


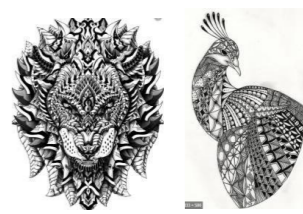

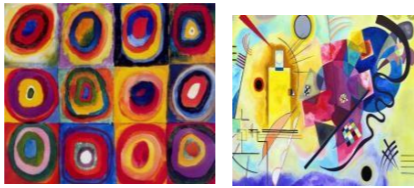
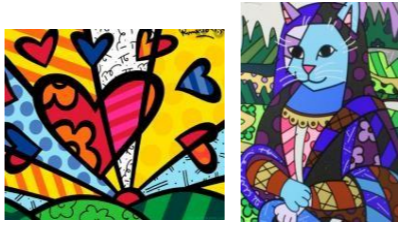


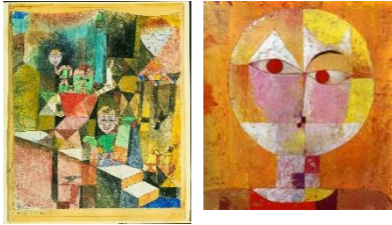




## Evaluate and Analyse (EA):

<p><b>At EYFS:</b> EA 1 Talk about their own and other people's artwork, noticing features and techniques. EA2 Begin to express an opinion about what they like and don't like in the work of artists.</p>	<p><b>At Key Stage One:</b> EA1 Ask and answer questions about starting points for their work. EA2 Record and explore ideas from first hand observations. EA3 Develop and share their ideas, try things out and make changes. EA4 Think critically about their art and design work. EA5 Describe the differences and similarities between different practices and disciplines, and making links to their own work.</p>	<p><b>At Lower Key Stage Two:</b> EA1 Create sketch books to record their observations and use them to review and revisit ideas. EA2 Record and explore ideas from first hand observations, experience and imagination and ideas for different purposes. EA3 Question and make thoughtful observations about starting points and select ideas for use in their work, recording and annotating in sketchbooks. EA4 Think critically about their art and design work.</p>	<p><b>At Upper Key Stage Two:</b> EA1 Create sketch books to record their observations and use to review and revisit ideas. EA2 Record and explore ideas from first hand observations, experience and imagination and ideas for different purposes. EA3 Question and make thoughtful observations about starting points and select ideas for use in their work, recording and annotating in sketchbooks. EA4 Think critically about their art and design work.</p>
<b>Evaluate and Analyse vocabulary at EYFS</b>	<b>Evaluate and Analyse vocabulary at KS1</b>	<b>Evaluate and Analyse vocabulary at Lower KS2</b>	<b>Evaluate and Analyse vocabulary at Upper KS2</b>
like dislike	observe similarity(ies) differences foreground background change	creative adaptation sources variation complement compare contrast	cartridge / tissue media distance symbolic subtle complex abstract subtle effective media  atmosphere representation engaging inconsistent delicate flowing vibrant

		Drawing (D)			
		EYFS	Key Stage One	Lower Key Stage Two	Upper Key Stage Two
			Cycle A/B	Cycle A/B	Cycle A/B
Substantive Knowledge of Artists	<p>Quentin Blake</p>  <p><i>Cartoonist and illustrator. Pencil sketches and watercolours are the most recognisable of his works. His distinctive style is easily recognisable. He has illustrated many books which our children will have heard of or read.</i></p>	<p>Pablo Picasso</p>  <p><i>Influential 20<sup>th</sup> Century artist. Artwork considered experimental. Surrealist human figures. Cubism. His style developed from the Blue Period (1901–04) to the Rose Period (1905) to the pivotal work Les Femmes d'Alger (O.J.), and the subsequent evolution of Cubism from an Analytic phase, through its Synthetic phase.</i></p>	<p>Leonardo Da Vinci</p>  <p><i>Considered an artistic genius; significant financial value attached to his works. Subject of his art was nature, mechanics, anatomy, physics, architecture, portraiture, religious images. Renaissance.</i></p>	<p>Ben Kwok</p>  <p><i>Zentangle-style, detailed illustrations. The zentangle style is a popular trend in modern culture. Subject: Animals.</i></p>	
	Disciplinary Knowledge	<p>D1 Knows some ways to use pencils and coloured pencils to create an effect. D2 Demonstrates increasingly effective grip and control when drawing. D3 Explore different <b>textures</b>.</p>	<p>D1 Experiment with and control <b>marks</b> made with different media; pencils, rubbers, crayons, pastels, felt tips, charcoal, ball point pens, chalks. D2 Draw lines and shapes in drawing. D3 <b>Invent lines</b> and shapes in drawings. D4 Draw from imagination and experience.</p>	<p>D1 Draw for sustained periods of time. D2 Use a sketchbook to collect and develop ideas from a range of sources. D3 Experiment with marks and lines with a wide range of implements, such as charcoal, chalk, pencil, crayon, pens. D4 Experiment with different <b>grades of pencil</b> to achieve varied tone.</p>	<p>D1 Work on sustained, independent, detailed drawings. D2 Develop close observational skills. D3 Use a sketchbook to collect and develop ideas. D4 Use different techniques for different purposes, i.e. <b>shading, hatching</b> and <b>blending</b>.</p>


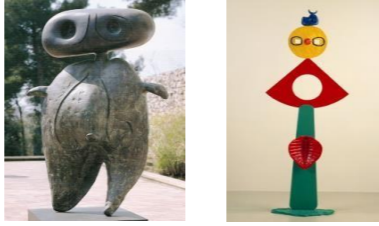


	D4 Use drawings to tell a story. D5 Investigate different lines.		D5 Create <b>texture</b> and pattern in drawing with a wide range of implements.	D5 Begin to develop an awareness of <b>composition</b> , <b>scale</b> and <b>proportion</b> i.e. foreground, background, middle ground.			
Vocabulary	press draw marks thick thin lines	thick thin sketch texture shapes lines	shade smudge blend abstract mood cubism	grades of pencil refine observations alter	texture tone perspective still life hatching blending	source material outlines composition scale proportion foreground background middle ground	continuous line design <b>thumbnails</b> composition shading hatching blending

Painting (P) and Printing (PR)				
Substantive Knowledge of Artists	EYFS	Key Stage One	Lower Key Stage Two	Upper Key Stage Two
		Cycle A/B	Cycle A/B	Cycle A/B
	<p>P: Paul Cezanne</p>  <p>Considered to be one of the greatest of the post-impressionist artists. Post-Impressionist. Small, repetitive brushstrokes. Subject: still life, portraiture, landscape.</p>	<p>P: Wassily Kandinsky</p>  <p>Considered to be the founder of abstract art. Kandinsky emphasized traditional boundaries such as form and line, focusing instead on communication of emotion through juxtaposition of colour.</p>	<p>P: Romero Britto</p>  <p>Influential in modern art styles. Combines elements of cubism, pop art and graffiti painting – dubbed 'The Happy Art Movement.' Subject: Animals, nature, people, emotions.</p>	<p>P: Lucy Arnold</p>  <p>(Link to Austin's Butterfly)</p> <p>Nature is her primary source of inspiration, and colour her main mode of expression. Subject: natural history paintings. Abstract mixed media and abstract pastel art pieces.</p>
<p>PR: Jasper Johns</p>  <p>Abstract impressionism; pop art. In 2018, The New York Times called him the United States' "foremost living artist." Well known for his images of flags, targets, numbers, maps and light bulbs.</p>	<p>PR: Paul Klee</p>  <p>Paul Klee pioneered some interesting printing techniques including the linear mono print. He used a mono printing technique, transferring printing ink onto watercolour.</p>	<p>PR: Andy Warhol</p>  <p>Pop art. His works explore the relationship between artistic expression, advertising, and celebrity culture that flourished by the 1960s. Considered an influential, but controversial, artist. Many of his creations are very collectible and highly valuable.</p>	<p>PR: William Morris</p>  <p>British textile designer, artist, novelist, architectural conservationist, printer associated with the British Arts and Crafts Movement. He was a major contributor to the revival of traditional British textile arts and methods of production.</p>	


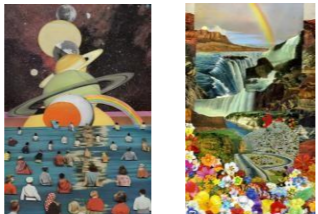




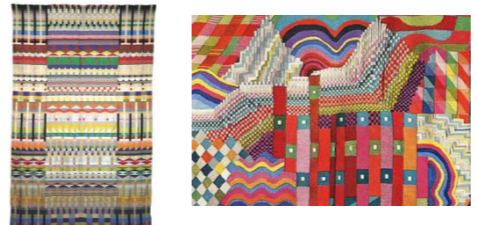

Disciplinary Knowledge	<p>P1 Demonstrate increasingly effective grip and control when painting.  P2 Name all <b>primary</b> and many <b>secondary colours</b>.  P3 Mix some secondary colours effectively.  P4 Explore and experiment with colour mixing and talk about what happens.</p> <p>PR1 Talk about colour, texture and shape.  PR2 Use a source e.g. a picture in a story or an artist's work, as a stimulus for their own work.  PR3 Use a simple paint program to produce a picture.</p>	<p>P1 Use a variety of tools and techniques e.g. brush sizes and types.  P2 Experiment with tools and techniques e.g. <b>layering</b> and mixing.  P3 Name and mix primary colours, <b>shades</b> and <b>tones</b>.  P4 Create textured paint by adding material, such as sand or plaster.</p> <p>PR1 Print with a range of hard and soft materials, such as corks, sponge, fruit and vegetables.  PR2 Take simple prints, i.e. <b>mono-printing</b>.  PR3 Create simple blocks for <b>press print</b>.  PR4 Experiment with <b>overprinting</b> motifs and colour.</p>		<p>P1 Experiment with different effects and textures including <b>blocking</b> in colour, <b>washes</b>, thickened paint creating textural effects, adding depth and distance.  P2 Create different effects and textures with paint.  P3 Use language of and mix primary and secondary colours and use <b>tints</b> and shades.</p> <p>PR1 Create printing blocks using <b>relief</b> or <b>impressed</b> method.  PR2 Develop print techniques i.e. mono-printing, <b>block</b> printing, relief or impressed method.  PR3 Create repeating patterns.  PR4 Print with <b>two colour overlays</b>.</p>	<p>P1 Develop a painting from a drawing.  P2 Experiment with different <b>media</b> and <b>materials</b> for painting.  P3 Create imaginative work from a variety of sources e.g. observational drawing, music, poetry, other artists.  P4 Mix and match colours to create atmosphere and <b>light effects</b>  P5 Identify, mix and use primary, secondary, complimentary and contrasting colours.</p> <p>PR1 Create printing blocks using sketchbook ideas.  PR2 Develop techniques  PR3 Experiment with overprinting motifs and colours.</p>		
	Vocabulary	Names of primary colours names of secondary colours mix lighter darker print stamp press flick dot	primary/secondary colours colour shape lines mix brush size brush strokes thin thick loading bristles shade acrylic/poster/watercolour wash motif darker/lighter warmer/cooler abstract	shape printing texture pressure block overprint press print mono-print surface printing pad beside surface colour effect corrugated raised collagraph	<b>hue</b> colour scheme / blocking washes spectrum tint tones shades textures effects depth distance	relief/impressed block printing overlays gouge	<b>warm</b> colours <b>cold</b> colours light effects influence composition vibrant subtle complement contrast atmosphere



## 3D Design – Sculpture (S)

	EYFS	Key Stage One Cycle A/B	Lower Key Stage Two Cycle A/B	Upper Key Stage Two Cycle A/B	
Substantive Knowledge of Artists	<p>Antony Gormley</p>  <p><i>Sculpture, installation art, public artworks. Subject: Human figures. In 2008 The Daily Telegraph ranked Gormley number 4 in their list of the "100 most powerful people in British culture".</i></p>	<p>Joan Miro</p>  <p><i>His work has been interpreted as Surrealism but with a personal style, sometimes also veering into Fauvism and Expressionism. Subject: abstract human and animal figures. His work earned international acclaim, and he was notable for his interest in the unconscious/subconscious mind.</i></p>	<p>Barbara Hepworth</p>  <p><i>Direct carving. Representational aspects of Hepworth's work gave way to geometric shapes. Subject: nature; relationships. She was a leading figure in the international art scene throughout a career spanning five decades.</i></p>	<p>Fernand Leger</p>  <p><i>Regarded as a forerunner of pop art. Subject: abstract people and objects. In his early works he created a personal form of cubism (known as "tubism") which he gradually modified into a more figurative, populist style. Abstract.</i></p>	
Disciplinary Knowledge	<p>S1 Use <b>malleable</b> materials to create a specific effect.                      S2 Use simple joining techniques to make 3d Shape and model from found materials.                      S3 Talk about the 3d structures they make using bricks and blocks.</p>	<p>S1 Manipulate malleable materials in a variety of ways i.e. rolling, joining and kneading.                      S2 Explore sculpture with a range of malleable media.                      S3 Work safely with materials and tools.                      S4 Experiment with constructing and joining recycled, natural and manmade materials.</p>	<p>S1 Plan, design and make models from observation or imagination.                      S2 Develop skills in joining, extending and modelling clay.                      S3 use papier mache to create simple 3D effects.                      S4 Experiment with constructing and joining recycled, natural and manmade materials.                      S5 Create textures and patterns in malleable materials including clay.</p>	<p>S1 Shape, form, model and construct from observation and imagination.                      S2 Plan a sculpture through drawing and other preparatory work.                      S3 Develop skills in using clay including <b>slabs, coils, slips</b> etc.</p>	
Vocabulary	<p>roll squash pinch knead stretch squeeze smooth shiny rough</p>	<p>roll knead sculpt sculpture texture shape construct</p>	<p>join slip form malleable manipulate</p>	<p><b>carving</b> mould extend surface transparent opaque manipulate recycled</p>	<p>Consolidate prior vocabulary slab coil slip</p>

## Collage (C) and Textiles (T)

	Collage (C) and Textiles (T)			
	EYFS	Key Stage One	Lower Key Stage Two	Upper Key Stage Two
	Cycle A/B		Cycle A/B	
Substantive Knowledge of Artists	<p><b>C: Derek Gores</b></p>  <p><i>Collage, recycling magazines, maps etc. Surrealism. Subject: Figures and objects. Popular and innovative in the field of collage art.</i></p>	<p><b>C: Ben Lewis Giles</b></p>  <p><i>Influential in popular culture, with many high-profile corporate clients. His work is inspired by many different things such as colour, nature, juxtaposition, children's encyclopaedias, repetition and metamorphosis.</i></p>	<p><b>C: Hannah Hoch</b></p>  <p><i>Dada; modern art; collage. One of the originators of photomontage. Subject: Politics; critiques of popular culture.</i></p>	<p><b>C: Beatriz Milhazes</b></p>  <p><i>Principle of collage, drawing from her combined knowledge of both Latin American and European traditions. She has been called "Brazil's most successful contemporary painter." Milhazes' rigorously structured compositions are punctuated by a recurring set of arabesque motifs inspired by Brazilian culture, ceramics, lacework, carnival decoration, music, and Colonial baroque architecture.</i></p>
	<p><b>T: Jose Romussi</b></p>  <p><i>Embroidery over photographic images, using vibrant colours of threads. It is considered his technique adds depth to otherwise 'flat' images/photographs. Subject: usually female figures.</i></p>	<p><b>T: Urban X Stitch (a company)</b></p>  <p><i>Street art; cross stitch. Considered to be innovative street art. Subject: animals; logos.</i></p>	<p><b>T: Gunta Stölzl</b></p>  <p><i>Weaving. Experimenting with contemporary weaving techniques. Considered to have played a fundamental role in the development of the Bauhaus (a German art school) school's weaving workshop.</i></p>	<p><b>T: Faith Ringgold</b></p>  <p><i>Story quilts. She became famous for creating innovative, quilted narrations that communicate her political beliefs. Subject: Political, historical and equality issues, narrated through her quilts.</i></p>
Disciplinary Knowledge	<p>T1 Demonstrate increasingly effective fine motor skills when sewing.</p> <p>C1 Use a source e.g. a picture in a story or an artist's work, as a stimulus for their own work.</p>	<p>T1 Choose fabrics/threads based on colour, <b>texture</b> and shape.</p> <p>T2 Apply shapes with glue or stitching.</p> <p>T3 Apply decoration using beads, buttons, feathers etc.</p> <p>T4 Apply colour with printing, dipping, fabric crayons.</p> <p>T5 Create fabrics by <b>weaving</b> materials, i.e. grass through twigs.</p> <p>C1 Arrange and glue materials to different backgrounds.</p> <p>C2 Fold, crumple, tear and overlap papers.</p>	<p>T1 Use a variety of techniques e.g. printing, dyeing, weaving and stitching to create different textural effects.</p> <p>T2 Develop skills in stitching, cutting and joining.</p> <p>C1 Experiment with a range of collage techniques such as <b>tearing</b>, <b>overlapping</b> and <b>layering</b> to create images and represent textures.</p> <p>C2 Use collage as a means of collecting ideas and information and building up a visual vocabulary.</p>	<p>T1 Use fabrics to create 3D designs.</p> <p>T2 Experiment with a range of media to overlap and layer creating textures, effects and colours.</p> <p>C1 Use a range of media to create collages.</p> <p>C2 Use different techniques, colours and textures when designing and making pieces of work.</p> <p>C3 Use collage as a means of extending work from initial ideas.</p>
	Vocabulary	<p>sew cotton thread material push pull needle 3D join fold bend</p>	<p>texture construct join natural man-made form recycled weave stitch dipping</p> <p>collage layering experimentation rip tear strips cut shapes off-cuts fold overlap background foreground</p>	<p>printing dyeing weave weave <b>embroider</b> tapestry</p>

