







Year 4 Art Curriculum

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| 1. Study the work and techniques of an artist<br>2. Compare and contrast with the work of previous artists studied or other works in the same style<br>3. Critically evaluate the artists' work to inform their own ideas | 4. Experiment, investigate and refine the different techniques using appropriate media<br>5. Create their own artwork, applying new techniques, skills and media to their own work | 6. Critically evaluate their work, refining and improving where appropriate<br>7. Reflect and recap the knowledge and skills remembered and learnt |
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<p>Aspects of achievement in History</p> <p>Substantive knowledge practical knowledge - developing technical proficiency theoretical knowledge - cultural and contextual content about artists and artwork</p> <p>1.</p>	<p><b>Autumn 1 Drawing</b></p>  <p>Still life – part of <i>Lines of Poetry</i> by Giorgio Morandi</p> <p>Resources: Objects for still life (bottles, jars, fruit), art sketchbook, paper, drawing materials including: pencils, charcoal, wax crayons, oil pastels, ink, dye or watered-down paint, card (for viewfinders), natural objects with strong lines such as feathers, onions, wood grain, lace or black and white photographs of lace, Willow pattern pottery, leaves Lesson 2 - chubby wax crayons, magnifying lenses</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can: Create contour drawings of the still life Select materials for a specific use</p>	<p><b>Autumn 2 Painting</b></p>  <p><i>Jimson Weed / White Flower</i> (1936) by Georgia O'Keeffe <i>The Nightjar</i> (2018) by Matthew F Fisher</p> <p>Resources: Art sketchbooks, A2 paper (large), assorted pieces of cardboard, ready-mixed paint, paintbrushes (large and small), chalk pastels, viewfinders, magnifying lenses, pencils (HB), PVA glue, water pots, paper towels, paint palettes, plants or foliage for observation, masking tape or brown paper tape, watercolour paints</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can: Create a textured surface using a variety of pieces of card and paper Mix two primary colours to create a secondary colour Mix tertiary colours and explain how they are made Overpaint and explain the marks made Use a viewfinder to select details from an object or image to enlarge</p>	<p><b>Spring 1 Printmaking &amp; textiles</b></p>  <p>Traditional Kente cloth by Gilbert (Bobbo) Ahiagble</p> <p>Lesson 1 - white cotton cut into squares, elastic bands and pieces of string, dye, ink or watercolour paint, brushes, cardboard, strips of coloured and patterned paper, strips cut from magazines, glue, scissors, strips of fabric, natural objects such as twigs Lesson 2 - squares of white paper, poster paint in yellow, red, blue and green, black permanent marker pens, brushes, two squares of cardboard per pupil, elastic bands, black paint mixed with PVA glue, sponges, different coloured and textured papers for printing, cotton fabric, cardboard for collagraph block Lesson 3 - plastic trays, printing ink or thickened black paint Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can:</p>	<p><b>Spring 2 3D and collage</b></p>  <p><i>Man Pointing</i> by Alberto Giacometti (1947)</p> <p>Resources: Lesson 1: selection of magazines, black and white paper, sheets of paper in primary and secondary colours, scissors, glue, manikins or images of manikins, pencils Lesson 2: wire cutters, pliers, 16mm gauge wire, tissue paper (white, black, primary and secondary colours), PVA glue, brushes, plasticine Lesson 3: wire cutters, wire, pliers, tin foil, black acrylic paint, metallic paint, brushes, scraps of cloth, pieces of wood, heavy duty stapler</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can:</p> <ul style="list-style-type: none"> <li>Use knowledge of primary colours to create secondary colours</li> <li>Use lines and colours to express feeling</li> <li>Make accurate observations of</li> </ul>	<p><b>Summer 1 Painting</b></p>  <p><i>Mountains and Sea</i> (1952) by Helen Frankenthaler (1928 – 2011)</p> <p>Resources: Paper suitable for painting (A4 and A3), white card, watercolour paint, poster paint, paintbrushes of various sizes, water pots, trays for paint, selection of colour strips from DIY store, oil pastels, cotton buds, oil (vegetable, olive or baby), spray bottle with water</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can:</p> <ul style="list-style-type: none"> <li>Position images on a plane to create space</li> <li>Add grey to a colour to create a tonal change</li> <li>Add white to a colour to create tints</li> <li>Explain the terms tint, tone and shade</li> <li>Mix colours with white and grey to create tints and tones</li> <li>Mix paint to match specific colours</li> <li>Suggest ways in which work could be improved</li> </ul>	<p><b>Summer 2 Drawing and textiles Creative responses</b></p>  <p>Resources: White embroidery thread, sewing needles, fabric scissors (to cut felt), A4 pieces of felt in shades of green (1 per pupil), white card stock (A4), brown pencil crayons or markers, pencils HB – 4B, white cartridge paper, sketchbooks, pictures of hands</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can:</p> <ul style="list-style-type: none"> <li>There are a series of steps in the creative process</li> </ul>	<p>End of Key stage Expectations</p> <p>Key stage 1 Pupils should be taught:</p> <ul style="list-style-type: none"> <li>to use a range of materials creatively to design and make products</li> <li>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> </ul>
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Describe the work and style of artists and make connections with own work

Understand the terms 2D and 3D Explain that composition is a group of

objects arranged in a set way Use line to show the outline of a 3D form

**Explain what is meant by contour line**

**Create a resist with wax crayon and watercolour**

**include detail after selecting appropriate media and tools**

I can record observations of details

**Identify negative space**  
**Talk about their work and the marks made**  
**Can reflect on things they would change or modify**  
**Use the terms line, contour and pattern to describe marks made**  
**Negative space – the space between the lines of the objects drawn**

Know:  
Know that a composition is the way people or objects in a painting or photograph are arranged.

Know that the focal point of a picture is the person or object which is the main point of interest.

Know the shape of a person or object is known as its form.

Know that Morandi used still life drawings and etchings and a range of drawing techniques (hatching, cross hatching).

Know that their viewpoint will change depending on where they are sitting.

Know that artists use contour lines to show the edge of the form.

**Make detailed drawings using paint**  
**Identify and use primary and secondary colours**

**Apply wet-on-wet and talk about the effect it produces**

**Comment on the work of Georgia-O keefe and Mathew F Fisher**

**Resize an image**  
**Make secondary and tertiary colours**

**Overpaint**

**Give an opinion about works of art**

**Produce a large abstract painting of a natural object**

**Include overpainting and wet on-wet in their artwork**

Know:  
Know that there are similarities and differences between the work of two artists

Know that abstract art is more about the shapes, colours and feelings it expresses – it is not about it being a realistic depiction

Know that a tertiary colour is made when equal amounts of a primary colour and a secondary colour are mixed together

Know that a tertiary colour is sometimes called an intermediate colour  
**Overpainting is when one painted mark is placed on top of another**

**Know that adding detail means drawing or painting what you see in front of you as realistically and true to life as possible**

**Know how to use the technique of painting wet paint over wet paint**

**Know that opinion is a personal view formed about something and is not necessarily based on fact or knowledge**

- use tie dye technique to create coloured designs on fabric
- select materials for use as weft and warp
- learn and apply weaving techniques
- respond to the work of artists and crafts people
- create designs based on traditional West African patterns and colours
- create repeat geometric patterns using printing techniques.
- **Create printing to represent Kente designs**
- **Use tie dye to create colour designs**
- **Combine media to create texture**
- **combine printing and textiles to create a mixed media piece of artwork**
- **Create repeat geometric patterns using printing techniques**
- **Learn and apply weaving techniques**
- **Use tie dye technique to create coloured designs on fabric**

I know:  
Know that geometric or geometrical patterns or designs consist of regular shapes or lines.

Know that when cotton fabric is twisted and folded, and secured with elastic bands and / or string, then dipped in ink it will create a tie dye design.

Know that weaving techniques can be created by using rectangles of paper or card where cuts have been made to form the warp. Know what a woven textured is.

**anatomical structures and details**

- use complementary colours to create the illusion of movement
- show an understanding of the basic proportions of the human figure
- arrange simple body part shapes to depict movement
- **Assemble pieces of paper to create the illusion of movement**
- **Create figures that are in proportion and out of proportion**
- **Alternate complementary colours to achieve visual effects in an image**
- **Draw basic body parts in proportion**
- **use a range of configurations to represent a moving figure**
- **Select images, patterns and colours to create interesting effects on 3D forms**
- **Select and use complementary colours effectively to create a sense of movement**
- **Cut and position strips of paper in a way that suggests movement**
- **Apply skills of manipulating wire and paper to create a 3D form**
- **Use techniques of manipulating wire and fabric to construct 3D sculptures**
- **Understand the terms 2D and 3D**
- **Use complementary colours to create the illusion of movement**
- **Apply paint evenly to a textured and threedimensional surface**
- **Use techniques of manipulating wire and**

- **White can be added to a colour to create tints**
- **Secondary colours can be made by mixing primary colours**
- **Wet on wet is a technique of painting on top of previously applied wet paint**
- **A gradient is a gradual blending from one colour to another**
- **A tint is where an artist adds a colour to white to create a lighter version of the colour**
- **A shade is where an artist adds black to a colour to darken it**
- **A tone is where an artist adds grey to a colour**
- **Can use and define key technical vocabulary**
- **Can apply and blend paint in varying shades from light to dark**
- **Can use white to change the tints of colours**
- **Can use shades of colour to create the illusion of space and distance in a simple landscape**
- **Can make considered choices about the size and position of shapes to create the illusion of space and distance**
- **Can suggest ways in which their work could be developed further or improved**
- **Painted images can be layered to create space**

I know:

- **Running stitches can be joined together to create a fern stitch**
- **Can show an understanding of terms such as detail, tone, shade, crosshatching and stippling**
- **Can use cross-hatching to create shaded areas**
- **Can vary the pressure they apply to a drawing tool in order to create a range of tones**
- **Can use line to express form and detail**
- **Can identify and describe the motifs commonly found in traditional henna designs**
- **Can select drawing tools suitable for a specific purpose**
- **Can control drawing tools to produce fine details**
- **Can produce a design in keeping with a particular style**
- **Can identify strengths and areas for development in their work**
- **Can make stitches that are consistent in size**
- **Can use a fern stitch**
- **Can sew curved and straight lines**
- **Can maintain appropriate tension in stitches**
- **Can identify strengths and areas for development in their own work**

• 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.

Know that some natural objects (shells, fossils, wood grain and feathers) have lines and patterns. Know that the contour line is the outer edge of something; the outline of its shape or form.

Know about the space in between objects (the negative space), e.g. the space between the veins on a leaf.

Know how to use images from the close up drawings and recreate these images / lines on large pieces of paper larger than life.

#### Giorgio Morandi (1890 1964)

The Italian artist Morandi collected jugs, bottles, jars and bowls and arranged them in various compositions for his drawings.

**Know that Abstract art is more about the shapes, colours and feelings it expresses – it is not about it being a realistic depiction**

**Georgia O’Keeffe (1887-1986)** Georgia O’Keeffe was an American artist, well known for being a pioneer of twentieth-century art. At ten years of age, she decided she wanted to become an artist and during her early training, she became skilled at painting detailed and accurate representations. However, O’Keeffe wanted more and decided to explore painting in a more abstract style. She painted rocks, bones and landscapes, but is most famous for her larger-than-life close-ups of flowers. O’Keeffe said, “I’ll paint it big, and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers.” Her detailed, enlarged flowers take up the whole of the canvas and it is this lack of background which causes the painting to be considered an abstract.

**Matthew F Fisher (born 1976)** Matthew F Fisher is a contemporary American artist born in Boston, Massachusetts. His work is abstract in style. He often paints natural forms or landscapes that appear to be frozen in time.

Know that there are traditional woven designs of Kente cloth and that these have the symbolism of the colours and designs used.

Know that printing block can be made by wrapping elastic bands around squares of cardboard to create a raised surface, outlining geometric shapes.

**Know that Kente cloth is a woven fabric from West Africa**  
**Know that Tie dye is a method used to create designs and colour** Textile artists use a range of materials to create textured designs and images

Know that tie dye, woven samples, collagraph and elastic band printing block are different techniques and skills that can be used for printmaking and textiles.

Know that a collagraph block can be used to print geometric designs onto the squares of fabric and this can be used to create a repeated pattern.

**Art History: Gilbert (Bobbo) Ahiagble (Ah hee alig blay) (1944 2012)**

Gilbert Ahiagble was a master weaver who designed and created Kente cloth using traditional weaving techniques Born in Ghana, Bobbo (as he was nicknamed) learned the method of weaving thin strips of fabric to create large wraps of stunning colours and geometric designs.

**fabric to construct 3D sculptures**

- **Understand the proportions of the human figure**
- **Respond to the work of an artist Use wire and foil to sculpt a figure, inspired by the work of Giacometti**
- **Evaluate artwork, giving reasons for responses**

I know:

Know how to use complementary colours to create the illusion of movement

Know how to Show an understanding of the basic proportions of the human figure

Know how to arrange simple body part shapes to depict movement

Know how to use the technique of découpage

Know how to Use form and colour to create the illusion of movement

Know how to apply sculpting skills to construct a 3D wire form

**Know how to use relevant vocabulary to describe and state preference about the work of Giacometti**

**Know how to use tools effectively to manipulate and sculpt wire into desired forms and positions**

**Know how to articulate their feelings about their work and how effective they have been in depicting a specific action**

**Artist history: Alberto Giacometti (1901 -1966)**

Albert Giacometti was a Swiss sculptor, painter, draftsman and printmaker. Giacometti was one of

- An ombre effect can be created with paint by changing the tint and tone
- Define vocabulary relating to colour mixing
- A tint is where an artist adds a colour to white to create a lighter version of the colour
- A shade is where an artist adds black to a colour to darken it
- A tone is where an artist adds grey to a colour
- Mix a range of tints and tones to match skin colour Evaluate results
- Demonstrate the ombre effect and show how tones of colour can be blended into each other gradually
- How to create interesting visual effects by dropping watered down paint, watercolour or ink to a wet surface
- How to explain what ombre means
- How to explain how to make tints, tones and shades of colour
- How to vary pressure to change the intensity of colour applied with pastels
- How to use oil combined with pastels to change and blend colours
- How to use artistic language and technical vocabulary to respond to the work of another artist
- Paint can be applied to a surface in a variety of ways
- Scrunched tissue can be used to blend colours to achieve a gradient of shades from light to dark
- The illusion of distance can be created by using lighter

- **Make a running stitch**

I know:

A variety of marks can be made by combining mediums

Cross-hatching is a technique that can be used to create darker tones

Contour lines are the outer edges of something: the outline of its shape or form

Different grades of pencil can be used to achieve a range of shades and tones

Different grades of pencil can be used to vary the definition of lines

Different grades of pencil can be used to create a variety of tones

Light and dark marks can be made by altering the pressure applied to a drawing tool

**Know how to create an embroidered design based on traditional Indian patterns**

**How to use the fern stitch to add decorative detail**

**How to use running stitch to create shapes and patterns**  
**Evaluate results**

**Additional artist to compare**

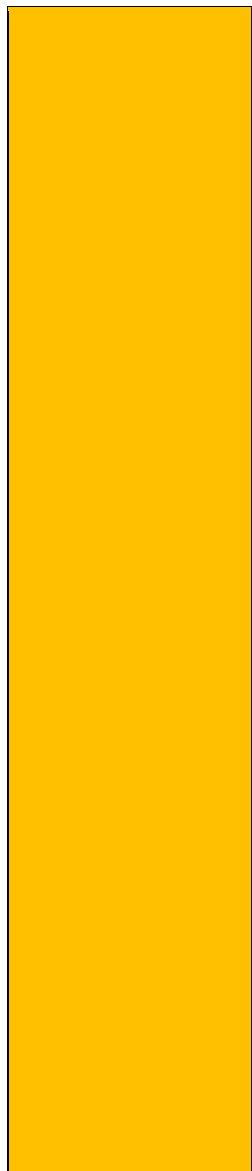
**Suzan Drummen, (1963)** an artist based in the Netherlands, creates expansive art installations that use thousands of tiny dazzling crystals and other shiny objects to create

the most important sculptors of the 20 th century and his work was particularly influenced by artistic styles such as Cubism and Surrealism Around 1935 he gave up on his Surrealist influences in order to pursue a more deepened analysis of figurative compositions.

- colours in the background and darker colours in the foreground
- How to experiment with the size and positioning of silhouettes on a shaded background to create the illusion of distance and space

elaborate textile and mandala designs.

**Helen Frankenthaler (1928 – 2011) was an American abstract expressionist painter. She was a major contributor to the history of postwar American painting. Having exhibited her work for over six decades (early 1950s until 2011), she spanned several generations of abstract painters. Helen produced brilliantly coloured abstract paintings which are said to be lyrical – expressing emotion in an imaginative way. Instead of using thick, opaque paints, she used thin, translucent stains of colour. “There are no rules. That is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.” – Helen Frankenthaler**



Disciplinary knowledge  
Disciplinary knowledge  
disciplinary knowledge - content about how art is studied, discussed, and judged

1. recognise that ideas can be expressed in art work.

Make comments about what they are going to draw  
Describe form and shape and line

Reflect on the progress within the unit of work

Comment on my likes and dislikes about the artwork studied and my personal artwork

Comment on what is meant by still life

Comment on how to use a viewfinder to create a focal point or an area of interest

Comment on the differences and similarities between artworks.

Reflect on the progress within my unit of work

Comment on my likes and dislikes about the artwork studied and my personal artwork

Examine in detail a part of a flower using magnifiers and viewfinders before sketching and then enlarging it.

Make and record comments about work completed in sketchbooks, referring to the Knowledge acquired

Can evaluate their own and others’ work, stating preferences and making suggestions for improvements  
Can combine techniques effectively to create interesting effects

Comment on my likes and dislikes about the artwork studied and my personal artwork

I can comment on the similarities and differences between the two mediums

Recognise that my artwork maybe different to others

Experiment with a variety of materials to create structures

Compare the similarities and differences between the collage and sculpture used by the artist.

Decide on which materials to use and not to use for the intention and purpose

Decide on which tools (paintbrushes) to use for a purpose

Recognise that my artwork maybe different to others.

Comment on the differences and similarities between artworks

use knowledge of how to make tints and tones to create an ombre effect with paint.

Explore and experiment with techniques used by other artists.

Explore how pastels can be used with oil to create different effects

Make comments about what they are going to draw  
Describe form and shape and line

Experiment with a variety of resources to create patterned fabrics.

Recognise that my artwork maybe different to others.

Comment on the differences and similarities between artworks.

Understand that the idea behind particular artworks

<p>2. experiment with an open mind</p> <p>3. try out a range of materials and processes and</p> <p>4. recognise that they have different qualities use materials purposefully to achieve particular characteristics or qualities.</p> <p>5. Show interest in and describe what they think about the work of others</p>	<p>Comment on how to identify details</p> <p>Comment on the work of Giorgio Morandi</p>	<p>Develop the techniques of overpainting and wet-on-wet, as well as make tertiary colours. Respond to the work of Georgia O Keefe and Mathew Fisher.</p>	<p>Respond to the traditional designs of Kente cloth. Create a range of surfaces, combining colour, texture and pattern. Explore the symbolic significance of colour.</p>	<p>Explore proportion and scale by creating images of the human form.</p> <p>Use shape and colour to create the illusion of movement.</p>	<p>Experiment with ways of blending shades of colour gradually</p> <p>Explore the work and techniques of Helen Frankenthaler</p> <p>Can demonstrate creativity when experimenting with specific techniques Can make deliberate choices about colour and application of paint to achieve desired effects</p>	<p>can be due to culture, history and identity.</p> <p>Opportunity to reflect on the processes learnt in previous units. Make choices based on this, to form part of a whole school collaborative artwork.</p> <p>Refine and improve their drawing and textile skills.</p>
<p><b>Key Vocabulary:</b></p>	<p><b>viewfinder</b> a frame that can be used to select a specific area or object to focus on</p> <p><b>contour line</b> the outer edge of something; the outline of its shape or form</p> <p><b>negative space</b> the space around an object or person or the space between objects or people</p> <p><b>Core Knowledge:</b></p> <p><b>composition</b> A composition is the way people or objects in a painting or photograph are arranged.</p> <p><b>focal point</b> The focal point of a picture is the person or object which is the main point of interest.</p> <p><b>form</b> The shape of a person or object is known as its form.</p>	<p><b>overpainting</b> when one painted mark is placed on top of another</p> <p><b>tertiary colour</b> made by mixing equal amounts of a primary and a secondary colour; sometimes called an intermediate colour</p> <p><b>wet-on-wet</b> the technique of painting on top of a wet surface, either wet paint or a surface that has had water applied first</p> <p><b>Core knowledge:</b></p> <p><b>wash</b> Adding a wash of paint means to add a very thin, watery layer of paint to a surface.</p> <p><b>background</b> Background is the part of a picture, photograph or view behind the main objects or people.</p> <p><b>watercolour</b> Watercolour paint is water-based paint</p>	<p><b>tie dye</b> a method of making patterns on fabric by tying knots in it or tying string around it before dye is added, so that some parts receive more dye than others</p> <p><b>weft</b> the threads that are twisted under and over the threads that are held on a loom</p> <p><b>warp</b> the vertical threads that are held stationary in tension on a frame or loom</p> <p><b>Core knowledge:</b></p> <p><b>Kente cloth</b> Kente cloth is made from thin strips, about 4 centimetres thick, woven together on narrow looms, typically by men. The strips are interlaced to form a fabric that is usually worn wrapped around the shoulders and waist like a toga.</p> <p><b>geometric designs</b> Geometric or geometrical patterns or designs consist of regular shapes or lines.</p>	<p><b>form</b> the shape of somebody or something</p> <p><b>proportion</b> the relationship in size between one thing and another</p> <p><b>découpage</b> a way of decorating something using shapes, pictures etc. cut from paper</p> <p><b>Core knowledge:</b></p> <p><b>elongated</b> When something is elongated, this means it is longer and thinner than it would normally be.</p> <p><b>motion</b> Motion is the act or process of moving. It also refers to a particular action or movement.</p> <p><b>figure</b> A figure is the shape of the human body.</p>	<p><b>ombre</b> having tones of colour that shade into each other, graduating from light to dark</p> <p><b>plane</b> any flat or level surface</p> <p><b>shade</b> a colour which has some black pigment in it to darken it</p> <p><b>Core knowledge:</b></p> <p><b>opaque</b> Opaque means not clear enough to see through or allow light through. translucent</p> <p><b>Translucent</b> material allows light to pass through but is not completely clear.</p> <p><b>stain</b> To stain something means to change its colour using a coloured liquid.</p>	<p><b>incubation</b> the third step in the creative process when ideas develop and grow</p> <p><b>illumination</b> 'lightbulb' moments when inspiration and creativity are transferred into a tangible result</p> <p><b>transfer</b> to move something from one place to another</p> <p><b>Core knowledge:</b></p> <p><b>henna</b> Henna is a reddish-brown dye made from the powdered leaves of a tropical shrub, used to colour the hair and decorate the body.</p> <p><b>symbolism</b> Symbolism relates to the use of symbols to represent ideas, especially in art and literature.</p> <p><b>detail</b> Detail refers to the smaller parts of a picture, image or pattern.</p>

			<p><b>symbolise</b> If one thing symbolises another, it is used or regarded as a symbol of it.</p>			
<p><b>Art strands: Working artistically</b></p>	<p><b>Line</b> Lines are used to show movement and mood.</p> <p><b>Form</b> Artists use form when they create sculptures. These are 3D shapes.</p>	<p><b>Shape</b> Shape is a flat (2D) area surrounded by an outline or edge</p> <p><b>Colour</b> <b>Colour is used to convey atmosphere and mood.</b></p> <p><b>Value</b> Value is the intensity of colour and depends on the amount of white added.</p>	<p><b>Line</b> Lines are used to show movement and mood.</p> <p><b>Colour</b> <b>Colour is used to convey atmosphere and mood.</b></p> <p><b>Texture</b> Texture is the look and feel of a surface.</p>	<p><b>Line</b> Lines are used to show movement and mood.</p> <p><b>Form</b> Artists use form when they create sculptures. These are 3D shapes.</p> <p><b>Texture</b> Texture is the look and feel of a surface.</p>	<p><b>Colour</b> <b>Colour is used to convey atmosphere and mood.</b></p> <p><b>Value</b> Value is the intensity of colour and depends on the amount of white added.</p>	<p><b>Line</b> Lines are used to show movement and mood.</p> <p><b>Texture</b> Texture is the look and feel of a surface.</p>
<p><b>Prior Learning::</b></p>	<ul style="list-style-type: none"> <li>• sort, collect and compare graphic marks</li> <li>• compare ideas and approaches</li> <li>• use cross-hatching, dots and dashes to create light and shaded areas</li> <li>• identify patterns and lines in nature</li> <li>• select appropriate materials</li> <li>• use the vocabulary of an artist</li> <li>• name artists and select pieces of their Prior Learning work that link to drawing techniques</li> </ul>	<ul style="list-style-type: none"> <li>• hold a paintbrush correctly</li> <li>• experiment with brush marks</li> <li>• make a secondary colour by mixing two primary colours together</li> <li>• use water to clean a paintbrush between colours</li> <li>• use a paper towel to blot and clean their brush and to absorb excess water</li> <li>• use a viewfinder</li> </ul>	<ul style="list-style-type: none"> <li>• tell a story using textiles and collage</li> <li>• use the dip and dye technique</li> <li>• Point of reference: Y4 Printmaking and Textiles – Block C</li> <li>• explain the effects created by dyeing fabric</li> <li>• print and paint onto fabric</li> </ul>	<ul style="list-style-type: none"> <li>• use knowledge of primary colours to create secondary colours</li> <li>• use techniques of manipulating wire and fabric to construct 3D sculptures</li> <li>• Point of reference: Y4 3D and Collage – Block D</li> <li>• make accurate observations of anatomical structures and details</li> <li>• understand the terms 2D and 3D</li> <li>• paint evenly onto a textured and three-dimensional surface</li> </ul>	<ul style="list-style-type: none"> <li>• mix tertiary colours</li> <li>• apply paint to a surface using a variety of techniques</li> <li>• Point of reference: Y4 Painting – Block E</li> <li>• mix colours with white to create tints</li> <li>• create gradients of colour</li> </ul>	<ul style="list-style-type: none"> <li>• use fine control to draw details</li> <li>• combine media to create texture</li> <li>• Point of reference: Y4 Drawing and Textiles – Block F</li> <li>• use cross-hatching to create shaded areas</li> <li>• use a running stitch</li> </ul>

	Yr. 3	Yr. 4
<b>Skills</b>	By the end of Yr. 3 pupils should be able to:	By the end of Yr. 4 pupils should be able to:
<b>Generating Ideas</b> <i>Skills of Designing &amp; Developing Ideas</i>	<ol style="list-style-type: none"> <li>gather and review information, references and resources related to their ideas and intentions.</li> <li>use a sketchbook for different purposes, including recording observations, planning and shaping ideas.</li> </ol>	<ol style="list-style-type: none"> <li>select and use relevant resources and references to develop their ideas.</li> <li>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></li> </ol>
<b>Making</b> <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> <li>develop practical skills by experimenting with, and testing the qualities of a range of different materials and techniques.</li> <li>select, and use appropriately, a variety of materials and techniques in order to create their own work.</li> </ol>	<ol style="list-style-type: none"> <li>investigate the nature and qualities of different materials and processes systematically.</li> <li>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></li> </ol>
<b>Evaluating</b> <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> <li>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></li> </ol>	<ol style="list-style-type: none"> <li>regularly reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve.</li> </ol>
	By the end of Yr. 3 pupils should know:	By the end of Yr. 4 pupils should know:
<b>Knowledge</b> <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none"> <li>about and describe the work of some artists, craftspeople, architects and designers</li> <li>and be able to explain how to use some of the tools and techniques they have chosen to work with.</li> </ol>	<ol style="list-style-type: none"> <li>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.</li> <li>about, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.</li> </ol>
<i>Note: The threads in this Assessment Criteria Table are:</i>	<ol style="list-style-type: none"> <li><i>is about researching and developing ideas</i></li> <li><i>is the sketchbook thread, recording and experimenting</i></li> <li><i>is about exploring and developing skills and techniques</i></li> <li><i>is about applying and using technical skills and acquiring mastery</i></li> <li><i>is about making judgements</i></li> <li><i>is about the knowledge of art, cultural context etc.</i></li> <li><i>is about the knowledge of media, processes, techniques etc.</i></li> </ol>	

