and pattern in their work to create intended effects. A6</li> <li>• Demonstrate a secure knowledge about primary and secondary colours, warm and cold and complementary and contrasting colours. A7</li> </ul>	<p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• That shade is one way mood and feeling can be created in art. A3</li> <li>• Effective ways of using and positioning shade to create mood and feeling. A3</li> </ul> <p><b><u>Scream Machine: Photography - expressions and emotions</u></b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Techniques to successfully create mood and feeling in their art. A4</li> </ul> <p><b><u>Allotment: Henri Rousseau</u></b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• That perspective is a way of representing 3D objects on a 2D surface with accuracy and realism. A5</li> <li>• That perspective can create the illusion of space and depth. A5</li> <li>• That perspective is referred to as 'one-point', 'two-point' etc. and this refers to how many vanishing points the work has.</li> <li>• Vanishing points are the points at which, upon the horizon, the lines meet.</li> <li>• That the horizon line means the line where the sky meets the land or sea in a picture. The vanishing point will often sit on this line.</li> <li>• That 'lines of perspective' are lines that would ordinarily be parallel, but in perspective drawing, meet at the vanishing point.</li> </ul> <p><b><u>Stargazers: Peter Thorpe</u></b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Way to combine the properties of line, shape, tone, texture and pattern in their work to create intended effects. A6</li> </ul>	shape pattern grades line shape pattern layering mixing scraping delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines curved lines wavy lines zigzag lines textures grade shading H HB B expression effect still life scumbling stippling
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			<ul style="list-style-type: none"> <li>• The primary and secondary colours, displayed on a colour wheel. A7</li> <li>• ‘Hue’ is the word for any one of the six true primary or secondary colours, whereas colour is the name for any other colour, shade, tint or tone. E.g.: Hues = red, blue, yellow, purple, green, orange. Whereas colours = burgundy, pink, cerise, scarlet, etc.). A7</li> <li>• That ‘tint’ means mixing a primary or secondary colour (hue) with white to reduce darkness. A7</li> <li>• That ‘shade’ means mixing a primary or secondary colour (hue) with black to increase darkness. A7</li> <li>• That ‘tone’ means mixing a primary or secondary colour (hue) with grey to ‘tone it down’. A7</li> <li>• That warm colours have an undertone of yellow and cool colours have an undertone of blue. A7</li> <li>• That contrasting or complementary colours are colours opposite each other on the colours wheel. A7</li> </ul>	<p>A L.E.A.D Academy</p> <p>hatching cross-hatching hue random hatching, herring-bone patterning contour hatching tone</p>
B: 2D Art (Printing)	<p><u><b>Stargazers:</b></u> Peter Thorpe</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Use the correct tools and techniques to build up colours, layers and textures when printing to produce an aesthetically pleasing piece. B1</li> </ul>	<p><u><b>Stargazers:</b></u> Peter Thorpe</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• The correct terminology for the different types of printing from previous year groups. B1</li> <li>• How to use tools and techniques to build up colours, layers and textures to produce an aesthetically pleasing piece. B1</li> </ul>	motif stencil mono graphic geometric resist print marbling silkscreen cold water paste pattern repeating pressing rolling rubbing stamping rough fine smooth uneven	

	C: 3D Art	<p><b><u>Stargazers:</u></b> Peter Thorpe</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Draw on their previous learning to create various models, sculptures and constructions with growing independence. C1</li> </ul> <p><b><u>Off With Her Head!:</u></b> Tudor portraits</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Thread a needle, start off and finish off. C2</li> <li>Create a running stitch and over stitch. C2</li> </ul>	<p><b><u>Stargazers:</u></b> Peter Thorpe</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The correct terminology for modelling, sculpting and constructing. C1</li> <li>A range of techniques which they can apply to achieve a given objective. C1</li> </ul> <p><b><u>Off With Her Head!:</u></b> Tudor portraits</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>How to thread a needle, start off and finish off. C2</li> <li>How to create a running stitch and over stitch. C2</li> </ul>	sculpt mouldable wire clay rolling coiling pinching bending twisting wrapping joining hollowing stitch needle thread running stitch over stitch start off finish off
	D: Computer Art	<p><b><u>Scream Machine:</u></b> Photography - expressions and emotions</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Select images (created, scanned or found) and alter them by, for example, changing the contrast, brightness, saturation, sharpness, etc. D1</li> <li>Use digital software effectively to create artwork with meaning. D1</li> </ul>	<p><b><u>Scream Machine:</u></b> Photography - expressions and emotions</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>How to use digital software to alter an image. D1</li> <li>The terminology of meaning of: contrast, brightness, saturation, sharpness, etc. D1</li> </ul>	edit enhance tools visually pleasing colour space line pattern contrast saturation brightness tint tone shade
	E: Responding to art and	<p><b><u>Allotment:</u></b> Henri Rousseau</p> <p><b><u>Stargazers:</u></b> Peter Thorpe</p>	<p><b><u>Allotment:</u></b> Henri Rousseau</p> <p><b><u>Stargazers:</u></b> Peter Thorpe</p>	Vocabulary from other boxes as appropriate

	artistic expression	<p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Research the work of an artist and use their work to replicate a style. E1</li> </ul> <p><u>Scream Machine: Photography - expressions and emotions</u> <u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>With growing independence, make thoughtful observations about starting points for their own work and the work of others. E2</li> <li>Select ideas and processes to use in their own work from a range of places (ideas, inspiration from artists, guided practise). E2</li> </ul> <p><u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Research and explore the roles of artists, craftspeople and designers working in different times and cultures, taking an interest in the purpose and impact of the role. E3</li> </ul>	<p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Important information about the artists they study, including, basic facts, their inspiration, famous works, etc. E1</li> </ul> <p><u>Scream Machine: Photography - expressions and emotions</u> <u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Inspiration comes from a variety of places and can be used to inform work. E2</li> <li>How to identify starting points and how to start work to create an intended effect. E2</li> </ul> <p><u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>Important facts about and surrounding the roles of artists, craftspeople and designers working in different times and cultures, including the purpose and impact of their role. E3</li> </ul>	
	F: Exploring and developing	<p><u>Allotment: Henri Rousseau</u> <u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use sketchbooks to compare and discuss ideas with others. F1</li> <li>Use sketchbooks to keep notes on how to develop their work further. F1</li> </ul> <p><u>Allotment: Henri Rousseau</u></p> <p><b>Children can:</b></p>	<p><u>Allotment: Henri Rousseau</u> <u>Off With Her Head!: Tudor portraits</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That sketchbooks are personal to them and should be used in a manner which supports their learning. F1</li> <li>How to create and keep an aesthetically pleasing sketch book. F1</li> </ul> <p><u>Allotment: Henri Rousseau</u></p> <p><b>Children know:</b></p>	observation experience ideas imagination personalised inspiration different similar alike identical both equally likewise as well as

		<ul style="list-style-type: none"> <li>Verbally and in written form, use their sketchbooks to compare ideas, methods and approaches in their own and other's work. F2</li> <li>Give their well thought-out opinion on their own and other's work, saying what they think and feel about it. F2</li> </ul> <p><b><u>Stargazers:</u></b> Peter Thorpe</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Adapt, make changes and improve their work based upon their own views. F3</li> <li>Describe clearly, using appropriate vocabulary, how they might develop their work further. F3</li> </ul>	<ul style="list-style-type: none"> <li>The language appropriate to feedback, what to feedback on and how to feedback. F2</li> </ul> <p><b><u>Stargazers:</u></b> Peter Thorpe</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That artwork is 'work in progress' and can continually be improved and adapted, even when mistakes have been made. F3</li> </ul>	too in the same way but however opposite
Year 6	A: 2D Art (Drawing and painting)	<p><b><u>A Child's War:</u></b> Lowry 'After the Blitz'  <b><u>Hola Mexico:</u></b> Frida Khalo: Portraits  <b><u>Darwin's Delights:</u></b> Finch Sketches  <b><u>Revolution:</u></b> Realism &amp; Perspective: Victorian street</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Explain why they've chosen certain tools to create their art. A1</li> <li>Explain why they have chosen specific drawing and painting techniques. A2</li> <li>Explain their intentions when developing ideas, identifying improvements made as the work progresses. A2</li> <li>Include all technical aspects from previous learning in their work (e.g. sketching techniques, showing depth, using shade and tone, etc). A3</li> </ul> <p><b><u>A Child's War:</u></b> Lowry 'After the Blitz'  <b><u>Hola Mexico:</u></b> Frida Khalo: Portraits  <b><u>Revolution:</u></b> Realism &amp; Perspective: Victorian street</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Communicate emotions through a piece of work. A4</li> </ul>	<p><b><u>A Child's War:</u></b> Lowry 'After the Blitz'  <b><u>Hola Mexico:</u></b> Frida Khalo: Portraits  <b><u>Darwin's Delights:</u></b> Finch Sketches</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The tools available to them and the different effects that can be created with them. A1</li> <li>A range of drawing and painting techniques they can draw on. A2</li> <li>Terminology from previous learning relating to sketching. A3</li> <li>Techniques from previous learning relating to sketching. A3</li> </ul> <p><b><u>A Child's War:</u></b> Lowry 'After the Blitz'  <b><u>Hola Mexico:</u></b> Frida Khalo: Portraits  <b><u>Revolution:</u></b> Realism &amp; Perspective: Victorian street</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The different factors which affect mood and emotion in a piece of work and how to convey these. A4</li> </ul>	Form Space Composition fur burlap bark silk scales movement perspective vanishing point one-point two-point lines of perspective horizon parallel warm cold complementary contrasting colour primary

	<ul style="list-style-type: none"> <li>Show their sense of self, through their work, with accuracy and imagination A4</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Revolution: Realism &amp; Perspective: Victorian street</u>  <u>Hola Mexico: Frida Khalo: Portraits</u>  <u>Darwin's Delights: Finch Sketches</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Verbally and in written form, use their sketchbooks to compare ideas, methods and approaches in their own and other's work. A5</li> <li>Keep notes and quotes in sketch books. A5</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Revolution: Realism &amp; Perspective: Victorian street</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Plan and execute work so that it shows an awareness of composition. A6.</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Hola Mexico: Frida Khalo: Portraits</u>  <u>Darwin's Delights: Finch Sketches</u></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use sketchbooks to carry out preliminary studies and test media and material, mixing appropriate colour. A7</li> <li>Show an interest and enthusiasm for carrying out preliminary studies and tests, explaining how they are changing their processes as they go. A7</li> </ul> <p><u>Revolution: Realism &amp; Perspective: Victorian street</u></p>	<ul style="list-style-type: none"> <li>That artists' have personal style and can identify the ways in which this is conveyed and that it might change throughout the artists' lifetime. A4</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Revolution: Realism &amp; Perspective: Victorian street</u>  <u>Hola Mexico: Frida Khalo: Portraits</u>  <u>Darwin's Delights: Finch Sketches</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>How to use their sketchbooks to compare ideas, methods and approaches in their own and other's work. A5</li> <li>To keep notes and quotes in sketch books and to use these as inspiration for future work. A5</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Revolution: Realism &amp; Perspective: Victorian street</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That composition is the placement, arrangement or organisation of the objects within the borders of a drawing space. A6</li> <li>Some elements of composition (balance, unity, movement, focus, proportion). A6</li> <li>How to identify successful composition. A6</li> <li>Some links between maths and composition (e.g. the rule of thirds, the rule of odds). A6</li> </ul> <p><u>A Child's War: Lowry 'After the Blitz'</u>  <u>Hola Mexico: Frida Khalo: Portraits</u>  <u>Darwin's Delights: Finch Sketches</u></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The importance of carrying out preliminary studies and tests. A7</li> </ul>	secondary tint shade line shape pattern grades line shape pattern layering mixing scraping delicate simple bold thick thin subtle dramatic swirling flowing bright dark vibrant colourful straight lines curved lines wavy lines zigzag lines textures grade shading H HB B expression
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		<p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Show perspective in their work. A8</li> </ul>	<p><b>Revolution: Realism &amp; Perspective: Victorian street</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>That perspective is a way of representing 3D objects on a 2D surface with accuracy and realism. A8</li> <li>That perspective can create the illusion of space and depth. A8</li> <li>That perspective is referred to as 'one-point', 'two-point' etc. and this refers to how many vanishing points the work has. A8</li> <li>Vanishing points are the points at which, upon the horizon, the lines meet. A8</li> <li>That the horizon line means the line where the sky meets the land or sea in a picture. The vanishing point will often sit on this line. A8</li> <li>That 'lines of perspective' are lines that would ordinarily be parallel, but in perspective drawing, meet at the vanishing point. A8</li> </ul>	effect still life scumbling stippling hatching cross-hatching hue random hatching, herring-bone patterning contour hatching tone
B: 2D Art (Printing)	<u>Hola Mexico: Day of the Dead</u>	<p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>Use a range of printing techniques to create desired effects. B1</li> <li>Layer prints to create desired effects. B2</li> </ul>	<p><b>Hola Mexico: Day of the Dead</b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>The terminology of printing. B1</li> <li>The range of different printing techniques they can use. B1</li> <li>Why printing may be used. B2</li> <li>That layering printing creates certain effects. B2</li> </ul>	motif stencil mono graphic geometric resist print marbling silkscreen cold water paste pattern repeating pressing rolling rubbing stamping rough fine

				smooth uneven
	C: 3D Art	<p><b><u>Blood Heart: Clay Hearts</u></b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Draw on their previous learning to create various models, sculptures and constructions independently. C1</li> <li>• Use a range of tools, independently chosen. C2</li> </ul>	<p><b><u>Blood Heart: Clay Hearts</u></b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• The correct terminology for modelling, sculpting and constructing. C1</li> <li>• A range of techniques which they can apply to achieve a given objective. C1/2</li> <li>• The tools available to them and the effects created by these. C2</li> </ul>	sculpt mouldable wire clay rolling coiling pinching bending twisting wrapping joining hollowing
	D: Computer Art	N/A	N/A	
	E: Responding to art, artists and designers	<p><b><u>A Child's War: Lowry 'After the Blitz'</u></b></p> <p><b><u>Hola Mexico: Frida Khalo: Portraits</u></b></p> <p><b><u>Revolution: Realism &amp; Perspective: Victorian street</u></b></p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Describe their own personal style and explain how it's been influenced by the work of other artists. E1</li> <li>• Analyse, evaluate and compare artists' work. E2</li> <li>• Ask questions and make thoughtful observations about starting points. E3</li> <li>• Select ideas and processes to use in their own work from a range of artwork, developing those ideas to reflect own style. E4</li> <li>• Research, explore and ask thoughtful questions about the roles and purposes of artists, craftspeople and designers working in different times and cultures. E4</li> <li>• Consider the cultural similarities and differences between art work studied. E4</li> </ul>	<p><b><u>A Child's War: Lowry 'After the Blitz'</u></b></p> <p><b><u>Hola Mexico: Frida Khalo: Portraits</u></b></p> <p><b><u>Revolution: Realism &amp; Perspective: Victorian street</u></b></p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• Vocabulary to analyse, evaluate and explain. E1,2</li> <li>• Different genres of artwork. E1,2</li> <li>• Timelines of genres of artwork. E1, 2</li> <li>• Questions which can be asked about artwork to reveal starting points or techniques. E3</li> <li>• Factual information about the artists, craftspeople and designers working in the different times and cultures studied. E4</li> <li>• The purpose and impact of the work of the artists, craftspeople and designers studied. E4</li> </ul>	Contemporary Pop art Abstract Cubism Art Deco How did...? Why did...? Where did...? Plus vocabulary from other boxes as appropriate.

F: Exploring and developing	<p><b>A Child's War – Lowry 'After the Blitz'</b></p> <p><b>Darwin's Delights:</b> Finch Sketches</p> <p><b>Children can:</b></p> <ul style="list-style-type: none"> <li>• Keep notes and quotations in a sketchbook to adapt and refine work. F1</li> <li>• Collate inspiration from different sources and attach/record this in sketchbooks. F1</li> <li>• Verbally and in written form, use their sketchbooks to compare ideas, methods and approaches in their own and other's work. F2</li> <li>• Give their well thought-out opinion on their own and other's work, saying what they think and feel about it. F2</li> <li>• Adapt, make changes and improve their work based upon their own views. F3 Describe how they might develop their work further. F3</li> <li>• Accurately note the styles and qualities of their own work. F4</li> </ul>	<p><b>A Child's War – Lowry 'After the Blitz'</b></p> <p><b>Darwin's Delights:</b> Finch Sketches</p> <p><b>Children know:</b></p> <ul style="list-style-type: none"> <li>• That sketchbooks are personal to them and should be used in a manner which supports their learning. F1</li> <li>• How to create and keep an aesthetically pleasing sketch book. F1</li> <li>• The language appropriate to feedback, what to feedback on and how to feedback. F2</li> <li>• That artwork is 'work in progress' and can continually be improved, adapted and amended even when mistakes have been made. F3</li> <li>• How to note the styles and qualities of their own work and the vocabulary associated with this. F4</li> </ul>	<p>Similarly Equally On the other hand Dissimilar As opposed to In common observation experience ideas imagination personalised inspiration different similar alike identical both equally likewise as well as too in the same way but however opposite</p>
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