



## ART AND DESIGN PROGRESSION GRID

*"To draw you must close your eyes and sing" Pablo Picasso*

At Blewbury Church of England Primary School, we value Art and Design as an important part of our teaching and as part of the children's entitlement to a balanced, diverse and broad curriculum; Art and Design provides the children with many opportunities to develop and extend their knowledge and skills and offers a vital opportunity to express their individual thoughts and ideas.

Art and Design embodies human creativity – a high-quality Art and Design curriculum will inspire and challenge the children that we teach, equipping them with the knowledge and skills to experiment with their ideas and to invent and create their own personal and individual works of art. As the children progress through the school, from Reception to Year 6, they will be able to critically appraise both their own and others' work and to understand how various artists in history have contributed to our varied and distinct cultures, that have helped shape and influence the world we live in today.

At Blewbury, the children are taught a programme based on the National Art and Design Curriculum that is linked to the topics that we implement, in order to ensure a well-balanced approach to this creative subject. The work of famous artists, (and connected to our class artists – Leonardo da Vinci, Andy Goldsworthy, Pablo Picasso, Gustav Klimt and Banksy) are explored to enhance the children's learning; children will be challenged and supported to extend their ideas in lessons.

### **Aims – National Curriculum**

The national curriculum for art and design aims to ensure that all children:

- ✓ produce creative work, exploring their ideas and recording their experiences
- ✓ become proficient in drawing, painting, sculpture and other art, craft and design techniques
- ✓ evaluate and analyse creative works using the language of art, craft and design
- ✓ know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

### **Early Learning Goals**

- ✓ Children develop their own ideas through selecting and using materials and working on processes that interest them; through their explorations they find out and make decisions about how media and materials can be combined and changed.
- ✓ Being imaginative

- ✓ Children talk about the ideas and processes which have led them to make designs, or images; they can talk about features of their own and others' work, recognising the differences between them and the strengths of others

**Children are given opportunities to:**

- ✓ Explore different materials freely to develop their ideas about how to use them and what to make
- ✓ Join different materials and use different textures.
- ✓ Create closed shapes with continuous lines and begin to use these shapes to represent objects.
- ✓ Draw with increasing complexity and detail such as representing a face with a circle and including details.
- ✓ Use drawing to represent ideas like movement or loud noises.
- ✓ Show different emotions in their drawings and paintings.
- ✓ Explore colour and colour mixing
- ✓ Explore use and refine a range of artistic effects to express their ideas and feelings
- ✓ Return to and build on their previous learning, refining ideas and developing their ability to represent them.
- ✓ Create collaborative sharing ideas, resources and skills.

**Key Stage One – National Curriculum**


Children should be taught:


- ✓ 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 Two – National Curriculum**

Children 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

YEAR GROUPS	KNOWLEDGE	SKILLS	SUGGESTED ACTIVITIES	POSSIBLE RESOURCES	VOCABULARY
<h1>DRAWING</h1>					
<p><b>DRAWING – EYFS</b></p> <p><i>Possible Artists: Georgia O’Keeffe – class artist, Gustav Klimt, Pablo Picasso, Andy Goldsworthy, Banksy, Wassily Kandinsky, Piet Mondrian, Henri Matisse,</i></p>  <p><i>Local Enrichment: Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),</i></p>					
EYFS	<ul style="list-style-type: none"> <li>▪ know that different types of pencils or drawing utensils can make different marks on a surface;</li> <li>▪ know which pieces of equipment are appropriate for drawing or making marks;</li> <li>▪ can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent</li> </ul>	<ul style="list-style-type: none"> <li>▪ can hold drawing medium with increased control, using a consistent grip (full grip of three fingered grip);</li> <li>▪ can create lines and shapes that more clearly reference a given shape or concept;</li> <li>▪ can use drawing apparatus, they can create basic shapes that represent objects;</li> <li>▪ can begin to represent different textures of an object using pencils, chalk and charcoal;</li> </ul>	<p>As an introduction, children to have a set of images to copy, with varying degrees of tone and shade, according to age group NB There are many resources of this ilk on Twinkl Using water on different surfaces Sand tray mark making <a href="#">2Paint</a> on iPads Chalk on the playground <a href="https://eyfs.info/articles.html/general/asp-acts-of-art-drawing-r143/">https://eyfs.info/articles.html/general/asp-acts-of-art-drawing-r143/</a> <b>Chalk and charcoal</b>– use chalk on black paper and charcoal on white paper.</p>	<p><i>Pencil</i> <i>Pen</i> <i>Crayon</i> <i>Felt tips of different thicknesses</i> <i>Wax crayon</i> <i>Chalk</i> <i>Charcoal</i> <i>Paper</i> <i>Cardboard</i> <i>Biros</i> <i>Pastels</i></p>	<p><i>Rubbing</i> <i>Copying</i> <i>Surface</i> <i>Thick</i> <i>Thin</i> <i>Pattern</i> <i>Texture</i> <i>Mark</i> <i>Hard</i> <i>Soft</i></p>

	<p>these using appropriate shapes;</p> <ul style="list-style-type: none"> <li>▪ know that some drawing utensils move/feel differently to others. (e.g. more efforts required to make darker marks than a black felt tip pen);</li> <li>▪ know that the more pressure used with a pencil, the darker the tones will be;</li> <li>▪ know that the more pressure used with a pencil, the darker the tones will be;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can create lines that consist of differing weights (thick and thin) by changing the apparatus or pressure;</li> <li>▪ can begin to use a variety of drawing tools: (eg. felt tips, crayons, chalk, pencils, paint, pastels);</li> <li>▪ can use drawings to tell a story;</li> <li>▪ can begin to experiment with different tones based on the pressure used;</li> <li>▪ can start to produce different patterns and textures from observations, imagination and illustrations;</li> </ul>	<p>Smudge them with fingers or cotton wool. Draw on a big blackboard. Crush chalk and mix it with water to make a sort of paste and make marks with that on black paper. Take chalks outside to draw on pavements or fences.</p> <p><b>Rubbings</b> – collect keys, coins, leaves. Use crayons to make rubbings through paper. Look at the markings of the objects they have rubbed. The children might like to explore whether other media works as well for rubbing – pencils, chalk etc. They might be able to say why other media doesn't work so well – 'too smudgy', 'too hard' etc.</p>  <p>Piet Mondrian, Wassily Kandinsky and Henri Matisse all used shape in different ways in their artwork. Mondrian picture could be used with children who are interested in lines and shapes and crisscrossing. They could use black felt tips to make their own bold, black criss-crossed lines. Children who are enjoying the shape game and patterns</p>	<p><i>Soft graphite pencils</i>  <i>Collection of short sticks for use in mud outside</i>  <i>Sand</i>  <i>Paper of different thicknesses</i>  <i>Books with images of famous artists</i>  <i>Mirrors</i>  <i>Magnifying glasses</i></p>	
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may be inspired by a Kandinsky. Children who are using shapes to make other things or are interested in lining things up or in spirals could look at some of Matisse's collage work.



**Castles:** wax, chalk or pastels on black paper






**DRAWING – YEAR 1**

**Possible Artists:** Georgia O'Keeffe – class artist, Andy Goldsworthy, Pablo Picasso, Gustav Klimt, Banksy, Vincent van Gogh,

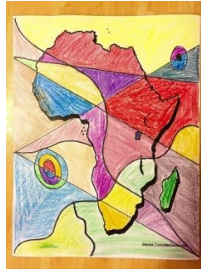


**Local Enrichment:** Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),

<p><b>Year 1</b></p>	<ul style="list-style-type: none"> <li>▪ name primary colours; know that colours can be mixed to create other colours;</li> <li>▪ know that lines can be drawn in a number of different ways;</li> <li>▪ know that a pencil grip can change how marks are applied on a surface; (e.g. held closely to the tip increased the amount of control you have);</li> <li>▪ know that when you hold a pencil close to the tip, it will increase control and detail;</li> <li>▪ know that appropriate simple shapes must be combined and used to create an overall object;</li> <li>▪ know that refining lines means to make them more accurate;</li> <li>▪ know that pencil marks can be lighter/darker depending on the pressure used to apply marks;</li> <li>▪ know that pencils have different grades. (HB is</li> </ul>	<ul style="list-style-type: none"> <li>▪ can experiment with a variety of media;</li> <li>▪ can begin to control the types of marks made with the range of media;</li> <li>▪ can draw on different surfaces;</li> <li>▪ can use a variety of tools, inc. pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalk and other dry media;</li> <li>▪ can begin to explore the use of line, shape and colour;</li> <li>▪ can develop a range of tone using a pencil and use a variety of drawing techniques;</li> <li>▪ can start to record simple media explorations in a sketchbook;</li> <li>▪ can record and explore ideas from first-hand observation, experience and imagination;</li> <li>▪ can ask questions about a piece of art;</li> <li>▪ can hold the pencil close to the point for control and detail;</li> <li>▪ can apply sketched lines to record initial ideas;</li> </ul>	<p>Observational Drawing</p>  <p>Self-portraits Van Gogh</p>   <p>Scratch marking</p>	<p><i>Pencil</i> <i>Pen</i> <i>Crayon</i> <i>Felt tips of different thicknesses</i> <i>Wax crayon</i> <i>Chalk</i> <i>Charcoal</i> <i>Paper</i> <i>Cardboard</i> <i>Biros</i> <i>Pastels</i> <i>Soft graphite pencils</i> <i>Collection of short sticks for use in mud outside</i> <i>Sand</i> <i>Paper of different thicknesses</i> <i>Books with images of famous artists</i> <i>Mirrors</i> <i>Magnifying</i></p>	<p><i>Hatching</i> <i>Scribbling</i> <i>Stippling</i> <i>Blending light</i> <i>Dark</i> <i>Tone</i> <i>Rubbing</i> <i>Copying</i> <i>Media</i> <i>Tools</i></p>
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used for writing and sketching);

- can apply lines that follow basic contours and outlines of shapes from observation;
- can refine lines to make them more accurate by erasing marks and perfecting lines;
- can begin to apply different tones (dark, mid and light) by utilising a change in pressure;



**Castles:** wax, chalk or pastels on black paper





*glasses*  
*Black paper*


**DRAWING – YEAR 2**

**Possible Artists:** *Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy,*



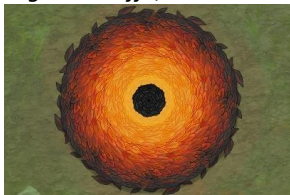
*Local Enrichment: Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),*

<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>▪ know that holding the pencil close to the point will help control and detail, further towards the end creates loose sketching;</li> <li>▪ know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder;</li> <li>▪ know that refining lines increases the accuracy of their drawing;</li> <li>▪ know that an eraser can be used to refine lines but also to lighten shaded areas;</li> <li>▪ know that tones can be blended together from light, mid to dark using a pencil;</li> <li>▪ know that a pencil must be used at an angle when applying different tones;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can control the types of marks made with the range of media;</li> <li>▪ can use a sketchbook to plan and develop simple ideas;</li> <li>▪ can continue to investigate tone by drawing light/dark lines, patterns and shapes, using a pencil;</li> <li>▪ can name, match and draw lines/marks from observations;</li> <li>▪ can continue to investigate textures and produce an expanding range of patterns;</li> <li>▪ can hold the pencil further towards the end for loose sketching;</li> <li>▪ can refine their drawing by using an eraser accurately to remove inaccurate lines;</li> <li>▪ can apply different tones (dark, mid and light) by utilising a change in pressure;</li> </ul>	<p>Self-portraits in pencil, chalk, wax, crayon and chalk</p>  <p>Goldsworthy</p>  <p><b>Castles:</b> wax, chalk or pastels on black paper</p>	<p><i>Pencil</i> <i>Pen</i> <i>Crayon</i> <i>Felt tips of different thicknesses</i> <i>Wax crayon</i> <i>Chalk</i> <i>Charcoal</i> <i>Paper</i> <i>Cardboard</i> <i>Biros</i> <i>Pastels</i> <i>Soft graphite pencils</i> <i>Collection of short sticks for use in mud outside</i> <i>Sand</i> <i>Paper of different</i></p>	<p><i>Hatching</i> <i>Scribbling</i> <i>Stippling</i> <i>Blending light</i> <i>Dark</i> <i>Tone</i> <i>Rubbing</i> <i>Copying</i> <i>Media</i> <i>Tools</i></p>
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<ul style="list-style-type: none"> <li>know that directional shading is moving the pencil back and forth using contour lines (a shape's outer line) as a guide;</li> <li>know that a gradient is a gradual change from one element to another such as light to dark or from one colour to another;</li> </ul>	<ul style="list-style-type: none"> <li>can begin to blend tones or gradients using appropriate pressure;</li> <li>can begin to follow the contour lines of a shape when shading (directional shading);</li> <li>can choose a position of the pencil based on purpose, (eg. angled to apply tone);</li> </ul>		<p><i>thicknesses</i> <i>Books with images of famous artists</i> <i>Mirrors</i> <i>Magnifying glasses</i></p>	
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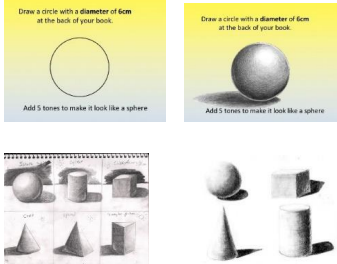
**DRAWING – YEAR 3**

**Possible Artists:** *Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy, John Tennial, William Morris*



**Local Enrichment:** *Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),*

<p><b>Year 3</b></p>	<ul style="list-style-type: none"> <li>know that when adding different tones, it must be completed with a pencil at</li> </ul>	<ul style="list-style-type: none"> <li>can experiment with different grades of pencils to show line, tone and texture;</li> </ul>	<p>As an introduction, children to have a set of images to copy, with varying degrees of tone and shade, according to age group</p>	<p><i>(Worksheets)</i> <i>Sketchbooks</i> <i>2D and 4B</i></p>	<p><i>Hatching</i> <i>Scribbling</i> <i>Stippling</i></p>
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	<p>a shallow angle – increases surface area of pencil point and produces a softer finish;</p> <ul style="list-style-type: none"> <li>know that tone can create contrast in a drawing (difference between light and dark);</li> <li>know that H pencils are hard and will produce light marks – best for technical drawing;</li> <li>know that B pencils are soft and will produce darker tones – best used for tonal drawings and shading;</li> <li>know that directional shading can influence a shape’s 3D appearance;</li> <li>know that cross hatching and hatching can be used to show areas of light and dark;</li> <li>know that refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome (where appropriate);</li> </ul>	<ul style="list-style-type: none"> <li>can develop drawing skills using charcoal, pencils and sketching;</li> <li>can chose appropriate techniques i.e. line, shape, colour and space;</li> <li>lines and shape can be applied with increasing accuracy, showing control;</li> <li>the application of tone shows a clear contrast between dark, mid and light;</li> <li>can use shading, their objects can begin to possess form;</li> <li>the blending of tones is smooth without clear intervals of contrast;</li> <li>composition is considered with regards to placement of the object;</li> <li>cross hatching shows areas of dark and light areas of an object;</li> <li>when creating perspective drawings, a horizon line and vanishing points are used;</li> <li>lines that are closer together and layered show darker areas;</li> <li>close and layered lines show darker areas of an object;</li> </ul>	<p>NB There are many resources of this ilk on Twinkl.</p> <p>Teacher to model how to create tone, shading, 3D, etc, on simple shapes</p>  <p>Make examples of: hatching, contour hatching, cross-hatching, random hatching, stippling (and possibly ink wash)</p> <p>Teacher to offer worksheets with simple shapes on them, such as circles, squares, etc – children will turn a flat 2D shape into a 3D shape by shading, etc</p> <p><b>NB</b> There is a very good introductory PowerPoint on Twinkl.</p> <p>Creating light, medium and dark tones with different media</p> <p>Show children various images of pencil drawings with degrees of complexity – how did the artist make these images appear 3D? Discussion.</p> <p>Teacher to set up simple still life settings:</p>	<p><i>pencils</i> <i>Different</i> <i>thicknesses</i> <i>of paper</i></p>	<p><i>Blending light</i> <i>Dark</i> <i>Tone</i> <i>Rubbing</i> <i>Copying</i> <i>Media</i> <i>Tools</i> <i>Tone</i> <i>Shade</i> <i>Random</i> <i>Contour</i></p>
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- know that mark making can be symbolic with meaning created by the artist or viewer, eg. the thick, dark line, created in Esther Mahlangu's work shows emphasis on shape;
- know that they can measure shapes from observation using a scaling method using their thumb and pencil;
- know that they can use the grid method of referencing to correctly scale an object;
- know that perspective allows artists to portray form in their artwork;
- know that a horizon line runs horizontally;
- know that orthogonal lines are the diagonal lines that can be drawn along receding parallel lines;
- know that a horizon line runs horizontally;



Explore *Tenniel's* use of black and white cartoon drawings and create their own in this style.



*John Tenniel* was an English illustrator who illustrated *Alice in Wonderland*; he drew black and white cartoon images.



Observational drawing (links with living things)  
Plants and flowers, using different media:  
pencil, ink, pen, pastel, chalk  
(Use sketch books to produce several drawings and images)  
The school garden has many different types of plants and flowers that can be used.



Use Georgia O'Keeffe as inspiration



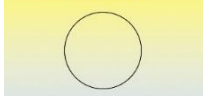

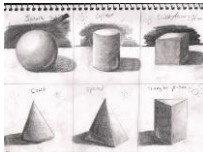
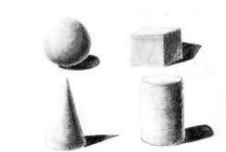
*Georgia O'Keeffe*

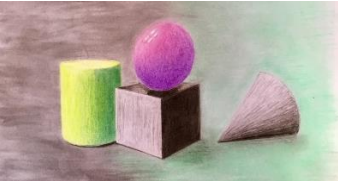

## DRAWING – YEAR 4

**Possible Artists:** *Picasso – class artist, Andy Goldsworthy, Georgia O’Keeffe, Gustav Klimt, Banksy, Escher, William Morris,*



**Local Enrichment:** *Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),*

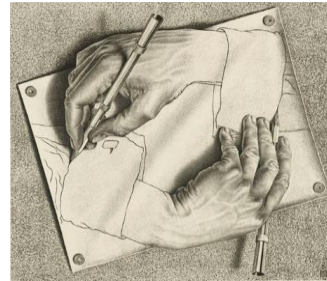
<p><b>Year 4</b></p>	<ul style="list-style-type: none"> <li>▪ know which pencils they must use based on their properties, (eg. 2B pencil would be appropriate for mid to dark tones);</li> <li>▪ know that texture can be manipulated via different methods and techniques such as layering, stippling and different types of mark making;</li> <li>▪ know which marks are symbolic in their artwork and why based on their aesthetic, (eg. strident, sharp lines to show anger);</li> <li>▪ know that they can measure shapes from observation using a scaling method using their thumb</li> </ul>	<ul style="list-style-type: none"> <li>▪ can choose correct apparatus for purpose and outcome, (eg. if the artist in study creates a dark, melancholic mood with high contrast, a range of pencils should be used);</li> <li>▪ can draw objects that are correctly sized in comparison to others within an artwork (portray distance);</li> <li>▪ can create objects in the foreground that appear larger than those in the back and midground;</li> <li>▪ when drawing, elements of the same object are drawn using an accurate proportion (eg. the facial features);</li> </ul>	<p>Teacher to model how to create tone, shading, 3D, etc, on simple shapes</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p style="font-size: 8px;">Draw a circle with a diameter of 6cm at the back of your book.</p>  <p style="font-size: 8px;">Add 5 tones to make it look like a sphere</p> </div> <div style="text-align: center;"> <p style="font-size: 8px;">Draw a circle with a diameter of 6cm at the back of your book.</p>  <p style="font-size: 8px;">Add 5 tones to make it look like a sphere</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;">   </div> <p>Make examples of: hatching, contour hatching, cross-hatching, random hatching, stippling (and possibly ink wash) Teacher to offer worksheets with simple shapes on them, such as circles, squares,</p>	<p><i>2B, 3B, 4B, 5B, 6B pencils</i> <i>Soft graphite Pencils</i> <i>Different quality and thickness of paper</i> <i>Charcoal</i></p> <p><i>Layering</i> <i>Stippling</i> <i>Manipulation</i> <i>Tone</i> <i>Dark light</i> <i>Expression</i> <i>Erasure</i> <i>Measure</i> <i>Observation</i> <i>Scale</i> <i>Aesthetic</i> <i>Perspective</i> <i>Form</i> <i>Comparison</i> <i>Accuracy</i> <i>Proportion</i></p>
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	<p>and pencil – relate this method to scaling of human figure – 7 ½ head lengths;</p> <ul style="list-style-type: none"> <li>▪ know that perspective allows artists to portray form in their artwork;</li> <li>▪ know that scale is a comparison of size between objects;</li> <li>▪ know that scale will change relative to distance and depth;</li> <li>▪ know that proportion is relative to the object it is part of;</li> <li>▪ know that when drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion;</li> <li>▪ know that erasers can be used for different purposes, (e.g. putty erasers and soft easers can be used to lift off graphite to reveal areas of light);</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use different pressures to relieve a drawing of graphite to uncover lighter tones;</li> <li>▪ can use an eraser to expose lighter tones to show texture in an artwork;</li> <li>▪ can identify areas of shadow and light and blend tones accurately to create soft gradients;</li> <li>▪ can follow the contours of a shape to show its shape;</li> <li>▪ can begin to explore texture in an observational drawing using different techniques such as stippling;</li> <li>▪ can blend tones using a soft and smooth gradient;</li> </ul>	<p>etc – children will turn a flat 2D shape into a 3D shape by shading, etc</p> <p><b>NB</b> There is a very good introductory PowerPoint on Twinkl.</p> <p>Creating light, medium and dark tones with different media</p> <p>Show children various images of pencil drawings with degrees of complexity – how did the artist make these images appear 3D? Discussion.</p> <p>Teacher to illustrate how to make simple shapes into a 3D composition (use glass prisms as inspiration)</p> <div style="text-align: center;">   </div>		
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- know that erasers can be used expressively to create texture in a drawing;
- know that tone can be used to show implied form within a drawing using dark, mid and light tones to portray a light source;
- know that directional shading can be used to portray form and realism;
- begin to understand that the composition of an artwork can affect its focal point;
- know that lines can be used expressively to portray mood;

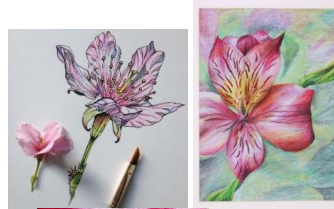


**NB:** Refer to Escher for inspiration



Observational drawing (links with living things)

Plants and flowers, using different media:  
pencil, ink, pen, pastel, chalk  
(Use sketch books to produce several  
drawings and images)  
The school garden has many different  
types of plants and flowers that can be  
used.



Use Georgia O'Keeffe as inspiration



*Georgia O'Keeffe*



*William Morris – drawing*


## DRAWING – YEAR 5

*Possible Artists: Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Georgia O’Keeffe, Banksy,*

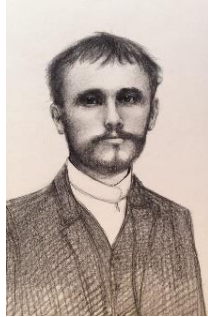


*Local Enrichment: Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),*

<p><b>Year 5</b></p>	<ul style="list-style-type: none"> <li>▪ know that sketched lines are used to map concepts on a surface;</li> <li>▪ know that objects can be affected by many light sources;</li> <li>▪ know that 3D objects have a tactile texture and when this is captured in a drawing it is called implied texture;</li> <li>▪ know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted;</li> <li>▪ know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's</li> </ul>	<ul style="list-style-type: none"> <li>▪ Can clearly mark areas of light and shadow in an observational drawing;</li> <li>▪ light and shadow is captured in the correct areas with knowledge of light source;</li> <li>▪ shapes and lines are refined accurately when appropriate to the artwork;</li> <li>▪ show a range of techniques to create texture (e.g. stippling or the use of an eraser)</li> <li>▪ Can consider perspective when creating a drawing (1 and 2-point perspective);</li> <li>▪ Lines generally diminish at the vanishing point.</li> <li>▪ scaling is accurate using appropriate measuring methods;</li> <li>▪ can sustain drawing over many sessions;</li> </ul>	<p>Teacher to model how to create tone, shading, 3D, etc, on simple shapes</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> </div> <p>Make examples of: hatching, contour hatching, cross-hatching, random hatching, stippling (and possibly ink wash)</p> <p>Teacher to offer worksheets with simple shapes on them, such as circles, squares, etc – children will turn a flat 2D shape into a 3D shape by shading, etc</p> <p><b>NB</b> There is a very good introductory PowerPoint on Twinkl.</p> <p>Creating light, medium and dark tones with different media</p>	<p><i>2B, 3B, 4B, 5B, 6B pencils</i>  <i>Soft graphite Pencils</i>  <i>Different quality and thickness of paper</i>  <i>Charcoal</i></p>	<p><i>Implied Texture</i>  <i>Scaling</i>  <i>3D objects</i>  <i>Horizon</i>  <i>Horizontal</i>  <i>Vanishing point</i>  <i>Parallel</i>  <i>Renaissance</i>  <i>Light</i>  <i>Shadow</i>  <i>Shape</i>  <i>Line</i>  <i>Stippling</i>  <i>Eraser</i></p>
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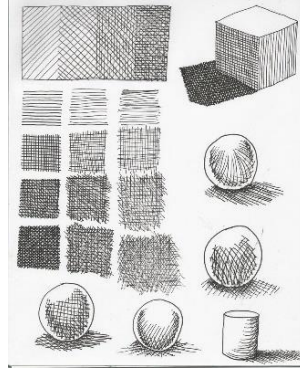
	<p>eye level, or outline where the sky meets the ground;</p> <ul style="list-style-type: none"> <li>▪ know that the vanishing point is where receding parallel lines diminish;</li> <li>▪ can choose drawing type or medium by their properties based on the purpose of the artwork, (eg. linked to a certain style or movement);</li> <li>▪ can disregard the use certain media for their artwork based on their style properties, (eg. chalk would not be applicable for Renaissance artwork as contrast would be unable to replicate that of the era – difference between dark and light);</li> <li>▪ know that perspective allows artists to portray form in their artwork. There are four types of perspective: <ul style="list-style-type: none"> <li>✚ 1-point perspective</li> <li>✚ 2-point perspective</li> <li>✚ 3-point perspective</li> <li>✚ Multi-point perspective</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ blend colours softly with no apparent definition between values;</li> </ul>	<p>Show children various images of pencil drawings with degrees of complexity – how did the artist make these images appear 3D? Discussion.</p>  <p>A range of drawing apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. charcoal for its darker tones and tactile texture.</p> <p>Composition allows for a balanced artwork, e.g. the focal point may not be centred but is in the foreground to highlight its importance.</p>		
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Self-portraits in pencil, wax, crayon, pastel or chalk



Klimt

Observational drawing: using different grades of pencils (eg. 2B, 3B, 4B, 5B and 6B pencils as well as soft graphite pencils)



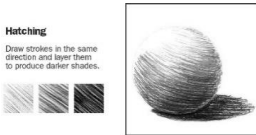
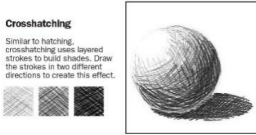
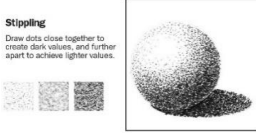
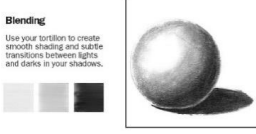
## DRAWING YEAR 6

**Possible Artists:** Banksy – class artist, Gustav Klimt, Picasso, Andy Goldsworthy, Georgia O’Keeffe, David Hockney, Shane Guffog

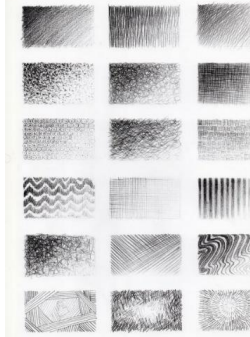


**Local Enrichment:** Jim Robinson (Oxford), Ruth Swain (Oxford), Kev Munday (Basingstoke),

<p><b>Year 6</b></p>	<ul style="list-style-type: none"> <li>▪ name the medium used by sketch artists the effect they have;</li> <li>▪ research the techniques used by sketch artists to create an image;</li> <li>▪ know that media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning, (e.g. the thin outlines of a David Hockney drawing conveys a sense of simplicity of the human form);</li> <li>▪ Know that an artist’s technique of applying lines, shapes and tone directly affects the aesthetic of an artwork. An expressive method of applying lines</li> </ul>	<ul style="list-style-type: none"> <li>▪ can draw an object from different viewpoints using knowledge of perspective;</li> <li>▪ uses directional shading with confidence to create form in a drawing;</li> <li>▪ clearly shows areas of light and shadow in an observational drawing based on one or several light sources;</li> <li>▪ independently applies a range of techniques to create texture (e.g. use of an eraser, stippling, cross-hatching, surface, etc);</li> <li>▪ can use an eraser for a range of effects and techniques, such as lifting tone, adding texture and creating negative space;</li> <li>▪ scaling is accurate using appropriate methods;</li> </ul>	<p>Teacher to model how to create tone, shading, 3D, etc, on simple shapes</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p style="font-size: 8px;">Draw a circle with a diameter of 6cm at the back of your book.</p> <p style="font-size: 8px;">Add 5 tones to make it look like a sphere</p> </div> <div style="text-align: center;"> <p style="font-size: 8px;">Draw a circle with a diameter of 6cm at the back of your book.</p> <p style="font-size: 8px;">Add 5 tones to make it look like a sphere</p> </div> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> </div> <p>Make examples of: hatching, contour hatching, cross-hatching, random hatching, stippling (and possibly ink wash)</p> <p>Teacher to offer worksheets with simple shapes on them, such as circles, squares, etc – children will turn a flat 2D shape into a 3D shape by shading, etc</p> <p><b>NB</b> There is a very good introductory PowerPoint on Twinkl. Creating light, medium and dark tones with different media</p>	<p><i>2B, 3B, 4B, 5B, 6B pencils</i> <i>Soft graphite Pencils</i> <i>Different quality and thickness of paper</i></p> <p><i>Hatching</i> <i>Cross-hatching</i> <i>Stippling</i> <i>Surface</i> <i>Perspective</i> <i>Sketching</i> <i>Design</i> <i>Designing</i> <i>Scale</i> <i>Scaling</i> <i>Dry media</i> <i>Wet media</i> <i>Tone</i> <i>Negative space</i> <i>Texture</i> <i>Eraser</i> <i>Observation</i> <i>Form</i> <i>Composition</i> <i>Focus</i></p>
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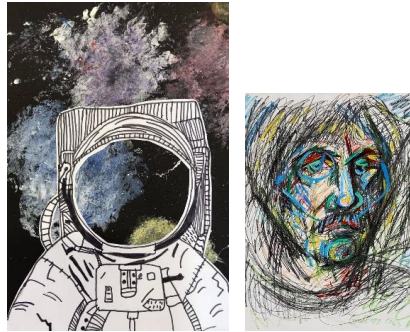
	<p>will create a sense of movement or an abstract work.</p> <ul style="list-style-type: none"> <li>Know that the drawing medium can be used in different ways to inform mood and can be used to reflect the subject matter – (e.g. expressive strokes can convey a sense of excitement in a scene where there is a chase);</li> <li>know that depth in a drawing affects the scale of an object and its clarity;</li> <li>know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience, (e.g. the large-scale drawings of Anselm Kiefer will draw in the viewer and experience the artwork in a very kinetic manner;</li> <li>know that different viewpoints and perspectives affects a shape's appearance, (e.g. profile of a face);</li> </ul>	<ul style="list-style-type: none"> <li>can sustain drawing over many sessions, drawing for purpose (sketching, designing, final artwork);</li> <li>can create contrast within an artwork with clear control showing a smooth gradient where appropriate;</li> <li>composition is well considered with a clear understanding of how to highlight multiple foci within an artwork, (e.g. the focus points may all be in the foreground yet in different locations within the artwork);</li> <li>demonstrate a wide variety of ways to make different marks with dry and wet media;</li> <li>manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape. –</li> </ul>	<p>Show children various images of pencil drawings with degrees of complexity – how did the artist make these images appear 3D? Discussion.</p> <div data-bbox="1003 432 1258 1010"> <p><b>Hatching</b> Draw strokes in the same direction and layer them to produce darker shades.</p>  <p><b>Crosshatching</b> Similar to hatching, crosshatching uses layered strokes to build shades. Draw the strokes in two different directions to create this effect.</p>  <p><b>Stippling</b> Draw dots close together to create dark values, and further apart to achieve lighter values.</p>  <p><b>Blending</b> Use your tortillon to create smooth shading and subtle transitions between lights and darks in your shadows.</p>  </div>	<p><i>Focus point</i> <i>Manipulate</i> <i>Line</i> <i>Pattern</i> <i>Space</i> <i>Colour</i> <i>Shape</i> <i>Property</i> <i>Purpose</i> <i>Context</i> <i>Movement</i></p>
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- know that a pencil can be used in different ways to inform mood and can be used to reflect the subject matter;
- know that tone can affect the ability to create form;
- know that tone can affect the mood of an artwork, (eg. dark = melancholy);
- know that perspective will affect the aesthetic of their artwork – thus creating more or less depth. May choose one of the following:
  - ✚ 1-point perspective
  - ✚ 2-point perspective
  - ✚ 3-point perspective
  - ✚ Multi-point perspective



Sketch an older member of their family from a photograph.

Look at the effect of light on a shape from different directions.  
Introduce the concept of perspective.  
Produce increasingly detailed preparatory sketches for painting and other work  
A more expressive range of drawing apparatus can be chosen and applied based on their properties, purpose or outcome, (e.g. drawing with string or natural objects);



*Shane Guffogg*

Self-portraits in pencil, chalk, crayon, wax or pastel

Observational Drawing: teaching the different ways of making marks with a pencil (different grades of pencils, eg. 3B, 4B, 5B and 6B as well as soft graphite pencils)


# PRINTING

## PRINTING – EYFS

**Possible Artists:** Georgia O’Keeffe – class artist, Gustav Klimt, Pablo Picasso, Andy Goldsworthy, Banksy, Henri Matisse,



**Local Enrichment:** Jim Robinson (Oxford),

<p><b>EYFS:</b></p>	<ul style="list-style-type: none"> <li>know that</li> </ul>	<ul style="list-style-type: none"> <li>can produce simple pictures by printing from objects;</li> <li>can develop simple patterns by using objects;</li> <li>can enjoy using stencils to create a picture;</li> </ul>	 <p><i>Henri Matisse</i> Using foam shapes to print Printing with variety of objects Printing with block colours Rubbings on various different objects such as brick, leaves, coins,</p>		<p><i>Rubbing Printing Stencil Pattern Leaf Brick Coin Blend</i></p>
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**PRINTING – YEAR 1**

*Possible Artists: Georgia O’Keeffe – class artist, Gustav Klimt, Pablo Picasso, Andy Goldsworthy, Banksy, William Morris,*



**Local Enrichment:** *Jim Robinson (Oxford),*

<p><b>Year 1</b></p>	<ul style="list-style-type: none"> <li>▪ learn how artists use formal elements in work to create effects, ideas and feelings</li> <li>▪ begin to identify forms of printing, eg. books, posters, pictures, fabrics</li> <li>▪ understand what constitutes a repeating pattern</li> <li>▪ begin to know that colours can reflect mood and feelings</li> </ul>	<ul style="list-style-type: none"> <li>▪ can press, roll, rub and stamp to make prints;</li> <li>▪ can create a repeated pattern;</li> <li>▪ can show an interest in artwork and artists, giving opinion;</li> <li>▪ can develop own ideas from starting points and ideas; describe what they think about the work of others;</li> <li>▪ can demonstrate experience at impressed printing;</li> <li>▪ can use equipment and media correctly;</li> <li>▪ is able to produce a clean, printed image;</li> <li>▪ can explore printing simple pictures with a range of hard and soft materials;</li> <li>▪ can explore printing in relief;</li> <li>▪ can begin to identify different forms of printing;</li> </ul>	<p>Pop art Relief printing Impressed images Ink – impressed printing, printing from objects Relief printing – string and card</p> <p>Patterns in Nature</p>	<p><i>Cork Pen barrels Sponges Leaves Old coins Paint Different fabrics String Card Posters Books Pictures Foam</i></p>	<p><i>Press Roll Rub Stamp Rubbing Printing Stencil Pattern Leaf Brick Coin Ink Relief Mon printing Applique</i></p>
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Styrofoam Printing (a good way to use up



old used pens)

Printing with Lego or Duplo




Harvest – printing with vegetables  
Forest School  
Mud

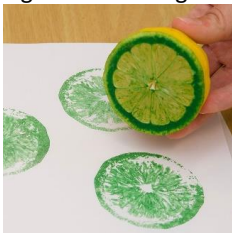
**PRINTING – YEAR 2**

*Possible Artists: Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy,*



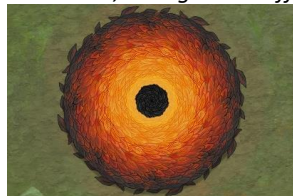
*Local Enrichment: Jim Robinson (Oxford),*

<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>▪ learn how artists use formal elements in work to create effects, ideas and feelings</li> <li>▪ begin to identify forms of printing, eg. books, posters, pictures, fabrics</li> <li>▪ understand what constitutes a repeating pattern</li> <li>▪ begin to know that colours can reflect mood and feelings</li> </ul>	<ul style="list-style-type: none"> <li>▪ can identify the different forms of printing;</li> <li>▪ can continue to explore printing simple pictures with a range of hard and soft materials;</li> <li>▪ can demonstrate experience at impressed printing;</li> <li>▪ can demonstrate experience at impressed painting;</li> <li>▪ can use equipment and media correctly;</li> <li>▪ can produce a clean, printed image;</li> <li>▪ can make simple marks on rollers and printing palettes;</li> <li>▪ can use a sketchbook to plan and develop simple ideas;</li> <li>▪ can collect different textures and patterns to inform other work;</li> <li>▪ can experiment with overprinting motifs and colour;</li> </ul>	<p>Printing with a growing range of objects</p> <p>Relief printing</p> <p>Impressed images</p> <p>Ink – impressed printing, printing from objects</p> <p>Relief printing – string and card</p> <p>Drawing into ink</p> <p>Mono-printing</p> <p>Using nature to print: Leaves</p> 	<p><i>Cork</i></p> <p><i>Pen barrels</i></p> <p><i>Sponges</i></p> <p><i>Leaves</i></p> <p><i>Old coins</i></p> <p><i>Paint</i></p> <p><i>Different fabrics</i></p> <p><i>String</i></p> <p><i>Card</i></p> <p><i>Posters</i></p> <p><i>Books</i></p> <p><i>Pictures</i></p> <p><i>Ink</i></p>	<p><i>Press</i></p> <p><i>Roll</i></p> <p><i>Rub</i></p> <p><i>Stamp</i></p> <p><i>Rubbing</i></p> <p><i>Printing</i></p> <p><i>Stencil</i></p> <p><i>Pattern</i></p> <p><i>Leaf</i></p> <p><i>Brick</i></p> <p><i>Coin</i></p> <p><i>Ink</i></p> <p><i>Relief</i></p> <p><i>Mono</i></p> <p><i>Overprinting</i></p> <p><i>Motif</i></p>
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			Fruit and Vegetable Printing 		
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**PRINTING – YEAR 3**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy,



**Local Enrichment:** Jim Robinson (Oxford),

<b>Year 3</b>	<ul style="list-style-type: none"> <li>learn how artists use formal elements in work to create effects, ideas and feelings</li> <li>will identify forms of printing, eg. books, posters, pictures, fabrics</li> <li>understand what constitutes a repeating pattern</li> <li>understand different printing techniques</li> <li>know that colours can link to and reflect mood and feelings in art</li> </ul>	<ul style="list-style-type: none"> <li>can print simple pictures using different printing techniques;</li> <li>can continue to explore both mono-printing and relief printing;</li> <li>can use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source material for future works;</li> <li>can demonstrate experience in three-colour printing;</li> </ul>	<p>Relief and impressed printing Recording textures and patterns Mono printing Colour mixing through overlapping colour prints</p>  <p><i>Morris inspired – block printing</i></p>	<p>Cork Pen barrels Sponges Leaves Old coins Paint Different fabrics String Card Posters Books Pictures</p>	<p>Press Roll Rub Stamp Rubbing Printing Stencil Pattern Leaf Brick Coin Ink Relief</p>
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Commented [VP1]:

		<ul style="list-style-type: none"> <li>can explore 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> <li>can demonstrate experience in combining prints taken from different objects to produce an end piece;</li> </ul>	<p>Create their own print and patterns using leaves in the style of William Morris, a textile designer; he often used repeating patterns in his work.</p> 	<p><i>Ink</i> <i>Block ink</i> <i>Rollers</i> <i>Etching tools</i> <i>Polystyrene tiles</i></p>	<p><i>Mono</i> <i>Overprinting</i> <i>Motif</i></p>
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**PRINTING – YEAR 4**

**Possible Artists:** *Picasso – class artist, Andy Goldsworthy, Georgia O’Keeffe, Gustav Klimt, Banksy, Escher, Andy Warhol*



**Local Enrichment:** *Jim Robinson (Oxford),*

<b>Year 4</b>	<ul style="list-style-type: none"> <li>learn how artists use formal elements in work to create effects, ideas and feelings</li> <li>will identify forms of printing, eg. books, posters, pictures, fabrics</li> </ul>	<ul style="list-style-type: none"> <li>create a print using pressing, rolling, rubbing and stamping;</li> <li>replicate patterns observed in natural or built environments;</li> <li>use a range of materials to create a print;</li> </ul>	<p>Use sketchbooks to record textures and patterns Interpreting environmental and man-made patterns Modifying and adapting print Andy Warhol is a famous artist who used.</p>	<p><i>Cork</i> <i>Pen barrels</i> <i>Sponges</i> <i>Leaves</i> <i>Old coins</i> <i>Paint</i></p>	<p><i>Rolling</i> <i>Rubbing</i> <i>Stamping</i> <i>Replicate</i> <i>Press</i> <i>Roll</i></p>
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	<ul style="list-style-type: none"> <li>▪ understand what constitutes a repeating pattern</li> <li>▪ understand different printing techniques</li> <li>▪ know that colours can link to and reflect mood and feelings in art</li> </ul>	<ul style="list-style-type: none"> <li>▪ use more than one colour on the same print;</li> <li>▪ combine visual and tactile qualities;</li> <li>▪ increase awareness of mono and relief printing;</li> <li>▪ demonstrate experience in fabric printing;</li> <li>▪ use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works;</li> <li>▪ expand experience in 3 colour printing;</li> <li>▪ continue to experience in combining prints taken from different objects to produce an end piece;</li> <li>▪ create repeating patterns;</li> </ul>	<p>Build up drawings and images of whole and parts of items using various techniques</p> <p><b>William Morris Project</b></p>  <p>Introduction by using a small section of a WM print on a larger piece of paper which the children extend</p> <p>Using different templates of flowers (or children design their own) children design a repeating pattern designed for a wallpaper – the original design will be repeated in rows by using the tracing pencil technique. It will then be coloured.</p> <p>Printing on tiles or in rounds: a small section of each child's design can be used to print using polystyrene.</p> <p>Screen printing Lino printing Create detailed patterns from the Islamic golden age art. Islamic artists often used a variety of intricate designs and patterns</p>	<p><i>Different fabrics</i> <i>String</i> <i>Card</i> <i>Posters</i> <i>Books</i> <i>Pictures</i> <i>Ink</i> <i>Block ink</i> <i>Rollers</i> <i>Etching tools</i> <i>Polystyrene tiles</i></p>	<p><i>Rub</i> <i>Stamp</i> <i>Rubbing</i> <i>Printing</i> <i>Stencil</i> <i>Pattern</i> <i>Leaf</i> <i>Brick</i> <i>Coin</i> <i>Ink</i> <i>Relief</i> <i>Mono</i> <i>Overprinting</i> <i>Motif</i></p>
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One pattern commonly used by Islamic artists is called *Arabesque*.



Create an accurate pattern, showing fine detail using more than one colour.

*Islamic Art Patterns* PowerPoint (on Twinkl) – this is a great way to introduce the topic

*How to draw Islamic repeating patterns* to illustrate the geometry

*Early Civilisation Islamic Geometric Patterns* PowerPoint (Twinkl) – demonstrates the early, beautiful Islamic art

*Persian Tiles Project*

[YouTube:CollagraphPrintingLesson \(Mrs Belzer\)](#)

Making a print from polystyrene tiles – BBC [www.bbc.co.uk](http://www.bbc.co.uk)




**PRINTING – YEAR 5**

**Possible Artists:** *Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Georgia O’Keeffe, Banksy,*



**Local Enrichment:** *Jim Robinson (Oxford),*

<p><b>Year 5</b></p>	<ul style="list-style-type: none"> <li>▪ know how artists use formal elements in work to create effects, ideas and feelings</li> <li>▪ will identify forms of printing, eg. books, posters, pictures, fabrics</li> </ul>	<ul style="list-style-type: none"> <li>▪ research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions;</li> <li>▪ use tools in a safe way;</li> </ul>	<p>Combining prints          Designing prints          Build up drawings and images of whole and parts of items using various techniques          Screen printing          Lino printing</p>	<p><i>Cork          Pen barrels          Sponges          Leaves          Old coins          Paint          Different</i></p>	<p><i>Embroidery          Media          Mono print          Rolling          Rubbing          Stamping          Replicate</i></p>
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<ul style="list-style-type: none"> <li>▪ understand what constitutes a repeating pattern</li> <li>▪ understand and demonstrate different printing techniques</li> <li>▪ will describe the different printing techniques</li> <li>▪ know that colours can link to and reflect mood, feelings and atmosphere in art</li> </ul>	<ul style="list-style-type: none"> <li>▪ continue to gain experience in overlaying colours;</li> <li>▪ start to overlay prints with other media;</li> <li>▪ use print as a starting point to embroidery;</li> <li>▪ show experience in a range of mono print techniques;</li> <li>▪ use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works;</li> </ul>	<p>Create detailed patterns from the Islamic golden age art. Islamic artists often used a variety of intricate designs and patterns. One pattern commonly used by Islamic artists is called <i>Arabesque</i>.</p>  <p>Create an accurate pattern, showing fine detail using more than one colour.</p>	<p><i>fabrics</i> <i>String</i> <i>Card</i> <i>Posters</i> <i>Books</i> <i>Pictures</i> <i>Ink</i> <i>Block ink</i> <i>Rollers</i> <i>Etching tools</i> <i>Polystyrene</i> <i>tiles</i></p>	<p><i>Press</i> <i>Roll</i> <i>Rub</i> <i>Stamp</i> <i>Rubbing</i> <i>Printing</i> <i>Stencil</i> <i>Pattern</i> <i>Leaf</i> <i>Brick</i> <i>Coin</i> <i>Ink</i> <i>Relief</i> <i>Mono</i> <i>Overprinting</i> <i>Motif</i></p>
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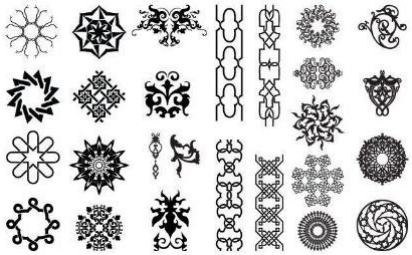
**PRINTING – YEAR 6**

**Possible Artists:** Banksy – class artist, Gustav Klimt, Picasso, Andy Goldsworthy, Georgia O’Keeffe, David Hockney,



**Local Enrichment:** Jim Robinson (Oxford),

<p><b>Year 6</b></p>	<ul style="list-style-type: none"> <li>▪ know how artists use formal elements in work to create effects, ideas and feelings</li> </ul>	<ul style="list-style-type: none"> <li>▪ develop ideas from a range of sources;</li> <li>▪ see positive and negative shapes;</li> </ul>	<p>Build up drawings and images of whole and parts of items using various techniques Screen printing</p>	<p><i>Cork</i> <i>Pen barrels</i> <i>Sponges</i> <i>Leaves</i></p>	<p><i>Arabesque</i> <i>Pattern</i> <i>Printmaking</i> <i>Islamic</i></p>
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	<ul style="list-style-type: none"> <li>▪ will identify forms of printing, eg. books, posters, pictures, fabrics</li> <li>▪ understand what constitutes a repeating pattern</li> <li>▪ understand and demonstrate different printing techniques</li> <li>▪ know that colours can link to and reflect mood, feelings and atmosphere in art</li> <li>▪ know that print can be used as a starting point for embroidery</li> <li>▪ will describe the different printing techniques</li> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ demonstrate experience in a range of printmaking techniques;</li> <li>▪ describe techniques and processes;</li> <li>▪ use sketchbooks to collect and record visual information from different sources as well as planning and collecting source material;</li> <li>▪ adapt their work according to their views and describe how they might develop it further;</li> <li>▪ annotate work in sketchbook;</li> <li>▪ develop their own style using tonal contrast and mixed media;</li> <li>▪ use a wide range of tools;</li> <li>▪ refine skills;</li> <li>▪ use imagination and experience to influence work;</li> </ul>	<p>Lino printing Create detailed patterns from the Islamic golden age art. Islamic artists often used a variety of intricate designs and patterns One pattern commonly used by Islamic artists is called <i>Arabesque</i>.</p>  <p>Create an accurate pattern, showing fine detail using more than one colour.</p>  <p>Combine prints taken from different objects to produce an end piece.</p>	<p><i>Old coins</i> <i>Paint</i> <i>Different fabrics</i> <i>String</i> <i>Card</i> <i>Posters</i> <i>Books</i> <i>Pictures</i> <i>Ink</i> <i>Block ink</i> <i>Rollers</i> <i>Etching tools</i> <i>Polystyrene tiles</i></p>	<p><i>Tonal</i> <i>Media</i> <i>Contrast</i> <i>Rolling</i> <i>Rubbing</i> <i>Stamping</i> <i>Replicate</i> <i>Press</i> <i>Roll</i> <i>Rub</i> <i>Stamp</i> <i>Rubbing</i> <i>Printing</i> <i>Stencil</i> <i>Pattern</i> <i>Leaf</i> <i>Brick</i> <i>Coin</i> <i>Ink</i> <i>Relief</i> <i>Mono</i> <i>Overprinting</i> <i>Motif</i></p>
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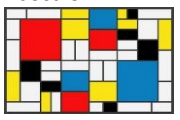
# PAINTING




## PAINTING – EYFS

**Possible Artists:** Georgia O’Keeffe – class artist, Andy Goldsworthy, Pablo Picasso, Gustav Klimt, Banksy, Vincent van Gogh, Wassily Kandinsky, William Blake, J.M.W. Turner, Piet Mondrian, Laurence Anholt, Surat,



**Local enrichment:** Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,

<p><b>EYFS</b></p>	<ul style="list-style-type: none"> <li>know that paintbrushes can make marks on a surface when combined with paint using brush strokes;</li> <li>know that a brush stroke is a mark made by a paintbrush;</li> <li>know which pieces of equipment are appropriate for painting;</li> <li>can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent</li> </ul>	<ul style="list-style-type: none"> <li>can hold painting medium (paintbrush, sponge brush etc) with increasing control, using a consistent full grip or three-fingered grip;</li> <li>can create lines and shapes that more clearly reference a given shape or concept;</li> <li>can use painting apparatus correctly;</li> <li>can create basic shapes that represent objects from observation or imagination;</li> <li>can begin to represent textures of an object using different</li> </ul>	 <p>Wassily Kandinsky  <a href="#">Concentric Circles with watercolour and oil pastels</a> from Teach Beside Me  <a href="#">Printed Concentric Circles</a> from Rowdy Rascals</p>  <p>Piet Mondrian  <a href="#">Painting Squares</a> from Teach Preschool</p>	<p>Leaves          Paintbrushes          Sponges          Paint</p>	<p>Anatomy          Eyes          Arms          Natural form          Leaves          Light          Bright          Dark          Sharp          Strokes          Weight          Thick          Thin          Position          Apparatus          Mixing</p>
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	<p>these using appropriate shapes;</p> <ul style="list-style-type: none"> <li>▪ know that some paints move differently to others, (e.g. some may be thick and need more effort to move; some may be drier, etc);</li> <li>▪ know that when paint is mixed, it will change its colour;</li> <li>▪ know that some colours can be <i>light or bright or dark</i>;</li> </ul>	<p>brush strokes. (e.g. sharp strokes for hair);</p> <ul style="list-style-type: none"> <li>▪ can create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus;</li> <li>▪ can experiment with different colours based on knowledge of mixing;</li> <li>▪ can choose colours to be used in an artwork;</li> </ul>	 <p><i>Henri Matisse</i> <a href="#">Painting Goldfish</a> from Playground Parkbench</p>  <p><i>Vincent Van Gogh</i> <a href="#">Foil Finger Painting</a> from News with Naylor's</p> <p>There's a collection of books about famous artists written by Laurence Anholt that are wonderful, easy to read, with great illustrations.</p>  <p><i>Surat</i> <a href="#">Studying Spots</a> from Playground Parkbench <a href="#">First Discoverers</a> has many great ideas for painting activities. <b>Tiger activities:</b> There's a great handprint activity on Twinkl <a href="#">tiger-and-printing-art-activity</a></p>		
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Painting paw prints of tigers perhaps?



Castles



**Ways of Applying Paint**

**1. Finger painting**

Fingers, hands and feet (for the ultimate sensory painting experience)

**2. Sponges and rollers**

Use sponges and rollers to give different effects.

**3. Stamps**

Use either bought stamps (eg. foam printing sets), or homemade stamps (eg. carved potatoes) or natural stamps (eg. pinecones, leaves)


			<p><b>4. Bubble wrap</b> Have fun with the different effect that bubble wrap can create, use it to paint fish scales or add textures.</p> <p><b>5. Rolling toys</b> Marbles, toy cars and other things you can roll around</p>		
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**PAINTING – YEAR 1**

*Possible Artists: Georgia O’Keeffe – class artist, Andy Goldsworthy, Pablo Picasso, Gustav Klimt, Banksy, Vincent van Gogh,*



*Local enrichment: Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Oliver Lake (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,*

<p><b>Year 1</b></p>	<ul style="list-style-type: none"> <li>▪ know that paintbrushes can differ in appearance – know the name of the different brushes;</li> <li>▪ know that a paintbrush grip can change how marks are applied on a surface;</li> <li>▪ know that if the paintbrush is held more tightly, improved control will be achieved;</li> <li>▪ know that appropriate simple shapes must be</li> </ul>	<ul style="list-style-type: none"> <li>▪ can hold the paintbrush close to the tip for control and detail;</li> <li>▪ can hold the paintbrush further towards the end for loose mark making;</li> <li>▪ can apply loose lines to record initial ideas;</li> <li>▪ can apply lines that follow basic contours and outlines of shapes from observation (primary or secondary source);</li> <li>▪ can refine lines to make them more accurate by using controlled application;</li> </ul>	 <p>Self-portraits <i>Vincent van Gogh</i></p>	<p><i>Flat brush</i> <i>Rounded brush</i> <i>Angled brush</i> <i>Watercolour</i> <i>Acrylic</i> <i>Surface</i> <i>Control</i> <i>Accuracy</i> <i>Tint</i> <i>Colour</i> <i>Shade</i> <i>Light</i> <i>Dark</i></p>
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	<p>combined and used to create an overall object;</p> <ul style="list-style-type: none"> <li>▪ know that refining lines means to make them more accurate;</li> <li>▪ know the names of different types of paint such as watercolour and acrylic paint based on its aesthetic qualities (e.g watercolours are “watery” and “thin”. Acrylic paint is “thick”);</li> <li>▪ know that when adding white to a colour, its value becomes lighter (known as tint);</li> <li>▪ know that when adding white to a colour, its value becomes lighter (known as tint);</li> <li>▪ know that when adding black (or a darker colour such as purple) makes its colour or value darker. This is known as shade;</li> <li>▪ reference light, mid and dark values of colour;</li> <li>▪ know that red, blue and yellow are primary colours;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can begin to mix and then apply different tones and values (<i>dark, mid and light</i>) by adding white or black to a colour;</li> <li>▪ can paint application on a surface , influenced by the strokes of the artist in study and bearing a resemblance;</li> </ul>	<p><i>Vincent van Gogh</i></p> <p>Self-portraits –</p>  <p><i>Leonardo da Vinci</i></p> <p><b>Tiger activities:</b> There’s a great handprint activity on Twinkl <a href="#">tiger-and-printing-art-activity</a></p>  <p>Painting paw prints of tigers perhaps?</p>  <p>Castles</p> 		<p><i>White Black Surface</i></p>
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**PAINTING – YEAR 2**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy, Wassily Kandinsky, Peter Blake



**Local Enrichment:** Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Oliver Lake (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,

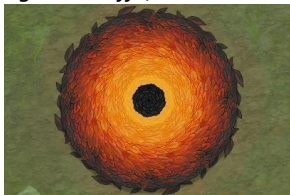
<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>▪ will name the primary and secondary colours;</li> <li>▪ know that paintbrushes can differ in appearance and purpose;</li> <li>▪ know that using different brushes will create a different aesthetic, (e.g. a large flat brush will create wide sharp lines);</li> <li>▪ know that holding the paintbrush close to the point will help control and detail, further towards the end creates looser brush strokes;</li> <li>▪ know that directional strokes are created moving the paintbrush back and forth using contour lines;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can add white to colours to make tints and black to colours to make tones;</li> <li>▪ can mix paint to create all the secondary colours;</li> <li>▪ can mix and match colours and predict outcomes;</li> <li>▪ can focus on using colour and space for effect;</li> <li>▪ brush strokes are more fluid and expressive when creating sketched lines;</li> <li>▪ can grip brush towards the end;</li> <li>▪ lines and contours are clearly identifiable as observed objects;</li> <li>▪ can begin to blend tones or gradients using appropriate pressure when using a paintbrush;</li> </ul>	<p>Recreate <i>The Owl and the Pussycat</i> painting by Peter Blake</p>  <p>Peter Blake Peter Blake is a British artist. <i>The Owl and the Pussycat</i> was painted in 1983</p> <p>Self-portraits:</p>  <p>self-portrait <b>Science (Autumn Term):</b> Weather, Materials</p>	<p>Paint Different paintbrushes</p>	<p>Flat brush Straight Block Strokes Rounded Style Aesthetic Wide Sharp Control Detail Loose Direction Contour Viewfinder Observation Shape Refine Line Accuracy Realism</p>
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<ul style="list-style-type: none"> <li>know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder;</li> <li>know that refining lines increases the accuracy of their painting (when working on realism);</li> <li>know that paints have different properties;</li> <li>know that red, blue and yellow are primary colours and orange, green and purple are secondary colours;</li> <li>know that blue, green and purple belong to the cool colour family; red, orange and yellow belong to the warm colour family;</li> <li>know that when adding a darker colour such as purple makes its colour or value darker;</li> <li>know that a gradient is a gradual change from one element to another such as light to dark or from one colour to another;</li> </ul>	<ul style="list-style-type: none"> <li>can apply different tones (dark, mid and light) by utilising the shade and tint technique;</li> <li>can begin to follow the contour lines of a shape, using directional brush strokes, when adding tone for form;</li> <li>can begin to apply paint to a surface referencing the strokes of the artist in study;</li> </ul>	 <p>Painting based on <i>Kandinsky's work</i></p> <p><b>Tiger activities:</b> There's a great handprint activity on Twinkl <a href="#">tiger-and-printing-art-activity</a></p>  <p>Painting paw prints of tigers perhaps?</p>  <p><b>Castles</b></p>  <p>Use different brushes for effect: flat brushes, rounded brushes, etc.</p>		<p><i>Tone</i>  <i>Pressure</i>  <i>Shade</i>  <i>Tint</i>  <i>Form</i>  <i>Gradient</i></p>
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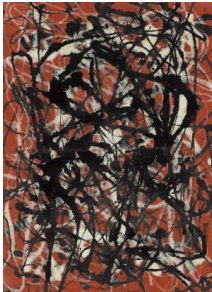
<ul style="list-style-type: none"> <li>▪ know that when using colours (light, mid and dark) a gradient is created.</li> <li>▪ know where colours are placed to create a gradient;</li> <li>▪ know that tones can be blended together from light, mid to dark using a paintbrush;</li> </ul>		<p><b>Primary and Secondary Colours</b> – red, blue and yellow are primary colours and orange, green and purple are secondary colours.</p> <p><b>Cool Colour Family</b> – blue, green and purple</p> <p><b>Warm Colour Family</b> – Red, orange and yellow</p> <p>Colours can also be tinted with other colours (eg. when red is added to white, it has a red tint creating pink)</p>		
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**PAINTING – YEAR 3**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy, John Tennial, Jackson Pollock



**Local Enrichment:** Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Oliver Lake (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,

<p><b>Year 3</b></p>	<ul style="list-style-type: none"> <li>▪ know that paintbrushes can differ in appearance and purpose;</li> <li>▪ know that when using a paintbrush at a shallow angle increases surface area which can be used for colour washes;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can choose the correct paintbrush grip for purpose, (eg. holding the paintbrush with three-finger grip close to the tip to add detail);</li> <li>▪ lines and shapes can be applied with increasing accuracy, showing control using appropriate painting medium;</li> </ul>	<p><i>Jackson Pollock</i></p> 	<p><i>Paint Different sized brushes</i></p>	<p><i>Grid reference Shallow Angle Colour wash Control Grip Detail, Accuracy 3D</i></p>
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	<ul style="list-style-type: none"> <li>▪ know that directional brushstrokes can influence a shape's 3D appearance;</li> <li>▪ know that marks using paint can be symbolic with meaning created by the artist or viewer, (eg. the abstract artwork of <i>Jackson Pollock</i> may convey a meaning of a greater being or merely invasion of colour);</li> <li>▪ know that paint can be layered to add texture;</li> <li>▪ know that they can measure shapes from observation using a scaling method with their thumb and a pencil;</li> <li>▪ know that they can use the grid method of referencing to correctly scale an object;</li> <li>▪ know that perspective allows artists to portray form in their artwork;</li> <li>▪ know the different types of perspective: <ul style="list-style-type: none"> <li>- 1-point perspective</li> <li>- 2-point perspective</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ using directional brush strokes, their objects can begin to possess form;</li> <li>▪ application of tone shows a clear contrast between dark, mid and light;</li> <li>▪ the blending of tones is attempted with some intervals of contrast;</li> <li>▪ colours are blended with some visual appearance of intervals;</li> <li>▪ composition is considered with regards to placement of the object;</li> <li>▪ when creating perspective in a painting, a horizon line and vanishing points are used;</li> <li>▪ paint application on a surface shows a clear process that resembles that of the artist in study;</li> <li>▪ can mix primary colours confidently to create secondary colours;</li> </ul>	<p>Abstract art with symbolism Layering of paint strokes and splatters</p> <p><b>Flat brushes</b> – aren't as versatile as round brushes but they're useful for blending and creating washes.</p> <p><b>Rounded brushes</b> – are the most versatile and widely used brushes. Their shape makes them suitable for small details and delicate lines.</p> <p><b>Watercolour</b> = translucent, soft images.</p> <p><b>Oil paint</b> = thick and textured Begin to suggest why certain paints are more appropriate for a project</p> <p><b>Watercolour</b> for still life as requires less equipment and can be utilised quickly and also dries quickly.</p> <p><b>Primary Colours</b> – red, blue and yellow</p> <p><b>Secondary Colours</b> – orange, green and purple are secondary colours</p> <p><b>Cool Colour Family</b> –blue, green and purple and create a sad, calming or cold feeling</p> <p><b>Warm Colour Family</b> – red, yellow and orange and create a feeling of anger, warm or energy</p> <p><b>Shade and Tint</b> – mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.</p>		<p><i>Abstract</i></p> <p><i>Texture</i></p> <p><i>Observation</i></p> <p><i>Scale</i></p> <p><i>Horizon</i></p> <p><i>Horizontally</i></p> <p><i>Perspective</i></p> <p><i>Contrast</i></p> <p><i>Vanishing point</i></p> <p>Blue</p> <p>Green</p> <p>Purple</p> <p>Cool</p> <p>Sad</p> <p>Calming</p> <p>Cold</p> <p>Red</p> <p>Yellow</p> <p>Orange</p> <p>Warm</p> <p>Anger</p> <p>Energy</p> <p>Ratio</p> <p>White</p> <p>Black</p>
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<ul style="list-style-type: none"> <li>▪ know that a horizon line runs horizontally;</li> <li>▪ know that vanishing points are where lines meet;</li> <li>▪ know that there can be more than one vanishing point;</li> <li>▪ know that paints have different properties and can be more suited for certain projects;</li> <li>▪ know that red, blue and yellow are primary colours and orange, green and purple are secondary colours;</li> <li>▪ know that blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling; red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy;</li> <li>▪ using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black;</li> </ul>					
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<ul style="list-style-type: none"> <li>▪ know that colours can be blended using a gradient;</li> <li>▪ know that tone can create contrast in a painting (difference between light and dark);</li> </ul>				
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**PAINTING – YEAR 4**

**Possible Artists:** Picasso – class artist, Andy Goldsworthy, Georgia O’Keeffe, Gustav Klimt, Banksy, Escher, Wayne Thiebaud, William Blake, J.M.W. Turner



**Local Enrichment:** Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Oliver Lake (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,

<p><b>Year 4</b></p>	<ul style="list-style-type: none"> <li>▪ know that paintbrushes can differ in appearance and purpose and can reflect a certain style of painting;</li> <li>▪ know which paintbrushes they must use based on their properties;</li> <li>▪ know that directional brush strokes can be used to portray form;</li> <li>▪ know that texture can be manipulated via different</li> </ul>	<ul style="list-style-type: none"> <li>▪ can conduct an in-depth analysis of a water colour painting;</li> <li>▪ can comment on the form, line, technique and other observations;</li> <li>▪ can successfully use shading, tone and brushstrokes to create mood and feeling;</li> <li>▪ can apply the technical skills they are learning to improve the quality of their work;</li> </ul>	<p>Self-portraits</p>  <p>Pablo Picasso</p>	<p>Sponge Palette knife Paint Brushes</p>	<p>Appearance Purpose Style Properties Directional Shading Brush strokes Form Texture Manipulate Techniques layering</p>
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	<p>methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife;</p> <ul style="list-style-type: none"> <li>▪ know which marks are symbolic in their artwork and why based on their aesthetic;</li> <li>▪ know that they can measure shapes from observation using a scaling method using their thumb and pencil; relates this method to scaling of human figure – 7 ½ head lengths;</li> <li>▪ know that perspective allows artists to portray form in their artwork;</li> <li>▪ know the different types of perspective: <ul style="list-style-type: none"> <li>• 1-point perspective</li> <li>• 2-point perspective</li> <li>• 3-point perspective;</li> </ul> </li> <li>▪ know that scale is a comparison of size between objects;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome;</li> <li>▪ can reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve;</li> <li>▪ can choose the correct paintbrush grip for purpose and outcome;</li> <li>▪ can paint objects that are correctly sized in comparison to others within an artwork;</li> <li>▪ can create objects that are in the foreground;</li> <li>▪ can compare the different properties of paint that are similar in appearance;</li> <li>▪ can choose certain paints for purpose;</li> <li>▪ can suggest drawbacks of using certain paints. e.g. oil paints take a long time to dry;</li> <li>▪ can mix primary colours confidently to create secondary colours;</li> </ul>	 <p><b>Watercolour</b> – <i>William Blake and J.M.W. Turner</i>, both painted famous pieces of artwork using water colour paints.</p>  <p><i>William Morris</i> project Repeated patterns</p> <p>Oil paints to create a tactile texture when focusing on the artist <i>Wayne Thiebaud</i></p>  <p><i>Wayne Thiebaud</i></p>  <p>Work inspired by <i>Wayne Thiebaud</i></p>		<p><i>Sponge</i> <i>Palette knife</i> <i>Symbol</i> <i>Symbolism</i> <i>Aesthetic</i> <i>Scale</i> <i>Scaling</i> <i>Distance</i> <i>Depth</i> <i>Measure</i> <i>Length</i> <i>Human</i> <i>Figure</i> <i>Perspective</i> <i>Gauge</i> <i>Observation</i> <i>Proportion</i> <i>Pressure</i> <i>Blend</i> <i>Comparison</i> <i>Analysis</i> <i>Tertiary</i></p>
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	<ul style="list-style-type: none"> <li>▪ know that scale will change relative to distance and depth;</li> <li>▪ know that when painting from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion;</li> <li>▪ know that proportion is relative to the object it is part of;</li> <li>▪ know that red, blue and yellow are primary colours and orange, green and purple are secondary colours;</li> <li>▪ know that complementary colours are opposite on the colour wheel;</li> <li>▪ using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can create tertiary colours from primary and secondary colours, e.g. blue/purple;</li> </ul>	<p><b>Watercolour</b> = translucent, soft images.  <b>Oil paint</b> = thick and textured  Begin to suggest why certain paints are more appropriate for a project  <b>Watercolour</b> for still life as requires less equipment and can be utilised quickly and also dries quickly  <b>Primary Colours</b> – red, blue and yellow  <b>Secondary Colours</b> – orange, green and purple are secondary colours.  <b>Cool Colour Family</b> –blue, green and purple and create a sad, calming or cold feeling  <b>Warm Colour Family</b> – red, yellow and orange and create a feeling of anger, warm or energy  <b>Shade and Tint</b> – mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.</p>		
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	<ul style="list-style-type: none"> <li>know that tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source;</li> </ul>				
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**PAINTING – YEAR 5**

**Possible Artists:** *Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Georgia O’Keeffe, Banksy, Barnett Newman,*



**Local Enrichment:** *Venetian Wall Designs (Didcot), Geoff Barker (Oxford), Oliver Lake (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,*

<p><b>Year 5</b></p>	<ul style="list-style-type: none"> <li>know that paintbrushes can differ in appearance and purpose and can reflect a certain style or movement;</li> <li>know that sketched paint strokes are used to map concepts on a surface; a loose grip can also suggest movement in an artwork;</li> <li>know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc to enhance the mood of an artwork;</li> </ul>	<ul style="list-style-type: none"> <li>can choose paint type by their properties based on the purpose of the artwork, e.g. linked to a certain style or movement;</li> <li>can disregard the use certain paints for their artwork based on their style properties;</li> <li>a range of painting apparatus can be chosen and applied based on their properties, eg. a palette knife is used to create thick, tactile texture;</li> <li>can clearly marks areas of light and shadow in an observational painting;</li> </ul>	<p>To research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions;</p> <p><b>Round or pointed tip brushes</b> are good for sketching, outlining, detailed work and filling in small areas.</p> <p><b>Flat square end brushes</b> are good for bold strokes, washes and filling wide spaces. The can also be used for fine lines, straight edges and stripes.</p> <p><b>Filbert flat and oval-shaped end brushes</b> work well for blending and creating soft-rounded edges like flower petals.</p>	<p><i>Paint</i> <i>Brushes</i> <i>Gesso</i> <i>Grout</i> <i>Sand</i> <i>Palette knife</i></p>	<p><i>Texture</i> <i>Sketch</i> <i>Purpose</i> <i>Movement</i> <i>Strokes</i> <i>Surface</i> <i>Gesso</i> <i>Grout</i> <i>Sand</i> <i>Enhance</i> <i>Mood</i> <i>Implied texture</i> <i>Tactile</i> <i>Scale</i> <i>Scaling</i></p>
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<ul style="list-style-type: none"> <li>▪ know that 3D objects have a tactile texture and when this is captured in a painting it is called an <i>implied texture</i>;</li> <li>▪ know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted;</li> <li>▪ know that perspective allows artists to portray form in their artwork; there are four types of perspective: <ul style="list-style-type: none"> <li>1-point perspective</li> <li>2-point perspective</li> <li>3-point perspective</li> <li>Multi-point perspective;</li> </ul> </li> <li>▪ know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground;</li> <li>▪ know that the vanishing point is where receding parallel lines diminish;</li> </ul>	<ul style="list-style-type: none"> <li>▪ light and shadow is captured in the correct areas with knowledge of light source;</li> <li>▪ shapes and lines are refined accurately when appropriate to the artwork, (some brush strokes may not need refining as they are more abstract);</li> <li>▪ show a range of techniques to create texture, e.g. chosen surface, how the surface is primed, the medium or equipment used;</li> <li>▪ can consider perspective when creating a painting (1 and 2-point perspective);</li> <li>▪ lines diminish at the vanishing point;</li> <li>▪ scaling is accurate using appropriate measuring methods;</li> <li>▪ can sustain painting over many sessions;</li> <li>▪ composition allows for a balanced artwork, (e.g. the focal point may not be centred but is in the foreground to highlight its importance);</li> </ul>	<p><b>Fan flat brushes</b> have hairs that spread. They are good for smoothing, blending and feathering. They are effective for textural effects, such as for clouds and eaves on trees.</p> <p><b>Detail round brushes</b> have short hairs. They are a good choice for working on details and making short strokes.</p> <p><b>Acrylic Paint</b> – thinning solutions, abstract art, based on <i>Barnett Newman's</i> work</p>  <p style="text-align: center;"><i>Barnett Newman</i></p>		<p><i>Horizon</i>  <i>Horizontal</i>  <i>Viewer</i>  <i>Complimentary</i>  <i>Muted</i></p>
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	<ul style="list-style-type: none"> <li>▪ know that when complimentary colours are mixed, they will become muted;</li> <li>▪ know that analogous colours are those colours next to each other on the colour wheel;</li> <li>▪ using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used in their artist study;</li> <li>▪ know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light);</li> </ul>	<ul style="list-style-type: none"> <li>▪ can blend colours softly with no apparent definition between values;</li> </ul>			
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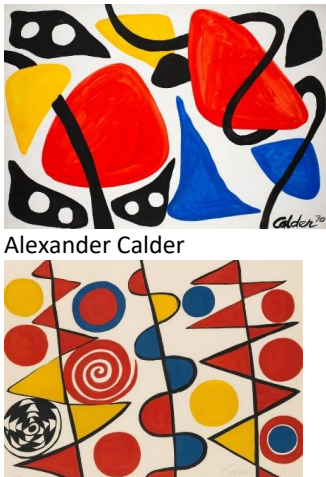
**PAINTING – YEAR 6**

**Possible Artists:** Banksy – class artist, Gustav Klimt, Picasso, Andy Goldsworthy, Georgia O’Keeffe, David Hockney, Anish Kapoor, Alexander Calder



**Local Enrichment:** Jim Robinson (Oxford), Oliver Lake (Oxford), Geoff Barker (Oxford), Anuk Naumann (Oxford), Sarah Moncrieff, Phoebe Irving,

<p><b>Year 6</b></p>	<ul style="list-style-type: none"> <li>▪ know that paintbrushes can differ in appearance and purpose and can reflect a certain style, movement or symbolic meaning;</li> <li>▪ know that an artist’s technique of applying paint directly affects the aesthetic of an artwork, (eg. an expressive method of applying paint will create a sense of movement or an abstract work);</li> <li>▪ know that the paintbrush can be used in different ways to inform mood and can be used to reflect the subject matter, (e.g. expressive strokes can convey a sense of excitement;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use knowledge of mixing colours to create comparable values to show an influence of an artist, style or movement;</li> <li>▪ a more expressive range of painting apparatus can be chosen and applied based on their properties, purpose or outcome;</li> <li>▪ can paint an object from different viewpoints using knowledge of perspective;</li> <li>▪ can use directional brush strokes with confidence to create form in a painting;</li> <li>▪ can clearly show areas of light and shadow in an observational painting based on one or several light sources;</li> <li>▪ scaling is accurate using appropriate methods;</li> </ul>	<p><b>Abstract art</b> – painting based on the work of Anish Kapoor</p>  <p>Anish Kapoor</p> <p><b>Brushes</b></p> <p><b>Round or pointed tip brushes</b> are good for sketching, outlining, detailed work and filling in small areas; conveys rhythm and flow in an artwork.</p> <p><b>Flat square end brushes</b> are good for bold strokes, washes and filling wide spaces; they can also be used for fine lines, straight edges and stripes and can be used to create strident lines that conveys anger.</p> <p><b>Filbert flat and oval-shaped end brushes</b> work well for blending and creating soft-rounded edges like flower petals.</p> <p><b>Fan flat brushes</b> have hairs that spread; they are good for smoothing, blending and</p>	<p>Paint Brushes String Canvas Different thicknesses of paper Gesso Palette knife</p>	<p>Purpose Symbol Symbolic Aesthetic Abstract Expression Expressive Mood Paint strokes Authenticity Hue Perspective Filbert brush Straight Tone Form Clarity Shape Appearance Gesso Scale</p>
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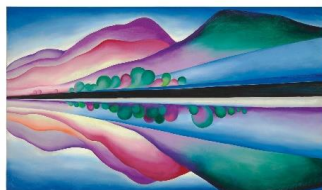
	<ul style="list-style-type: none"> <li>▪ know that depth in a painting affects the scale of an object and its clarity;</li> <li>▪ know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience;</li> <li>▪ know that perspective will affect the aesthetic of their artwork; there are four types of perspective: <ul style="list-style-type: none"> <li>1-point perspective</li> <li>2-point perspective</li> <li>3-point perspective</li> <li>Multi-point perspective;</li> </ul> </li> <li>▪ Can choose paint type by their: <ul style="list-style-type: none"> <li>properties</li> <li>purpose</li> <li>relation to artist (authenticity)</li> <li>relation to context or movement</li> <li>based on the purpose of the artwork</li> </ul> </li> <li>▪ know that different viewpoints and perspectives affects a shape's appearance;</li> </ul>	<ul style="list-style-type: none"> <li>▪ shapes and lines are refined independently using controlled strokes;</li> <li>▪ can independently apply a range of techniques to create texture, (e.g. chosen surface such as wood, canvas or paper, how the surface is primed using gesso, and the medium or equipment used such as a palette knife, etc.;</li> <li>▪ can sustain painting over many sessions, drawing and painting for purpose (sketching, designing, final artwork);</li> <li>▪ composition is well considered with a clear understanding of how to highlight multiple foci within an artwork. (eg. the focus points may all be in the foreground yet in different locations within the artwork);</li> <li>▪ can create contrast within an artwork with clear control showing a smooth gradient where appropriate;</li> <li>▪ can correctly select appropriate brushes to blend colours on a surface - must be soft bristle;</li> </ul>	<p>feathering. They are effective for textural effects, such as for clouds and leaves on trees.</p> <p><b>Angular flat brushes</b> have angled hairs; they are good for curved strokes and filling corners. Conveys rhythm and flow in an artwork.</p> <p><b>Detail round brushes</b> have short hairs; they are a good choice for working on details and making short strokes</p> <p>Painting inspired by Alexander Calder</p>  <p>Alexander Calder</p>		<p><i>Scaling</i>  <i>Design</i>  <i>Designing</i>  <i>Fieldwork</i>  <i>Sketching</i>  <i>Focus</i>  <i>Foci</i>  <i>Gradient</i></p>
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	<ul style="list-style-type: none"><li>▪ know that analogous colours are those colours next to each other on the colour wheel;</li><li>▪ know that by mixing different variations of primary colours, different hues of black can be created;</li><li>▪ know that tone can affect the ability to create form;</li><li>▪ know that tone can affect the mood of an artwork, (eg. dark = melancholy);</li></ul>	<ul style="list-style-type: none"><li>▪ can mix black using different variations of primary colours;</li></ul>			
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# SCULPTURE

## SCULPTURE – EYFS

**Possible Artists:** Georgia O’Keeffe – class artist, Andy Goldsworthy, Pablo Picasso, Gustav Klimt, Banksy, Henri Matisse, Lew Sewell and Michelle Reader



**Local enrichment:** Will Hunt (*Bourne End*), David Murphy (*Moreton-in-Marsh*), Tony Livingstone (*North Leigh*),

<p><b>EYFS</b></p>	<ul style="list-style-type: none"> <li>▪ begin to know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> <li>▪ begin to know that tools and other implements can control texture and pattern;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can enjoy a range of malleable media such as clay, papier Mache and salt dough;</li> <li>▪ can impress and apply simple decoration;</li> <li>▪ can use tools and equipment safely;</li> <li>▪ can cut shapes using scissors and other modelling tools;</li> <li>▪ can build a construction/sculpture using a variety of objects;</li> </ul>	 <p>Henri Matisse  <a href="#">Matisse Slotted-Sculpture Vases from Kids Art Market</a>            Clay            Salt dough            Papier Mache            Using recycled objects – Junk Modelling</p>	<p>Clay            Salt dough            Newspapers</p>	<p>Imagination            Observation            Tile            Pot            Clay            Papier Mache            Salt dough            Modroc</p>
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Lambanana in Liverpool





**SCULPTURE – YEAR 1**

**Possible Artists:** Georgia O’Keeffe – class artist, Andy Goldsworthy, Pablo Picasso, Gustav Klimt, Banksy, Vincent van Gogh,



**Local enrichment:** Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh), Tony Livingstone (North Leigh),

<p><b>Year 1</b></p>	<ul style="list-style-type: none"> <li>begin to know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> </ul>	<ul style="list-style-type: none"> <li>continue to manipulate malleable materials in a variety of ways, including rolling, pinching and kneading;</li> <li>experiment with a variety of malleable media, such as clay,</li> </ul>	<p>Clay          Papier Mache          Salt dough          Modroc          Play dough – using play dough and making it          Junk model sculptures</p>	<p>Clay          Papier Mache          Salt dough          Modroc</p>	<p>Rolling,          Pinching          Kneading          Decoration          Impressed          Painted          Applied</p>
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	<ul style="list-style-type: none"> <li>begin to know that tools and other implements can control texture and pattern;</li> </ul>	<p>papier Mache, salt dough and Modroc;</p> <ul style="list-style-type: none"> <li>impress and apply simple decoration techniques;</li> <li>use tools and equipment safely and in the correct manner;</li> <li>shape and model materials for a purpose, (eg. pot, tile, from imagination and observation);</li> </ul>	<p>Wire based mobiles and animals</p>   <p>Dream catchers</p>	<p><i>Imagination</i> <i>Observation</i> <i>Tile</i> <i>Pot</i> <i>Clay</i> <i>Papier Mache</i> <i>Salt dough</i> <i>Modroc</i></p>
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Cardboard sculptures




**SCULPTURE – YEAR 2**

**Possible Artists:** *Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy,*



**Local Enrichment:** *Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh), Tony Livingstone (North Leigh),*

<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>▪ know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> <li>▪ know that tools can be used to create texture;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can gather and sort the materials they will need;</li> <li>▪ can use equipment and media with increasing confidence;</li> <li>▪ can shape, form and construct model from observation and imagination;</li> <li>▪ can use a sketchbook to plan and develop simple ideas, making simple, informed choices in media;</li> <li>▪ can experiment with and combine materials and processes to design and make 3D form.</li> <li>▪ can identify what they might change in their current work or develop in their future work;</li> <li>▪ can record and explore ideas from first-hand observation, experience and imagination;</li> </ul>	<p>Plan, design and create a mini model from the natural world.  <i>Andy Goldsworthy</i> is an artist who produces site specific sculptures and land art; he uses natural resources to make sculptures.                  Children can produce outside sculptures based on <i>Goldsworthy’s</i> sculpture.</p>  <p><i>Andy Goldsworthy</i>                  Children’s work inspired by <i>Goldsworthy</i></p>	<p><i>Clay</i>  <i>Wood pieces</i>  <i>Ice</i></p>	<p><i>Shape</i>  <i>Shaping</i>  <i>Texture</i>  <i>Materials</i>  <i>Sculpture</i>  <i>Solid</i>  <i>Media</i>  <i>3D</i></p>
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- can say how other artists have used colour, pattern and shape;
- can use tools and equipment safely;
- can demonstrate experience in surface patterns/textures and use them when appropriate;
- can explore carving as a form of 3D art;



Using clay to make pinch and coil pots  
Junk modelling

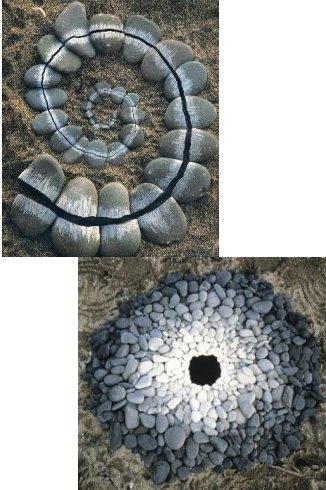

**SCULPTURE – YEAR 3**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy,



**Local Enrichment:** Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh), Tony Livingstone (North Leigh),

<b>Year 3</b>	<ul style="list-style-type: none"> <li>▪ know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use tools and equipment safely and with confidence;</li> <li>▪ can secure work to continue at a later date;</li> <li>▪ can join two parts successfully;</li> </ul>	<p><i>Andy Goldsworthy</i> is an artist who produces site specific sculptures and land art; he uses natural resources to make sculptures.</p>	<p><i>Clay Modelling tools</i></p>	<p><i>Pinch Slab Coil</i></p>
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	<p>by putting materials together;</p> <ul style="list-style-type: none"> <li>know that tools can be used to create texture and pattern;</li> </ul>	<ul style="list-style-type: none"> <li>can construct a simple base for extending and modelling other shapes;</li> <li>can use a sketchbook to plan, collect and develop ideas;</li> <li>can record media explorations and experimentations as well as try out new ideas;</li> <li>can produce more intricate surface patterns/textures and use them when appropriate;</li> <li>can produce larger ware using pinch/slab/coil techniques;</li> <li>can continue to explore carving as a form of 3D art;</li> <li>can use language appropriate to skill and technique;</li> </ul>	<p>Children can produce outside sculptures based on <i>Goldsworthy's</i> sculpture.</p>  <p><i>Andy Goldsworthy</i> Children's work inspired by <i>Goldsworthy</i></p> 		
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**Pinch pots**

Such forms might include simple pots, dishes, egg cups, candle holders, mugs and jugs.



**Coiling** is a technique of building up a form using coils or alternatively strips of clay.

**Variations of Coil Pots** – thumb pot and coil combined. Coils are joined by crosshatching and applying slip.



**Slab building** is a method of producing pottery out of sheets of rolled clay that are joined together to make a box like construction.



### Clay Relief Tiles



### Jewellery – beads

**HEALTH AND SAFETY** Clay work creates dust and care should be taken to clean tables and tools following their use for clay work.

### *How to Make Paper Mache Bowls*

Explain how to add a rim if the children wish.





Children to make their own papier mache bowls.  
(Instructions in Teaching Ideas file)

Cardboard sculptures







**SCULPTURE – YEAR 4**

**Possible Artists:** Picasso – class artist, Andy Goldsworthy, Georgia O’Keeffe, Gustav Klimt, Banksy, Henry Moore, Barbara Hepworth, Lew Sewell and Michelle Reader



**Local Enrichment:** Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh),

*+	<ul style="list-style-type: none"> <li>▪ know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> <li>▪ know that tools can be used to create texture and pattern;</li> <li>▪ show an awareness of objects having a third dimension and perspective</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use tools and equipment safely;</li> <li>▪ can work in a safe, organised way, caring for equipment;</li> <li>▪ can secure work to continue at a later date;</li> <li>▪ can make a slip to join to pieces of clay;</li> <li>▪ can decorate, coil, and produce marquettes confidently when necessarily;</li> <li>▪ can model over an armature: newspaper frame for Modroc;</li> <li>▪ can use recycled, natural and man-made materials to create sculptures;</li> <li>▪ can use sketchbooks to collect and record visual information from different sources as well</li> </ul>	<p><b>Pinch pots</b> Such forms might include simple pots, dishes, egg cups, candle holders, mugs and jugs.</p>  <p><b>Coiling</b> is a technique of building up a form using coils or alternatively strips of clay.</p> <p><b>Variations of Coil Pots</b> – thumb pot and coil combined. Coils are joined by crosshatching and applying slip.</p>	<p><i>Newspaper</i> <i>Clay</i> <i>Clay slip</i> <i>Modelling</i> <i>tools</i> <i>Modroc</i></p>	<p><i>Armature</i> <i>Slip</i> <i>Modroc</i> <i>Marquette</i> <i>Coil</i> <i>Slab</i> <i>Tile</i></p>
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		<p>as planning, trying out ideas, plan colours and collect source material for future works;</p> <ul style="list-style-type: none"> <li>▪ can adapt work as and when necessary and explain why;</li> <li>▪ can gain more confidence in carving as a form of 3D art;</li> <li>▪ can use language appropriate to skill and technique;</li> <li>▪ can demonstrate awareness in environmental sculpture and found object art;</li> <li>▪ can show awareness of the effect of time upon sculptures;</li> </ul>	<div style="text-align: center;">  </div> <p><b>Slab building</b> is a method of producing pottery out of sheets of rolled clay that are joined together to make a box like construction.</p> <div style="text-align: center;">  </div> <p><b>Clay Relief Tiles</b></p> <div style="text-align: center;">  </div> <p><b>Jewellery – beads</b></p> <p><b>HEALTH AND SAFETY</b> Clay work creates dust and care should be taken to clean tables and tools following their use for clay work.</p> <p><i><a href="#">How to Make Paper Mache Bowls</a></i></p> <p>Explain how to add a rim if the children wish.</p>		
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**Paper Mache Bowls:**  
Instructions in Teaching Ideas file



Wire sculptures



**SCULPTURE – YEAR 5**

**Possible Artists:** *Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Georgia O’Keeffe, Banksy, Barbara Hepworth, Jean Arp, Louise Nevelson, Henry Moore,*

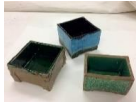


**Local Enrichment:** *Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh), Tony Livingstone (North Leigh),*

<p><b>Year 5</b></p>	<ul style="list-style-type: none"> <li>▪ know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> <li>▪ know that tools can be used to create texture and pattern;</li> <li>▪ know that objects have a third dimension and perspective</li> </ul>	<ul style="list-style-type: none"> <li>▪ can use tools and equipment safely;</li> <li>▪ can secure work to continue at a later date;</li> <li>▪ can show experience in combining pinch, slabbing and coiling to produce end pieces;</li> <li>▪ can develop understanding of different ways of finishing work: glaze, paint, polish;</li> <li>▪ can gain experience in modelling over an armature: newspaper frame for Modroc.</li> <li>▪ can use recycled, natural and manmade materials to create sculptures, confidently and successfully joining;</li> <li>▪ can use sketchbooks to plan a sculpture through drawing and other preparatory work;</li> </ul>	<p><b>Pinch pots</b> Such forms might include simple pots, dishes, egg cups, candle holders, mugs and jugs.</p>  <p><b>Coiling</b> is a technique of building up a form using coils or alternatively strips of clay.</p> <p><b>Variations of Coil Pots</b> – thumb pot and coil combined. Coils are joined by crosshatching and applying slip.</p>  <p><b>Slab building</b> is a method of producing pottery out of sheets of rolled clay that</p>	<p><i>Clay Modroc Tools for clay Boards Newspaper PVA glue String Wire Paint Glaze</i></p>	<p><i>Coil Pinch Slab Tile Glaze Slip Paint Polish Armature Modroc Recycle Sculpture Manmade Natural PVA</i></p>
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- can use the sketchbook to plan how to join parts of the sculpture;
- can adapt work as and when necessary and explain why;
- can confidently carve a simple form;
- can use language appropriate to skill and technique;
- can compare the style of different styles and approaches;

are joined together to make a box like construction.



**Clay Relief Tiles**



**Jewellery – beads**

**HEALTH AND SAFETY** Clay work creates dust and care should be taken to clean tables and tools following their use for clay work.

*How to Make Paper Mache Bowls*

Explain how to add a rim if the children wish.





**Papier Mache Bowls**  
Instructions in Teaching Ideas file



*Jean Arp*





*Louise Nevelson*

**SCULPTURE – YEAR 6**

**Possible Artists:** Banksy – class artist, Gustav Klimt, Picasso, Andy Goldsworthy, Georgia O’Keeffe, David Hockney, Naum Gabo, Alexander Calder

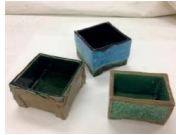


**Local Enrichment:** Will Hunt (Bourne End), David Murphy (Moreton-in-Marsh), Tony Livingstone (North Leigh),

<p><b>Year 6</b></p>	<ul style="list-style-type: none"> <li>▪ know that sculptures can be made by shaping solid materials such as clay, wood, metal, stone, ice, or by putting materials together;</li> <li>▪ know that tools can be used to create texture and pattern;</li> <li>▪ know that objects have a third dimension and perspective</li> </ul>	<ul style="list-style-type: none"> <li>▪ can work in a safe, organised way, caring for equipment;</li> <li>▪ can secure work to continue at a later date;</li> <li>▪ can model and develop work through a combination of pinch, slab, and coil;</li> <li>▪ can work around armatures or over constructed foundations;</li> <li>▪ can demonstrate experience in the understanding of different ways of finishing work: glaze, paint, polish;</li> <li>▪ can demonstrate experience in relief and freestanding work using a range of media;</li> <li>▪ can recognise sculptural forms in the environment, (eg. furniture, buildings);</li> </ul>	<p><b>Possible Activities:</b></p> <p><b>Pinch pots</b> Such forms might include simple pots, dishes, egg cups, candle holders, mugs and jugs.</p>  <p><b>Coiling</b> is a technique of building up a form using coils or alternatively strips of clay.</p> <p><b>Variations of Coil Pots</b> – thumb pot and coil combined. Coils are joined by crosshatching and applying slip.</p> 	<p><i>Clay Modelling tools Boards</i></p>	<p><i>Pinch Slab Coil Slip Glaze Polish Armature Construction Foundation Relief Media Sculptural Environment Furniture Building</i></p>
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- can use sketchbooks to collect and record visual information from different sources;
- can use the sketch book to plan how to join parts of a sculpture;
- can annotate work in sketchbook;
- can confidently carve a simple form;
- can solve problems as they occur;
- can compare the style of different styles and approaches;
- can use frameworks (such as wire or moulds) to provide stability and form;
- can independently develop a range of ideas which show curiosity, imagination and originality;
- can provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work;

**Slab building** is a method of producing pottery out of sheets of rolled clay that are joined together to make a box like construction.



**Clay Relief Tiles**



**Jewellery – beads**

**HEALTH AND SAFETY** Clay work creates dust and care should be taken to clean tables and tools following their use for clay work.

*How to Make Paper Mache Bowls*

Explain how to add a rim if the children wish.





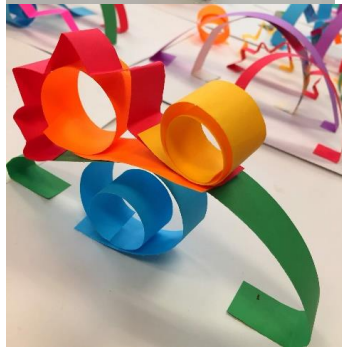
Instructions in Teaching Ideas file



*Naum Gabo*

*Alexander Calder*



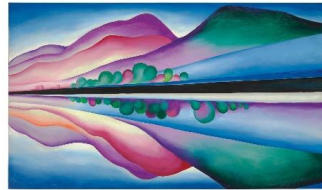


Sculpture inspired by Calder


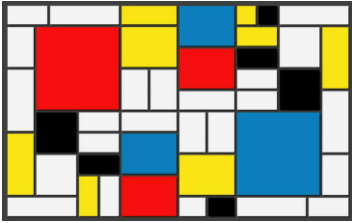
# TEXTILES/TEXTURE/COLLAGES

## TEXTILES/TEXTURE/COLLAGES – EYFS

**Possible Artists:** Georgia O’Keeffe – class artist, Gustav Klimt, Pablo Picasso, Andy Goldsworthy, Banksy, Wassily Kandinsky, Piet Mondrian, Henri Matisse,



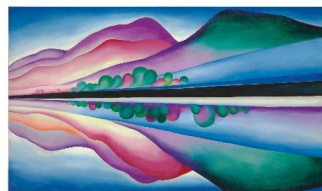
**Local enrichment:** Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,

<p><b>EYFS</b></p>	<ul style="list-style-type: none"> <li>show awareness of handling fabric;</li> <li>begin to understand that colours can link to mood and feelings in art;</li> <li>investigate different textures</li> </ul>	<ul style="list-style-type: none"> <li>handling, manipulating and enjoying using materials;</li> <li>can enjoy playing with and using a variety of textiles and fabrics;</li> <li>can decorate a piece of fabric;</li> <li>can show experience in simple stitch work;</li> <li>can show experience in simple weaving: paper, twigs;</li> <li>can show experience in fabric collage: layering fabric;</li> <li>can use appropriate language to describe colours, media, equipment and textures;</li> <li>can use a pair of scissors correctly;</li> </ul>	 <p>Wassily Kandinsky  <a href="#">Felt Circle Board from Hello Wonderful</a></p>  <p>Piet Mondrian</p>	<p><i>Different types and thicknesses of paper</i></p> <p><i>Twigs</i></p> <p><i>Different fabrics</i></p>	<p><i>Layering</i></p> <p><i>Colour</i></p> <p><i>Media</i></p> <p><i>Texture</i></p>
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		<ul style="list-style-type: none"> <li>can use tools correctly, including glue, pencils, etc7</li> </ul>	<a href="#">Primary Colour Paper Collage from Katie Morris Art</a> Play Dough Clay Sand Messy play Food models Recycled materials – junk modelling Making clothes for toys Making greetings cards Learning to use scissors		
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**TEXTILES/TEXTURE/COLLAGES – YEAR 1**

**Possible Artists:** Georgia O’Keeffe – class artist, Gustav Klimt, Pablo Picasso, Andy Goldsworthy, Banksy,



**Local enrichment:** Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,

<b>Year 1</b>	<ul style="list-style-type: none"> <li>show awareness of handling fabric;</li> <li>begin to understand that colours can link to mood and feelings in art;</li> <li>investigate different textures in fabrics</li> </ul>	<ul style="list-style-type: none"> <li>can begin to identify different forms of textiles;</li> <li>can match and sort fabrics and threads for colour, texture, length, size and shape.</li> <li>can gain confidence in stitching two pieces of fabric.</li> </ul>	Year 1: Victorian Seaside  <i>Andy Goldsworthy: Sand</i>	<i>Grass</i> <i>Twigs</i> <i>Selection of Fabric</i> <i>Selection of threads</i>	<i>Knotting</i> <i>Fraying</i> <i>Fringing</i> <i>Pulling</i> <i>Threads</i> <i>Twisting</i> <i>Plaiting</i> <i>Colour</i>
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- can explain how to thread a needle and have a go;
- can continue to gain experience in weaving, both 3D and flat;
- use a sketchbook to plan and develop simple ideas and making simple informed choices in media;
- change and modify threads and fabrics, knotting, fraying, fringing, pulling threads, twisting, plaiting;
- gain experience in applying colour with printing, dipping, fabric crayons;
- create and use natural dyes, eg. onion skins, tea, coffee



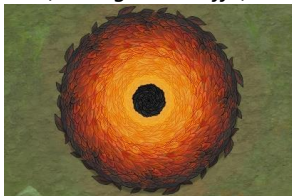
Polly Woolstone



*Texture*  
*Length*  
*Size*  
*Shape*  
*Fabric*  
*Thread*  
*Needle*  
*3D*

**TEXTILES/TEXTURE/COLLAGES – YEAR 2**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy, Lois Elhert,



**Local enrichment:** Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,

<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>▪ show awareness of handling fabric;</li> <li>▪ begin to understand that colours can link to mood and feelings in art;</li> <li>▪ investigate different textures in fabrics;</li> <li>▪ can have some experience of weaving and understand the process and some techniques;</li> <li>▪ begin to identify different types and textures of fabric and materials for collage;</li> <li>▪ show an understanding that collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can mix materials to create texture;</li> <li>▪ can understand that different materials can be assembled to create image;</li> <li>▪ can cut and tear paper and card for their collages;</li> <li>▪ can gather and sort the materials they will need;</li> <li>▪ can begin to identify different forms of textiles;</li> <li>▪ can use more than one type of stitch;</li> <li>▪ can explain how to thread a needle and have a go;</li> <li>▪ can use appropriate language to describe colours, media, equipment and textures;</li> <li>▪ experiment with and combine materials and processes to design and make 3D form;</li> </ul>	<p>Use Lois Elhert’s techniques to create their own picture of birds. (Lois Elhert is an author and illustrator of children’s books, most having to do with nature) Materials can be combined using glue, staples and stitching. Overlapping and overlaying to create effect Batik Tie-dye Used large-eyed needles – running stitches Simple appliqué work Beginning to explore other stitches Collage Looking at fabrics from other countries</p> <p>Year 1: Victorian Seaside</p>	<p><i>Paint</i> <i>Dye</i> <i>Threads</i> <i>Decorations</i> <i>Fabric crayons</i> <i>Buttons</i> <i>Feathers</i> <i>Resist paste</i> <i>Batik</i></p>	<p><i>Weaving</i> <i>Sewing</i> <i>Fabric</i> <i>Dye</i> <i>Batik</i> <i>Threads</i> <i>Tie-dye</i> <i>Printing</i> <i>Dye</i> <i>Dyeing</i> <i>Colour</i> <i>Length</i> <i>Knotting</i> <i>Fraying</i> <i>Fringing</i> <i>Pulling</i> <i>Threads</i> <i>Twisting</i></p>
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		<ul style="list-style-type: none"> <li>▪ can compare and contrast work by different artists, giving opinions on colour, shape and technique;</li> <li>▪ can develop ideas from a stimulus;</li> <li>▪ when looking at creative work, can express clear preferences and give some reasons for these (for instance, be able to say “I like that because...”);</li> <li>▪ can match and sort fabrics and threads for colour, texture, length, size and shape;</li> <li>▪ can gain confidence in stitching two pieces of fabric;</li> <li>▪ can use a sketchbook to plan and develop simple ideas and making simple informed choices in media;</li> <li>▪ can change and modify threads and fabrics, knotting, fraying, fringing, pulling threads, twisting, plaiting;</li> <li>▪ can gain experience in applying colour with printing, dipping, fabric crayons;</li> </ul>			
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**TEXTILES/TEXTURE/COLLAGES – YEAR 3**

**Possible Artists:** Andy Goldsworthy – class artist, Georgia O’Keeffe, Pablo Picasso, Gustav Klimt, Banksy, Lois Elhert, Ashley, Fassett, African/Indian, Adire,



**Local enrichment:** Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,

<p><b>Year 3</b></p>	<ul style="list-style-type: none"> <li>▪ show awareness of handling fabric;</li> <li>▪ begin to understand that colours can link to mood and feelings in art;</li> <li>▪ investigate different textures in fabrics;</li> <li>▪ can have some experience of weaving and understand the process and some techniques;</li> <li>▪ begin to identify different types and textures of fabric and materials for collage;</li> <li>▪ show an understanding that collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can experiment in colouring fabric;</li> <li>▪ can create visual texture;</li> <li>▪ can create patterns/motifs with repeated mark-making;</li> <li>▪ can begin to use a range of stitching techniques;</li> <li>▪ can create visual texture;</li> <li>▪ can create patterns/motifs with repeated mark making;</li> <li>▪ can experiment in colouring fabric;</li> <li>▪ can begin to use a range of stitching techniques;</li> <li>▪ can use coiling, overlapping, tessellation, mosaic and montage;</li> <li>▪ can choose a wide range of patterns and colours for effect and purpose;</li> </ul>	<p>Capture the beauty of a blossom – design and create a flower using fabrics. Dolce and Gabanna are designers who regularly use floral prints. Design and create a stained-glass window which is translucent. Stained glass is an art form in which coloured glass is cut into shapes and placed into a mosaic to form a picture. Use smaller-eyed needles and finer threads</p> <p>Weaving Tie-dying Batik</p> <p>Religious buildings often have stained glass windows (visit the local church for first-hand observation).</p> <p>Mosaic – Montage – Tessellation –</p>	<p><i>Beads</i> <i>Buttons</i> <i>Feathers</i> <i>Dye</i> <i>Resist paste</i></p>	<p><i>Coiling</i> <i>Overlapping</i> <i>Tessellation</i> <i>Mosaic</i> <i>Montage</i> <i>Fabric</i> <i>Pattern</i> <i>Stitching</i> <i>Fabric</i> <i>Texture</i> <i>Printing</i> <i>Dyeing</i> <i>Batik</i> <i>Resist paste</i> <i>Knotting</i> <i>Fraying</i> <i>Fringing</i> <i>Pulling</i> <i>Threads</i> <i>Twisting</i> <i>Plaiting</i></p>
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	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ can add onto their work to create texture and shape;</li> <li>▪ can use their sketch books to express feelings about a subject and to describe likes and dislikes; can make notes in their sketch books about techniques used by artists;</li> <li>▪ can suggest improvements to their work by keeping notes in their sketch books;</li> <li>▪ can show an awareness and name a range of different fabrics;</li> <li>▪ can use a variety of techniques, e.g. printing, dyeing, weaving and stitching to create different textural effects;</li> <li>▪ can apply decoration using beads, buttons, feathers, etc.;</li> <li>▪ continue to gain experience in applying colour with printing;</li> <li>▪ can explore using resist paste and batik;</li> <li>▪ can show further experience in changing and modifying threads and fabrics, knotting, fraying, fringing, pulling threads, twisting, plaiting;</li> </ul>			
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	<ul style="list-style-type: none"> <li>can use a sketchbook to plan, collect and develop ideas;</li> <li>can record textile explorations and experimentations as well as try out ideas;</li> <li>can demonstrate experience in looking at fabrics from other countries;</li> </ul>			
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**TEXTILES/TEXTURE/COLLAGES – YEAR 4**

**Possible Artists:** *Picasso – class artist, Andy Goldsworthy, Georgia O’Keeffe, Gustav Klimt, Banksy, Escher,*



**Local enrichment:** *Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,*

<b>Year 4</b>	<ul style="list-style-type: none"> <li>demonstrate awareness of handling fabric;</li> <li>understand that colours can link to mood, feelings and atmosphere in art;</li> <li>investigate different textures and weaves in fabrics;</li> <li>understand the process of weaving and some techniques;</li> </ul>	<ul style="list-style-type: none"> <li>can weave with fabric and thread using appropriate skill and technique;</li> <li>can create and use a wide range of patterns and colours;</li> <li>can plan a design in a sketchbook and execute it;</li> <li>can use a technique as a basis for stitch embroidery;</li> </ul>	<p>Use a wider variety of stitches Observation and design of textural art Experimenting with creating mood, feeling and movement Comparing different fabrics</p> <p>Making material bags</p>	<p><i>Buttons</i> <i>Threads</i> <i>Fabrics</i> <i>Sequins</i> <i>Tie-dye</i> <i>Resist paste</i></p>	<p><i>Fabric</i> <i>Weave</i> <i>Thread</i> <i>Technique</i> <i>Dyeing</i> <i>Batik</i> <i>Textile</i> <i>Texture</i></p>
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	<ul style="list-style-type: none"> <li>▪ identify different types and textures of fabric and materials for collage;</li> <li>▪ show an understanding that collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing;</li> <li>▪ research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can apply decoration using needle and thread: buttons, sequins;</li> <li>▪ can become confident in applying colour with printing;</li> <li>▪ can create and use dyes;</li> <li>▪ can use resist paste and batik;</li> <li>▪ can use sketchbooks to collect and record visual information from different sources;</li> <li>▪ can record textile explorations and experimentations as well as try out ideas;</li> <li>▪ can adapt work as and when necessary and explain why;</li> <li>▪ can change and modify threads and fabrics;</li> <li>▪ can use language appropriate to skill and technique;</li> <li>▪ can demonstrate experience in looking at fabric;</li> </ul>				
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**TEXTILES/TEXTURE/COLLAGES – YEAR 5**

**Possible Artists:** *Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Georgia O’Keeffe, Banksy, Gunta Stolzl*





**Local enrichment:** *Jane O’Brien, Polly Woolstone, Sarah Moncrieff, Phoebe Irving,*

<p><b>Year 5</b></p>	<ul style="list-style-type: none"> <li>▪ demonstrate awareness of handling fabric;</li> <li>▪ understand that colours can link to mood, feelings and atmosphere in art;</li> <li>▪ investigate different textures and weaves in fabrics;</li> <li>▪ understand the process of weaving and some techniques;</li> <li>▪ identify different types and textures of fabric and materials for collage;</li> <li>▪ show an understanding that collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can weave with fabric and thread using appropriate skill and technique;</li> <li>▪ can create and use a wide range of patterns and colours;</li> <li>▪ can confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information;</li> <li>▪ can describe the processes they are using and how they hope to achieve high quality outcomes;</li> <li>▪ can use the techniques of folding, repeating and overlapping with a variety of different collage mediums;</li> <li>▪ can use a variety of techniques, e.g. printing, dyeing, weaving and stitching to create different textural effects;</li> </ul>	<p>Design and create a weave similar to that created by Vikings. The weft is the term for the thread or yarn which is drawn through, inserted over-and-under, the lengthwise warp yarns that are held in tension on a frame or loom to create cloth. Selecting and using materials Embroidery over tie dye.</p> <p>Gunta Stolzl was a famous textile artist who used weaving to create art. Using stories, music, poems as stimuli</p>	<p><i>Selection of fabrics</i> <i>Threads</i> <i>Year</i> <i>Needles</i> <i>Cotton thread</i> <i>Glue</i></p>	<p><i>Weave</i> <i>Fabric</i> <i>Thread</i> <i>Pattern</i> <i>Colour</i> <i>Craft</i> <i>Architect</i> <i>Weft</i> <i>Yarn</i> <i>Warp</i> <i>Cloth</i> <i>Observation</i> <i>Develop</i> <i>Folding</i> <i>Repeating</i> <i>Overlapping</i> <i>Medium</i> <i>Media</i> <i>Collage</i> <i>3D</i> <i>Knitting</i> <i>Lace</i></p>
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*Gunta Stolzl*


	<ul style="list-style-type: none"> <li>▪ research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions;</li> <li>▪ review different collage techniques.</li> </ul>	<ul style="list-style-type: none"> <li>▪ can demonstrate experience in 3D weaving;</li> <li>▪ can produce two colour tie dye;</li> <li>▪ can continue to gain experience in batik using more than one colour;</li> <li>▪ can plan a design in a sketchbook and execute it;</li> <li>▪ can demonstrate experience in combining techniques to produce an end piece;</li> <li>▪ can show awareness of the skills involved in aspects such as knitting, lace making;</li> <li>▪ can change and modify threads and fabrics;</li> <li>▪ can use language appropriate to skill and technique;</li> </ul>	<p>From photographs taken from local area, create a collage.</p>  <p>Tie Dye Projects</p> 		<p><i>Modify</i></p>
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**TEXTILES/TEXTURE/COLLAGES – YEAR 6**

**Possible Artists:** Banksy – class artist, Pablo Picasso, Andy Goldsworthy, Gustav Klimt, Georgia O’Keeffe,



**Possible Artists:** Gustav Klimt – class artist, Picasso, Andy Goldsworthy, Leonardo da Vinci, Banksy, Gunta Stolz

<p><b>Year 6</b></p>	<ul style="list-style-type: none"> <li>▪ demonstrate awareness of handling fabric;</li> <li>▪ understand that colours can link to mood, feelings and atmosphere in art;</li> <li>▪ investigate different textures and weaves in fabrics;</li> <li>▪ understand the process of weaving and some techniques;</li> <li>▪ identify different types and textures of fabric and materials for collage;</li> <li>▪ show an understanding that collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing;</li> </ul>	<ul style="list-style-type: none"> <li>▪ can apply knowledge of different techniques to express feelings;</li> <li>▪ can work collaboratively on a larger scale;</li> <li>▪ can experiment with a variety of techniques exploiting ideas from sketchbook;</li> <li>▪ can use a number of different stitches creatively to produce different patterns and textures;</li> <li>▪ can work in 2D and 3D as required;</li> <li>▪ can design, plan and decorate a fabric piece;</li> <li>▪ can recognise different forms of textiles and express opinions on them;</li> <li>▪ can use sketchbooks to collect and record visual information from different sources;</li> </ul>	<p>Developing experiences in embellishing</p> <p>Collage and Textures inspired by Barbara Shaw</p>  <p>Barbara Shaw</p>	<p><i>Selection of fabrics</i> <i>Threads</i> <i>Paper</i> <i>Glue</i> <i>PVA glue</i> <i>Cotton thread</i></p>	<p><i>2D</i> <i>3D</i> <i>Stitch</i> <i>Pattern</i> <i>Weave</i> <i>Texture</i> <i>Textile</i></p>
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	<ul style="list-style-type: none"> <li>▪ research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions;</li> <li>▪ review different collage techniques.</li> </ul>	<ul style="list-style-type: none"> <li>▪ can adapt their work according to their views and describe how they might develop it further;</li> <li>▪ can annotate work in sketchbook;</li> <li>▪ can use language appropriate to skill and technique;</li> </ul>	 		
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