







Curriculum Progression Document for: Art and Design

At All Saints' we are children of God, we wear our crowns with pride. Together we are **Included, Involved** and **Inspired**

Our BIG IDEAS covered throughout the curriculum

					
LANGUAGE	BRITAIN	PEOPLE	FAITH	MIGRATION	CREATIVITY

As EYFS differs from the way the National Curriculum is structured, the statements for art and design are taken from Physical development and Expressive Art and Design. They are covered across 6 areas of Art and Design: drawing, painting, printing, 3D, collage and textiles.

Skills and knowledge: Develop their small motor skills so that they can use a range of tools competently, safely and confidently (pencils for drawing and writing, paintbrushes, scissors)

Explore different materials freely, to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures

Explore, use and refine a variety 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 collaboratively, sharing ideas, resources and skills.

All these are achieved through a variety of activities, which include: drawing shapes to represent objects, making models (Diwali lamps, Easter garden etc.), colour mixing, responding to artists (Van Gogh, Matisse, Kusama etc.) and other.

	Area of Art and Design	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
	3D	<p>Knowledge To respond to the work of Andy Goldsworthy and Richard Long by arranging objects to show understanding of line, shape, colour and pattern in the style of an artist. To explore a range of starting points for work</p>	<p>Knowledge To explore lines and concentric circles using dots in response to Aboriginal Art. To recognise why the palette is restricted to 'earth' colours. To select colours and producing designs for</p>	<p>Knowledge To respond to the work of Howard Hodgkin (or another chosen artist) and collect visual information using sketchbooks and ICT. To modify work according to views</p>	<p>Knowledge To cast forms using brown, gummed tape (shoe) To understand the idea of design related to purpose. To compare ideas and say what they think and feel about</p>	<p>Knowledge To respond to the figurative sculptures of Alberto Giacometti. To develop and apply understanding of the work of Alberto Giacometti in the production of individual figurative sculptural forms.</p>	<p>Knowledge To respond to the reclining figure work of Henry Moore and understand his use of the maquette. To observe the figure from a range of viewpoints. To respond to the mother and child</p>

		<p>using natural objects in the local environment. To investigate the possibilities of working with clay. To explore a range of marks which can be made by pressing found objects onto clay. To understand that the clay will harden and retain the pattern that has been produced. To understand the process involved when making a plaster cast and how indentations into the clay have produced raised areas in the plaster. To use clay to make a mould for a plaster cast.</p> <p>Skills To produce lines with natural materials in the environment, showing awareness of pattern, colour and shape. To learn the techniques of pulling, pinching, and smoothing clay to produce forms in response to a story stimulus. To decorate clay forms with different coloured clays. To manipulate clays to produce balls and coils. To make a clay slab and use different tools to make impressions in the surface.</p>	<p>the decorated didgeridoos. To learn the process of rolling and inlaying clay of different colours into a slab.</p> <p>Skills To review what they and others have done, say what they think and feel about it and identify what they may like to change. To use different tools for decorating surfaces. To roll clay to an even thickness. To make coils and apply these as a surface decoration. To change the form of clay by pulling, pinching and smoothing. To use imagination to produce 3D form</p>	<p>and describe further developments Understanding the process of inlayed clay designs. To develop simple linear designs based on natural forms. To develop the process of inlayed clay designs. To make a 3D relief paper form.</p> <p>Skills To develop the use of brown, gummed tape to produce a form. To transpose 2D designs onto a 3D form. To review own work and that of others. To record developing work in sketchbooks. To roll and form clay slabs and inlay different coloured clays To transpose 2D viewfinder pencil drawings of natural forms into clay slab designs using different coloured clay To use paper forms to produce a 3d relief surface.</p>	<p>work and refine designs. To develop ideas for packaging and display. To use own work as a starting point for further investigation To understand the process and techniques involved in developing coiled clay forms. To reference work from other times, styles and cultures. To collaborate with others on 3D projects.</p> <p>Skills To use small pieces of brown gummed tape to cast a 3D form. To select and use appropriate materials and processes To use research and sketchbook work to explore designs To discuss and adapt work according to views To dip fabric to produce 3D forms. To work collaboratively to produce artwork. To adapt and modify work through class and group discussion To use glue and fabric over a mould to produce 3D artefacts</p>	<p>To develop an understanding of modroc (plaster bandage) as a sculptural material. To develop an understanding of the translucent nature of tissue paper.</p> <p>Skills To produce drawings of figures to describe form, not detail. To produce sculptural stick forms in response to the work of Alberto Giacometti To use modroc (plaster bandage) as a sculptural material. To record ideas and processes used in the development of their sculptures. To review own work and that of others. To use tissue paper and PVA to produce coloured 3D form. 2a To develop the use of a limited palette To apply previously learned techniques and processes;</p>	<p>work of Henry Moore and understand the concept of 'drawing ' in 3D To compare and comment upon the ideas, methods and approaches of others'. To research the work of craftspeople and designers working in different times and cultures To research designs for individual work. To explore a range of starting points for practical work.</p> <p>Skills To record first hand observations directly into clay. To work independently from chosen starting points. To adapt and modify ideas. To develop a small scale series of work. To develop a series of work that has been modified and developed as it has progressed To cast forms from selected molds using brown, gummed tape. To produce designs for individual work. To apply knowledge and understanding of previously learned techniques.</p>
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		<p>Vocabulary line pattern shape beside next to between natural environment pull/pinch/smooth decorate/roll clay slab impression press found objects harden hard/soft plaster reservoir set reverse</p> <p>Artists and crafters Andy Goldsworthy Richard Long</p>	<p>Vocabulary aboriginal symbol represents didgeridoo surface modify slab inlay coil rolling forming pinching/pulling imagination</p> <p>Artists and crafters Aboriginal art</p>	<p>To develop forming and sticking techniques. To develop linear patterns.</p> <p>Vocabulary gummed tape layer review decoration prime cylinder slab inlay terracotta coil roll embed surface harden leather hard rolling curves linear</p> <p>Artists and crafters Howard Hodgkin (or another chosen artist)</p>	<p>To collaborate with others on 3D projects.</p> <p>Vocabulary cast/mold purpose style names used for specific types of shoe construct embellish modify/refine packaging display advertise coil inner/outer spiral base vertical fabric forming dipping wrapping twisting</p> <p>Artists and crafters Footwear designs</p>	<p>Construction techniques using clay slabs.</p> <p>Vocabulary distance shading movement joints position suitable supported sculptural figurative modroc wrapping smooth plaster process record tearing limited palette translucent brushing form technique inlay trim smooth wrapped</p> <p>Artists and crafters Alberto Giacometti</p>	<p>To select and assemble cast forms To select appropriate materials and embellishing surfaces.</p> <p>Vocabulary maquette representation pinching pulling stroking smoothing relationship pendant decoration fine modifications series scale form mask times cultures assemble positioning modification</p> <p>Artists and crafters Henry Moore Pendants from a variety of times and cultures, Masks from different times and cultures</p>
	Collage	<p>Knowledge To explore linear aspect Andy Goldsworthy's work.</p>	<p>Knowledge To develop knowledge and understanding of the work of Matisse and his use of</p>	<p>Knowledge To understand the use of primary and complementary</p>	<p>Knowledge To respond to the portraying of movement in Matisse's work.</p>	<p>Knowledge To explore experimental collage techniques and processes and</p>	<p>Knowledge To respond to the work of Gustav Klimt and his use of repeated geometric</p>

		<p>To explore circles in Richard Long's artwork. To understand the concept of hot and cold colours. To respond to the work of the artist Patrick Heron</p> <p>Skills To use natural materials to create linear effect. To develop overlapping and sticking techniques. To identify hot and cold colours, select, sort and stick to reflect the work of Patrick Heron. To sort and select according to texture/contrasting materials. To use scissors safely and accurately when cutting. To use ICT to further develop ideas.</p>	<p>complementary colours. To understand the concept of complementary colours. To understand and explore line as a contour. To develop knowledge of Op Art and the use of line in the work of Bridget Riley. To develop an understanding of the use of 'non-art' materials. To understand how Kurt Schwitters uses non-art materials in his work.</p> <p>Skills To mix primary colours to make secondary colours and begin to recognise and use complementary colours. To cut and tear. To create spiral forms. To collect, sort, select and stick materials. To experiment with following the contours of lines. To use scissors as a 'drawing' tool, by cutting wide and narrow linear strips. To adapt work as it progresses.</p>	<p>colours in the work of Paul Klee. To understand the use of different lines in the work of Victor Vasarely. To investigate positive and negative spaces in Henri Matisse's work (Jazz, Le Ciel, La Mer).</p> <p>Skills To mix primary colours to make complementary colours. To transport ideas from painting to collage. To develop cutting and sticking skills. To arrange and assemble horizontal and vertical, thick and thin strips. To adapt and modify ideas. To collaborate with others on a large scale project and to compare ideas and approaches to the work of Henri Matisse.</p>	<p>To understand the translucent nature of tissue papers. To respond to the facial images by the artist Francis Bacon. To understand that artists (Andy Warhol) use different starting points for their work. To compare ideas, methods and approaches in their own and others' work and say what they think and feel about them.</p> <p>Skills To develop ideas and apply knowledge of processes. To use own images as a starting point for further work. To transpose imagery using different media and techniques. To use everyday objects as a starting point for their own work. To overwork identical designs to produce unique state imagery. To work collaboratively to form a class image.</p>	<p>annotate examples in sketchbooks to be used as reference in later work. To respond to the work of Dale Devereux-Barker and investigate the use of symbols in his work. To explore and invent symbols to represent meaning.</p> <p>Skills To use the viewfinder to select and record from direct observation. To select and develop ideas for own work. To overwork images (including with inks and stains). To select materials by colour and texture according to their intentions. To adapt and modify own work and comment on the work of others.</p>	<p>shapes by selecting and recording aspects of his work in sketchbooks. To explore how Pablo Picasso represents a three-dimensional figure on a flat surface.</p> <p>Skills To develop the use of simple geometric shapes and patterning. To combine visual and tactile qualities of materials and match these to the purpose of their work To use a variety of methods and approaches to communicate ideas. To improve questioning and thinking skills through the practical development of their work. To make modifications according to their views. To make observational studies of figures from different viewpoints.</p>
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		<p>Vocabulary environment overlapping sticking arranging collage circle hot/cold colours sort select stripes texture soft smooth rough spiky shiny dull light/dark font capital develop</p> <p>Artists and crafters Andy Goldsworthy Richard Long Patrick Heron</p>	<p>Vocabulary complementary and primary colours cut/ torn spiral arranging adjacent select sort shape divide line/linear follow next to/beside curved straight flowing space narrow linear strips non-art materials assemble surface</p> <p>Artists and crafters Henri Matisse (use of cut and torn complementary colours) Bridget Riley Op Art Kurt Schwitters</p>	<p>Vocabulary pathways direction crossing overlapping complementary colours response strips vertical horizontal optical illusion adapt modify positive negative associated familiar reflecting</p> <p>Artists and crafters Paul Klee Victor Vasarely Henri Matisse (use of positive and negative images)</p>	<p>Vocabulary position arrange motiom torn represent torso limbs figures position overlapping translucency distortion portrait photographic facial starting point transposing adapt modify equivalent unique reworking overworking individual multiple</p> <p>Artists and crafters Henri Matisse (movement) Francis Bacon Andy Warhol</p>	<p>Vocabulary vocabulary relating to chosen natural objects viewfinder direct observation natural objects select lines shapes colour tones texture pattern overlapped layering develop inks stains overworking symbols represent event adapt modify</p> <p>Artists and crafters Dale Devereux-Barker</p>	<p>Vocabulary patterning geometric shapes viewfinder aspects select layering Brusho pastels scanning linear spiral cubist dimension multi media plane 2d and 3d representing figurative adapt develop modify layer overwork</p> <p>Artists and crafters Pablo Picasso Gustav Klimt cubism</p>
	<p style="text-align: center;">Drawing</p>	<p>Knowledge</p> <p>To investigate the possibilities of a range of different mark makers (pencils and pastels) To use appropriate vocabulary when describing marks To understand that different marks can be</p>	<p>Knowledge</p> <p>To understand that different mark makers may be used to create different effects (tone). To explore ideas and imagination using music as a stimulus for mark making and understand that different marks can</p>	<p>Knowledge</p> <p>To investigate different marks that can be made using pencils. To compare own work with marks made by Vincent Van Gogh in his work. To investigate shading techniques</p>	<p>Knowledge</p> <p>To experience a different drawing materials and processes (pencils, oil pastels). To explore the linear work of Bridget Riley. To explore graphic media and use their own work as</p>	<p>Knowledge</p> <p>To investigate and collect visual information from Hundertwasser images to develop ideas (linear aspects). To enlarge and develop own work using layering methods to</p>	<p>Knowledge</p> <p>To understand the importance of tone in figurative imagery. To understand and investigate the variety of methods and different media used by artists for portrait work</p>

		<p>made using a range of tools. To understand that different surfaces may be used to produce an image Collecting shapes through close observation; analyse and describe an image to others. To understand the element of 'texture' and use different tools and media to show this in their work.</p>	<p>represent different moods and movements. To try out tools and techniques. To explore line and mark. To investigate and use the expressive marks on a range of different surfaces. To understand how to represent texture by using a variety of different marks. To look closely, talk about and draw a group of objects and how they are arranged. To investigate and describe texture. To observe and record objects from different viewpoints.</p>	<p>and talk about the visual element of tone (light and dark). To work from the imagination and explore ideas using a story as a starting point. To develop work using own images as a starting point with a focus on pattern, line and shape. To explore pattern by using the elements of line, colour and shape. To experiment with different colour combinations.</p>	<p>reference to develop image. To work in response to Kandinsky.</p>	<p>communicate ideas and make images. To experiment with the use of rubbers to draw in the negative. To work vigorously in line, mark and tone in response to the work of Frank Auerbach</p>	<p>(different times and styles).</p>
		<p>Skills To work with others on a class-drawing task. To make own tools for mark making using different found materials. To create and use a different surface for mark making. Tracing lines in the air with the finger. To represent texture by using different marks. To respond to a story as a starting point.</p>	<p>Skills To use different marks in response to descriptive language. To apply different marks in response to music and use appropriate vocabulary. To use ICT as a tool for mark making. To work from the imagination in response to a story. To use a story as a starting point for artwork. To work co-operatively with a partner and be accepting of each other's ideas. To identify what they might change in their</p>	<p>Skills To explore different pencil positions, pressures, hatching and cross-hatching to produce a range of different light and dark tones. To compare ideas and approaches. Increasing the scale of an image by working in close-up. To discuss work and decide what they would like to adapt and develop further in their images. To overwork with brush, ready-mixed paints and pastels. To use ICT as an expressive tool.</p>	<p>Skills To apply their experiences of drawing materials and processes. To use a viewfinder to select and record observations of linear patterning in natural objects. To select from and use own drawings to develop work. To compare ideas, methods and approaches in own and others work. To use natural forms as a starting point for artwork. To work as a group and discuss work with others.</p>	<p>Skills To produce observational drawings and selecting and using a range of media. To develop layering techniques using acetate and OHP markers. To use a natural form as a starting point for imaginative drawings; construct and draw the unknown. To select and enlarge drawings and use a variety of mark makers to develop work. To work in the negative by using rubbers to remove</p>	<p>Skills To make detailed, analytical observational drawings, focusing on a single element within the design; to use magnifying glass. To enlarge designs developed in the sketchbook. To select and use a wide range of media. To review and modify work. To work as a group. To use overhead projector to produce a figurative image. To use ICT to produce a portrait image.</p>

		<p>work, what they think and feel about it. To apply previously acquired skills to draw objects in different arrangements.</p>	<p>To transpose imagery form one medium to another; to enlarge and layer.</p>	<p>To develop analytical skills and fine pencil control To produce thick and thin lines and a variety of tonal qualities</p>	<p>graphite work and the 'rubber' tool on the computer. To use positive and negative drawing techniques in response to the work of Frank Auerbach.</p>	<p>To develop work using a chosen method.</p>	
		<p>Vocabulary wriggling zigzag crawling, swaying, flying, jumping, hopping etc... words to denote movement dark/light thick/ thin curved/ straight bold broken wavy etc... hard/ soft texture surface marks shapes vocabulary associated with shape texture feel stroke soft, spiky etc straw/twigs/bricks safe/ safety build imagination</p>	<p>Vocabulary mark maker thick/thin hard/soft dark/light texture repeating wavy/ flowing jagged/ shiny/ furry prickly/ bumpy dance freeze respond record compare surface reproduce tools media display arrange beside, next to between/ in front of/ behind etc... words associated with the texture of the chosen objects different viewpoint back/ front</p>	<p>Vocabulary mark line compare/ sort pattern / repeat variety tone hard/ soft pressure light/ dark graphite horizontal / vertical hatching cross-hatching parallel blend Brusho oil resist imagination/ memory close-up/ scale overwork highlight modify/ develop/ adapt pattern repeated section copied select image colour combination</p>	<p>Vocabulary graphic marks response selecting lines shapes proportion direction analysing images composing experimenting exploring linear marks reference. concentric circles respond colour combination discuss lace tonal quality pencil control</p>	<p>Vocabulary scale smudge tone line image light/ dark layering overlay acetate imagination thistle head comparison methods layers negative graphite portrait vigorously</p>	<p>Vocabulary element line shape colour texture tone pattern form enlarging media portrait figurative tone light/ mid-tone/ dark print paint mosaic portraiture methods</p>
		<p>Artists and crafters No artists in this unit</p>	<p>Artists and Crafters No artists in this unit</p>	<p>Artists and Crafters Vincent Van Gogh</p>	<p>Artists and Crafters Bridget Riley Kandinsky</p>	<p>Artists and Crafters Hundertwasser Frank Auerbach</p>	<p>Artists and Crafters Portraits from different times and styles</p>

	Textiles	<p>Knowledge To investigate weaving materials and processes. To investigate materials and processes to embellish strips of fabric and use these to produce a weaving. To explore fabric resist using oil pastel and Brusho To investigate wrapping and knotting techniques and processes. To try out tools and techniques involved in fabric pegging and learn about visual and tactile elements including line, colour and texture.</p> <p>Skills To practice simple over/under weaving, wrapping and knotting by attaching fabrics to a frame in different ways. To try out tools and materials to embellish strips of fabric using a variety of media. To try out tools and techniques in producing a fabric resist piece of work (Brusho and oil pastels) To use textured surfaces to produce effective rubbings. To experiment with wrapping and knotting.</p>	<p>Knowledge To investigate dip dye materials and processes and understand that folding and dipping the fabric in different ways produces different dyed effects. To understand that rubbings taken from a range of different surface textures produce a variety of lines, shapes and marks. To understand the nature of a relief surface in producing rubbings and relief prints. To develop ideas from first hand observation and experience. Reviewing and commenting on their own and others' work.</p> <p>Skills To fold fabric in different ways and use dip dye. To work over dip dyed fabric with rubbings from a range of surfaces. To use matchsticks and rubber bands to produce relief-printing blocks. To ask and answer questions about the starting points for developing their relief printing blocks. To try out tools and techniques in relief block printing</p>	<p>Knowledge To and explore different types of patterning from different cultures. To develop understanding of collographs. To develop understanding of rotation and reflection. To develop understanding of symmetry and resizing images through ICT To collect visual and other information to develop their ideas using sketchbooks and ICT</p> <p>Skills To collect visual and other information using a sketchbook. To use viewfinders to select areas and record from first hand observation. To use knowledge of dip dye technique and further develop these skills to produce backgrounds for printed work. To cut and assemble a relief surface. To experiment with block printing techniques onto pre dyed fabric.</p>	<p>Knowledge To develop an understanding of the mono-printing process using thick and thin marks and lines on fabric. To identify and record linear markings in natural forms. To understand the advantages of combining media and processes. To develop knowledge and understanding of the work of Michael Brennand-Wood.</p> <p>Skills To develop control of tools and techniques when using thin and thick lines on fabric. To use a variety of folds to produce dip dyed pieces. To develop dip dye and resist techniques. To adapt and modify their work according to their views. To develop personal responses to works of art. To develop knotting, threading and binding techniques.</p>	<p>Knowledge To investigate and reform visual and tactile qualities using construction and destruction processes. To understand the terms 'construction' and 'deconstruction'. To compare idea in their own and others work. To develop an understanding of nature of materials and matching this to their intentions. To develop an understanding of wax resist on fabric. To make responses to the work of textile artist Jean Davywinter. To compare ideas and approaches.</p> <p>Skills To develop control of tools and techniques when using thin and thick lines on fabric. To use a variety of folds to produce dip dyed pieces. To develop dip dye and resist techniques. To adapt and modify their work according to their views. To develop personal responses to works of art. To develop knotting, threading and binding techniques.</p>	<p>Knowledge To collect and select visual information and develop ideas as a response to the strong linear structural aspects of Norman Foster's architectural work. To investigate, collect and select visual information from Hundertwasser images to develop ideas To develop batik designs in response to the work to the work of Antoni Gaudi. To respond to the artefacts from a different time and culture (North American Indians).</p> <p>Skills To develop linear designs. To transport linear designs into relief print blocks when communicating their ideas and observations. To adapt their work according to their views. To develop and transferring linear designs onto dyed backgrounds using graphic mark makers. To use a viewfinder. To develop and transpose designs. To apply batik skills.</p>
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		<p>To use fabric pegging technique. To review and discuss theirs and others work.</p>	<p>To respond to an artist's chosen palette through making a textile wrap. To identify what they would like to change and develop in future work.</p>	<p>To explore ways of making and creating their own patterns through ICT. To use sketchbooks to record techniques and annotate samples of work. To make a plasticine relief block and explore printing onto different surfaces To identify what is most effective in their own and others prints and suggesting and making improvement.</p>	<p>To select materials and processes and organise and combine these in their work. To compare responses to artists' work.</p>	<p>To select materials and processes and organise and combine these in their work. To compare responses to artists' work.</p>	<p>To design and develop intricate weaving skills. To apply weaving skills when using natural and made materials (loom).</p>
		<p>Vocabulary weaving/weave warp/weft frame over/under wrap/wrapping knot/knotting direction decorate strip drainage mat resist hanging pattern repeat rubbing adapt square texture/surface assemble peg/line base texture/colour push curved/straight</p>	<p>Vocabulary dip dye fold half/quarter triangle concertina absorb rubbing feely-board surface texture relief block rubbing resist brush colour inking-up wrap colour palette yarn/wool/thread</p>	<p>Vocabulary collection selection viewfinder sketchbook pattern/design dip and dye brusho cotton fabric folding collograph relief printing block assemble rotation reflection rollers collograph symmetry copy/resize multiple repeat compare plasticine face improvements</p>	<p>Vocabulary mono-printing technique preparation experiment resist technique linear review modify adjustments combine contemporary textile artist lattice layering responding wrapping/knotting binding threading construction attaching</p>	<p>Vocabulary layering construction deconstruction multiple hanging/fixing assembling/joining folding/pinching/ scrunching/sliding raised surface relief panel batik wax resist dye tjanting techniques process layers dyes colouring textures modifying comparing adapting identifying defferences</p>	<p>Vocabulary architecture linear built environment selecting structure relief printing multiple response transposing designs transferring graphic batik adapt/modify tjanting wax/resist change/improve release intention purpose loom welt weave natural/made</p>
		<p>Artists and crafters No artists in this unit</p>	<p>Artists and crafters</p>	<p>Artists and crafters Patterns from other cultures</p>	<p>Artists and crafters Michael Brennan-Wood</p>	<p>Artists and crafters Jean Davywinter</p>	<p>Artists and crafters Norman Foster Antoni Gaudi</p>

			Reproduction of work from different times and cultures.				Hunderwasser North American Indian Beadwork
	Painting	<p>Knowledge To know that the primary colours are and what other colours they can make. To talk about the use of shape and colour in the work of Jasper Johns. To recognize and describe colours and patterns of different animals. To develop an understanding of overworking an image.</p> <p>Skills To use 'artist's' rug. To mix thick and thin paint. To produce different brush strokes using a brush (horizontal, curved, straight). To mix colours by adding small amount of dark to light. To apply paint within a shape boundary. To respond to a story as a stimulus. To discuss their own and their peers' work.</p>	<p>Knowledge To respond to the work of Wassily Kandinsky through the use of lines, shapes and colours. To understand how Anthony Frost uses colours, shapes and surfaces for painting in his work. To understand what a multimedia image is.</p> <p>Skills To develop brush control and pattern making. To create patterns through selected use of colour and shape. To produce colour tints. To use story as a starting point to imaginative work.</p>	<p>Knowledge To understand how Van Gogh used thick paint and short brush strokes in his paintings. To compare and contrast images of the sky form a range of artists. To identify the recognize the use of stripes and blocks of colour in the work of John Scully and develop an understanding of abstract art. To understand the techniques of 'tonking' and 'sgraffito'.</p> <p>Skills To create a range of light and dark colours from the primary and secondary range (making paint charts). Experiment with paint applications (thick paint and short strokes) to represent specific ideas. To experiment with tonking and sgraffito techniques to develop their work.</p>	<p>Knowledge To expand the understanding what can be used as a painting surface. To understand the limited use of colour and its application in the work of Georgia O'Keefe. To understand the wash technique of wet on wet.</p> <p>Skills To create different textured surfaces for painting. To overpaint using small brushes and brush strokes. To use wet on wet techniques when painting outside in the style of Turner.</p>	<p>Knowledge To explore how Chris Ofili applies paint in his work. To compare ideas and approaches in fauvist paintings and their use of vibrant and unrealistic colours.</p> <p>Skills To create a multilayered piece with a variety of media. To produce acetate overlay. To produce extended images by mixing and matching colours and patterns in response to a piece of patterned fabric. To further develop their ideas by employing a variety of applicators to achieve the desired effect.</p>	<p>Knowledge To understand the use of natural forms as a starting point for the images of Patrick Heron. To explore linear qualities of the work of Patrick Caulfield. To develop knowledge of the Cubist movement</p> <p>Skills To use small brushstrokes to give interesting surface to large shapes. To collect images and photographs of interesting natural formations To overwork with brush strokes to produce abstract images. To use an overhead projector to enlarge an image. To produce simple linear drawings, concentrating on the outline of everyday objects.</p>

		<p>Vocabulary mixing thick/thin stroke opaque palette brush strokes shape straight/curved dark/light horizontal lines animal prints primary colours</p> <p>Artists and crafters Jasper Johns Pop Art</p>	<p>Vocabulary shape circle/triangle/square etc. line around object pattern line space shape surfaces building up collage prime emulsion primary colours tints multimedia</p> <p>Artists and crafters Wassily Kandinsky Anthony Frost</p>	<p>Vocabulary collections colour families review tint tone arrange light/dark strokes impasto images dabs abstract art stripes and blocks fold primary and secondary colours technique tonking layers sgraffito</p> <p>Artists and crafters Vincent Van Gogh John Constable (sky) JMW Turner Peter Lanyin Maggie Hambling Anstract Art</p>	<p>Vocabulary irregular shapes surface texture brush strokes light/dark tone contrast repeated viewfinder observe application enlarge reflect select palette wash wet on wet landscape seascape environment direct observational horizon</p> <p>Artists and crafters Georgia O'Keefe JMW Turner (wet on wet)</p>	<p>Vocabulary layers abstract linear acetate transpose vibrant unrealistic viewfinder contrasting photo real image expressive pallets adjacent fabric extend select media tonking sgraffito applications</p> <p>Artists and crafters Chris Ofili Fauvism Matisse Derain</p>	<p>To develop direct observational skills from a variety of viewpoints. To select appropriate materials to transpose their drawings into multimedia Cubist images.</p> <p>Vocabulary starting point natural forms viewpoints representing weathered surfaces shapes spaces abstract brushwork response acetate linear outline contour enlarge overwork infill still life multimedia angles observational built up surface inks/stains/dyes adapt</p> <p>Artists and crafters Cubism Patrick Heron Patrick Caulfield</p>
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	<h2 style="margin: 0;">Printing</h2>	<p>Knowledge To explore direct printing and overprinting and the use of different tools and surfaces for printing. To explore negative prints and layered negative prints. To understand the idea of a relief block. To understand how a block can be created using a variety of textured surfaces (collograph). To explore Pakistani print designs and printing blocks</p> <p>Skills To use primary colours light to dark to produce direct prints and overprinting with primary colours. To make and using stencils to produce negative prints. To use the techniques of dabbing and stroking to produce negative prints in primary colours. To combine printing techniques to produce layered printed image. To make a clay slab relief block and using this to print onto a range of prepared surfaces.</p>	<p>Knowledge To demonstrate an understanding of working light to dark tones and positive/negative stencils. To investigate layering and overlapping colours when printing. To explore tearing and using both positive and negative stencils for printing. To understand that printmaking involves production of multiple versions of images. To explore the use of overlays to produce translucent colour effects in their printmaking. To identify similarities and differences in the work of designers</p> <p>Skills To use the technique of tearing positive and negative stencils to make prints. To develop the use of clay slab relief blocks using three colours overprinting process. To develop clay slab relief printing with tissue inlays to produce unique state prints. To develop the process and techniques of direct printing using found objects, selected colours and surfaces.</p>	<p>Knowledge To explore and experiment with mark making using a roller and printing ink. To understand how different materials placed under the printing surface can show texture. To work with others and experiment with ideas produced by the class. To investigate the possibilities of a range of materials and processes by experimenting with mono-printing.</p> <p>Skills To ink up a slab correctly and using a roller in different ways to make a variety of marks. To use tools to produce a mono print. To develop skills in mono--printing using different colours and working from light to dark. To discuss own work and that of others and reflecting ideas. To select and present own work in sketchbooks. To record and reflect in sketchbooks.</p>	<p>Knowledge To investigate designs developed in another culture and using this as a basis for their own work (African prints). To understand how transposing a design onto press-relief block gives the opportunity for repeat printing. To investigate printing collograph blocks onto different surfaces. To investigate a different mono-printing technique by drawing on paper placed over an inked pad.</p> <p>Skills To reflect on work in their sketchbooks and recording ideas and modifications. To develop the technique of mono printing by scratching a drawing into an inked slab and taking a print. To transpose design onto press-print relief blocks. To make collograph blocks using African prints as a starting point for designs. To produce and print onto a range of surfaces.</p>	<p>Knowledge To learn the process of reduction printing using press-print.(Y5) To understand the principle of working from light to dark colours. To research and respond to the work of printmakers (Dale Devereux-Baker, John Brunson, Belinda King).</p> <p>Skills To produce a reduction print block using press-print in three colours. (Y5) To use sketchbooks to record and reflect on the reduction printing process. To combine different printmaking processes in developing their work.</p>	<p>Knowledge To explore ideas from the starting point for further work concentrating on linear aspects observed through the viewfinder. To transfer work and ideas into another medium and combine learned processed to produce unique state prints (Y6) To investigate the batik process and use it to produce images in response to the work of the artost Chinwe Chukwuogo-Roy.</p> <p>Skills To use a viewfinder by placing it onto different sections of an object. To produce analytical drawings using drawing pencils (HB to 6B). To develop unique state prints using press-print reduction blocks and coloured tissues (Y6) To use sketchbooks to record and reflect, referring back to the starting points during the progression of work.</p>
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