

Year 6 - Oakmeadow Art Curriculum

A typical teaching sequence in art and design:

1. Study the work and techniques of an artist	4. Experiment, investigate and refine the different techniques using appropriate media	6. Critically evaluate their work, refining and improving where appropriate
2. Compare and contrast with the work of previous artists studied or other works in the same style	5. Create their own artwork, applying new techniques, skills and media to their own work	7. Reflect and recap the knowledge and skills remembered and learnt
3. Critically evaluate the artists' work to inform their own ideas		

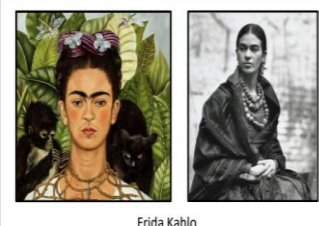
Links to topics and drivers Europe (Refugees/ migration) (Autumn) Darwin (Evolution and inheritance) (Spring) Victorians (Summer) Railways Importance of railways	Autumn Autumn 1: Drawing – 3 lessons (resources in folder) Autumn 2: Painting and Collage 3 lessons (resources in folder)	Spring Spring 1: Printmaking and Textiles (3 lessons) resources in folder Spring 2: Sculpture (3 lessons) resources in folder	Summer Summer 1 – Painting Summer 2-creative response – Drawing and textiles	End of Key stage Expectations
--	---	---	--	-------------------------------

Substantive knowledge
Substantive knowledge
practical knowledge - developing technical proficiency
theoretical knowledge - cultural and contextual content about artists and artwork

By the end of year 6 children should be able to know :

6. about and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied

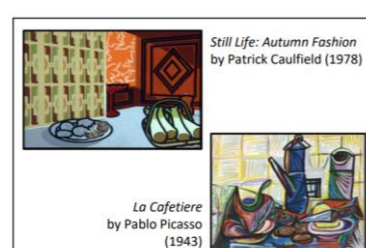
7. about, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety



Lesson 1: Explore materials and artist
Lesson 2: Explicit teaching of techniques
Lesson 3: Applying knowledge, skills and techniques and evaluate.

Resources:
Art sketchbooks, magnifying lenses, collection of faces / expressions (magazines), chalks, oil pastels, pencils (HB-6B), conte, graphite, poster paint, brushes, A3-A2 paper
Lesson 1 – fruit and vegetables sliced in half
Lesson 2 – examples of portraits by a range of artists, mirrors for self-portrait work

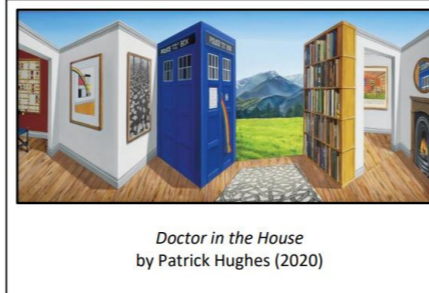
I can:
Can include detail in a sketch
Can enlarge a sketch to create an abstract form with detail
Focus on and include Detail
Make reference



Lesson 1: Exploration of materials and techniques and artist
Lesson 2: Explicit teaching of techniques
Lesson 3: Applying knowledge, skills and techniques and evaluation

Resources:
Sketchbook, paper, pencils (HB-6B), acetate (or sealed laminating pouch), black permanent markers, black oil pastel or charcoal, poster paint (bold, bright colours including red, blue and yellow plus grey and white), PVA glue, an assortment of paper scraps, newspapers and magazines (to be cut up for images, texture and colour), tissue paper, scissors and glue sticks, tracing paper, paintbrushes of various sizes, an assortment of everyday objects to be used in a still life composition Lesson 3 – inks and dyes

I can:



Resources: Lesson 1: sketchbook paper, pencils, rulers, viewfinders
Lesson 2: polystyrene sheets (one larger square and one smaller square per pupil), poster paint, rollers, ink
blocks such as ceramic tiles or plastic trays, pencils, paintbrushes
Lesson 3: white cotton, wax (PVA glue or flour and water paste can be used as an alternative to wax), dye in three colours, iron, tjanting tools, pan for heating wax, paintbrushes

Lesson 1: Exploration of materials and Techniques and artist
Lesson 2: Explicit teaching of techniques and Exploration of materials and techniques
Lesson 3: Applying knowledge skills and techniques and Evaluating outcomes


I can:



Resources:: Lesson 1: plastic film, selection of bowls for use as armatures, tissue paper in assorted colours, PVA glue, paste brushes
Lesson 2: coffee paper filters, cans for use as armatures, elastic bands, acrylic paint, plastic bottles, waterbased marker pens, scissors
Lesson 3: acetate sheets or laminating pouches, permanent marker pens, paintbrushes, hot air gun, heat resistant vessels to use as armatures, glue gun or PVA glue

Lesson 1: Exploration of materials, texture and natural objects and artist study
Lesson 2: Explicit teaching of techniques
Lesson 3: Applying knowledge, skills and techniques


I can:
Can apply and adapt techniques
Can make intentional choices about colour and design with a desired outcome in mind



Resources:
Watercolour paper or card stock, watercolour paints, fine and thick paintbrushes, salt, wax and oil crayons, white acrylic paint, masking tape, water container and blotter (paper towel or roll of toilet paper)

Lesson 1: Exploration of materials, texture and natural objects and artist study
Lesson 2: Explicit teaching of techniques such as loom making and raffia work
Lesson 3: Applying knowledge, skills and techniques

I can:
Can recall and explain learnt techniques
Can combine techniques and substances to replicate water



Resources:
Pencils (HB – 6B), cartridge paper for drawing, coloured pencil crayons for sketching, white cotton fabric (an old sheet could be used) cut up into small rectangles, ink, dye or poster paint, melted wax pellets (could be set up as a station for pupils to rotate through), paintbrushes or a tjanting tool, sketchbooks, A4 cardstock (one piece per pupil)

Lesson 1: Exploration of materials, texture and natural objects and artist study
Lesson 2: Explicit teaching of techniques such as loom making and raffia work
Lesson 3: Applying knowledge, skills

Key stage 2 Pupils should be taught:

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:
to create sketch books to record their observations and use them to

	<p>to previous mark making Can draw features in proportion and to scale</p> <p>Understand proportion of facial features</p> <p>Work artistically using: shape, line, form, texture, colour, value and space</p> <p>Can draw a portrait with recognisable features of the individual Can include elements of surrealism in the background</p> <p>Draw a self-portrait and include a surreal background</p> <p>I know:</p> <p>Know how to draw enlarged images and scale to create abstract forms</p> <p>Know how to include detail</p> <p>Know how to draw features in proportion and include details</p> <p>Frida Kahlo (1907 – 1954) Frida Kahlo was born in Mexico. As a young child, she contracted polio, a disease that meant she was in bed for many months. The illness left her with a permanent limp and one leg was weaker than the other. However, Frida was both clever and determined and at 18 she was training to be a doctor. Sadly, tragedy struck again when Frida was involved in a road accident. In fact, she almost died. She spent a long time in hospital recovering from her injuries and was in pain for the rest of her life. Frida began to paint while she was recovering as it was something she could do while lying down. Frida is known for her self-portraits and how she used strange, dreamlike scenes to symbolise her feelings. These surreal images give the viewer an insight into her emotions and thoughts at the time she was painting.</p>	<p>Can explain what is meant by cubism and make links to an artist from this period Can draw a still life, representing 3D form as a 2D image, overlapping lines and superimposing the shape of an object from different viewpoints</p> <p>Create a still life using a variety of colours, textures and materials, including paint</p> <p>Draw the contour lines of 3D objects in a still life composition</p> <p>Understand how to change the tint and tone of a colour by adding white or grey</p> <p>Build up surfaces to show colour and shape Create changes in tone, shade or intensity by overlapping colours</p> <p>Transpose an image using tracing paper</p> <p>Able to layer and overwork paper on paper</p> <p>Select materials according to colour</p> <p>Compare the work of Picasso and Coufield</p> <p>I know:</p> <p>Cubism – a style of art which aims to show multiple viewpoints at one time; objects depicted look like they are made out of cubes and other geometric shapes</p> <p>Know what is meant by viewpoint</p> <p>Observation of still life can be responded to through a combination of different media and styles</p> <p>How to use a selection of materials to create colour and shape</p> <p>How to transfer an image to a different place for effect</p> <p>Pablo Picasso (1881 – 1973) ‘I paint objects as I think them, not as I see them’ Pablo Picasso was born in Spain and became one of the most influential artists of the 20th Century. He was the founder of the movement known as cubism. Picasso’s paintings sometimes appear confusing, as they broke away from the conformity of tradition and realism: shapes and images often overlap and the space between or behind objects is not always balanced. This was all intentional. Patrick Caufield (1936 – 2005) British artist, Patrick Caufield, painted objects with thick, black lines, causing 3D objects to appear flat. As a result, his work</p>	<p>Can use the correct vocabulary to explain what perspective is</p> <p>Can follow the steps to create a one-point perspective drawing, showing understanding of the terms vertical, horizontal and diagonal</p> <p>Can show and explain which areas of the drawing require more detail than others</p> <p>Use a viewfinder</p> <p>Explain the meaning of 2D and 3D</p> <p>Demonstrate an understanding of the term proportion</p> <p>Follow a specific printing process</p> <p>Explore how the application of paint and colour choices contribute to the effects achieved</p> <p>Create negative and positive spaces by repeating the same image by printing</p> <p>Transfer an image onto a printing block Be familiar with the three colour reduction printing process</p> <p>Can use the tjanting tool with accuracy and control and applies dye with care</p> <p>Can explain the batik process</p> <p>Can describe the effects that the wax has created and identifies difficulties and possible solutions</p> <p>Use wax crayon to resist paint Understand the process of reduction printing</p> <p>I know:</p> <p>How to understand the concept of perspective and related vocabulary</p> <p>How to follow the process of creating a one-point perspective drawing</p> <p>Perspective drawings create the illusion of objects being near or far away</p> <p>Perspective allows three dimensions to be presented on a flat surface</p> <p>The steps required to create a clear reduction print</p> <p>How to explain why the lightest colour should be used first and can identify how to ensure a clear print is achieved</p> <p>Knows the meaning of positive and negative space and can create these by repeating a print with accuracy</p> <p>How to use specialist tools and resist processes such as batik to create colourful images</p> <p>How to gain knowledge and understanding of the origins and applications of traditional art processes</p>	<p>Can articulate preferences about design and colour choices made and the intended outcomes</p> <p>Can use the terms amorphic and biomorphic correctly</p> <p>Apply layers of torn paper evenly to a 3D form to create a smooth surface</p> <p>Use an armature to create a 3D form that, once dry, holds its shape</p> <p>Use complementary colours to create the illusion of movement</p> <p>Define and explore analogous colours</p> <p>Apply and adapt previously learned techniques to create 3D forms</p> <p>Describe the work of an artist using relevant artistic and technical vocabulary</p> <p>Use the method of applying starch to stiffen materials</p> <p>Identify complementary and analogous colours and select these for desired effects</p> <p>Understand the term asymmetrical balance and apply this when assembling 3D forms</p> <p>Create biomorphic forms using starch as a stiffening agent</p> <p>Create intentional designs using line and colour</p> <p>Apply knowledge of complementary and analogous colours</p> <p>With support, use the heating method to change the form and appearance of a material</p> <p>Assemble and combine 3D forms, making decisions about the balance of shape, pattern and colour</p> <p>Use relevant vocabulary to evaluate the outcomes</p> <p>I know:</p> <p>How to apply and adapt previously learned techniques to create 3D forms</p> <p>How to create intentional designs using line and colour combinations</p> <p>Understand and use the terms amorphic and biomorphic</p> <p>Select analogous colours for their harmonious effect</p> <p>How to respond to the work of an artist</p> <p>How to create biomorphic forms using starch as a stiffening agent</p> <p>How to apply knowledge of complementary and analogous colours</p> <p>How to explore how the application of heat can alter the properties of a solid and can cause it to change its form</p> <p>How to create a mixed media sculpture in response to the work of an artist</p> <p>How to evaluate outcomes of processes completed</p> <p>How to describe the effects achieved using relevant artistic and technical vocabulary</p> <p>Dale Chihuly (born 1941) Dale Chihuly is an American glass sculptor and entrepreneur. His works are considered to possess outstanding artistic merit in the field of blown glass and some of his works move into the realm of largescale</p>	<p>Can make decisions about which techniques are most effective in achieving desired outcomes</p> <p>Use appropriate vocabulary to describe the appearance and qualities of water</p> <p>Experiment with a range of techniques to achieved a specific outcome Make decisions about which techniques and materials were most effective and why</p> <p>Use horizontal brushstrokes of different lengths and widths to create the illusion of ripples on water</p> <p>Alternate light and dark colours to create the illusion of movement and depth Use white in specific areas as a way of creating the illusion of light reflecting on water</p> <p>Observe, draw and paint Koi fish Consider the position of drawings to create the illusion of depth and distance Vary the amount of painted details to distinguish between those fish that are nearer the surface and those that are further away</p> <p>Add a final layer of paint effects to represent the surface of the water</p> <p>I know:</p> <p>Substances can be added to paint to create a variety of visual effects</p> <p>Experiment with a range of techniques to achieved a specific outcome Make decisions about which techniques and materials were most effective and why</p> <p>How to use a paintbrush to apply paint in a controlled way</p> <p>How to control the intensity and shade of colour by adjusting the amount of water used</p> <p>How to use horizontal brushstrokes to apply thick and thin marks of alternating light and dark colours</p> <p>How to apply white paint with care and precision to achieve a desired effect</p>	<p>and techniques</p> <p>I can:</p> <p>Examine the proportions and structures of the hand</p> <p>Use line and tone to create shape and form in observational drawing</p> <p>Explore the tones and shades that can be achieved by using a range of grades of pencil</p> <p>Use a tjanting tool and resist processes such as batik to create colourful images on fabric Explore the effects that can be achieved by applying layers of wax and ink to fabric Apply wax to specific areas to create intentional patterns on fabric</p> <p>Use the batik process to create patterns, lines and shapes on fabric Use observational drawings and thumbnail sketches as a design stimulus</p> <p>Combine colour and line to achieve a visually appealing and decorative design</p> <p>I know:</p> <p>How to select and use specific grades of pencil for different purposes: to create shades and tones, to create textural effects and to record fine details</p> <p>How to use shading correctly to create the illusion of three dimensions on a flat surface</p> <p>How to represent the proportions and structures of the hand correctly</p> <p>How to observe and record details accurately</p> <p>How to identify strengths and areas for further development in their own and others’ work</p> <p>How to select elements of shape and pattern from observational drawings and develop these into a series of thumbnail sketches and designs</p> <p>How to explain the batik technique Can use a tjanting tool with accuracy and precision</p> <p>How to make considered choices when selecting aspects of work to develop further</p> <p>How to apply wax carefully and with accuracy to create fine lines and patterns</p>	<p>review and revisit ideas</p> <p>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]</p> <p>Learn bout great artists, architects and designers in history.</p>
--	---	--	---	---	---	---	---

		<p>exhibits some similarities to cubism. Unlike his Pop Artist peers, Caufield liked to paint everyday objects. Blocks of bright colour and strong linear marks define his work although in several of his paintings he includes realism, too.</p>	<p>Patrick Hughes (born 1939) Patrick Hughes is a British contemporary artist who is the creator of Reverspectives, an optical illusion on a three-dimensional surface where the parts of the picture which seem the furthest away are physically the nearest. His work entitled Paradoxymoron is currently exhibited in the British Library. It shows a set of library book stacks which appear to move in an extremely disconcerting way as the viewer's eyes move.</p>	<p>sculpture. The technical difficulties of working with glass are considerable but Chihuly uses it as the main medium for his installations and environmental artwork.</p>	<p>How to use a pencil with control to draw images with accuracy How to vary the intensity of colours used to create the illusion of depth and distance How to show an understanding that the closer an object is, the more visible its details will be How to make careful selections of taught techniques to achieve desired effects</p> <p>Terry Gilecki (1954) – contemporary artist Terry Gilecki has been working as a freelance commercial and fine artist since 1974. He was born in 1954 in British Columbia and received a diploma in Commercial Art in 1973. His technique involves first applying reactive mediums and modelling material for texture, then painting in acrylic through a combination of airbrush and brush techniques, then finishing with the addition of translucent, opaque and occasionally metal powders for a dimensional quality. Terry Gilecki has always had an ardent interest in the beauty of Koi and the diversity of their colour. He has devoted his artistic career to capturing their essence in his paintings. Gilecki's attraction to and study of Koi brought him to the realisation that, through his paintings, he would be able to emulate the simple and rewarding pleasure of watching them.</p>	<p>How to make considered choices about colour combinations</p> <p>Additional artist to compare:</p> <p>Rebecca Judge (contemporary artist)</p> <p>I paint using gouache resist technique. Process and risk are really important to me and my method gives surprising results. I love to expand on this technique by adding media such as gold leaf and using unusual tools for mark making. If you'd like to give it a go, come and join me for a class.</p>
<p>Disciplinary knowledge By the end of year 6 pupils should be able to: Disciplinary knowledge - disciplinary knowledge - content about how art is studied, discussed, and judged</p> <p>1. Independently develop a range of ideas which show curiosity, imagination and originality</p>	<p>Apply knowledge of techniques to draw in detail, using scale and proportion to modify their artwork.</p> <p>Comment on own work and the works of others.</p> <p>Reference and use technical vocabulary as they reflect on their work</p> <p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p>	<p>Look at the still life work of Patrick Caufield and compare it to the cubism work of Pablo Picasso.</p> <p>Comment on the similarities and differences between more than one artist.</p> <p>Can explain reasons for choices and how these impacted on outcome</p> <p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p>	<p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p> <p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p> <p>Can show and explain which areas of the drawing require more detail than others</p> <p>Explore the effects of applying dye to a surface where wax has been applied</p>	<p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p> <p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p> <p>Can articulate preferences about design and colour choices made and the intended outcomes Can use the terms amorphic and biomorphic correctly</p>	<p>Combine techniques learnt in previous lessons to create the illusion of depth and represent the translucent qualities of water.</p> <p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p> <p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine</p>	<p>Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired</p> <p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p>

<p>2. Systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches</p> <p>3. Independently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques</p> <p>4. Independently select and effectively use relevant processes in order to create successful and finished work</p> <p>5. Regularly reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve</p>	<p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p>	<p>Can evaluate their own and others' work, stating preferences and making suggestions for improvements Can combine techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p>			<p>techniques effectively to create interesting effects</p> <p>Comment on my likes and dislikes about the artwork studied and my personal artwork</p> <p>Respond to the work of an artist, describing the effects created</p>	<p>Can make intentional choices about placement of marks and use of colour to achieve desired effects Can explain what they like or dislike about their work and suggest ways in which they might improve or develop their work further</p>
<p>Key vocabulary:</p>	<p>scale the size of something in comparison to something else</p> <p>proportion the relationship in size between one thing and another</p> <p>figurative paintings and drawings that show animals, people and objects as they really look</p> <p><u>Core Knowledge:</u></p> <p>surreal Surreal images are ones that appear strange. They may have a dreamlike quality about them and may combine objects and people</p>	<p>balance to achieve a balanced composition, shapes, colours and textures need to be arranged evenly</p> <p>observational drawing refers to drawings or sketches that are made of observed objects, people or places</p> <p>angles the spaces between two lines or surfaces that join; images created in the cubist style tended to include many different angles because objects were presented from different viewpoints at the same time</p> <p><u>Core knowledge:</u></p>	<p>batik a method of printing patterns onto cloth using hot wax</p> <p>tjanting</p> <p>tool (tj -ant -ing) a tool like a pen used in batik</p> <p>resist art where a substance such as wax is applied to a surface in order to resist paint or dye</p> <p><u>Core knowledge:</u></p> <p>vanishing point The vanishing point is the point in the distance at which parallel lines (lines that are the same distance apart at every point) appear to meet.</p> <p>illusion An illusion is when something seems to exist but in fact does not or seems to be something that it is not.</p> <p>perspective Perspective is the art of</p>	<p>asymmetrical balance when there are different visual images or colours on either side of a design, but the image is still balanced</p> <p>amorphous having no definite shape, form or structure</p> <p>biomorphic artistic designs based on naturally occurring patterns or shapes</p> <p><u>Core knowledge:</u></p> <p>translucent A translucent material is one which allows light to pass through it but is not completely clear.</p> <p>glassblowing Glassblowing is a glass forming technique that involves inflating molten glass into a bubble (or parison) with the aid of a blowpipe (or blow tube).</p>	<p>resist where a substance such as wax is applied to a surface in order to resist paint or dye</p> <p>absorb to take in a liquid, gas or other substance from the surface or space around</p> <p>depth the distance from the top to the bottom of something or the distance from the front to the back of something</p> <p><u>Core knowledge:</u></p>	<p>observational connected with or based on the activity of watching somebody / something carefully for a period of time, especially to learn something</p> <p>intentional done deliberately</p> <p>combine to come together to form a single thing or group; to join two or more things or groups together</p> <p><u>Core knowledge:</u></p>

	<p>in an unusual way.</p> <p>portraiture A portrait is a picture, painting or photograph of a person. Portraiture is the art of making portraits.</p> <p>symbolism Symbolism is when symbols are used in works of art to represent ideas.</p>	<p>cubism Cubism was a style and movement in early 20th century art in which objects and people are represented as geometric shapes, often shown from many different angles at the same time.</p> <p>superimpose To superimpose an image means to put one image on top of another so that the two can be seen simultaneously and the images combine.</p> <p>still life Still life is the art of painting or drawing arrangements of objects</p>	<p>creating the effect of depth and distance in a picture by representing people and things that are far away as being smaller than those that are nearer the front.</p>	<p>starch Starch is a white substance found in potatoes and particular grains which is used to stiffen fabric.</p>	<p>reflective Reflective surfaces are those that send back light or heat.</p> <p>oil Oil is a viscous liquid with a smooth, sticky feel, derived from plants and minerals.</p> <p>translucent Translucent material allows light to pass through but is not completely clear</p>	<p>illumination Of all the phases of the creative process, illumination is the time when ideas begin to take shape. It corresponds to the moment in which options for solving the initial problem start to appear. It is the stage where an idea materialises into something concrete.</p> <p>incubation This is the stage in the creative process where we allow time for our ideas to develop and grow. Part of the creative thinking process is taking a step away from an idea before moving onto the next stage. Sometimes creative ideas develop whilst taking a break or working on something different. Whilst engaged in other tasks, creative ideas incubate in the subconscious.</p> <p>verification This is the final stage of the creative process. It is when an idea or design is finalised, brought to life and shared with the world.</p>
<p>Art Strands: Working artistically</p>	<p>Shape is a flat (2D) area surrounded by an outline or edge. Lines are used to show movement and mood.</p> <p>Colour is used to convey atmosphere and mood.</p> <p>Value is the intensity of colour and depends on the amount of white added.</p> <p>Form Artists use form when</p>	<p>Shape Shape is a flat (2D) area surrounded by an outline or edge</p> <p>Line Lines are used to show movement and mood.</p> <p>Colour Colour is used to convey atmosphere and mood.</p> <p>Texture</p>	<p>Line Line Lines are used to show movement and mood.</p> <p>Colour Colour is used to convey atmosphere and mood.</p> <p>Space Space in artwork makes a flat image look like it has form</p>	<p>Line Lines are used to show movement and mood.</p> <p>Colour Colour is used to convey atmosphere and mood.</p> <p>Form Artists use form when they create sculptures. These are 3D shapes.</p> <p>Texture Texture is the look and feel of a surface.</p> <p>Space</p>	<p>Shape Shape is a flat (2D) area surrounded by an outline or edge.</p> <p>Line Lines are used to show movement and mood.</p> <p>Colour Colour is used to convey atmosphere and mood.</p>	<p>Shape Shape is a flat (2D) area surrounded by an outline or edge.</p> <p>Line Lines are used to show movement and mood.</p> <p>Colour Colour is used to convey atmosphere and mood.</p>

	<p>they create sculptures. These are 3D shapes.</p> <p>Texture is the look and feel of a surface.</p> <p>Space in artwork makes a flat image look like it has form.</p>	<p>Texture is the look and feel of a surface.</p>		<p>Space in artwork makes a flat image look like it has form</p>	<p>Texture</p> <p>Texture is the look and feel of a surface.</p> <p>Space</p> <p>Space in artwork makes a flat image look like it has form</p>	<p>Texture</p> <p>Texture is the look and feel of a surface.</p> <p>Space</p> <p>Space in artwork makes a flat image look like it has form</p>
<p>Prior Learning:</p>	<p>use a wide range of drawing tools • enlarge an image from a sketch explain their choices and the effects they intend to create</p>	<p>demonstrate refined skills in layering and overworking in collage • select images, colours and textures to support their imagery understand the purpose of contrast by using opposing colours on the colour wheel • combine colours as well as create tones and tints for effect and purpose</p>	<p>Pupils will be able to: • follow a process to produce three colour reduction prints • explain the terms: three dimensional, vertical, horizontal and diagonal use a viewfinder • apply the tie dye technique • make drawings applying proportion and scale</p>	<p>Pupils will be able to: • create 3D forms with paper and tissue, using an armature • use tie dye techniques apply knowledge of complementary and analogous colours</p>	<p>explain the effects that can be achieved by adding salt to a surface painted with watercolour use a range of materials and methods to apply paint or remove areas of paint</p>	<p>apply wax to the surface of fabric and dye it to create coloured designs and effects include detail and tone in sketches using a range of drawing medium and tools</p>

	Yr. 3	Yr. 4
Skills	By the end of Yr. 3 pupils should be able to:	By the end of Yr. 4 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	<ol style="list-style-type: none"> gather and review information, references and resources related to their ideas and intentions. use a sketchbook for different purposes, including recording observations, planning and shaping ideas. 	<ol style="list-style-type: none"> select and use relevant resources and references to develop their ideas. use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome. <i>(for instance, sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed outcome.)</i>
Making <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> develop practical skills by experimenting with, and testing the qualities of a range of different materials and techniques. select, and use appropriately, a variety of materials and techniques in order to create their own work. 	<ol style="list-style-type: none"> investigate the nature and qualities of different materials and processes systematically. apply the technical skills they are learning to improve the quality of their work. <i>(for instance, in painting they select and use different brushes for different purposes)</i>
Evaluating <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> take the time to reflect upon what they like and dislike about their work in order to improve it <i>(for instance they think carefully before explaining to their teacher what they like and what they will do next)</i> 	<ol style="list-style-type: none"> regularly reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve.
	By the end of Yr. 3 pupils should know:	By the end of Yr. 4 pupils should know:
Knowledge <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none"> about and describe the work of some artists, craftspeople, architects and designers and be able to explain how to use some of the tools and techniques they have chosen to work with. 	<ol style="list-style-type: none"> about and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied. about, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.
<i>Note: The threads in this Assessment Criteria Table are:</i>	<ol style="list-style-type: none"> <i>1 is about researching and developing ideas</i> <i>2 is the sketchbook thread, recording and experimenting</i> <i>3 is about exploring and developing skills and techniques</i> <i>4 is about applying and using technical skills and acquiring mastery</i> <i>5 is about making judgements</i> <i>6 is about the knowledge of art, cultural context etc.</i> <i>7 is about the knowledge of media, processes, techniques etc.</i> 	

KS2 Years 5 and 6

	Yr. 5	Yr. 6
Skills	By the end of Yr. 5 pupils should be able to:	By the end of Yr. 6 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	<ol style="list-style-type: none"> engage in open ended research and exploration in the process of initiating and developing their own personal ideas confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information. 	<ol style="list-style-type: none"> independently develop a range of ideas which show curiosity, imagination and originality systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches. <i>(for instance. Sketchbooks will show in advance how work will be produced and how the qualities of materials will be used)</i>
Making <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> confidently investigate and exploit the potential of new and unfamiliar materials <i>(for instance, try out several different ways of using tools and materials that are new to them)</i> use their acquired technical expertise to make work which effectively reflects their ideas and intentions. 	<ol style="list-style-type: none"> Independently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques Independently select and effectively use relevant processes in order to create successful and finished work
Evaluating <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> regularly analyse and reflect on their progress taking account of what they hoped to achieve. 	<ol style="list-style-type: none"> provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work
	By the end of Yr. 5 pupils should know:	By the end of Yr. 6 pupils should know:
Knowledge and understanding <i>Acquiring and applying knowledge to inform progress</i>	<ol style="list-style-type: none"> research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions. how to describe the processes they are using and how they hope to achieve high quality outcomes 	<ol style="list-style-type: none"> how to describe, interpret and explain the work, ideas and working practices of some significant artists, craftspeople, designers and architects taking account of the influence of the different historical, cultural and social contexts in which they worked. about the technical vocabulary and techniques for modifying the qualities of different materials and processes.