



Art and Design Medium Term Plan

 Saint Augustine Webster CATHOLIC VOLUNTARY ACADEMY			 OUR LADY OF LOURDES CATHOLIC MULTI-ACADEMY TRUST
EYFS			
Three and Four-Year-Olds	Physical Development		<ul style="list-style-type: none"> • Use large-muscle movements to wave flags and streamers, paint and make marks. • Choose the right resources to carry out their own plan. • Use one-handed tools and equipment, for example, making snips in paper with scissors. • Use a comfortable grip with good control when holding pens and pencils.
	Expressive Arts and Design		<ul style="list-style-type: none"> • Explore different materials freely, in order to develop their ideas about how to use them and what to make. • Develop their own ideas and then decide which materials to use to express them. • Join different materials and explore different textures. • Create closed shapes with continuous lines, and begin to use these shapes to represent objects. • Draw with increasing complexity and detail, such as representing a face with a circle and including details. • Use drawing to represent ideas like movement or loud noises. • Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. • Explore colour and colour mixing.
Reception	Physical Development		<ul style="list-style-type: none"> • Develop their small motor skills so that they can use a range of tools competently, safely and confidently. • Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor. • Develop overall body-strength, balance, coordination and agility.
	Expressive Arts and Design		<ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources and skills.
ELG	Physical Development	Fine Motor Skills	<ul style="list-style-type: none"> • 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, paintbrushes and cutlery. • Begin to show accuracy and care when drawing.
	Expressive Arts and Design	Creating with Materials	<ul style="list-style-type: none"> • 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.

Year 1	Advent Drawing	Advent Painting	Lent Printmaking	Lent Textiles	Pentecost 3D	Pentecost Collage
Core Knowledge	<p>In this block, pupils will be introduced to a range of drawing tools, such as charcoal, pencil, chalk and pastel. They will be taught to make basic marks and about how changing the pressure and orientation of these marks can create different textures.</p> <ol style="list-style-type: none"> 1. Make marks using a variety of tools 2. Organise and arrange marks according to techniques used 3. Apply knowledge of mark making 	<p>In this block, pupils will explore making thick and thin paint marks on a range of surfaces. They will use primary colours and the dip, dip dab method of painting.</p> <ol style="list-style-type: none"> 1. Identify parts of a paintbrush Use water, paint and a palette (dip, dip, dab) 2. Develop different brushstrokes 3. Arrange geometric blocks of primary colours 	<p>In this block, pupils will explore the marks that can be made by printing with a range of objects. Pupils will be taught the techniques of stencilling and relief printing. They will combine these printing techniques to create a final piece, inspired by the work of the contemporary artist Karen Lederer</p> <ol style="list-style-type: none"> 1. Make marks by printing from everyday objects <p>Experiment with layering marks by overprinting</p> <p>Respond to the marks they make</p> <ol style="list-style-type: none"> 2. Use a stencil and the stippling technique to 	<p>In this block, pupils will be given the opportunity to explore a range of materials, including fabric, oil crayons, chalk and paint, to create pieces of art. They will use natural and man-made fibres, combining colours and textures.</p> <ol style="list-style-type: none"> 1. Explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving <p>Use oil crayons and paint with control to explore pattern making</p> <p>Explore and explain the textural effects created</p> <ol style="list-style-type: none"> 2. Explore methods of 	<p>In this block, pupils will learn how to smooth a form out of clay. They will explore a range of materials to understand the importance of weight and balance in construction and they will use recycled materials to create their own sculpture inspired by The Enchanted Owl by Kenojuak Ashevak.</p> <ol style="list-style-type: none"> 1. Mould clay to create smooth, rounded forms <p>Explore how different colours of clay can be used for decoration</p> <p>Describe the tactile qualities of clay</p> <ol style="list-style-type: none"> 2. Understand what is meant by balance and weight and 	<p>In this block, pupils will look at Castle and Sun by Paul Klee. They will learn about using collage techniques to create a layered surface for their artwork. Pupils will also use muted colours to soften an image. They will use lines as well as pattern to suggest something is there.</p> <ol style="list-style-type: none"> 1 Select and arrange colours, shapes and images to achieve a desired effect <p>Develop and apply accurate cutting and tracing skills</p> <p>Evaluate their own work</p> <ol style="list-style-type: none"> 2 Select images, colours and textures for their visual

			<p>create printed shapes</p> <p>Experiment with stencilling techniques to achieve different effects</p> <p>Create a repeated pattern using the relief printing technique</p> <p>3. Respond to the work of Karen Lederer</p> <p>Apply a range of printing techniques</p> <p>Explain processes and personal preferences</p>	<p>adding texture to a patterned surface</p> <p>Use drawing tools such as chalk in different ways and on different surfaces</p> <p>Explain the different ways pattern and texture can be created</p> <p>3. Combine materials to create colourful and textural effects</p> <p>Apply taught techniques to a different context</p> <p>Respond to the work of others</p>	<p>apply this knowledge to build a structure</p> <p>Experiment with different materials and state preferences</p> <p>Create a structure based on a traditional Inuit inuksuk</p> <p>3. Select modelling materials for their properties and use to create a sculpture from a sketch</p> <p>Apply techniques of joining, cutting and constructing</p> <p>Respond to an artist's work and their own</p>	<p>effect and vibrancy</p> <p>Experiment with and compare the effects of tearing rather than cutting paper</p> <p>Understand the term muted and apply white paint to achieve muted tones</p> <p>3 Create a textured and muted background using mixed media</p> <p>Use line to represent simple shapes</p> <p>Use templates to draw shapes</p> <p>Apply and blend colours using chalks or pastels</p>
Previous Learning	<ul style="list-style-type: none"> Hold a pencil correctly Make a wide range of marks 	<ul style="list-style-type: none"> Hold a paintbrush correctly 	<ul style="list-style-type: none"> Identify primary colours 	<ul style="list-style-type: none"> Create resist artwork using paint and wax crayons 	<ul style="list-style-type: none"> Use mouldable materials such as plasticine 	<ul style="list-style-type: none"> Hold and use scissors correctly

	<p>on a variety of surfaces by exploring the materials provided</p> <ul style="list-style-type: none"> • Talk about marks made and make a similar mark if asked to • Pupils have a toolbox of mark making techniques • Recognise that certain materials produce a specific effect, e.g. chalks smudge 	<ul style="list-style-type: none"> • Rinse and clean a paintbrush • Use the dip, dip, dab method of applying paint • Make a range of marks using a paintbrush 	<p>Hold a paintbrush correctly</p> <p>Use controlled brushstrokes</p> <ul style="list-style-type: none"> • Print clear marks using everyday objects • Explain the process of overprinting • Comment on the effects created by overprinting • Use the stippling technique and stencilling to create clear and defined shapes • Explain how to make and use a stencil • Produce a clear image from a relief printing block 	<ul style="list-style-type: none"> • Hold drawing tools and paintbrushes correctly • Apply paint using controlled strokes • Make marks using a range of materials • Knowledge of mark making and able to identify where certain materials or techniques can be used for greater effect • Use drawing tools such as chalk in different ways and on different surfaces • Explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving • Use oil crayons and paint with control to 	<ul style="list-style-type: none"> • Manipulate and form clay to create specific shapes • Use two colours of clay for the purposes of decoration • Able to hold a pencil correctly • Use line and texture to create effects • Use fabrics and collage to create images 	<ul style="list-style-type: none"> • Combine materials such as fabric and chalk in one piece of artwork • Select materials for their visual and textural qualities • Select and arrange colours, shapes and patterns to achieve a desired effect • Develop and apply accurate cutting skills • Select images, colours and textures for their vibrancy • Experiment with and compare the effects of tearing rather than cutting paper • Understand the term muted and apply white paint to achieve muted tones
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				explore pattern making		
Working artistically	<p>Line and Texture Explore materials and tools for mark making</p> <p>Know marks can be made using a variety of drawing tools</p> <p>Be able to select appropriate tools to make a range of marks</p>	<p>Shape and Colour Explore mark making with paint, using primary colours</p> <p>Know that paint can be used to create marks and know the names of the primary colours</p> <p>Be able to make thick and thin marks and identify shades of primary colours</p>	<p>Shape, Line and Colour Explore resist and relief block printing, negative stencils and clay printing blocks</p> <p>Know prints can be made from ordinary objects Know how to make and use a stencil and relief block</p> <p>Be able to apply paint using controlled brushstrokes and stippling</p> <p>Be able to combine printing techniques such as stencilling and relief printing</p>	<p>Line, Colour and Texture Explore weaving with natural and man-made materials</p> <p>Work with wax and oil crayon resist on fabric</p> <p>Know mixed-media, including fabrics, yarn and beads, can be used to create artwork</p> <p>Be able to combine a range of materials to produce textile art</p>	<p>Line, Form and Texture Use natural and man-made materials</p> <p>Create plaster casts from clay impressions Know sculptures can be made out of many different materials</p> <p>Know artists take inspiration from the work of others</p> <p>Be able to select materials based on their properties</p> <p>Be able to take inspiration from the work of an artist</p>	<p>Shape, Line, Colour, Value and Texture Explore the visual and tactile qualities of objects Layer paper to build an image</p> <p>Know collage can be used as a background</p> <p>Know paper can be torn or cut for effect</p> <p>Be able to build up layers, using collage to create a background</p> <p>Be able to tear paper and use scissors to cut for precision</p>
Art History	<p>Albrecht Durer (1471 – 1528) Born in Nuremburg, Germany, Albrecht Durer was one of the first artists to become famous throughout Europe in his own lifetime. His work is well</p>	<p>Piet Mondrian (1872 -1944) Piet Mondrian was a Dutch artist, born in 1872. His early works were landscapes and quite different from his later pieces for which he tended to</p>	<p>Karen Lederer (born 1986) Karen Lederer is a printmaker who lives and works in New York. Heavily influenced by the work of Henri Matisse and graphic advertising, Karen</p>	<p>Anne Kelly Anne Kelly is a contemporary Canadian-born, UK-based artist, author and tutor. Anne has always been inspired by folk and naïve art. Her grandmother was a</p>	<p>Kenojuak Ashevak (1927 – 2013) One of the most well-known Canadian Inuit artists, Kenojuak Ashevak, created paintings, prints and sculptures. Her work is</p>	<p>Paul Klee (1879 – 1940) Paul Klee was a Swiss-born German artist whose individual artistic style was influenced by cubism, expressionism and surrealism. Klee</p>

	known for its intricate details of nature. Durer made carved wooden blocks and engraved metal plates using his drawing skills. He signed almost all of his work with an interesting arrangement of his initials.		use only red, blue and yellow in blocks of colour. In fact, he painted 250 abstract geometric paintings. He spent the last four years of his life in New York and it is said that the yellow in his later work was inspired by the yellow taxi-cabs of the city. Another interesting fact is that although Mondrian used lines throughout his work, he didn't use a ruler.		creates colourful monoprints of everyday objects. Because monoprinting only allows for one print, each work she creates is unique. Karen's prints have a graphic design quality to them, with pattern, colour and shape being key elements of her work.		versatile craftswoman and she remembers being surrounded by her work from an early age. Anne's multi-layered and densely stitched textiles have been likened to 'small worlds'. Trained in Canada and at Goldsmiths College in London, Anne creates wall hangings and objects using a combination of mixed-media collage and hand and machine embroidery. Her teaching and gallery work take her around the UK and abroad		characterised by the use of strong colour, shapes and lines and her sculptures were created from soapstone in the traditional Inuit style. Owls are a common motif in her work and one of her most famous pieces is The Enchanted Owl, which inspired a national postage stamp for Canada and also the sculpture Conquest of Fire at the 2003 Garden Festival in Montreal, Quebec.		experimented with colour theory and wrote extensively on this subject. He and his colleague, Wassily Kandinsky, both taught at the Bauhaus School of Art, Design and Architecture. His works, which were often set against a background built up with paper, reflect his sometimes dry humour, a somewhat childlike perspective and his musicality.	
Vocabulary	<u>Core</u> drawing pressure orientation	<u>Technic</u> <u>al</u> cross-hatching texture monochrome	<u>Core</u> palette primary colours brushstroke	<u>Technic</u> <u>al</u> bristles ferrule handle	<u>Core</u> printmaking stencil relief printing	<u>Technic</u> <u>al</u> stippling stroking overprint	<u>Core</u> fabric yarn portrait	<u>Technic</u> <u>al</u> thread (verb) assemble fibres	<u>Core</u> inuksuk smooth pebble	<u>Technic</u> <u>al</u> balance construction model	<u>Core</u> contrast line muted	<u>Technic</u> <u>al</u> tear snip paste



Year 2	Advent Drawing	Advent Painting	Lent Printmaking	Lent Textiles	Pentecost 3D	Pentecost
Core Knowledge	<p>In this block, applying previously acquired skills, pupils will use a range of marks to represent mood and movement. They will start to explore shape and texture through expressive mark making in response to a piece of music and descriptive language. Pupils will use a picture book or piece of art as a starting point for their own artwork.</p> <ol style="list-style-type: none"> 1 Different mark makers will create a variety of effects depending on 	<p>In this block, pupils will respond to music as they explore line, colour and space. They will use traditional painting tools as well as make their own to manipulate the paint they work with.</p> <ol style="list-style-type: none"> 1. Trace around a shape 2. Use slow, controlled movements to fill in blocks of colour in small spaces 3. Use different painting tools 	<p>In this block, pupils build on previously acquired printing skills. They make prints using natural objects and learn how to make a collagraph printing block. Printing techniques are then combined to create repeated patterns, inspired by the work of William Morris.</p> <ol style="list-style-type: none"> 1. Make a printing block and use this to create repeated prints 2. Identify the negative and positive space in a printed image 	<p>In this block, pupils will create abstract collage and textile images using a range of materials. They will also make a reconstructed picture using selected images from magazines and prepared papers</p> <ol style="list-style-type: none"> 1. Apply previously taught techniques to different contexts 2. Use a variety of materials and methods 	<p>In this block, pupils will take inspiration from the art of the indigenous people of Australia. They will combine these ideas with sculpture, creating three-dimensional forms decorated with dot patterns.</p> <ol style="list-style-type: none"> 1. Understand the symbolic significance of Australian indigenous art 2. Use different painting tools to create dot patterns and designs 	

	<p>the surface onto which they are placed</p> <p>2 Music and movement affect mark making</p> <p>3 Apply knowledge of mark making to identify specific marks and materials that would be appropriate for a given task</p> <p>4 Understand how to show texture and movement by using different marks</p>	<p>4. Mix two primary colours to create a secondary colour</p> <p>5. Use lines and colour to express feeling</p>	<p>3. Evaluate the quality of a printed image</p> <p>4. Create repeated prints from natural objects such as fruit and leaves</p> <p>5. Create a symmetrical printed pattern</p> <p>6. Explain printing processes and comment on the effects achieved</p> <p>7. Apply a range of printing techniques to create patterned effects</p> <p>8. Use the technique of overprinting to create interesting effects</p>	<p>to create colourful and patterned effects</p> <p>3. Respond to the work of others</p> <p>4. Select materials and combine to create interesting textural and visual effects</p> <p>5. Explore and explain the textural, visual and tactile qualities of artwork</p> <p>6. Respond to the work of artists and illustrators</p>	<p>3. Respond to other artists' work</p> <p>4. Join materials together to form one sculpture</p> <p>5. Use paper sculpting techniques to create 3D forms</p> <p>6. Follow and evaluate a process</p> <p>7. Apply painting techniques to a different context</p> <p>8. Create a design in-keeping with the style of indigenous Australian art</p> <p>9. Evaluate the work of others</p>	
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			9. Evaluate the effectiveness of printing techniques used	7. Understand the term reconstructed and apply this method to create a balanced collage image 8. Use cutting and stitching techniques		
Previous Learning	<ul style="list-style-type: none"> Explore a range of mark making opportunities using a variety of materials Hold drawing tools correctly and use appropriate vocabulary to describe 	<ul style="list-style-type: none"> Make thin and thick marks Rinse and clean brushes before using a new colour Identify shades of primary colours Can use the dip, dip, dab 	<ul style="list-style-type: none"> Make marks by printing from everyday objects Experiment with layering marks by overprinting Respond to the marks they make Make a printing block and use this to create repeated prints Identify the negative and positive space in a printed image 	<ul style="list-style-type: none"> Use chalks to paint with Use wax crayons and oil crayons to resist paint Make rubbings from textured surfaces Use printing techniques such as reverse stencilling and printing from objects 	<ul style="list-style-type: none"> Use different painting tools Use lines and colour to express feeling Mix two primary colours to create a secondary colour Understand what is meant by balance and weight and apply this knowledge to build a structure 	<ul style="list-style-type: none">

	<p>materials and marks made</p> <ul style="list-style-type: none"> • Select tools and materials to make specific choices about marks • Demonstrate a greater understanding of the range of drawing materials available • Understand that drawing is a response to a thought or an idea created by a point of inspiration 	<p>method to mix colours</p> <ul style="list-style-type: none"> • Identify and name shades of secondary colours 	<ul style="list-style-type: none"> • Evaluate the quality of a printed image • Create repeated prints from natural objects such as fruit and leaves • Create a symmetrical printed pattern • Can explain printing processes and comment on effects achieved 	<ul style="list-style-type: none"> • Explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving • Combine materials to create colourful and textural effects • Select materials and combine to create interesting textural and visual effects • Explore and explain the textural, visual and tactile qualities of artwork 	<ul style="list-style-type: none"> • Select modelling materials for their properties and use to create a sculpture from a sketch • Apply techniques of joining, cutting and constructing • Use different painting tools to create patterns and designs • Use a cotton bud to create defined dots with adequate spacing • Identify some common symbols 	
Working artistically	<p>Line and Texture Know the surface drawn on will create different effects</p>	<p>Shape, Line and Colour Know colour and line can be used to show mood,</p>	<p>Shape, Line and Colour Know prints can be made from natural objects</p>	<p>Line and Colour Know reconstructed paintings are made using</p>	<p>Line, Colour Form and Texture Know sculptors make their ideas come to life by</p>	

	Be able to use a range of mark makers to create a variety of effects which are dependent on the surface on which they are placed	<p>movement and feelings</p> <p>Be able to select colours and painting tools</p> <p>Be able to make painted marks to express feelings</p>	<p>Know how to make a collagraph printing block</p> <p>Be able to create repeated patterns</p> <p>Be able to combine printing techniques</p>	<p>images (and materials) that were originally part of something else</p> <p>Be able to select appropriate pre-used images, colours and textures to create a new picture</p>	<p>joining or moulding materials together</p> <p>Know sculptors sometimes first make small scale models of their work called maquettes</p> <p>Be able to join materials together to form a 3D work of art</p> <p>Be able to make a small rough draft of a sculpture to explore ideas</p>	
Art History	Beth Krommes (born 1956) Beth Krommes is a contemporary American illustrator. She illustrates children's books and has been awarded several honours for her work. She is known for the engraving style of her work for which	Wassily Kandinsky (1866-1944) Wassily (sometimes Vassily) Kandinsky was born in Russia in 1866. He died in 1944. Although he was a musician and had studied law, it wasn't until he was in his thirties that he explored art. Kandinsky became	William Morris (1834 – 1896) William Morris was a poet, designer, artist and campaigner and is considered by many to be the father of the Arts and Crafts movement. This movement was a trend in the decorative and fine arts that developed in	Katie Vernon Katie Vernon is an American contemporary artist and illustrator who combines paint and collage to produce artworks that have a rich textural quality. Her art is heavily influenced by her	Danny Eastwood (born 1943) Danny Eastwood is a descendant of the Ngemba Tribe of Western Sydney. A self-taught artist, Eastwood has worked across a range of media, including painting, illustration, cartooning and t-	

	she often uses scratchboard. This is a cardboard coated with a fine layer of white clay which is covered by a layer of black ink. Krommes draws by scratching off the ink layer with a sharp tool to reveal white lines. The more lines drawn, the more detailed the artwork becomes.		one of the pioneers of what is known as ‘abstract’ art (art that does not reflect real people or things). Colour was important to Kandinsky who believed that colours could, just like music, be used to express feelings. He stated, “Colour is a power which directly influences the soul Colour is the keyboard ... the artist is the hand that plays.” Kandinsky also said that when he looked at colours, he could hear music. Lines, shapes and motifs are often used and repeated in his paintings.		the British Isles and flourished across Europe and North America from the 1880s to the 1920s. Using a limited colour palette and inspired by flora and fauna, William Morris created designs for wallpaper and textiles, thus bringing art into the home. Symmetrical patterns and stylised organic motifs are the hallmark of Morris’ work and his patterns remain popular today. A particular favourite is Strawberry Thief (1883), which is said to have been inspired by the thrushes who stole strawberries from Morris’ garden.		previous careers as a florist and landscaper, and she uses flowers and natural forms to explore larger ideas. Katie’s most recent body of work explores fragmented and augmented memories through floral forms.		shirt design. His work, which is informed by his indigenous heritage and the issues that face contemporary indigenous Australians, has been included in a number of exhibitions in New South Wales. Eastwood’s work is in a collection displayed at the National Maritime Museum and the Parramatta Heritage Centre. In 1992, he was NAIDOC Aboriginal Artist of the Year.			
Vocabulary	Core Response Stroke linework	Technical Contrast Medium/ media Stippling	Core Secondary colours Imagination Control	Technical Concentric shapes Contrast	Core natural objects repeated organic	Technical Collagraph Design pattern	Core Image Adhesive	Technical Reconstruct Montage	Core Indigenous Inspired Sacred	Technical Depth Maquette Sculpt	Core	Technical

				motif			non- realisti c	Manipul ate				
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<div>  <div> Saint Augustine Webster CATHOLIC VOLUNTARY ACADEMY </div> </div> <div>  <div> OUR LADY OF LOURDES CATHOLIC MULTI-ACADEMY TRUST </div> </div>						
Year 3	Advent Drawing/Painting	Advent Printmaking	Lent Textiles	Lent 3D	Pentecost Painting	Pentecost
Core Knowledge	<p>In this block, pupils will continue to experiment by using a range of materials, including paint, to create different marks. They will also mix colours. Pupils will be taught how to use a variety of painting techniques, including tonking and sgraffito. They will explore how to combine techniques to create texture and shape.</p> <ol style="list-style-type: none"> 1. Use graphic marks to 	<p>In this block, pupils will explore the range of marks that can be made through printing. They will make their own printing blocks and print on different surfaces</p> <ol style="list-style-type: none"> 1. Use water-based printing ink, rollers and ink blocks 2. Create monoprints 3. Look at the work of a printmaker 4. Organise and arrange printed 	<p>In this block, pupils will explore colour, texture and pattern by combining textiles and collage. They will look at the work of artist Faith Ringgold and create a collaborative story quilt.</p> <ol style="list-style-type: none"> 1. Experiment with the effects of adding water to marks 	<p>In this block, pupils will combine form and texture to build relief images and then create 3D insects, taking inspiration from Louise Bourgeois.</p> <ol style="list-style-type: none"> 1. Use plaster and natural and man made objects to create relief artwork 	<p>In this block, pupils will learn techniques to create a negative space using paint and explore the contrast between Barack Obama (2018) by Kehinde Wiley foreground and background.</p> <ol style="list-style-type: none"> 1. Explore the range of effects that can be achieved by applying paint in different ways 	

	<p>depict the line and contour of a shape</p> <ol style="list-style-type: none"> 2. Use white to change the tint of a colour 3. Understand how paint is mixed and applied to create effect 4. Use technical vocabulary to describe marks 5. Reflect on how marks have been made 	<p>marks including impressed printing</p>	<p>made with pen</p> <ol style="list-style-type: none"> 2. Use the dip and dye technique 3. Explore and explain the effects created by dying fabric using primary colours 4. Paint concentric circles to create a mandala 5. Draw detailed repeating patterns and designs 6. Create a concentric circle design using collage 7. Print and paint onto fabric 	<ol style="list-style-type: none"> 2. Create texture and pattern by positioning objects systematically or randomly 3. Discuss the effects created by scoring into a plaster surface 4. Apply paint evenly to a textured and three-dimensional surface 5. Use the technique of removing areas of a second coat of paint to 	<ol style="list-style-type: none"> 2. Explain what the term gradient means 3. Experiment with creating gradients of colour by mixing colours with white and / or water 4. Evaluate outcomes, suggesting ways in which effects can be developed further 5. Explain the difference between positive and negative space 6. Use shapes cut from painted surfaces and arrange to 	
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			8. Respond to the work of artists 9. Tell a story using collage and textiles	reveal the first layer 6. Summarise a process 7. Respond to the work of an artist 8. Use techniques of manipulating wire and fabric to construct 3D sculptures 9. Make accurate observations of anatomical structures and details 10. Evaluate application of techniques	create interesting positive and negative spaces 7. Explore ways in which backgrounds can contrast with foregrounds, thus influencing the focus of the viewer 8. Evaluate outcomes 9. Explore how equally colourful or detailed backgrounds and objects in the foreground compete for our visual focus 10. Add a detailed or colourful image to an	
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					equally colourful or detailed background and evaluate the effects achieved	
Previous Learning	<ul style="list-style-type: none"> • Use marks to represent mood and movement • Explore thick and thin lines • Combine techniques for drawing and painting • Create patterns through observation • Use knowledge of primary colours to create secondary colours • Use white to change the tint of a colour • Explore the dynamics of unmixed paint • Explore shape, pattern and 	<ul style="list-style-type: none"> • Printmaking using paint • . Print using found objects • Create relief printing block surfaces • Prepare an ink slab • Create prints using relief blocks and monoprints • Comment on own work 	<ul style="list-style-type: none"> • Identify primary colours • Identify secondary colours • Know how to mix secondary colours • Understand the term concentric • Apply paint using controlled brushstrokes • Know how to make a collagraph block • Use dip, dip, dab method to mix colours • Use controlled, slow movements to 	<ul style="list-style-type: none"> • Select and combine materials to create interesting textural and visual effects • Explore and explain the textural, visual and tactile qualities of artwork • Use plaster and natural and man made objects to create relief artwork • Use controlled brushstrokes to apply paint evenly to a flat surface 	<ul style="list-style-type: none"> • Primary colours can be mixed to make secondary colours • White can be added to create tints • A wash is a thin, watery layer of paint • A range of effects can be made by applying paint in different ways • A gradient is a gradual blending from one colour to another • A silhouette is the shape or outline of someone or something 	<ul style="list-style-type: none"> •

	<p>colour using a range of media</p> <ul style="list-style-type: none"> • Use imagination to produce a painted picture 		<p>fill in blocks of colour in small spaces</p> <ul style="list-style-type: none"> • Create prints using a collagraph block 	<ul style="list-style-type: none"> • Explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving • Combine materials to create colourful and textural effects 	<ul style="list-style-type: none"> • Negative space is the space around an object or person or between objects or people 	
Working artistically	<p>Line and Texture Know there are lines and patterns in natural objects</p> <p>Know a range of effects can be made with paint Be able to identify lines and patterns in nature (rocks and fossils)</p> <p>Be able to use a range of specific painting techniques</p>	<p>Shape and Colour Know how to use a printing slab and roller</p> <p>Know how to create different printing blocks Be able to make a variety of printed marks including:</p> <ul style="list-style-type: none"> • monoprinting • block printing 	<p>Texture, Line and Colour Know a mandala means circle in Sanskrit Know Mandalas are designs used in Hinduism and Buddhism Know quilting is a way of conveying a message Be able to create collaged patterns within concentric circles</p>	<p>Form and Texture Know relief work is a sculptural technique where parts of a sculpture remain attached to a surface Know sculptures can be any size and created with a wide range of materials Know when displayed, they are called an installation</p>	<p>Colour and space Know backgrounds can be painted for effect Know negative space is the area behind and around the main focus of the painting Be able to use a range of techniques to create backgrounds for effect Be able to paint backgrounds that create a negative space</p>	

			Be able to tell a story using textiles and collage	Be able to produce relief work, placing objects into gesso Be able to make an insect installation using wire to create structure and form		
Art History	Vincent Van Gogh (1853 – 1890) Van Gogh's unique style of drawing and painting was created by using short lines, marks and swirls. He often squeezed paint out of tubes directly onto the canvas. Due to the way the marks were made, there is emotion, passion and energy in his artwork. Van Gogh struggled with mental illness and sadly died aged only 37. His famous painting The Sunflowers was created to welcome his friend and fellow	Neil Bousfield is a contemporary artist and printmaker. His work explores landscape and the changes that take place over time. Many of his prints and engravings show the geographical changes of the North Norfolk coastline and the Broads National Park. They provide a visual record of the vulnerability of these places.	Faith Ringgold (born 1930) Faith Ringgold was born in New York City and her family, like many African Americans, moved from the southern states to Harlem seeking employment and a better quality of life. Story telling is an important part of Faith's life and is core to her family history, just as it was for African slaves who told stories through the quilts they were permitted to make. Tar Beach is a story quilt which is	Louise Bourgeois (1911 – 2010) Louise Bourgeois was a French-American artist best known for her large-scale sculptures and installations. She explored many themes throughout her long career and her work has much in common with expressionism and surrealism. One of her most famous works is Maman, a monumental steel spider, so large that it can only be installed out of	Kehinde Wiley (born 1977) Kehinde Wiley is an American portrait painter based in New York City who is known for his highly naturalistic paintings of African Americans, frequently referencing the work of Old Master paintings. Most famously, in 2017, he was commissioned to paint Barack Obama, becoming the first black artist to paint an official portrait of a president of the United States. His work makes	

	<p>artist, Paul Gauguin, when he came to stay with him. The Postman is from a series of portraits that Van Gogh painted of Joseph Roulin who was the postmaster at the station in Arles. Vincent Van Gogh was a prolific artist who, during his short life, completed work that included not only portraits and self-portraits, but also landscapes, city scenes, still life and interior scenes such as The Bedroom at Arles. Cave art: the earliest known drawings date from prehistoric times. People in prehistoric times drew on rocks using earth and plant dyes. They sometimes used the holes found in rocks</p>		<p>displayed in the Guggenheim Museum, New York. It was created in 1988 and depicts the scene of the roof of the apartment building where her family would often go to cool off on hot summer nights.</p>	<p>doors, or inside a building of industrial scale. Supported on eight slender, knobbly legs, its body is suspended high above the ground, allowing the viewer to walk around and underneath it. Maman is the largest of a series of steel spider sculptures that Bourgeois created in the second half of the 1990s, picking up a motif that she first depicted in a small ink and charcoal drawing in 1947.</p>	<p>reference to European portraiture by positioning contemporary black sitters, from a range of ethnic and social backgrounds, in the poses of the original historical, religious or mythological figures. His images raise questions about power, privilege and identity, and above all highlight the absence or relegation of black figures within European art.</p>	
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	for eyes or a crack for a limb.											
Vocabulary	<u>Core</u> Hue Repetition Resist	<u>Technical</u> Tonking Sgraffito Impasto	<u>Core</u> Textured ink slab thumbnail sketch	<u>Technical</u> Repeated impressed stamp monoprint	<u>Core</u> Mandala Dye Quilt	<u>Technical</u> Radial Pigment Symbol	<u>Core</u> Pliers Pargeting gauge	<u>Technical</u> gesso (jesso) relief installation	<u>Core</u> Background Traditional Wash	<u>Technical</u> negative space gradient effect	<u>Core</u>	<u>Technical</u>

<div>  <div> Saint Augustine Webster CATHOLIC VOLUNTARY ACADEMY </div> </div> <div>  <div> OUR LADY OF LOURDES CATHOLIC MULTI-ACADEMY TRUST </div> </div>						
Year 4	Advent Drawing	Advent Painting	Lent Printmaking/Textiles	Lent	Pentecost 3D	Pentecost Painting
Core Knowledge	In this block, pupils will refine their drawing skills, focusing on lines and detail. They will select drawing materials based on their understanding of the possible marks that can be made. They will use a viewfinder to select a focal point.	In this block, pupils will examine in detail a part of a flower using magnifiers and viewfinders before sketching and then enlarging it. They will develop the techniques of overpainting and wet - on-wet, as well as make tertiary	In this block, pupils will respond to the traditional designs of Kente cloth. They will create a range of surfaces, combining colour, texture and pattern. Pupils will explore the symbolic significance of colour.		In this block, pupils will explore proportion and scale by creating images of the human form. They will also use shape and colour to create the illusion of movement. 1. Use complementary colours to create	In this block, pupils will use their knowledge of how to make tints and tones to create an ombre effect with paint. They will explore and experiment with techniques used by other artists. 1. Define vocabulary

	<ol style="list-style-type: none"> 1. Introduce 'composition' of a group of objects to be used for still life 2. Create contour drawings of the still life 3. Record observations of details 4. Negative space – the space between the lines of the objects drawn 	<p>colours. They will respond to the work of artists.</p> <ol style="list-style-type: none"> 1. A tertiary colour is made when equal amounts of a primary colour and a secondary colour are mixed together 2. A tertiary colour is sometimes called an intermediate colour 3. Overpainting is when one painted mark is placed on top of another 4. Adding detail means drawing or painting what you see in front 	<ol style="list-style-type: none"> 1. Use tie dye technique to create coloured designs on fabric 2. Select materials for use as weft and warp and comment on the effects achieved 3. Learn and apply weaving techniques 4. Respond to the work of artists and crafts people 5. Create designs based on traditional West African patterns and colours 6. Create repeat geometric 		<p>the illusion of movement</p> <ol style="list-style-type: none"> 2. Show an understanding of the basic proportions of the human figure 3. Arrange simple body part shapes to depict movement 4. Use the technique of découpage 5. Use form and colour to create the illusion of movement 6. Apply sculpting skills to construct a 3D wire form 	<p>relating to colour mixing</p> <ol style="list-style-type: none"> 2. A tint is where an artist adds a colour to white to create a lighter version of the colour 3. A shade is where an artist adds black to a colour to darken it 4. A tone is where an artist adds grey to a colour 5. Mix a range of tints and tones to match skin colour 6. Evaluate results 7. Demonstrate the ombre effect and
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		<p>of you as realistically and true to life as possible</p> <p>5. The technique of painting wet paint over wet paint</p> <p>6. Opinion is a personal view formed about something and is not necessarily based on fact or knowledge</p> <p>7. Abstract art is more about the shapes, colours and feelings it expresses – it is not about it being a realistic depiction</p>	<p>patterns using printing techniques</p> <p>7. Combine printing and textiles to create a mixed media piece of artwork</p> <p>8. Respond to their own and others' work</p>		<p>7. Respond to the work of an artist</p> <p>8. Use wire and foil to sculpt a figure, inspired by the work of Giacometti</p> <p>9. Evaluate artwork, giving reasons for responses</p>	<p>show how tones of colour can be blended into each other gradually</p> <p>8. Explore how pastels can be used with oil to create different effects</p> <p>9. Experiment with ways of blending shades of colour gradually</p> <p>10. Explore the work and techniques of Helen Frankenthaler</p> <p>11. Create interesting visual effects by dropping watered down paint, watercolour</p>
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						<p>or ink to a wet surface</p> <p>12. Paint can be applied to a surface in a variety of ways</p> <p>13. Scrunched tissue can be used to blend colours to achieve a gradient of shades from light to dark</p> <p>14. The illusion of distance can be created by using lighter colours in the background and darker colours in the foreground</p> <p>15. Experiment with the size and positioning of</p>
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						silhouettes on a shaded background to create the illusion of distance and space
Previous Learning	<ul style="list-style-type: none"> • Select materials for a specific use • Describe the work and style of artists and make connections with own work • Understand the terms 2D and 3D • Explain what is meant by contour line • Create a resist with wax crayon and watercolour • Use the terms line, contour and pattern to describe marks made 	<ul style="list-style-type: none"> • Create a textured surface using a variety of pieces of card and paper • Mix two primary colours to create a secondary colour • Use a viewfinder to select details from an object or image to enlarge • Resize an image • Make secondary and tertiary colours • Overpaint 	<ul style="list-style-type: none"> • Use the dip and dye technique • Use collage materials to create texture and colour • Paint areas using controlled brushstrokes • Create repeated patterns by printing • Make a collagraph block • Create repeat geometric patterns using printing techniques • Learn and apply weaving techniques • Use tie dye technique to create coloured designs on fabric 		<ul style="list-style-type: none"> • . Use knowledge of primary colours to create secondary colours • Use lines and colours to express feeling • Make accurate observations of anatomical structures and details • Use techniques of manipulating wire and fabric to construct 3D sculptures • Understand the terms 2D and 3D • Use complementary colours to create the illusion of movement 	<ul style="list-style-type: none"> • White can be added to a colour to create tints • Secondary colours can be made by mixing primary colours • Wet on wet is a technique of painting on top of previously applied wet paint • A gradient is a gradual blending from one colour to another • A tint is where an artist adds a colour to white to create a lighter version of the colour • A shade is where an artist adds

					<ul style="list-style-type: none"> • Apply paint evenly to a textured and three dimensional surface • Use techniques of manipulating wire and fabric to construct 3D sculptures • Understand the proportions of the human figure 	<p>black to a colour to darken it</p> <ul style="list-style-type: none"> • A tone is where an artist adds grey to a colour • A silhouette is the dark shape or outline of someone or something which is visible in restricted light against a brighter background • Background is the view behind the main objects or people in a picture or photograph
Working artistically	<p>Line and Texture Know what is meant by still life</p> <p>Know how to use a viewfinder to create a focal point or an area of interest</p> <p>Know how to identify details</p>	<p>Shape, Value and Colour Know similarities and differences between the work of two artists</p> <p>Know that abstract art is more about the shapes, colours and feelings it expresses – it is not</p>	<p>Line , Texture and Colour Know Kente cloth is a woven fabric from West Africa</p> <p>Know tie dye is a method used to create designs and colour</p>		<p>Line, Form and Texture Know an illusion can suggest movement</p> <p>Know proportion will make a figure seem realistic</p> <p>Be able to assemble pieces of paper to</p>	<p>Colour and Value Know painted images can be layered to create space</p> <p>Know an ombre effect can be created with paint by changing the tint and tone</p>

	<p>Be able to assemble objects to create an interesting composition</p> <p>Be able to use a viewfinder</p> <p>Be able to use fine control to add detail</p>	<p>about it being a realistic depiction</p> <p>Be able to make comparisons and form opinions</p> <p>Be able to create an abstract painting of a natural object</p>	<p>Know textile artists use a range of materials to create textured designs and images</p> <p>Be able to create printing to represent Kente designs</p> <p>Be able to use tie dye to create colour designs</p> <p>Be able to combine media to create texture</p>		<p>create the illusion of movement</p> <p>Be able to create figures that are in proportion and out of proportion</p>	<p>Be able to position images on a plane to create space</p> <p>Be able to add grey to a colour to create a tonal change</p> <p>Be able to add white to a colour to create tints</p>
Art History	<p>Giorgio Morandi (1890 – 1964) The Italian artist Morandi collected jugs, bottles, jars and bowls and arranged them in various compositions for his drawings. He used white as a focal point on objects in order to draw attention to particular parts of his work.</p>	<p>Georgia O’Keeffe (1887-1986) Georgia O’Keeffe was an American artist, well known for being a pioneer of twentieth-century art. At ten years of age, she decided she wanted to become an artist and during her early training, she became skilled at painting detailed and accurate representations.</p>	<p>Gilbert (Bobbo) Ahiagble (Ah-hee-alig-blai) (1944 – 2012) Gilbert Ahiagble was a master weaver who designed and created Kente cloth using traditional weaving techniques. Born in Ghana, Bobbo (as he was nicknamed) learned the method of weaving thin strips of fabric to create</p>		<p>Alberto Giacometti (1901 – 1966) Albert Giacometti was a Swiss sculptor, painter, draftsman and printmaker. Beginning in 1922, he lived and worked mainly in Paris but regularly visited his hometown of Borgonovo to see his family and work on his art. Giacometti was one of the most</p>	<p>Helen Frankenthaler (1928 – 2011) Helen Frankenthaler was an American abstract expressionist painter. She was a major contributor to the history of postwar American painting. Having exhibited her work for over six decades (early 1950s until 2011), she spanned several generations</p>

	<p>Sometimes, his still life work appears overcrowded.</p>	<p>However, O’Keeffe wanted more and decided to explore painting in a more abstract style. She painted rocks, bones and landscapes, but is most famous for her larger-than-life close-ups of flowers. O’Keeffe said, “I’ll paint it big, and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers.” Her detailed, enlarged flowers take up the whole of the canvas and it is this lack of background which causes the painting to be considered an abstract. Matthew F Fisher (born 1976) Matthew F Fisher is a contemporary American artist born in Boston, Massachusetts. His</p>	<p>large wraps of stunning colours and geometric designs. His influence has extended across the world, bringing attention to the Ewe (Ay-vav) culture and the creativity of the people of this area of West Africa. The traditional designs and patterns have names and tell stories and the colours have symbolic significance. The Kente cloth is called the ‘talking cloth’ and through it, children learn about their culture and history. Bobbo’s cloth is filled with symbols and colour. His cloths are both practical (as a traditional wrapper) but are also considered to be works of art in their own right, some of</p>		<p>important sculptors of the 20th century and his work was particularly influenced by artistic styles such as Cubism and Surrealism. Around 1935, he gave up on his Surrealist influences in order to pursue a more deepened analysis of figurative compositions. After World War II, Giacometti created his most famous sculptures: his extremely tall and slender figurines, for which he is most well known.</p>	<p>of abstract painters. Helen produced brilliantly coloured abstract paintings which are said to be lyrical – expressing emotion in an imaginative way. Instead of using thick, opaque paints, she used thin, translucent stains of colour. “There are no rules. That is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.” – Helen Frankenthaler</p>
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			work is abstract in style. He often paints natural forms or landscapes that appear to be frozen in time.		which are hanging in the Smithsonian National Museum of African Art.							
Vocabulary	<u>Core</u> Composi tion Focal point Form	<u>Technic al</u> Viewfind er Contour line Negative space	<u>Core</u> Wash Backgro und Waterco lour	<u>Technic al</u> Overpai nting Tertiary colour Wet – on - wet	<u>Core</u> Kente cloth Geometr ic designs Symboli se	<u>Technic al</u> Tie dye Weft Warp			<u>Core</u> Elongate d Motion Figure	<u>Technic al</u> Form Proporti on Decoupa ge	<u>Core</u> Opaque Transluc ent Stain	<u>Technic al</u> Ombre Plane Shade

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Year 5	Advent Drawing/Painting	Advent Printmaking	Lent Textiles/Collage	Lent	Pentecost 3D	Pentecost Painting
Core Knowledge	In this block, pupils will learn a new technique called subtractive drawing. They will combine this with previously learned drawing techniques. In	In this block, pupils will learn a new printing process. This learning will be spread over the first two lessons. In Lesson 3, pupils will combine this new	In this block, pupils will take inspiration from natural objects to create textile art. They will combine collage and appliqué techniques to create work that depicts		In this block, pupils will develop visual spatial skills as they look at the shape and form of 3D objects. They will use papier-mâché as	In this block, pupils will explore a range of effects which can be achieved using watercolour paint. They will create a bank of effects and

	<p>Lessons 2 and 3, they will look at the work of Hundertwasser. Using organic lines and spirals, along with bright colours and overlaying, pupils will create abstract landscapes.</p> <ol style="list-style-type: none"> 1. Subtractive drawing (working in the negative) using an eraser to reveal white 2. Enlarge and transfer an image from a small drawing 3. Areas need to be blocks of colour, not shaded 4. Line and movement is emphasised with black 	<p>skill with printing techniques learned previously.</p> <ol style="list-style-type: none"> 1. Printmaking – a process that allows artists to make multiple original works of art 2. Reduction – a method of printing multiple images 3. Technical vocabulary and terminology can be used to create a clear reflection from which ideas can be adapted and modified 4. A printed image can be created using a range of 	<p>textured surfaces. Pupils will use a variety of materials including items from nature.</p> <ol style="list-style-type: none"> 1. Lines can be used to represent pattern and texture 2. Collage materials can be used to depict the colours, patterns and textures found in tree bark 3. Appropriate artistic vocabulary should be used to express preferences and evaluate the effectiveness of techniques 4. Many artists use nature 		<p>well as develop skills to manipulate clay.</p> <ol style="list-style-type: none"> 1. Define and explore analogous colours 2. Use an armature to support modelling of soft materials 3. Explain and explore the effects created by using different modelling materials 4. Use an armature to support modelling with clay 5. Recreate a design by modelling shapes and lines from clay 6. Apply the score and 	<p>select from these to make specific marks.</p> <ol style="list-style-type: none"> 1. Explore the effects that can be achieved by adding salt to a surface painted with watercolour 2. Salt crystals absorb some of the water from the painted surface and leave impressions on the paper 3. Watercolour paper is used because of its thickness and tendency not to warp when watery paint is applied 4. Describe and evaluate the
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	<p>5. Abstract art – a way to communicate an image or idea beyond the boundaries of reality</p>	<p>skills and by combining printing techniques</p> <p>5. Articulate opinions</p>	<p>as their inspiration for artwork</p> <p>5. A range of materials can be used for weaving and loom-making</p> <p>6. Paper can be manipulated to form three dimensional objects</p> <p>7. Use fabric and paint to create textured surfaces, representing natural objects</p> <p>8. Understand the term appliqué and use this technique to respond to textures and lines found in nature</p>		<p>slip method of joining clay</p> <p>7. Explain techniques and processes</p> <p>8. Explore methods of creating and combining shapes and coils to build and decorate a 3D form</p> <p>9. Apply previously taught techniques to join clay securely</p> <p>10. Describe and respond to the methods used</p>	<p>effects achieved using this technique</p> <p>5. Explore how wet or dry watercolour reacts to substances such as wax, bleach and salty water</p> <p>6. Use a range of materials and methods to apply paint or remove areas of paint</p> <p>7. Note the effects of texturising the paper prior to painting</p> <p>8. Explain methods used</p> <p>9. Describe and compare results</p>
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			9. Evaluate the effectiveness of techniques			10. Respond to the work of an artist using technical language 11. Create a painting in a similar style 12. Make choices about techniques to use to achieve a desired effect
Previous Learning	<ul style="list-style-type: none"> Experiment with line and mark making using a range of materials and techniques Understand how to use a viewfinder to select a portion of an image or view Know how to transfer an image 	<ul style="list-style-type: none"> Understand how to create block prints using impressed blocks they have made Know how to use a roller to apply the appropriate amount of ink Understand how to press-print Complete the process of reduction 	<ul style="list-style-type: none"> Record observation of details Notice details, patterns and lines in natural objects Comment on the effects created by collage and make suggestions about alternative choices 		<ul style="list-style-type: none"> Use complementary colours to create the illusion of movement Identify primary and secondary colours Use the technique of decoupage Make impressions in a smooth clay surface Roll and cut clay 	<ul style="list-style-type: none"> Watercolour paint is combined with water to create a translucent effect Wet-on-wet is a technique of painting on top of a previously applied wet paint A wash is a very thin, watery layer of paint

		printing using three colours <ul style="list-style-type: none"> • Adapt ideas and combine stencilling and press-printing on a range of papers and surfaces • Comment on the work of a printmaker 	<ul style="list-style-type: none"> • Weave with a range of materials • Select materials for use as weft and warp and comment on the effects achieved • Learn and apply weaving techniques • Paint accurately onto fabric • Select and use collage materials effectively to represent textural qualities of natural objects • Be able to thread a needle and use a simple running stitch 		<ul style="list-style-type: none"> • Use an armature to support modelling with clay • Recreate a design by modelling shapes and lines from clay • Apply the score and slip method of joining clay 	applied to a surface <ul style="list-style-type: none"> • When salt is added to wet watercolour paint, some of the paint is absorbed by the salt, resulting in interesting effects • Wax resists watercolour paint • Different effects can be achieved by adding substances to paint • Different effects can be achieved by applying or removing layers of paint using a variety of materials
Working artistically	Line, Colour and Texture Know what is meant by subtractive drawing	Shape, Line and Colour Know reduction is a method of block printing where part of the block is removed to create	Texture, Line and Colour Know appliqué is a technique where fabric is stuck or sewn onto a larger		Line, Colour, Form and Texture Know an armature can be used to create a piece of 3D art	Colour, Value and Texture Know different effects can be achieved with watercolour paint

	<p>Know what abstract art is</p> <p>Know lines can be used to suggest harmony</p> <p>Be able to combine drawing techniques, making informed decisions based on knowledge of what could happen</p> <p>Be able to transfer and enlarge an image</p> <p>Be able to work in the style of an artist</p>	<p>layers of colour and each colour is printed on top of the last</p> <p>Be able to create reduction prints and explain and record the process</p>	<p>piece to form a pattern or picture</p> <p>Know textile comes from the Latin word, texere, meaning to braid, weave or construct</p> <p>Be able to combine fabrics in a range of ways</p> <p>Be able to weave, braid and construct art using natural objects</p>		<p>Know clay can be joined by a score and slip method</p> <p>Be able to use armatures to produce 3D forms</p> <p>Be able to join two or more pieces of clay</p>	<p>Be able to select materials to create specific marks using watercolour paint</p>
Art History	<p>Friedensreich Hundertwasser (1928 – 2000)</p> <p>Friedensreich Hundertwasser was born Friedrich (Fritz) Stowasser in Austria in 1928. He returned to the devastation of war-torn Vienna after WW2 ended. Buildings were destroyed and the streets were full of</p>	<p>Andy Warhol (1928 – 1987)</p> <p>Andy Warhol was an American artist who is probably most famous for his bright prints of soup cans, cola bottles and famous people. He was part of the Pop Art movement in the 1950s and 1960s and his work is seen as a bridge between</p>	<p>Lesley Richmond</p> <p>Lesley Richmond is a contemporary British artist who now lives and works in Vancouver, Canada. Lesley is a textile artist who finds inspiration in the natural world. Focusing on the intricacy of the branching structures of trees, Lesley takes</p>		<p>Barbara Hepworth (1903 – 1975)</p> <p>Dame Jocelyn Barbara Hepworth was a British artist and sculptor who was born in Yorkshire. Hepworth studied at Leeds School of Art from 1920 – 1921 alongside fellow Yorkshire-born artist Henry Moore. Along with artists such as</p>	<p>Jim Dine (born 1935)</p> <p>Jim Dine is an American painter, graphic artist, printmaker, sculptor and poet who emerged during the Pop Art period as an innovative creator of works that combine the painted canvas with ordinary objects of daily life. Jim Dine was born in</p>

	<p>potholes and bomb craters, filled with rainwater. New life had started to emerge, there, in the puddles, where the larvae of insects and tadpoles swam. Creeping their way into the light from dusty cracks, were tender shoots of plants and grass. This inspired Hundertwasser and he saw it as a sign of hope. Protecting and preserving nature became a life long interest for this artist.</p> <p>Hundertwasser was an architect as well as an artist. His work is known for bright colours and quirky designs. He didn't like straight lines and this can be seen in the buildings he designed as well as in his paintings.</p> <p>Hundertwasser</p>	<p>popular culture, advertising and the tradition of self-expression. John Brunsdon (1933 – 2014) John Brunsdon lived and worked in Suffolk. He used printmaking to depict landscapes.</p>	<p>photographs which are then printed onto cloth using a medium that creates a dimensional surface. Selected background areas are eliminated, leaving the structural images of trees as the dominant feature. The images are then painted with metal patinas and pigments. Lesley's work can be seen the world over in galleries such as Baltimore Museum of Art, the Central Museum of Textiles in Poland, and Cheongju International Craft Biennale in Korea.</p>		<p>Ben Nicholson and Naum Gabo, Hepworth was a leading figure in the colony of artists who resided in St. Ives during the Second World War. St Ives had become a refuge for many artists during the war and the wild beauty of the surrounding terrain offered a counter to the disruption and destruction of the war. Her experiences of the Cornwall landscape inspired many of her works, as did her memories of childhood in Yorkshire: "All my early memories are of forms and shapes and textures. Moving through and over the West Riding landscape with my father in his car, the hills were</p>	<p>Cincinnati, Ohio. His parents were second-generation immigrants from Eastern Europe and practising Jews, an identity which influenced his artistic career. He later claimed he was "raised in a family of ironmongers and the tools were always around me." His family owned a hardware store, where he gained a deep interest in the power of ordinary objects. At the core of his art, regardless of the medium of the specific work, lies an intense process of autobiographical reflection – a relentless exploration of the self through a number of highly personal motifs. These include: the</p>
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	stated, “In nature there are no straight lines drawn with a ruler.” Lesson 1 looks at portraits by Frank Auerbach.							sculptures; the roads defined the form.”	heart, the bathrobe, tools, antique sculpture, and the character of Pinocchio. Jim’s work is held in permanent collections in galleries across the world.			
Vocabulary	<u>Core</u> Subtractive drawing (working in the negative) Organic Harmony	<u>Technical</u> Overlay Abstract Chroma	<u>Core</u> Edition Overlaid Reduction printing	<u>Technical</u> Transpose Incision Inverted	<u>Core</u> Texere Tactile Assemble	<u>Technical</u> Applique Natural Fibre			<u>Core</u> Armature Papier – mache Slip	<u>Technical</u> Analogous colours Contour Score	<u>Core</u> Coarseness Dissolve Adhere	<u>Technical</u> Warping Spritz Absorb

<div><div>Saint Augustine Webster CATHOLIC VOLUNTARY ACADEMY</div></div>					<div><div>OUR LADY OF LOURDES CATHOLIC MULTI-ACADEMY TRUST</div></div>	
Year 6	Advent Drawing	Advent Painting/Collage	Lent	Lent 3D	Pentecost Painting	Pentecost

			Printmaking/Textiles			
Core Knowledge	<p>In this block, pupils will apply knowledge of techniques to draw in detail, using scale and proportion to modify their artwork. Frida Kahlo They will produce portraits.</p> <ol style="list-style-type: none"> 1. Focus on and include detail 2. Understand proportion of facial features 3. Draw a self-portrait and include a surreal background 	<p>In this block, pupils will complete a series of still life paintings, combined with collage. They will look at the still life work of Patrick Caulfield and compare it to the cubism work of Pablo Picasso.</p> <ol style="list-style-type: none"> 1. Cubism – a style of art which aims to show multiple viewpoints at one time; objects depicted look like they are made out of cubes and other geometric shapes 2. Build up surfaces to show colour and shape 	<p>In this block, pupils will create a simple one-point perspective drawing and use selected parts to create a printed image as well as replicate line through batik.</p> <ol style="list-style-type: none"> 1. Understand the concept of perspective and related vocabulary 2. Follow the process of creating a one-point perspective drawing 3. Explain how perspective drawings create the illusion of objects being near or far away 4. Understand that 	<p>In this block, pupils will create 3D forms using a variety of techniques. They will need to consider use of colour, pattern and texture as they combine their pieces made throughout the unit in Lesson 3, to form 3D structures.</p> <ol style="list-style-type: none"> 1. Apply and adapt previously learned techniques to create 3D forms 2. Create intentional designs using line and colour combinations 3. Understand and use the terms amorphic 	<p>In this block, pupils will combine techniques learnt in previous lessons to create the illusion of depth and represent the translucent qualities of water.</p> <ol style="list-style-type: none"> 1. Use appropriate vocabulary to describe the appearance and qualities of water 2. Experiment with a range of techniques to achieved a specific outcome 3. Make decisions about which techniques and materials were most 	

		<p>3. Create changes in tone, shade or intensity by overlapping colours</p> <p>4. Transpose an image using tracing paper</p> <p>5. Consider colour, texture and weight of materials when balancing an image</p> <p>6. Use contrasting colours and patterns to affect how shapes and forms are seen</p> <p>7. Use collaging techniques to complement painting</p>	<p>perspective allows three dimensions to be presented on a flat surface</p> <p>5. Follow a specific printing process</p> <p>6. Explore how the application of paint and colour choices contribute to the effects achieved</p> <p>7. Create negative and positive spaces by repeating the same image by printing</p> <p>8. Use specialist tools and resist</p>	<p>and biomorphic</p> <p>4. Respond to the work of an artist</p> <p>5. Create biomorphic forms using starch as a stiffening agent</p> <p>6. Apply knowledge of complementary and analogous colours</p> <p>7. Explore how the application of heat can alter the properties of a solid and can cause it to change its form</p> <p>8. Create a mixed media sculpture in response to</p>	<p>effective and why</p> <p>4. Respond to the work of an artist, describing the effects created</p> <p>5. Use horizontal brushstrokes of different lengths and widths to create the illusion of ripples on water</p> <p>6. Alternate light and dark colours to create the illusion of movement and depth</p> <p>7. Use white in specific areas as a way of creating the illusion of</p>	
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			<p>processes such as batik to create colourful images</p> <p>9. Gain knowledge and understanding of the origins and applications of traditional art processes</p> <p>10. Explore the effects of applying dye to a surface where wax has been applied</p>	<p>the work of an artist</p> <p>9. Understand the term asymmetrical balance and apply this when assembling 3D forms</p> <p>10. Evaluate outcomes of processes completed</p>	<p>light reflecting on water</p> <p>8. Evaluate outcomes</p> <p>9. Observe, draw and paint Koi fish</p> <p>10. Consider the position of drawings to create the illusion of depth and distance</p> <p>11. Vary the amount of painted details to distinguish between those fish that are nearer the surface and those that are further away</p> <p>12. Add a final layer of paint effects to represent</p>	
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					the surface of the water	
Previous Learning	<ul style="list-style-type: none"> • Know how to draw enlarged images and scale to create abstract forms • Know how to include detail • Know how to draw features in proportion and include details 	<ul style="list-style-type: none"> • Able to draw the contour lines of 3D objects in a still life composition • Know what is meant by viewpoint • Understand how to change the tint and tone of a colour by adding white or grey • Able to layer and overwork paper on paper • Select materials according to colour • Understand how to mix primary, secondary and tertiary colours and how to change the tint or tone of a colour using white or grey • Select appropriate glue 	<ul style="list-style-type: none"> • Use a viewfinder • Explain the meaning of 2D and 3D • Demonstrate an understanding of the term proportion • Transfer an image onto a printing block • Be familiar with the three colour reduction printing process • Use wax crayon to resist paint • Understand the process of reduction printing 	<ul style="list-style-type: none"> • Apply layers of torn paper evenly to a 3D form to create a smooth surface • Use an armature to create a 3D form that, once dry, holds its shape • Select analogous colours for their harmonious effect • Use complementary colours to create the illusion of movement • Define and explore analogous colours • Apply and adapt previously learned techniques to create 3D forms • Understand and use the terms 	<ul style="list-style-type: none"> • Substances can be added to paint to create a variety of visual effects • Effects can be achieved by combining substances and techniques Wet-on-wet is the technique of applying paint to a wet painted surface • Create an illusion of water using highlights and dark shades 	

		for the weight of paper being attached		amorphous and biomorphic <ul style="list-style-type: none"> • Create biomorphic forms using starch as a stiffening agent • Create intentional designs using line and colour • Apply knowledge of complementary and analogous colours 		
Working artistically	Line and Texture Know the elements of art and design Be able to work artistically using: shape, line, form, texture, colour, value and space	Shape , Line, Texture and Colour Know observation of still life can be responded to through a combination of different media and styles Be able to create a still life using a variety of colours, textures and materials, including paint	Line and Colour Know Batik is a method of making marks on cloth using hot wax Know perspective is a technique that enables artists to create the illusion of depth to a painting or drawing Be able to apply wax to the surface of fabric and dye it to	Line, Colour , Form and Texture Know a 2D object can change its form and shape to become 3D Know asymmetrical means balance is created where there are elements of colour or shape on both sides that make each side equally important	Shape, Line, Colour, Space and Texture Know depth can be created by layering effects one on top of the other Be able to select and combine appropriate techniques to create the illusion of water and depth	

			<p>create coloured designs</p> <p>Be able to create a simple one-point perspective sketch</p>	<p>Ube able to use different media to create shapes and forms</p> <p>Be able to match visual and tactile elements to their intentions to create visual balance</p>		
Art History	<p>Frida Kahlo (1907 – 1954) Frida Kahlo was born in Mexico. As a young child, she contracted polio, a disease that meant she was in bed for many months. The illness left her with a permanent limp and one leg was weaker than the other. However, Frida was both clever and determined and at 18 she was training to be a doctor. Sadly, tragedy struck again when Frida was involved in a road accident. In fact, she almost</p>	<p>Pablo Picasso (1881 – 1973) 'I paint objects as I think them, not as I see them' Pablo Picasso was born in Spain and became one of the most influential artists of the 20th Century. He was the founder of the movement known as cubism. Picasso's paintings sometimes appear confusing, as they broke away from the conformity of tradition and realism: shapes and images often overlap and the space between or</p>	<p>Patrick Hughes (born 1939) Patrick Hughes is a British contemporary artist who is the creator of Reverspectives, an optical illusion on a three-dimensional surface where the parts of the picture which seem the furthest away are physically the nearest. His work entitled Paradoxymoron is currently exhibited in the British Library. It shows a set of library book stacks which appear to move in an</p>	<p>Dale Chihuly (born 1941) Dale Chihuly is an American glass sculptor and entrepreneur. His works are considered to possess outstanding artistic merit in the field of blown glass and some of his works move into the realm of largescale sculpture. The technical difficulties of working with glass are considerable but Chihuly uses it as the main medium for his installations</p>	<p>Terry Gilecki (1954) – contemporary artist Terry Gilecki has been working as a freelance commercial and fine artist since 1974. He was born in 1954 in British Columbia and received a diploma in Commercial Art in 1973. His technique involves first applying reactive mediums and modelling material for texture, then painting in acrylic through a combination of airbrush and brush techniques, then</p>	

	<p>died. She spent a long time in hospital recovering from her injuries and was in pain for the rest of her life. Frida began to paint while she was recovering as it was something she could do while lying down. Frida is known for her self-portraits and how she used strange, dreamlike scenes to symbolise her feelings. These surreal images give the viewer an insight into her emotions and thoughts at the time she was painting.</p>		<p>behind objects is not always balanced. This was all intentional. Patrick Caufield (1936 – 2005) British artist, Patrick Caufield, painted objects with thick, black lines, causing 3D objects to appear flat. As a result, his work exhibits some similarities to cubism. Unlike his Pop Artist peers, Caufield liked to paint everyday objects. Blocks of bright colour and strong linear marks define his work although in several of his paintings he includes realism, too.</p>		<p>extremely disconcerting way as the viewer's eyes move.</p>		<p>and environmental artwork.</p>		<p>finishing with the addition of translucent, opaque and occasionally metal powders for a dimensional quality. Terry Gilecki has always had an ardent interest in the beauty of Koi and the diversity of their colour. He has devoted his artistic career to capturing their essence in his paintings. Gilecki's attraction to and study of Koi brought him to the realisation that, through his paintings, he would be able to emulate the simple and rewarding pleasure of watching them.</p>			
Vocabulary	<p><u>Core</u> Surreal Portrait ure Symbolism</p>	<p><u>Technic al</u> Scale Proportion Figurative</p>	<p><u>Core</u> Cubism Superimpose Still life</p>	<p><u>Technic al</u> Balance Observational drawing Angles</p>	<p><u>Core</u> Vanishing point Illusion Perspective</p>	<p><u>Technic al</u> Batik Tjanting tool (tj – ant –ing)</p>	<p><u>Core</u> Translucent Glassblowing Starch</p>	<p><u>Technic al</u> Asymmetrical balance Amorphous</p>	<p><u>Core</u> Reflective Oil Translucent</p>	<p><u>Technic al</u> Resist Absorb Depth</p>		

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