

The primary intent for our Art Curriculum: (what does ready for KS3 mean?)

- Children enjoy and appreciate art and design as more than 'background wallpaper' – and from a range of artists and media
- Children know that art is a way to express themselves and creativity
- Children know that they do not have to be a fantastic drawer or painter to be good at art and appreciate other's artwork
- Children will willingly try and create drawings, sculptures and paintings with enjoyment
- Children will be able to select from a range of media in order to create the artwork which they have planned
- Use sketchbooks with confidence and
- Have the confidence and experience of the full art curriculum, so that they have a firm knowledge base to study at KS3

Reception

Year 1

Year 2

Year 3

Year 4

Year 5

Year 6



- Simple mark making from given starting point and based upon own experience/things they see
- Recognising shapes
- Take a line for a walk/ follow outlines of artefacts
- Simple patterns inside of shapes
- Drawing with string/ wool
- Mark making on ranging surfaces such as sand or shaving foam

- Controlled use of line to create simple forms from observations and known objects / given images as starting points
- Drawing shows some detail inside of line
- Use of thick felt tip pens
- Colour within line
- Smaller/ larger scale
- Use of chalks to make marks
- Use of imagination to form simple images from given starting point or description
- **self-portraits in the style of Picasso (cubism drawings could use a range of mark making tools – compare and contrast)**

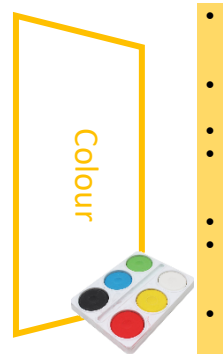
- Draw from observation of objects using outline and some inside detail
- Choose from range of given images to draw in style of **Jean Arp, Anthony Gormley** (link to Sculpture unit)
- Choose images to stick into sketchbooks
- Use drawings as a basis to form a scene by building up
- Stick figures built up to show movement
- Use of scale to show larger/smaller
- Develop observational sketches into their own drawings
- Use of charcoal to make marks/ wax crayon/ oil pastel to form surface to scrape images into
- Wire and torn paper drawings

- Timed sketches/ use of sketchbook to show development/ sections of drawings
- Collection of images as starting points using digital camera
- Different tones to show light, dark shadow using graded pencils
- View finders/ magnifying glasses to explore detail and begin to form more abstract drawings
- From real life drawings to cartoon images
- Drawing using a variety of tools and surfaces (oil pastels, chalks, pen and ink using paint brushes)
- Use of drawing to explore and develop ideas, as a starting point for work that will be developed using other mediums
- show similarities and differences when drawing objects
- Shadows/light and dark tones

- Increasing observation of shape and line from both primary and secondary sources
- Presentation of work in interesting ways into sketchbook (pop out pages, layering, annotations of thoughts, linking words, newspaper cut outs ...)
- Use of tone in drawings (charcoals, graded pencils to show cross hatching, pointillism, use of rubber to highlight)
- Creation of drawings on ranging scales from huge group pieces to tiny personal detailed responses
- Use of tracing to begin creating tessellations and repeated patterns of an image
- Suggest ways in which a drawing can be improved and demonstrate development

- First hand observational drawings from ranging viewpoints including camera(experiment with distances, birds eye views)
- Introduce perspective/ fore, middle, backgrounds, focal points
- Proportions if studying portraits/ caricatures
- Explore drawing using ranging mediums (charcoal, chalks, thick markers pen/ink, graded pencils) from life and imagination onto ranging colour/ textured and sized backgrounds
- Creation of free hand forms to layer, rotate, tessellate
- Develop observational sections of drawings using viewfinders
- Transform drawings into more abstract pieces by experimenting with scales and sections of pieces

- Increasing using use of sketchbook to record ideas in sketched form/ annotated
- Capture a moment through working in range of contexts both indoor and outside
- Select own images and starting points for work in sketchbooks from a range of sources
- Observe sections of objects/ abstract views
- Use of acetate and OHP to draw large scale images
- Communicate ideas using symbols as well as representations
- Form tessellations, repeated patterns to show movement/ motion
- Show tonal qualities in drawings - cross hatching, pointillism, sidestroke, use of rubber to draw



- Simple mark making using range of brushes (dots, dabs, splashes, straight lines, wavy lines, zig-zags)
- Simple mark making using fingers, hands, sponges and cardboard
- Use of / name given primary colours
- Experiment with creating different consistencies of paint by adding water/ sand/ glue
- Use of given secondary colours
- Paint simple shapes and lines working from observations of pattern
- Use work of **Kandinsky** as a stimulus

- Recognise and name primary colours
- Recognise and name most secondary colours
- Hold a larger paint brush correctly (near to tip for control)
- Able to make marks with paint using a range using a variety of tools (fingers, card, twigs)
- Share colour charts from decorating shops to consider variations on colour families
- Creating shades of a colour, naming shades (lime green, forest green, mint ...),
- Lighter, darker, thicker, thinner, consider consistency when applying paint
- Applying given and some selected colour from direct observation of objects
- Create movement with colour that link to water (splashing, waves, blowing, bubbles, frothing, flicking)
- Starting to look at work of other artists (**Mckenzie Thorpe – Richmond Based Artist**)
- **self-portraits in the style of Picasso (cubism paintings)**

- Making marks using simple tools, experimental works (cotton buds, straws, selection of different sized brushes) on different surfaces
- mixing primary colours to form secondary colours (liquid ready mix or powder paint)
- Experiment with shades of mixed colour
- Recognise/ work with warm and cool colour families
- Apply simple colour washes to form backgrounds to be painted upon when dry
- Applying colour using different scales (larger areas and smaller detailed patterns)
- Making a shared painting by overlapping individual works such as leaves/ shapes - **Kandinsky** inspiration
- Starting to explore the relationship between colour and moods/ feelings - **Paul Klee**

- Mix and match colours (e.g. match colour palette to images taken from a magazine)
- Lighten and darken tones using black and white
- Experiment working with ranging brushes(form larger strokes for colour washes working in one direction, shorter strokes/ dabbing for detail or swirls to show movement)
- Form colours working from direct observations of objects such as leaves, flowers and create more abstract paintings by experimenting with scale or unexpected colour palettes (e.g. blues for leaves)
- Artist to be used as starting point for this work: **Ruth Daniels**
- When forming paintings children can cut out and layer painted pieces and are aware of background, foreground, overlap, behind and between)

- Watercolour application: colour washes, explore intensities of colour to show shade, dabbing to lift out sections, work showing foreground, background and some detail
- Consider opaque and translucent effects of different types of paint (water colour, powder-paint, acrylic) onto ranging sample surfaces including tracing paper, newspaper, sugar paper, cardboard, fabrics
- Explore pattern making as a vehicle to select colour relationships and positioning onto paper, bold patterns and tessellations which can then be outlined using black, patterns created by **Bridget Riley**
- Create own still life and photograph ... Mix colours to match palette that can be seen, use view finders to form more abstract images of still life, create a series drawing then add colour of what can be seen through viewfinder
- Form more abstract paintings by cutting up and rearranging painted pieces (**Picasso**)
- Begin to consider the formation collections of painted work around a theme

- Build upon previous work on colour mixing by exploring consistency/texture of paint and application techniques (adding pva glue, scraping paint on with cardboard, opaque, translucent, stippled, pointillism or use of dots and dashes, dribbled, swirling)
- Introduce use of acrylic paint (landscapes that show foreground, midground and background may be a good starting point, use work by artists such as **Cezanne, Derain, Van Gogh**) Select aspects from different images to begin forming own piece
- Development of watercolour techniques working on range of scales onto watercolour paper
- Mark making with paint using lines, dashes, blocks of colour and a limited colour palette in style of Fauve artist **Derain**
- Build upon observational drawings by adding colour using paint, contribute towards a group painting

- Build simple observational drawings into paintings using fine brushes, develop into fabric silk paintings (natural sources)
- Bold acrylic images based upon photographs and use of viewfinders to select elements of ranging works. Begin to work on canvas.
- Developing paintings in stages by allowing sections to dry or adding detail in felt pen
- Evidence of the development of a piece of work contributing towards a final outcome (stages of trying out techniques, collecting starting points) design sets of paintings e.g. a collection of postage stamps
- Starting to take risks with paintings incorporating mixed media such as collage materials. Influences of works studied can be seen but work is not a direct "copy" of pieces
- Recognition of tinting and tone when painting. Ability to work with complementing and contrasting colours



- Form print from a simple object such as a leaf, hand, onion
- Develop simple patterns by printing with objects (wooden shapes, vegetables ...)
- Create simple prints of objects into surfaces such as modelling clay

- Experiment with printing into different surfaces such as damp sand, clay, modelling materials and dough. Finger, hand and foot prints can be explored to develop practical skills of angle and pressure applied to form imprints
- Review **Richard Long's 'Mud Hand Circle'**
- Finger printing to form patterns based upon observations (shapes, flowers)
- Sponge printing, experimenting with amounts of paint applied
- Block printing by developing control to cover objects in paint and print onto paper

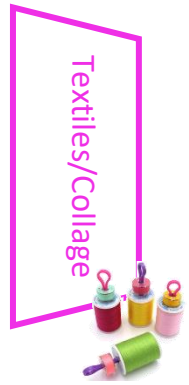
- Create block prints/ marks based upon given images (e.g. photograph of a landscape) using plant materials, exploring colour choice and amount of paint applied. Form images onto different coloured/ textured backgrounds
- Develop controlled printing against outlines using fingers or cut out shapes
- Form prints from low relief building up cardboard using images/ shapes that children have drawn and cut out
- Introduce matchbox printing to explore possibilities and lines that can be created (different sized matchboxes to create lines, patterns)

- Introduction to roller and ink printing. Use of simple block shapes formed by children. Review artists who formed geometric abstract paintings - **Kandinsky, Matisse**
- Blend two colours of ink when printing
- Poly printing (use of polystyrene) using ballpoint pens, pencil point markings
- Take prints from other objects using roller and ink (leaves, fabrics, corrugated card...) to show texture, trying out different coloured backgrounds

- Polycotton printing using small model pieces. Starting point - artist **Stacey Chapman's 'car'**.
- Create string prints which experiment with line. Form low relief printing blocks with string design on (string stuck onto cardboard using pva` glue). Form repeated patterns, directions, tessellations and overlays
- Form tube string prints using cylindrical tubes to create continuous patterns, develop work by layering different colours
- Experienced with impressed printing into clay

- Form detailed low relief prints
- Use of images and forms created in sketchbooks to create polystyrene blocks to polyprint using roller and inks.
- Demonstrate tessellations and colour overlay in printing work onto ranging backgrounds
- Introduction to monoprinting (one off image to create an immediate image:
- Roll out a thin layer of ink onto printing surface, lay A4 paper over the top, lay another sheet of paper and onto it mark an image using pencil, consider both the drawing and the print) Artists that used monoprinting - **David Hockney and Picasso**
- Introduction to intaglio (image created by engraving into printing

- Experience of screen printing
- Design and create motifs and shapes. Inscribe into neoprene sheets (10x10 cms), cut out and stick onto cardboard. Use these to repeat prints to cover larger areas.
- Develop techniques from paper printing to work onto fabrics
- Use of photocopier to design larger images and form repeated prints – link to **David Hockney** Style



Textiles/ Collage

- Experience simple paper weaving
- Can choose and stick different papers to layer (newspaper, cardboard, tissue, sandpaper, crepe, old wrapping paper, junk mail)
- Make selections from given paper and material (fabric, wool, felt, craft materials, plastics) to create simple collage within a given image e.g.: group character
- Can simply describe textures (soft, rough, bobbly, lumpy, smooth) through use of "feely bag"
- Can sort materials into colours and textures
- Can use fabrics to form group woven piece based on a theme e.g.: seaside colours
- Use work of **Erik Carle** as a stimulus

- Develop a collage piece from a simple drawing of scene by selecting and sticking on paper and materials from ranging collection
- Collect collage materials from nature to form a landscape (leaves, grasses, sand, pebbles, bark ...) could be stuck onto a background or could be a temporary outdoor collage on ground
- Explore textures through forming rubbings on ranging surfaces (bark, table corners, leaves, coins, fabric)
- Experiment weaving using only recycled materials, carrier bags, papers, string ...)
- Experiment with simple dyeing of fabrics (tie dye or simple cotton dyeing to form a background for creating drawn pattern upon)

- Experienced in simple fabric decorating taken from simple paper designs (batik images onto cotton: using wax kettle and tjanting tool to draw design onto fabric, add colour dyes and iron off wax resist)
- Attempt dyeing different fabrics to create a range of effects. Use of tea, coffee, turmeric, onions, red cabbage, spinach, beetroot onto cotton calico. Consider effects of different paints onto fabrics.
- Develop work undertaken in year 1 on rubbings by looking at work of **Max Ernst**. This artist was inspired to create magical forest pictures using rubbings from wooden floors. The rubbings were then used to form paintings. Encourage children to collect rubbings from around school grounds e.g.; leaves, concrete, bark, wood, brickwork... Develop tearing, cutting and layering paper to form imaginative landscapes using collected rubbings.
- Develop weaving techniques through individual/ paired box loom weaving. Select colours by creating wool warp. To set up looms cut slots into the sides of the boxes for the warp threads to be woven into. Fabrics of different textures and widths can be woven through.

- Research embroidery designs from around the world and from different decades. Use these to form designs into sketchbooks for own sewn pieces.
- Collect pattern designs into sketchbooks by observing ranging textiles
- Develop sewing of simple stitches using threads and wools onto felt squares binca or fabric swatches
- Investigate tie dyeing effects onto cotton calico sheeting (small pieces). Ranging dyes can be used such as Brusho, batik dye or fabric dye. Tie dyed images from around the world can be used as starting point. Other equipment needed includes; string, bucket, stones, tongs, rubber gloves, clothes line) Tie dyed pieces can then be stitched upon once dried.
- Plan collage pieces into sketchbook based upon theme e.g.: butterflies. Create collages by dyeing fabrics using Brusho and allowing to dry. Then add details by selecting appropriate collage materials which show detail and exploration of pattern

- Learn to make felt showing colour and pattern (based upon researched felt artefacts) Use work by contemporary textile artist **Patricia Greaves** (Resources needed include: bamboo mats (one per child), piece of netting (one per child), piece of fabric each calico or old tea towels, jugs of warm water, containers for pouring, washing up liquid, cared merino wool, old towels, buckets, (simple felting instructions can be found on internet)
- Use a range of starting points for collages, beginning to think in a more abstract way through developing observational drawings using viewfinders. Invite learners to create mood pages into sketchbooks to consider colours and mediums to be used in pieces. Work on a range of scales including larger pieces
- Develop individual collages into group pieces and transformation of a space through collage installation
- Revisit and develop batik techniques showing added detail onto designs

- plate such as copper. The incised area holds the ink. Thicker cardboard and sharp pencil point could be used
- Use of roller and ink on different surfaces to create low relief printing blocks (corrugated card, foil, craft papers)
- Introduce fabric block printing; consider adinkra cloth from Ashanti of Ghana
- (Resources needed include fabric samples, images children have collected of fabrics, Indian woodblocks available from craft shops/ suppliers, materials to make printing blocks with such as string, wood, potatoes, apples, card, neoprene, cutting knife, glue spreaders, printing ink or paint, cotton sheeting or calico, fabric such as old blanket or newspaper gives a soft bed for cloth to absorb ink better)
- Develop tie dye techniques from previous year to create two coloured dyed pieces
- Investigate how many ways fabric can be changed (cutting, sticking, ironing, creasing, rolling, knotting, tying, weaving, fraying, stitching, marking, tearing)
- Respond to wide ranging visual starting points to form a collage (papers, fabrics, wools, stitching, printing, craft materials) , encourage creation of mood board and colour charts before beginning work

- Consider natural sources as starting points for design work (e.g. trees) Artists **Claude Lorrain and Poussin**, to be discussed as starting points. Collecting photos and working outdoors can support work on circular weaving boards with teeth cut around the edges with wools. Weaving onto tress and braches could also be explored.
- Develop stitching onto hessian with wools and large needles
- Extend landscapes formed from paintings onto woollen stitched pieces
- Consider fabric manipulation techniques through building up pieces using circular embroidery frames. Techniques could include gathering fabrics when stitching them, coiling fabrics into spirals when stitching them, platting and pleating fabrics
- Experience of weaving onto card looms
- Form detailed designs which are developed into batik pieces. Quilted batik pieces can be created through use of circular embroidery frames, added wadding and stitched detail.



Sculpture

- Experience of impressing into modelling material, rolling modelling material and forming simple coils
- Can glue and paste pieces together
- Able to carve simple shapes and outlines into modelling material
- Starting to press pieces of modelling material together/ balance objects such as containers and boxes to form simple 3d models (glued or connected with adult support)

- Consider meaning of 2d/ 3d terminology. Experiment with properties of different materials (pipe cleaners, cardboard, tubes, foil, newspapers, bubble wrap, cellophane, coat hangers, string, polystyrene, art straws....)to see if they can fold, bend and be squashed etc ... Begin to consider how two or more materials can be connected together to form simple structures
- Create simple designs based from given images of sculpture such as Chinese dragons/ zodiac creatures Using a given structure (cardboard boxes) or template add detail to group cardboard structure by cutting and sticking pieces onto base and contributing to detail
- Begin to form own simple 3D pieces by sticking together tubes/ cardboard using masking tape and padding out with scrunched up newspaper where necessary then covering with papier mache

- Discuss ideas of 3D work created by artists such as **Jean Arp and Anthony Gormley**. Look at range of models as starting points for children's designs which will be built into simple clay sculptures using pinching clay, rolling, coiling, twisting and scratching into clay. Create simple thumb and coil pots.
- Use of clay to form models based upon observations of 3D forms such as shells. Details and textures added using tools to manipulate clay
- Form 3D paper laminate group models based upon a focus theme and using visual stimulus to help young people create simple designs. Paper laminate is similar to paper mache but uses strips of paper built up and joined using a paste.

- Introduce work by artist **Marc Quinn** as well as sculptures from Aztec and Benin civilizations
- Develop confidence when working with clay through observations of objects as starting points and creating forms by cutting out clay and using tools to add texture and detail. Use of magnifying glass to observe details on focus objects could be interesting. Add colour to pieces once dried

- Clay work developed through forming clay base relief and building up layers. Technique of joining pieces using scratch and slip should be covered so that parts do not separate when dry. Texture and pattern should be evident in work through use of different tools and manipulation using fingers.
- Introduction of modelling materials such as mod roc to solidify forms created through designs into sketchbooks which children have created. Once dry colour can be painted on. Group sculptures work well on larger scale
- Simple sculptures of human forms using pipe cleaners or wire can be developed based upon observational sketches – base on work of **Henry Moore**

- Group sculptures that explore structures using rolls of newspaper and masking tape. Lines within lines. Structures such as bridges can also be constructed and solidified using Modroc. **Anthony Gormley**
- Formation of masks based upon individual designs showing use of low relief to build up layers, design ideas should be taken from ranging cultures and traditions and should build in awareness of collage material properties.
- Consider work of contemporary artist **Cornelia Parker** and use of objects around us to form sculptures

- Research of 3d forms through collecting visual stimuli to inform design. Use of craft knives to score and manipulate mounting board into form.
- Demonstrate use of low relief onto sculptures
- Manipulate wire to explore malleable qualities before beginning work
- Build upon use of wire to create armature forms and pad out using newspaper before covering in modroc
- Use of withies and glue gun to create human forms showing movement. Build up using plaster of paris and dry brush to add colour

Art Based Visits		• Visit Arthaus – Richmond – Makenzie Thorpe	• Visit Angel of the North		• Henry Moore – Yorkshire Sculpture Park	• The Baltic – Contemporary Art Gallery (if there's a specific exhibition on - art work to link to this)	• Himalayan Sculpture Park – Yorkshire						
Artists Experienced	• Kandinski – colour, shape, abstract • Eric Carle - collage • Van Gough - sunflowers	• Mackenzie Thorpe • Richard Long • Picasso	• Jean Arp • Anthony Gormley • Max Ernst • Kandinski (link YR)and/or Paul Klee	• Marc Quinn • Ruth Daniels • Kandinsky (Link to YR and Y2) • Matisse	• Henry Moore • Patricia Greaves • Bridget Riley • Picasso (link to Y1)	• Cornelia Parker and/or Anthony G • Picasso (Y1 Y3 Y4 link) • Derain • Van Gogh (link to YR)	• Claude Lorrain • Poussin • David Hockney (Y5 link) • LS Lowry – link to history (Victorian period)						
Key Year Group Vocabulary (based on skills and knowledge taught)	Paint, draw, print, sculpture Clay, collage, junk Paint, pencil, felt tip, chalk, crayon Paper, cardboard	Pattern, rub, rough, smooth Thick, Thin Big, Small Curvy, zig-zag Name of colour words Colour mixing - change	All of Reception words plus Weave, tie dye, papier-mâché Tools (collective term equipment) Observe, observation, imagine imaginary 2 dimensional 3 dimensional	Pattern, repeated pattern, random pattern, Pressure, imprint, control Primary colours, secondary colours colour wheel Shade, Lighter, darker, thicker, thinner	All of R and Y1 words plus Fabric, oil Pastel, charcoal, ink, batik, Wax kettle, tjanting, experiment manipulate vocab for working with clay -pinching	Straight line, smooth line, smudged line Consistency Image, scene, landscape, background Outline, Detail, Abstract, Tear, layer, overlap, low	All of previous Year groups vocab plus Textiles, sewing Graded pencils soft pencils 2B – 9B,hard pencils HB, H ... graphite,	Art medium Delicate, simple, bold, vibrant Palette, colour wash, background, foreground, overlap, scale Geometric	All of previous Year groups vocab plus water colours, acrylic primary/secondary resources annotation/ mood page Sketch, Shape, form Cross hatch, pointillism, highlight (use of rubber) Tessellation Series drawing Sample surface Opaque, translucent	All of previous Year groups vocab plus Poly print, mono print, intaglio Mood board, First hand observation, Viewpoint, birds eye view,	Perspective, foreground, midground, background, Focal point, proportion, scale Portrait/ caricature Layer, rotate	All of previous Year groups vocab plus Screen print, circular weaving board, circular embroidery frame Craft knife, glue gun, plaster of paris, hessian	Tinting tones, Complementing/ Contrasting tones, Motif scoring Armature form Withie

			Natural materials Recycle materials texture structure	Name shades of colour e.g lime, forest, mint green	rolling, coiling, twisting, scratching weaving – box loom. Wool warp	relief, manipulate, surface, scale warm colours, cold colours, mood bright, dull,	Timed sketch, abstract drawing, real life/cartoon, View finder, Tones, shadow, line, shade, blend		vocab for working with clay – base-relief, scratch and slip						
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Statutory Expectations

Associated ELGs:
ELG: Creating with Materials
Children at the expected level of development will:

- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function;
- Share their creations, explaining the process they have used;

ELG: Fine Motor Skills
Children at the expected level of development will:

- Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases;
- Use a range of small tools, including scissors, paint brushes and cutlery;
- Begin to show accuracy and care when drawing.

KS1 National Curriculum Overview

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2

KS2 National Curriculum Overview

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

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]
- about great artists, architects and designers in history.