



I am an artist...

I am an artist. I believe everything is possible when I'm being an artist. I feel empowered and inspired through my own art and others. I am able to consider and appreciate the art of others. I take risks, challenge myself and learn new skills along my artistic journey. I have the freedom to express my opinion, uniqueness and individuality. Art can take me anywhere and it brings me escapism and happiness. I explore the world I live in by following my creative ideas and imagination. I understand art can reflect myself, my community and the wider world!



Key Concepts for Artists

	Key Concepts
What is art? <i>The world's first known artists were Palaeolithic (old stone age) people of Europe. Animal paintings and hunting scenes dating back to 25,000-18,000 BC have been found on the walls of caves in the Dordogne region of France and the Pyrenees region of Spain. From pre-history to modern day, humans have created art to share their understanding and express themselves. Their art, as individuals or collaborators, is often visually tangible but not always; it is anything that's creative, passionate and or personal. People's lives and the world in which they live are journeys and artists have chosen to tell the story of their journeys through works of art.</i>	There are technical disciplines to visual art. - Drawing: Techniques producing images on a surface by means of marks, usually of ink, graphite, chalk, charcoal, or crayon. - Painting: The practice and application of paint to a surface. - Print: Creating impressions made by any method involving transfer from one surface to another. - Collage: Using paper, threads, or fabric to create collage. - 3D: 3D art has height, width and depth and having these three makes it a form; meaning all 3D art has form. It is not flat like paintings, drawings, and photographs.
	The visual elements of art are: line, shape, form, tone, pattern, texture and colour.
	Artists create art using the visual elements within the technical disciplines, and <u>organise</u> their art for effect possibly considering contrast, rhythm, proportion and scale, unity, variety, emphasis and movement.
	Developing ideas is an important process in creating art and artists can justify their choices.
	In the history of art, are artists and art movements that are considered more influential than others.
	Art can inspire, challenge, or provoke, and our responses to it are shaped by our own experiences and perspectives.
	To develop key concepts and skills, artists follow a creative process. We use Knowledge, Generate Ideas, Make and Evaluate to frame our learning journeys. (NSEAD)



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Year 2 Key Knowledge, Vocabulary and Skills

		Drawing	Painting	Print	Collage	3D
		Record drawing explorations in sketchbooks.	- Hold different size paintbrushes correctly and understand how to apply paint onto a surface. - Record painting explorations in sketchbooks. - Reinforce routines of setting up painting equipment.	- Reflect on success of printing with various objects. - Articulate thoughts and make predictions and choices to refine skills and develop outcomes.	- Tear, cut and apply paper with precision for effect. - Use of collage on 2D and 3D surfaces.	- Experiment with a variety of malleable media e.g. clay. - Begin to use a sketchbook to plan and develop simple ideas and make simple informed choices in media. - Use equipment and media with increasing confidence. - Use clay tools and equipment safely.
Organisation of art for effect Contrasts refers to the arrangement of opposite elements and effects. Contrasts can be used to create variety, visual interests and drama: E.g. <i>The dark area is the shadow of the object.</i> Rhythm suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colours, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow: E.g. the dots and light and darker colours in the painting make your eyes 'bounce and follow' the red dots: E.g. <i>The print shows a repeating pattern, so it has a regular rhythm that I can predict.</i> Proportion and scale refers relationship between the various parts of an artwork. Artists can use the scale and proportion to create sensations such as depth, realism, disorientation, and drama: E.g. <i>The larger shapes are at the front and smaller shapes are in the distance.</i> Unity, also known as harmony, refers to the cohesiveness of a piece of art -how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition: E.g. <i>I have used green colours.</i> Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy. A lot of variety can make an artwork look busy or overwhelming. When paired with unity, variety offers the viewer points of interest: E.g. <i>There are many different flowers with different colours.</i> Emphasis refers to the area of an artwork that dominates attention or draws interest. It is often the place a viewer looks first. Artists create emphasis by contrasting the elements of art, such as colour or shape: E.g. <i>I made the flower large because that is all I wanted you to see.</i> Movement is often referred to in two ways. The first way refers to how an artist depicts movement using the elements of art. The second way refers to the visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork: Lines, edges, shapes, and colours can be utilised by the artist to point the way through a piece of art as a map for our eyes to follow: E.g. <i>I printed a few footprints to show movement across the floor.</i>	Line & shape	- Experiment/explore lines using varying media (pencil, crayon, pastel, charcoal, chalk). - Explore using the pencil back and forth to improve and refine pencil marks, lines, curves and outlines. - Create marks for a desired outcome. - Replicate a range of varying marks e.g. children create their own marking making bank. - Sketch shapes 2D shapes/objects/pictures from observations. - Explain their own mark-making bank using the correct terminology e.g. "This is cross-hatching because lines are crossing in two directions."	Using powder paint: Paint lines (straight, curved, wavy, zigzags) recognising that paint on paintbrush needs renewing.	- Explore mono printing, e.g. drawing into rolled out paint and then pressing a piece of paper on top. - Create own printing block using elastic bands. - Use of tracing to replicate line and repeat/ change scale and create pattern.	- Recognise shape and line e.g. follow an outline when filling in a picture/ pattern with colour. - Recognise variety in size of shapes and consider how an appropriate size material may be to work with. - Develop from drawing 2D to collage in 3D.	- Create near-3D shapes: square based pyramid, cone, prism - Create near-2D shapes: pentagon, hexagon - When using clay: - carve shapes and patterns. - rolling balls, including using hollowing to reduce weight and increase drying speed. - create slabs of equal depth. - Record shapes, prototypes and planning
	Tone & form	- Know that the dark and light areas are known as tone. - Recognising that tones give form to an object – e.g gets darker at the edge to show a curve. - Experiment/explore lines of different thickness and tone using a varying media (e.g. pencil grades). - Use varying pressure to create 4/5 tones.	Using powder paint: Explore lightening and darkening paint without the use of black or white, understanding this creates different tones.	Print on varying shades of paper, including black to create contrasts and depth within a picture.	Collect, sort, name and match colours appropriate for a purpose with varying degrees of tone and texture (as below).	- Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade. - Respond to media e.g. careful handling of clay as it dries out.
	Pattern & texture	- Replicate different and repeating patterns and textures from observations and imagination. - Draw textures that represent how something looks and feels. - Draw repeated patterns and explore mirror images. - Make links between patterns/textures and real-life objects. - Identify and discuss patterns/textures around us.	Using powder paint: - Continue to experiment with a variety of tools e.g. different size brushes, sponges, fingers, twigs, rollers for different effects. - Select and use different brushes to explore and make marks of different thicknesses.	- Print with different objects and create marks/prints using a variety of medium e.g. man-made or natural objects. - Create a clay relief block e.g. ask children to press down onto clay to create a flat surface, children to choose objects to press into the block to make impressions. - Experiment printing by rotating the block.	- Collect, sort, name and match colours appropriate for a purpose with varying degrees of tone and texture. - Create patterns. - Use their own surfaces to generate collage- e.g. rubbings to then tear up and collage with. - Create images from a variety of media e.g. photocopies, threads, fabric, crepe paper, magazines, wallpaper.	- Continue to add decoration to salt dough/papier Mache using impressions, layers and painting to add more detail. - Explore surface patterns/ textures and use them when appropriate. - When using clay: - carve shapes and patterns.
	Colour	- Group colours according to own personal experience and emotion. - Create as many light tones of one colour e.g. adding white into a colour or using less pressure on an oil pastel. - Name and experiment mixing secondary colours (orange, purple, green) using oil pastels, chalks and wax crayons.	Using powder paint: Experiment mixing secondary colours (orange, purple, green), moving towards predicting resulting colours.	Use paint and refer to primary and secondary colours to create prints (Suggestion: Use acrylic or pre-mixed ready paint).	Collect, sort, name and match colours appropriate for a purpose with varying degrees of tone and texture (as above).	Apply chosen colours using paint to clay (Suggestion: Use acrylic or pre-mixed ready paint).

Art History: Exploration of influential artists and movements, supported by critical evaluation and personal response.					
- Explore the work of a range of artists and children and develop opinions. - Describe similarities and differences between their own artwork and that of other artists. - Look at and talk about own work and that of other artists and the techniques they had used.					
	- Zaha Hadid- line. <i>Continuous line drawings of different environments, large scale, different mediums.</i> - Jean-Michel Basquiat- line, pattern, colour. <i>Use a range of drawings mediums to explore portraiture. Moved from painting</i> - Elizabeth Terhume- form and tone	Henri Matisse- pattern, colour - Faith Ringgold- pattern, colour - Hilma af Klint - line, pattern, colour. <i>Represent different emotions using poster paint, experiment with 'automatic' paintings using music.</i>	Utagawa Hiroshige - line. <i>Observe trees, create rubbings and sketches, colour match, discuss the tradition of wood-block printing, print with different objects.</i>	- Deborah Roberts- pattern. <i>Explore techniques and materials used, use a range of materials including photographs to create portraits.</i> - Alma Thomas - pattern, colour.	Natural: Richard Long Clay: Jean Arp

Year 3 Key Knowledge, Vocabulary and Skills

		Drawing	Painting	Print	Collage	3D
		Hold pencil correctly (tri-grip) and vary location of grip for affect i.e. shading.	Establish routines of setting up painting equipment.	Establish routines of setting up printing equipment e.g. rollers, newspaper if using acrylics.		- Experiment with a variety of malleable media e.g. Modroc. - Use equipment and media with confidence. - Learn to secure work to continue later.
Organisation of art for effect Contrasts refers to the arrangement of opposite elements and effects. Contrasts can be used to create variety, visual interests and drama: E.g. <i>The sea has wavy lines and zigzags, which shows the sea as rough and wild. The sand is plain with no marks or lines, which shows the sand as calm.</i> Rhythm suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colours, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow: E.g. the dots and light and darker colours in the painting make your eyes 'bounce and follow' the red dots: E.g. <i>The dots and the lighter and darker colours in the painting make your eyes 'bounce and follow' the red dots. The rhythm is like dance music.</i> Proportion and scale refers relationship between the various parts of an artwork. Artists can use the scale and proportion to create sensations such as depth, realism, disorientation, and drama: E.g. <i>The collage was created to show the face in proportions typical of a human face. This collage shows that she has large wide-open eyes to show that she is surprised.</i> Unity, also known as harmony, refers to the cohesiveness of a piece of art -how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition: E.g. <i>Cubes are used many times, despite varying in size, to create the clay model.</i> Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy. A lot of variety can make an artwork look busy or overwhelming. When paired with unity, variety offers the viewer points of interest: E.g. <i>The variety of lines and marks show the different parts, patterns and textures of her hairstyle.</i> Emphasis refers to the area of an artwork that dominates attention or draws interest. It is often the place a viewer looks first. Artists create emphasis by contrasting the elements of art, such as colour or shape: E.g. <i>I used similar marks all over the hand to show aging of the hand or There is no emphasis as it is a repeating pattern.</i> Movement is often referred to in two ways. The first way refers to how an artist depicts movement using the elements of art. The second way refers to the visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork: Lines, edges, shapes, and colours can be utilised by the artist to point the way through a piece of art as a map for our eyes to follow: E.g. <i>I created a picture that showed movement; the people, clothing, trees and items are all bending in a similar direction.</i>	Line & shape	- Experiment/explore lines and tone using varying media (pencil, crayon, pastel, charcoal, chalk). - Replicate a range of varying marks with increased control e.g. children develop their own marking making banks. - Name, match and draw lines/marks from observations. - Know and create lines drawn closely together is called hatching. - Draw continuous lines with intent (long straight lines, wavy lines with equal 'rise and fall'.	Using water colour and tempera blocks: Paint lines of varying thicknesses with varying thicknesses and brushes (straight, wavy, zigzags) recognising that paint on paintbrush needs renewing.	Experiment with press printing e.g. mark making into Styrofoam using pencil or ballpoint pens (link to mark making bank and patterns in Drawing).	Use shapes to represent objects as part of pictures.	- Identify lines, shapes and frames used to create 3D. - Explore sketches and designs developed prior to 3D sculpture e.g. Willow man (MA Howard Associates). - Use a sketchbook to plan and develop simple ideas and make informed choices in media.
	Tone & form	- Begin to show an awareness of objects having a third dimension and perspective. - Apply tone to an object – e.g. gets darker at the edge to show a curve. - Use varying pressure to create 6/7 tones. - Sketch 3D shapes/objects from observations to represent form. - Recognise the impact that the direction of the shading has when creating form. - Experiment with various direction when creating form. - Select the appropriate media to create the desired outcome.	Using water colour and tempera blocks: - Mix colour to create shades and tones. - Explore blending through creating different tones and brush marks.	Use 2-3 colours/ tones to show objects having a third dimension.	Use tone to make flat shapes appear 3D.	- Join two clay parts together using score and slip technique. - Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade. - Create large-scale sculpture through collaboration with others.
	Pattern & texture	- Replicate different and repeating patterns and textures from observations, imagination and illustration. - Apply pattern/texture techniques to a simple observational drawing. - Use fine motor control to create intricate patterns and textures e.g. using a view finder to focus in on a particular effect. - Create surface textures and patterns with a wide range a media.	Using water colour and tempera blocks: Demonstrate increasing control of the types of marks made and experiment with different effects e.g. texture.	Use press printing to create simple patterns.	- Collect and select materials creating visual contrasts for interest. - Tear, cut and apply varying paper, cardboard, fabrics and plastic textures for effect. - Overlapping and overlaying to place objects in front and behind creating a relief. - Transfer patterns and textures from 2D materials to create new pictures.	- Produce intricate surface patterns/ textures and use them when appropriate. - Use a range of clay tools for affect e.g. paper clips, shells.
	Colour	- Begin to create as many dark tones of one colour without using black. - Accurately mix the secondary colours {orange, purple, green} using oil pastels, chalks, wax crayons and pencils. - Explore the layout of a colour wheel understanding that two primary colours mixed together create a secondary colour. - Recognise and use 'hot' and 'cold' colours.	Using water colour and tempera blocks: - Secure knowledge of colour mixing through exploring and creating own colour wheels (primary and secondary). - Continue to experiment lightening and darkening colours without the use of black or white.	- Continue to explore both mono-printing and relief printing, experimenting with 3 colours. - Experiment using different colours of poster paint to create prints e.g. lighter to darker tones or vice versa.	Sort, collect and use a range of different colours and describe their effect and purpose.	Apply chosen colours using paint to Modroc (Suggestion: Use acrylic or pre-mixed ready paint).
Art History: Exploration of influential artists and movements, supported by critical evaluation and personal response.						

	• Explore the work of a range of artists and children and develop opinions. • Describe similarities and differences between their own artwork and that of other artists. • Look at and talk about own work and that of other artists and the techniques they had used. • Discuss the artist's intended purpose and context.				
	• Paul Klee- line • Henry Moore - line and shape	• L.S Lowry- line, colour • Firelei Baez- texture • Jacob Lawrence- colour	• Favianna Rodriguez - colour, pattern. <i>Explore mono-printing as an artistic process, create stencils.</i>	• Sara Fanelli- pattern, shape. <i>Discuss Fanelli's work as an illustrator and create own imaginative collage characters.</i> • Jenny Urquhart – shape. <i>Create local landscapes.</i> • Lubaina Himid- shape, colour. <i>Create collaborative collages, taking inspiration from how Himid displays her paintings.</i>	• Barbara Hepworth- clay, form. • Ai Wei Wei

Year 4 Key Knowledge, Vocabulary and Skills

		Drawing	Painting	Print	Collage	3D
			Revisit routines of setting up painting equipment.	Experiment with large scale and collaborative learning (whole class) e.g. colour a piece of fabric before printing.	Cut, arrange and attach materials (paper, card, plastic, fabric) using tools (scissors, glue).	- Continue to experiment with a variety of malleable media e.g. Clay and modroc. - Work in a safe, organised way; caring for equipment. - Secure work to continue later. - Record media explorations to develop ideas.
Organisation of art for effect Contrasts refers to the arrangement of opposite elements and effects. Contrasts can be used to create variety, visual interests and drama: E.g. <i>The sea has wavy lines and zigzags, which shows the sea as rough and wild. The sand is plain with no marks or lines, which shows the sand as calm.</i> Rhythm suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colours, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow: E.g. the dots and light and darker colours in the painting make your eyes 'bounce and follow' the red dots: E.g. <i>The dots and the lighter and darker colours in the painting make your eyes 'bounce and follow' the red dots. The rhythm is like dance music.</i> Proportion and scale refers relationship between the various parts of an artwork. Artists can use the scale and proportion to create sensations such as depth, realism, disorientation, and drama: E.g. <i>The collage was created to show the face in proportions typical of a human face. This collage shows that she has large wide-open eyes to show that she is surprised.</i> Unity, also known as harmony, refers to the cohesiveness of a piece of art - how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition: E.g. <i>Cubes are used many times, despite varying in size, to create the clay model.</i> Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy. A lot of variety can make an artwork look busy or overwhelming. When paired with unity, variety offers the viewer points of interest: E.g. <i>The variety of lines and marks show the different parts, patterns and textures of her hairstyle.</i> Emphasis refers to the area of an artwork that dominates attention or draws interest. It is often the place a viewer looks first. Artists create emphasis by contrasting the elements of art, such as colour or shape: E.g. <i>I used similar marks all over the hand to show aging of the hand or There is no emphasis as it is a repeating pattern.</i> Movement is often referred to in two ways. The first way refers to how an artist depicts movement using the elements of art. The second way refers to the visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork: Lines, edges, shapes, and colours can be utilised by the artist to point the way through a piece of art as a map for our eyes to follow: E.g. <i>I created a picture that showed movement; the people, clothing, trees and items are all bending in a similar direction.</i>	Line & shape	- Experiment creating lines on small and large scale. - Replicate a range of varying marks whilst experimenting with scale e.g. creating zig-zags that get progressively larger. - Know and create layers of lines in multiple directions is called complex hatching. - Know that using dots of varying sizes together is called stippling. - Through using stippling, tone can be created e.g. the larger the space between the dots the lighter the tone.	- Using water-based paints [powder paint, water colour or poster paint]: - Paint lines and shapes with equal consistency.	Use a collagraph block to create a print.	- Incorporate lines and shapes from 2D items e.g. images from magazines or recycled materials, to represent deliberate lines and shapes for texture and effect. - Straight lines/curved lines/ found objects and experimenting with surface texture.	Use a sketchbook to plan, collect and develop ideas, including patterns and mark making designs.
	Tone & form	- Experiment with different grades of pencil and other implements to achieve variations in tone. - Applying tone to a 3D object – e.g. gets darker at the edge to show a curve. - Use varying pressure to create 6-7 tones - Explore 3D form and begin to experiment using rubbers to lighten. - Have opportunities to further develop drawings featuring the third dimension and perspective - Use marks in the appropriate direction to shade 3D shape e.g. curve direction for a sphere.	- Using water-based paints [powder paint, water colour or poster paint]: - Mix tertiary colours to create shades and tones within the same picture/painting.	Apply techniques to create a picture with a third dimension.	Collect and select paper-based materials developing a background for a collage.	- Continue to explore sculpture using clay and join several pieces using score and slip technique, including larger slab sections. - When using clay: - Create coil, pinch and slab pots. - Create large-scale sculpture through collaboration with others. - Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade.
	Pattern & texture	- Create different and repeating patterns and textures from observations. - Create different and repeating patterns using a theme as a stimulus. - Create own abstract pattern to reflect personal experiences and expression. - Explore and create optical illusions e.g. experimenting with perspective.	Using water-based paints [powder paint, water colour or poster paint]: - Explore the effect on paint by adding different textures, eg, salt. - Confidently control the types of marks made and experiment with different effects and textures e.g. blocking in colour, washes, creating textural effects by thickening paint.	- Understand collagraph is an example of relief printing e.g. sticking string on card, sliced cork on card. - Experiment with creating a 'full drop' repeating pattern. - Create collagraph plate rubbings and tracing. - Create repeating patterns using one or more collagraph blocks.	- Collect ideas in sketchbooks, including photographs, colour swatches and combinations of textiles. - Arrange materials to create a picture with textures and layers, including a background.	Produce more intricate surface patterns/ textures and use them when appropriate.
	Colour	- Continue to create light and dark tones of one colour without the use of black and white. - Create their own colour wheel using chosen media. - Understand the complementary colours found on a colour wheel. - Colour mix to create colour matches e.g. exploring an artist's work.	Using water- based paints [powder paint, water colour or poster paint]: - Mix and match colour, shades, tints and tones with increasing confidence. - Begin to show understanding of complimentary colours using a colour wheel to support this. - Identify primary, secondary, complementary and contrasting colours.	Continue to experiment using three colours.	Collect and select paper-based materials to create a background for a collage.	Apply chosen colours using paint to clay.

Art History: Exploration of influential artists and movements, supported by critical evaluation and personal response.					
• Discuss and review own and others work, expressing thoughts and feelings. • Self-reflect on their own artwork recognising areas for development and modifying their artwork accordingly. • Explore the work of a range of artists and share their opinion with others. • Describe similarities and differences between their own artwork and that of other artists. • Discuss why the art was created and adults to share artist's intended purpose.					
	• Hong Chung Zhang- line • Stephen Wiltshire- line, tone and form. <i>Discuss and develop perspective and optical illusion.</i>	• Paul Klee- colour • Stuart Davis- pattern, colour • Bridget Riley- pattern	• Glen Alps • Andy Warhol	• Moses Williams	• Modroc: George Segal • Marela Zacarias

Year 5 Key Knowledge, Vocabulary and Skills

		Drawing	Painting	Print	Collage	3D
			- Self-selecting their paint type for a desired outcome. - Apply paint to large-scale pieces of artwork.	Use scissors to create simple stencils with card.	- Collect ideas in sketchbooks, including photographs, colour swatches and combinations of textiles, alongside annotations and reflections. - Select materials to reflecting ideas representing mood, feeling and movement. - Arrange materials to assemble and represent an image, surface or something incorporating colour, tone, texture and form e.g. a portrait in collage. - Explore tessellation.	- Work in a safe, organised way, caring for equipment. - Secure work to continue later.
Organisation of art for effect Contrasts refers to the arrangement of opposite elements and effects. Contrasts can be used to create variety, visual interests and drama: E.g. <i>There is a sharp contrast within the image: the difference between the straight outer lines and the curved lines create a 3D appearance. As an artist, I wanted to present sudden changes and variation in the distance between the lines to give the illusion that the 3D object is vibrating.</i> Rhythm suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colours, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow: E.g. the dots and light and darker colours in the painting make your eyes 'bounce and follow' the red dots: E.g. <i>The body position of the creature in the sculpture appears awkward and in this sense, the rhythm does not flow, deliberately. As an artist, I wanted there to be almost no rhythm in this picture to make you stop and wonder if it is injured.</i> Proportion and scale refers relationship between the various parts of an artwork. Artists can use the scale and proportion to create sensations such as depth, realism, disorientation, and drama: E.g. <i>The size of the king is possibly larger than in reality. As an artist, I believe this is deliberate to make him appear strong and powerful.</i> Unity, also known as harmony, refers to the cohesiveness of a piece of art -how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition: E.g. <i>I chose a similar brush stroke and applied this consistently. As an artist, I believe this type of brush stroke gives the impression of a calm movement in the water.</i> Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy. A lot of variety can make an artwork look busy or overwhelming. When paired with unity, variety offers the viewer points of interest: E.g., <i>There is variety in the different colour tones and lines to show different buildings and streets. As an artist, I wanted to show the reality that each building or section of street would appear different for many reasons, such as the position of the sun, proximity of the buildings to each other and the age of the buildings.</i> Emphasis refers to the area of an artwork that dominates attention or draws interest. It is often the place a viewer looks first. Artists create emphasis by contrasting the elements of art, such as colour or shape: E.g. <i>The man is painted in lighter colours, which puts him in the spotlight and the many lines in the composition point to him. As an artist, I wanted to show that he was a wanted man.</i> Movement is often referred to in two ways. The first way refers to how an artist depicts movement using the elements of art. The second way refers to the	Line & shape	- Use a range of varying marks whilst experimenting with depth and detail e.g. drawing lines closer together will give the effect of depth. - Through using stippling, tone can be created alongside shading. - Draw for a sustained period at an appropriate level. - Use different drawing techniques for different purposes i.e. stippling, hatching, and complex hatching within their own work. - Share and justify why specific drawing techniques are used. - Select a specific mark making technique to create depth or detail.	Select and use different brushes to explore and make marks of different thicknesses and using wet and dry paint techniques.	Explore mark-making using different print techniques- collagraph, rubbings, lino-print using polystyrene.		- Use sketchbooks to collect and record visual information from different sources. - Use the sketchbook to plan how to join parts of the sculpture.
	Tone & form	- Use varying pressure of shading to give form and to show depth of field. - Explore 3D form and begin to experiment using rubbers to lighten the tone on an image. - Use varying pressure to create 8 /10 tones. - Use a continuous appropriate pressure to create three-dimensional objects. - Use a single focal point and horizon to develop simple perspective in their work. - Begin to develop an awareness of composition, scale and proportion in their drawings	Mix and match colour, shades, tints and tones.			- Experiment with a variety of malleable media/materials e.g. pipe cleaners, lightweight wire, as well as using this with clay and Modroc. - Model over an armature (wire): using a variety of materials e.g. newspaper, clay and Modroc. - Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade - Use clay to practise pinch, slabbing and coiling to produce end pieces.
	Pattern & texture	- Create different and repeating patterns and textures from observations and imagination. - Create symmetrical patterns. - Select the most appropriate pattern/texture to create an optical illusion.	- Explore the effect on paint by adding different textures, eg, salt, to create a desired effect. - Confidently control the types of marks made and experiment with different effects and textures e.g. blocking in colour, washes, creating textural effects by thickening paint.	- Experiment with creating a 'half drop' repeating pattern. - Start to overlay prints with other medium e.g. printing onto wax rubbings.		Understanding of different ways of finishing work: glaze, paint and polish.
	Colour	- Use colour mixing skills to create depth. - Colour match colours to create a specific atmosphere, mood or emotion. - Discuss why artists use specific colours. - Explore the use of pattern and texture in colour.	- Mix and match colour, shades, tints and tones. - Secure and apply understanding of complimentary colours in own art. - Identify primary, secondary, tertiary, complementary and contrasting colours and work with complementary colours.	Continue to gain experience in overlaying colours.		Use paint and or materials to add colour e.g. tissue paper and PVA solution.
		Art History: Exploration of influential artists and movements, supported by critical evaluation and personal response.				

visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork: Lines, edges, shapes, and colours can be utilised by the artist to point the way through a piece of art as a map for our eyes to follow: E.g. <i>The lines and firm form shows the strain and tension in the muscles of arms and legs as the athlete is about to spring from the ground. As an artist, I wanted to create the impression that something was about to happen.</i>	• Discuss and review own and others work, expressing thoughts and feelings. • Self-reflect on their own artwork recognising areas for development and modifying their artwork accordingly. • Explore the work of a range of artists and share their opinion with others • Describe similarities and differences between their own artwork and that of other artists. • Discuss why the art was created and adults to share artist's intended purpose.				
	• Andre Masson- line. <i>Explore continuous line and closes eye drawing, varying pencil grips, drawing inspired by sound.</i> • Kenturah Davis- portraiture, pattern. <i>Explore what makes the children unique, experiment with text and images, compare with the portraiture of Rembrandt, Degas, Klimt. Use photographs of the children to create a portrait using different squares.</i>	• Vincent Van Gogh- pattern and texture, line. <i>Explore impasto and creating rhythm using directional brush strokes.</i> • David Hockney- colour. <i>Explore painting reflections in water or still lives.</i> • Kehinde Wiley – portraiture, pattern, colour. <i>Contemporary portraits, compare to portrait painters from different time periods eg. Artemesia Gentileschi and Jacques-Louis David, paint a symbolic background and paint a portrait in a 'power pose' on another page to stick as the foreground.</i>	• Elizabeth Catlett- line, pattern. <i>Explore the technique of lino-printing using polystyrene foam. Explore how Catlett uses line to differentiate between the background and foreground, explore different people who have fought for freedom.</i>	• Brianna McCarthy - colour, pattern. • Derek Gores	• Wire., Alexander Calder, • Other sculpture: Picasso- construction/movement

Year 6 Key Knowledge, Vocabulary and Skills

		Drawing	Painting	Print	Collage	3D
			Use acrylic paint; - Apply paint to large-scale pieces of art. - Work in a sustained and independent way developing own style of painting. This style may be the development of colour, shades, tints and tones	- Experiment with lino print using polymer blocks or lino (Safety note: Bench hooks required and children to understand they must cut away from themselves using the appropriate tools. Risk assessment required considering supervision, tools and small groups). - Create a lino print, experimenting with their own style. - Explore Batik e.g. using wax or flour paste with a piping bag. - Create artwork using a range of printmaking techniques. - Develop their own style using tonal contrast and mixed media.	- Plan and design a collage with an intended audience and purpose. - Select and use cutting tools and adhesives with care to achieve a specific outcome. - Add collage to a printed or painted background. - Use collage as a means of extending work from initial ideas. - Combine visual and tactile qualities to express mood and emotion. - Shapes cut out and arranged into a picture. - Exploration as to how materials complement each other or can be problematic to work with. - Use methods of affixing media eg paper and glue, mosaic.	- Work in a safe, organised way, caring for equipment. - Secure work to continue later. - Use language that links to pitfalls of developing models with certain shapes.
Organisation of art for effect Contrasts refers to the arrangement of opposite elements and effects. Contrasts can be used to create variety, visual interests and drama: E.g. <i>There is a sharp contrast within the image: the difference between the straight outer lines and the curved lines create a 3D appearance. As an artist, I wanted to present sudden changes and variation in the distance between the lines to give the illusion that the 3D object is vibrating.</i> Rhythm suggests movement or action. Rhythm is usually achieved through repetition of lines, shapes, colours, and more. It creates a visual tempo in artworks and provides a path for the viewer's eye to follow: E.g. the dots and light and darker colours in the painting make your eyes 'bounce and follow' the red dots: E.g. <i>The body position of the creature in the sculpture appears awkward and in this sense, the rhythm does not flow, deliberately. As an artist, I wanted there to be almost no rhythm in this picture to make you stop and wonder if it is injured.</i> Proportion and scale refers relationship between the various parts of an artwork. Artists can use the scale and proportion to create sensations such as depth, realism, disorientation, and drama: E.g. <i>The size of the king is possibly larger than in reality. As an artist, I believe this is deliberate to make him appear strong and powerful.</i> Unity, also known as harmony, refers to the cohesiveness of a piece of art -how whole, consistent, and complete it appears. Unity in art is not necessarily just a repetition of the same element over and over again, but it is the pleasing combination of elements to create a harmonious composition: E.g. <i>I chose a similar brush stroke and applied this consistently. As an artist, I believe this type of brush stroke gives the impression of a calm movement in the water.</i> Variety refers to the elements of a composition that differ from one another. Variety creates visual interest and energy. A lot of variety can make an artwork look busy or overwhelming. When paired with unity, variety offers the viewer points of interest: E.g.. <i>There is variety in the different colour tones and lines to show different buildings and streets. As an artist, I wanted to show the reality that each building or section of street would appear different for many reasons, such as the position of the sun, proximity of the buildings to each other and the age of the buildings.</i> Emphasis refers to the area of an artwork that dominates attention or draws interest. It is often the place a viewer looks first. Artists create emphasis by contrasting the elements of art, such as colour or shape: E.g. <i>The man is painted in lighter colours, which puts him in the spotlight and the many lines in the composition point to him. As an artist, I wanted to show that he was a wanted man.</i> Movement is often referred to in two ways. The first way refers to how an artist depicts movement using the elements of art. The second way refers to the visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork: Lines,	Line & shape	- Use a range of varying marks whilst experimenting with depth, detail, density and space e.g. creating stippling marks closer together will represent a denser object. - Explore the impact of stippling marks using different thickness of media. - Vary pressure to create a desired effect. - Draw for a sustained period over several sessions working on one piece. - Justify why specific drawing techniques are used.	Use acrylic paint; Create a painting from a drawing.			- Use sketchbooks to collect and record visual information from different sources. Use the sketchbook to plan how to join parts of the sculpture. - Annotate designs in sketchbook.
	Tone & form	- Use tone and form skills learnt to create the illusion of space in an image e.g. applying light tones of colour to create the sense of space in an area. - Create balance in a picture by creating tonal contrast. - Know that an observer's eye will be drawn to darker and lighter shades within a final piece. - Develop their own style using tonal contrast and mixed media. - Work in a sustained and independent way to develop their own style of drawing. This style may be through the development of line, tone, pattern, texture.	Use acrylic paint; - Mix and match colour, shades, tints and tones to create atmosphere and light effects. - Recognise the 'hue' and how this effects the mood.			- Experiment with a variety of malleable media/materials e.g. lightweight wire. - Use recycled, natural and manmade materials to create sculptures, confidently and successfully joining. - Work over an armature: using a variety of materials e.g. newspaper, clay and Modroc. - Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade. - Prototype to ensure success- e.g. plasticine modelling of shape or masking tape. - Use clay to practise pinch, slabbing and coiling to produce end pieces.
	Pattern & texture	- Create different and repeating patterns and textures from observations, imagination and illustration. - Use pattern and technique to add detail to an image that can be built up over time.	Use acrylic paint; - Create own textured paint for a desired outcome. - Confidently control the types of marks made and experiment with different effects and textures e.g. blocking in colour, washes, scumbling, creating textural effects by thickening paint.			Understanding different ways of finishing work: glaze, paint and polish.
	Colour	- Use colour-mixing skills to create depth. - Colour match colours to create specific atmosphere, mood or emotions. - Discuss why artists use specific colours. - Explore the use of pattern and texture in colour e.g. by applying colour using different techniques. - Mix colour shades and tones with confidence, whilst building on prior knowledge.	Use acrylic paint; - Identify primary, secondary, tertiary complementary and contrasting colours. - Create colours and describe the reason for their selection.			Use appropriate paint and or materials to add colour e.g. tissue paper and PVA solution.

edges, shapes, and colours can be utilised by the artist to point the way through a piece of art as a map for our eyes to follow: E.g. <i>The lines and firm form shows the strain and tension in the muscles of arms and legs as the athlete is about to spring from the ground. As an artist, I wanted to create the impression that something was about to happen.</i>	Art History: Exploration of influential artists and movements, supported by critical evaluation and personal response.				
	• Self-reflect on their own artwork recognising areas for development and modifying their artwork accordingly. • Explore the work of a range of painters and share their opinion with others. • Describe similarities and differences between their own artwork and that of other artists. • Discuss why the art was created and adults to share artists’ intended purpose.				
	• Jean Dubuffet (drawings)- line. • MC Escher- tone/form. • Antony Gormley- tone and form. <i>Link with sculpture- create drawings to plan sculpture and then draw final pieces,</i>	• Claude Monet • Roy Lichenstein- pattern, colour. • Frida Kahlo	• Valerie Hammond • Banksy • Jo Whiteland- Bristol, batik	• Kurt Schwitters • Chila Kumari Singh Burman	• Wire: Kendra Haste, Michelle Castles • Clay and wire- Antony Gormley • Metals & sculpture: Yasue Maetake • Form within sculpture: Elisabeth Frink

Appendix 1: Curriculum Rationale

Why is it organised in this way? Why will it help children?

These answers are informed by the rationale behind the curriculum design.

The visual art curriculum is a progression document of knowledge, vocabulary and skills. It has been organised as separate visual fine art disciplines and segmented into the visual elements of art. Whilst the disciplines and elements are deliberately separated, this is primarily for the purpose of providing clarity on the progression of the discipline and supporting the key terminology. It would be recommended that a holistic and integrated view of the visual elements is adopted when teaching a specific discipline, for example, it is very limiting to talk about tone without exploring colour when painting.

The key concept focusing on the organisation of art for effect is presented within each year group so as teachers consider this through the teaching and learning of the visual elements and when appreciating art. Contrast, rhythm, proportion and scale, unity, variety, emphasis and movement are all defined within each year group and the progression in this key concept will require educators to be specific if required. However, the progression of the organisational effect of art has been exemplified with three (3) varying statements for Key Stage 1, Lower Key Stage 2 and Upper Key Stage 2 within each area.

Within the document's Art History section, the influential artists have been identified to provide a diverse source of inspiration for art units, by aligning with a progression of skills and concepts. These artists are intended to serve as springboards for discussion and ideas development during the learning journey, enabling children to practice new techniques and styles and then create final pieces inspired by influential artists.

The intention of this curriculum is to detail progression in the visual art disciplines. However, the pedagogical approach to enable children to meet the expectations for each year group should strongly consider the key concept that developing ideas is an important process in creating art. Sketchbooks should record children's artistic process over time and therefore serve as ongoing assessment tools. Educators should teach children how to use their sketchbooks to experiment, record ideas and reflect. Alongside sketchbook work, disciplinary oracy should advance the learning by provoking rich discussion about art and artists.

A note on influential artists:

To ensure a coherent and high-quality art curriculum with clear progression and minimal repetition, the influential artists identified in this document should be used to underpin learning. Additional artists may be included to provide comparison and broaden pupils' understanding.

Appendix 2: Research sources

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Holdstock, K. (2024) *Teaching a Diverse Primary Art Curriculum.* Bloomsbury.

National Curriculum Archive (2010) *Key Stage 3 Art and Design Programme of Study.*

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NSEAD *Anti-Racist Curriculum Checklist.*

<https://www.nsead.org/files/d9fbea0329b715b73d7e88eba3247dbd.pdf>

Oberlin College Museum of Art *Sculpture Vocabulary.*

<http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf>

Senor Secondary TKI (New Zealand Curriculum) *Key Concepts in the Arts Disciplines.*

<https://seniorsecondary.tki.org.nz/The-arts/Key-concepts/Key-concepts-in-arts-disciplines>

AccessArt *Resources and CPD.*

<https://www.accessart.org.uk/>

Art Class Curator *Principles of Design Examples.*

<https://artclasscurator.com/principles-of-design-examples/>