![Cabot Learning Federation logo]

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, it brings me complete 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? *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.*	**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 are able to justify their choices.
	There are artists and art movements that are considered more influential than others.
	Artwork is intended to provoke and our responses to that provocation are personal.

Key Knowledge, Vocabulary and Skills – Artists: Year 1

		Drawing	Painting	Print	Collage	3D
		• Experiment with a variety of media, pencil grades and pencil thicknesses (see line & shape below). • Hold a pencil (tri-grip) correctly and understand how to apply the pencil onto surface (paper). • Record drawing explorations in sketchbooks.	Using powder paint: • Hold a paintbrush (pencil grip) correctly and understand how to apply paint onto a surface. • Record painting explorations in sketchbooks. • Establish routines of setting up painting equipment.		• Fold, crumple, tear and overlap papers. • Attach materials to create a picture.	• Understand the difference between 2D and 3D art. • Experiment with a variety of malleable media e.g. salt dough and papier Mache. • Use 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. *The dark area is the shadow of the object*. **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. *The print shows a repeating pattern, so it has a regular rhythm that I can predict*. **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. *The larger shapes are at the front and smaller shapes are in the distance*. **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 have used green colours*. **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. *There are many different flowers with different colours*. **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 made the flower large because that is all I wanted you to see*. **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 printed a few footprints to show movement across the floor*.	**Line & shape**	• Identify lines and shapes in painting • Experiment/explore lines of different marks using varying media (pencil, crayon, pastel, charcoal, chalk). • Produce lines of different thickness using different types of media. • Understand that lines can go in different directions e.g. zig-zags, cross-hatching, waves and begin to develop associated language with this. • Replicate a range of varying marks e.g. children create their own marking making banks appropriate to their age. • Explore moving pencil back and forth to improve pencil marks, lines, curves and outlines. • Practise sketching 2D shapes.	Using powder paint: • Identify lines and shapes in painting. • Paint lines (straight, wavy, zig-zags) recognising that paint on paintbrush needs renewing.	▪ Identify lines and shapes in prints. ▪ Explore printing with different objects and create marks/prints using a variety of medium e.g. man-made or natural objects, including those with straight lines, curved, flexible (string) and patterns.	• Recognise shape and line. E.g. follow an outline when filling in a picture./ pattern with colour. • Recognise variety in size of shapes and how appropriate a size of material may be to work with.	• Identify shapes in 3D models. • Replicate shapes – sphere, cube, cuboid, cylinder, square, circle, rectangle, and triangle.
	Tone & form	• Vary pressure to make darker and lighter areas. • Produce lines of different tone using different types of media.	Using powder paint: • Make as many tones of one colour as possible using white and support the children in accurately using the word 'tone'. • Ensure paint is consistent and thick.	• Experiment with lighter darker prints, including using same colour and prints fading without replenish print ink.	• Recognise light and dark tones e.g. light green, dark green, collect, sort, and match accordingly.	• Manipulate malleable materials in a variety of ways including rolling, pulling pinching, shaping and kneading. • Build a construction/ sculpture using a variety of objects and joining materials e.g. recycled, natural and manmade.
	Pattern & texture	• Know that 'drawn texture' is a visual representation of how something looks and feels. • Know that pattern is a series of marks repeated. • Know that pattern can be used to represent texture and use adjectives to describe. • Investigate textures by describing, naming, rubbing, copying. • Replicate different and repeating patterns and textures from observations.	Using powder paint: • Mix paint to a thick consistency that is opaque. • Experiment with a variety of tools e.g. different size brushes, sponges, fingers, twigs, rollers	• Discuss and explore texture of surfaces. • Create a 'rubbings' bank by using a range of surfaces e.g. leaf, bark, concrete, brick, drain covers. • Know that pattern is a series of marks repeated.	• Identify pattern in collage. • Attach materials to 3D shapes. • Use of everyday objects *e.g.*2D paper, newspaper to beads, fabric and pasta.	• Add simple decoration to salt dough/papier Mache using impressions, layers and painting to add more detail. • Understand mark making with relief print/raised pattern.
	Colour	• Name the primary colours (red, blue and yellow). • Experiment colour mixing using the primary colours with oil pastels, chalks, wax crayons and pencils. • Recognise different tones of one colour can be represented through different media.	Using powder paint: • Create primary colours (red, blue and yellow). • Experiment with mixing primary colours. • Predict which secondary colour will be created.	• Use primary colours to (red, blue and yellow) to create simple prints.	• Collect, sort, name and match colours appropriate for a purpose.	• Identify the colours used in 2D and 3D art • Select colours for intended purpose e.g. green for grass.
Art Appreciation: Influential artists and movements (art history) & critique 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.						
		• Line: Keith Haring, Alberto Giacometti, Pablo Picasso (simple line drawing) • Colour: Nigel Peake	• Wassily Kandinsky • Piet Mondrian • Gillian Ayres • Jessie Woodward	• Jasper Johns • Robert Motherwell • Carol Brent Levin	• Henri Matisse (collage)	• Natural: Andy Goldsworthy • Salt dough: Jonathan Baldock • Papier Mache: Nancy Winn & Andrwew Vickers • Other sculpture: Claes Oldenburg • Aardman • Anish Kapoor (large shapes)

Key Knowledge, Vocabulary and Skills – Artists: Year 2

		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. *The dark area is the shadow of the object.* **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. *The print shows a repeating pattern, so it has a regular rhythm that I can predict.* **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. *The larger shapes are at the front and smaller shapes are in the distance.* **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 have used green colours.* **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. *There are many different flowers with different colours.* **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 made the flower large because that is all I wanted you to see.* **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 printed a few footprints to show movement across the floor.*	**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 e.g. with the use of a viewfinder to use cross-hatching to create a close up of material. • Replicate a range of varying marks e.g. children create their own marking making bank appropriate to their age. • 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 gives 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 Appreciation: Influential artists and movements (art history) & critique 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.						

		Line: Boris Schmitz, Elizabeth Terhune Tone: Karl Mattern	Henri Matisse (painting) Fritz Bultman Mark Rothko Jean-Michel Basquiat	Donna Gallant Lynn Bailey Tess Horrocks	Matthias Jung	Natural: Richard Long (natural), Clay: Jean Arp (clay), Henry Moore (clay), Other sculpture: Picasso, Claes Oldenburg & Rachel Whiteread (slabbing)

Key Knowledge, Vocabulary and Skills – Artists: Year 3

		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. *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.* **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. *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.* **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. *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.* **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. *Cubes are used many times, despite varying in size, to create the clay model.* **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. *The variety of lines and marks show the different parts, patterns and textures of her hairstyle.* **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 used similar marks all over the hand to show aging of the hand or There is no emphasis as it is a repeating pattern.* **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 created a picture that showed movement; the people, clothing, trees and items are all bending in a similar direction.*	**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 appropriate to their age. • 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 'home-made' and natural 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. • Create their own colour wheel using oil pastels. • 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.	Colour wheels to be created using collage and patterns	• Apply chosen colours using paint to Modroc (Suggestion: Use acrylic or pre-mixed ready paint).
Art Appreciation: Influential artists and movements (art history) & critique 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 why the art was created and adults to share artist's intended purpose.						

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		• Line: Mike Parr, Paul Klee • Texture & pattern: Henry Moore (drawing)	• Paul Cezanne • L.S Lowry • Firelei Baz • Jacob Lawrence	• Adrienne Craddock • Tamara Sorkin	• Sara Fanelli • Mark Langan	• Clay: Henry Moore • Other sculpture: Claes Oldenburg

Key Knowledge, Vocabulary and Skills – Artists: Year 4

		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. *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.* **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. *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.* **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. *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.* **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. *Cubes are used many times, despite varying in size, to create the clay model.* **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. *The variety of lines and marks show the different parts, patterns and textures of her hairstyle.* **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 used similar marks all over the hand to show aging of the hand or There is no emphasis as it is a repeating pattern.* **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 created a picture that showed movement; the people, clothing, trees and items are all bending in a similar direction.*	**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. • 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 affect i.e. corrugated card to unpainted wall (see top page). • 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 pivotal hand motion 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 in mark making and shades 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 water, PVA glue, sand, sawdust. • 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 plate 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 3 colours.	Collect and select paper-based materials developing a background for a collage.	• Apply chosen colours using paint to clay (Suggestion: Use acrylic or pre-mixed ready paint).
Art Appreciation: Influential artists and movements (art history) & critique 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.

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		- Line: Hong Chung Zhang - Pattern & texture: Bridget Riley - Tone / Form: Elisabeth Frink & William Roberts	- Paul Klee - Stuart Davis - Lucy Austin	- Glen Alps - Jerry Di Falco	- Friedrich Stowasser - Mark Wagner - Nancy Standlee	- Modroc: George Segal - Other sculpture: Claes Oldenburg

Key Knowledge, Vocabulary and Skills – Artists: Year 5

		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. • 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. *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.* **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. 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.* **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. *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.* **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 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.* **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. *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.* **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. *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.* **Movement** is often referred to in two ways. The first way refers to how an artist depicts movement using	**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 of time 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.			• 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 e.g. large-scale final pieces. • 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 paintings.	• 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 water, PVA glue, sand, sawdust for particular effects. • 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. • Use learnt printing techniques e.g. half/full drop and rotation to create prints.		• 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/emotions. • Discuss why artists use specific colours e.g. pop artists using solely primary colours. • Explore the use of pattern and texture in colour e.g. by applying colour through using different techniques.	• 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 Appreciation: Influential artists and movements (art history) & critique 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.

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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. *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.*		• Line: Kris Trappeniers, Andre Masson	• Vincent Van Gogh • William (Joseph) Turner • David Hockney • Ando Hiroshige • James Morton	• Rosie Mclay • Gill Thompson	• Jean Davey Winter • Megan Coyle • Derek Gores	• Wire:, Alexander Calder, , Abby Green • Other sculpture: Yagoi Kusame, Nuam Gabo, Picasso (construction/movement), Claes Oldenburg

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Key Knowledge, Vocabulary and Skills – Artists: Year 6

		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 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. *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.* **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. *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.* **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. *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.* **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 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.* **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.. *There is variety in the different colour tones and lines to show different buildings and*	**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 of time over a number of 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 e.g. adding water, PVA glue, sand, sawdust • 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.

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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. **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. *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.* **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. *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.*	**Colour**	• Use colour-mixing skills to create depth. • Colour match colours to create specific atmosphere/mood/emotions. • Discuss why artists use specific colours e.g. pop artists using solely primary 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. • Be aware of impact of brighter colours in foreground and darker in background.		• Use appropriate paint and or materials to add colour e.g. tissue paper and PVA solution.

Art Appreciation: Influential artists and movements (art history) & critique 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.

• Line: Jean Dubuffet (drawings) • Tone/Form: MC Escher	• Claude Monet • Roy Lichenstein • Marc Chagall • Antony Gormley • Shinobo Ishihara	• Harriet Brigdale • Vicky Oldfield • Valerie Hammond • Banksy	• Kurt Schwitters • Aly Dalrymple • Eric Carle	• Wire: Kendra Haste, Michelle Castles Anthony Gormley, Kinetic Wire • Metals & sculpture: Yasue Maetake • Other sculpture: Picasso (construction/movement), Claes Oldenburg • Form within sculpture: Elisabeth Frink

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Appendix 1: Curriculum Rationale

Why is it organised in this way? Why will it help children?
The answers to these questions are rooted in the rationale in the design of the curriculum.

The visual art curriculum is a progression document of knowledge, vocabulary and skills. It has been organised as separate visual 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 is recommend 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 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 Art Appreciation section, the influential artists and art movements have been identified to provide inspiration and exposure, as well be relatable. A selection of notable contemporary artists have been included with some originating from the South-West of England.

The curriculum is not contextualised. The intention 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 and that there are artists and art movements that are considered more influential than others. Educators should therefore consider contexts that enable these key concepts to be inclusive within the opportunities children have to learn as artists.

Appendix 2: Research sources

- Secondary National Curriculum Archive 2010 key concepts https://webarchive.nationalarchives.gov.uk/20100209101439/http://curriculum.qcda.gov.uk/key-stages-3-and-4/subjects/key-stage-3/art-and-design/programme-of-study/index.aspx?tab=2
- https://www.owps.org.uk/page/?title=The+Orton+Wistow+Curriculum&pid=47
- NZ curriculum https://seniorsecondary.tki.org.nz/The-arts/Key-concepts/Key-concepts-in-arts-disciplines
- https://www.bangor.ac.uk/education-and-human-development/publications/Art_Education_in_the_Primary_School.pdf
- Art History John Harris Routledge http://linusparr.weebly.com/uploads/7/5/6/0/7560513/art_historythe_key_concepts.pdf
- https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/key-ideas/
- http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf - visual element considerations
- https://www.artyfactory.com/art_appreciation/visual-elements/visual-elements.html
- http://learn.leighcotnoir.com/artspeak/principles/
- https://artclasscurator.com/principles-of-design-examples/
- https://www.pgisd.net/site/default.aspx?PageType=3&ModuleInstanceID=729&ViewID=7b97f7ed-8e5e-4120-848f-a8b4987d588f&RenderLoc=0&FlexDataID=748&PageID=147