

# End of Year Framework

## Subject: Art and Design



### National Curriculum Aims:

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

### Art and Design Key Concepts

	YR	Y1	Y2	Y3	Y4	Y5	Y6
Line							
Shape							
Form							
Value							
Space							
Colour							
Texture							
Pattern							
Exploration and expression							
Critical thinking and language							

	Knowledge	Skills	Key Vocabulary:	
EYFS	<ul style="list-style-type: none"> <li>• They know there are 3 Primary colours and begin to make the secondary colours.</li> <li>• They understand that someone that creates art is called an artist.</li> <li>• They can talk about creative learning they enjoy completing.</li> <li>• They can say if they do or do not like a piece of art.</li> </ul>	<ul style="list-style-type: none"> <li>• They can explore a variety of materials, tools and techniques, experimenting with line, colour, design, texture, form, pattern and function.</li> <li>• They can create their own designs and patterns.</li> <li>• They explore creating lines of different thickness and tone using a range of media</li> <li>• They can create simple representations of events, people and objects.</li> <li>• They can use different colours in their work and choose appropriate or match colours.</li> <li>• They begin to construct with a purpose in mind, manipulating materials to achieve a planned effect.</li> <li>• Explore cutting, sticking, joining, wrapping, weaving etc.</li> <li>• They can safely explore and use a variety of materials.</li> <li>• They can experiment with a variety of ways of applying paint e.g. fingers, objects, different sized brushes, shapes, sponges etc.</li> <li>• They can share and talk about what they have made and how they have made it.</li> <li>• They begin to describe different textures and use language associated with joining, painting, mark making etc.</li> </ul>	Line mark thick thin event people object represent Shape Space Value dark light Colour Primary colour Secondary colour mix tool brush	Form cut stick join wrap weave media medium material Texture Pattern repeating print create design construct Explore Artist Art work

<p><b>Year 1</b></p>	<ul style="list-style-type: none"> <li>• They understand that a variety of colours can be mixed to make different colours (Primary and Secondary).</li> <li>• They begin to understand there are a variety of different artists that complete different styles of artwork.</li> <li>• They can say if they do or do not like a piece of art and give a reason.</li> <li>• They can say what art techniques they enjoy completing and if they do not enjoy something.</li> </ul>	<ul style="list-style-type: none"> <li>• They begin to have more control over the types of marks made with a range of media.</li> <li>• They begin to experiment with a range of techniques using a pencil.</li> <li>• They can create simple observational drawings of objects and people and animals.</li> <li>• They start to mix a range of secondary colours, moving towards predicting resulting colours.</li> <li>• They can shape and model materials for a purpose.</li> <li>• They can explore and produce a range of patterns and textures using a variety of media.</li> <li>• They can explore and use a variety of materials in a variety of ways.</li> <li>• They can begin to select and use a variety of brushes effectively.</li> <li>• They can use tools and equipment competently and appropriately.</li> <li>• They can talk about what they have made and how they could improve it.</li> </ul>	<p>Line mark thick thin wide narrow sketch shade people portrait object event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour Primary Secondary complimentary mix tool brush</p> <p>Artist Painter Vincent Van Gogh Franz Marc Expressionism Paul Cezanne Post Impressionism</p>	<p>Form sculpture clay sculpt mould stick join wrap weave cut print stencil collagraph media medium material Texture Pattern repeat Explore design construct create</p> <p>Rembrandt Bugatti Sculptor Brian Pollard Naive painter Printer</p>
<p><b>Year 2</b></p>	<ul style="list-style-type: none"> <li>• They understand that a variety of colours can be mixed to make different colours, shades and tones.</li> <li>• They can say which art piece they prefer between 2 pieces and give a reason.</li> </ul>	<ul style="list-style-type: none"> <li>• They can control the types of marks made and can explore tone, patterns, shape and space with a range of media.</li> <li>• They can observe and make drawings of landscapes and people.</li> <li>• They can mix primary colours to create secondary colours (using the colour wheel to support them) and begin to mix hues, tones and shades..</li> <li>• They can shape, form, construct and model from observation and imagination.</li> </ul>	<p>Line mark thick thin wide narrow sketch shade people portrait object</p>	<p>Form sculpture clay sculpt mould stick join wrap weave cut print</p>

	<ul style="list-style-type: none"> <li>• They can say which art technique they enjoy and do not enjoy and explain why.</li> <li>• They know about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and begin to make links to their own work.</li> </ul>	<ul style="list-style-type: none"> <li>• They can identify different forms of textiles, textures and materials and experiment with techniques (e.g. arranging, folding, repeating, overlapping, regular and irregular patterning).</li> <li>• They begin to select materials for their artwork independently.</li> <li>• They use a brush to produce marks appropriate to work. E.g. small brush for small marks.</li> <li>• They can use equipment and media correctly to produce a printed image.</li> <li>• They can plan their artwork and begin to adapt it with some support.</li> <li>• They use a range of materials creatively to design and make products.</li> <li>• They use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.</li> <li>• They develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.</li> </ul>	event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour Primary Secondary complimentary mix tool brush  Painter Henri Rousseau Post Impressionism J.W. Turner Romanticism	stencil collagraph media medium material Texture Pattern repeat Explore design construct create  Andy Warhol Roy Lichtenstein Pop Art Modern Art Printing compare Henry Moore sculptor Modernism semi abstract
Year 3	<ul style="list-style-type: none"> <li>• They begin to understand that different colours and media can be used to make you feel a range of different feelings.</li> <li>• They can name some famous artists. They are able to recognise and name 1 or 2 significant art movements that they have been exposed to and created pieces in the style of.</li> <li>• They can notice differences between different art movements they have been exposed to..</li> <li>• They can say what art techniques they are good at and which they find more difficult.</li> </ul>	<ul style="list-style-type: none"> <li>• They begin to have an awareness of objects having a third dimension and perspective.</li> <li>• They develop accuracy when completing observational drawings.</li> <li>• They begin to be aware of how to use light and dark within painting and begin to explore complimentary colours.</li> <li>• They can join two parts successfully and secure work to continue at a later date.</li> <li>• They produce more intricate surface patterns/ textures on a sculpture and explore different printing techniques.</li> <li>• They can independently choose appropriate materials and begin to develop more intricate patterns/ marks with a variety of media.</li> <li>• They can choose and use equipment for different techniques and media.</li> <li>• They begin to record media explorations and experimentations as well as try out ideas, plan colours and collect ideas for future works.</li> </ul>	Line mark thick thin wide narrow sketch shade people object event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour	Form sculpture clay sculpt mould stick join wrap weave cut print stencil collagraph media medium material Texture Pattern repeat Explore design construct create

			Primary Secondary Analogous colours complimentary mix tool brush  Gustav Klimt Symbolism Claude Monet Impressionism	Architecture/ artefacts Hieroglyphics Exekias Painter Potter Phidias architect sculptor Ice sculpture
Year 4	<ul style="list-style-type: none"> <li>They understand that using different techniques with the same medium will create different effects.</li> <li>They can name some famous artists and art movements. They can explain an artist and their style of artwork in more detail (For example Dali and surrealism).</li> <li>They can talk about differences between different art movements (comparison).</li> <li>They begin to understand that they are better at some art techniques than others.</li> <li>They begin to understand artwork can be adapted but does not always need to be.</li> </ul>	<ul style="list-style-type: none"> <li>They create lines, marks and develop tone using a range of media.</li> <li>They can control marks and experiment with different effects and textures.</li> <li>They begin to draw for an appropriate sustained period of time.</li> <li>They use light and dark within painting and show understanding of complementary colours.</li> <li>They begin to develop an understanding of how to combine materials through different techniques (e.g. pinching, slabbing, coiling) to produce end pieces.</li> <li>They begin to modify and adapt prints, patterns and textures.</li> <li>They can begin to independently decide which technique would be best to complete a final piece after exploration and modelling of skills.</li> <li>They begin to use technical artistic vocabulary and record planning, experimenting and evaluating in sketchbooks.</li> </ul>	Line mark thick thin wide narrow sketch shade people object event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour Primary Secondary complimentary mix tool brush  Leonardo da Vinci Renaissance Ann Palmer Coastal Artist Impressionism Angel Planells Surrealism	Form sculpture clay sculpt mould stick join wrap weave cut print stencil collagraph etch linocut media medium material Texture Pattern repeat Explore design construct create  Architecture/ artefacts Bayeux Tapestry printing textiles

Year 5	<ul style="list-style-type: none"> <li>• They understand they should use different techniques and materials to create effects in their own artwork.</li> <li>• They can name a variety of artists and different art movements and begin to comment on its influence and impact on history and culture.</li> <li>• They begin to talk about similarities and differences between different art movements and begin to explain how and why this is.</li> <li>• They understand when and how to adapt their artwork appropriately and begin to develop their own style.</li> </ul>	<ul style="list-style-type: none"> <li>• They can fluently control types of marks made and experiment with different effects and textures.</li> <li>• They can work in a sustained and independent way to create a detailed drawing.</li> <li>• They can mix and match colours to create atmosphere and light effects.</li> <li>• They begin to plan a sculpture through drawing and other preparatory work, and plan and execute how to join parts of the sculpture.</li> <li>• They can use a variety of techniques to create different textural and patterned effects (including Batik).</li> <li>• They can use different techniques for different purposes.</li> <li>• They can plan a design and choose how to execute it.</li> <li>• They use technical artistic vocabulary and record planning, experimenting and evaluating in sketchbooks.</li> </ul>	Line mark thick thin wide narrow sketch shade people portrait object event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour Primary Secondary complimentary mix tool brush  Frida Kahlo Surrealism Magic Realism Emil Nolde Expressionism Nicholas Hilliard, Levina Teerline, Hans Holbein, Luca Horenbout Renaissance Miniaturist	Form sculpture clay sculpt mould stick join wrap weave cut print etch linocut media medium material Texture Pattern repeat Explore design construct create  Architecture/ artefacts Batik Sarkasi Said, Thetis Blacker, Chuah Thean Teng
Year 6	<ul style="list-style-type: none"> <li>• They can understand which colour, shade and tone works well in their own work and can explain why.</li> <li>• They know, can show and explain a variety of art techniques to others.</li> <li>• They can name a variety of artists and different art movements and can comment on their or its</li> </ul>	<ul style="list-style-type: none"> <li>• They purposely control the types of marks made and experiment with different effects, textures, line, tone and pattern to create a piece in a chosen style.</li> <li>• They draw for a sustained period of time over a number of sessions working on one piece.</li> <li>• They work in a sustained and independent way to develop their own style of painting through colour, tone and shade.</li> </ul>	Line mark thick thin wide narrow sketch shade people object	Form sculpture clay sculpt mould stick join wrap weave cut

	<p>influence and impact on history and culture.</p> <ul style="list-style-type: none"> <li>They can talk about similarities and differences between different art movements and can explain how and why this is.</li> <li>They can talk about great artists, architects and designers in history.</li> </ul>	<ul style="list-style-type: none"> <li>They collect and record visual information from different sources, plan and execute how to join parts of the sculpture and annotate their work.</li> <li>They demonstrate experience in a range of printmaking techniques and develop their own style using mixed media.</li> <li>They use different techniques for different purposes in their own work, understanding which works well and why.</li> <li>They adapt their work according to their views and describe how they might develop it further, annotating their work.</li> <li>They begin to solve problems as they occur independently.</li> <li>They confidently use technical artistic vocabulary and record planning, experimenting and evaluating in sketchbooks.</li> </ul>	<p>event landscape cityscape seascape represent Value dark light Shape negative positive Space Colour Primary Secondary complimentary mix tool brush</p> <p>L S Lowry Modern painter John Singer Sargent Impressionism Paul Nash Surrealism</p>	<p>print stencil collagraph etch linocut media medium material Texture Pattern repeat Explore design construct create</p> <p>Andy Goldsworthy land art contemporary art Photography rule of thirds William Morris textile designer printing</p>
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Practical — Methods, techniques, media, materials, technical language, formal elements and principles of art.

Theoretical — Art movements, genres, themes, artists and art, including context and significance.

Disciplinary— How experts have expressed quality and value throughout history.

	YR	Y1	Y2	Y3	Y4	Y5	Y6
Line	<p><b>AUT 1/AUT 2/SPRING 2</b></p> <p>Artists make marks and create different lines using a range of media.</p>	<p><b>AUT 1 /SPRING 2/SUMMER 1</b></p> <p>Artists can control the marks they make through the way they use their chosen media. It is important to explore making marks to discover what is the most successful for what they are creating.</p>	<p><b>AUT 1 /SUM 1</b></p> <p>Pencils can create lines of different thicknesses and tones and can also be smudged.</p> <p><b>SUM 1</b></p> <p>Ink can be used with a pen or brush to make lines and marks of varying thicknesses, and can be mixed</p>	<p><b>AUT 1/SPRING 1/SUM 1</b></p> <p>Preliminary sketches are quick drawings that can be used to inspire a final piece of artwork. They are often line drawings that are done in pencil.</p> <p><b>SPRING 1/SUM 1</b></p> <p>Figures can be drawn</p>	<p><b>AUT 1</b></p> <p>A drawing is created using any media. The degree of representation may range from highly detailed to quick line sketches.</p> <p><b>AUT 1</b></p> <p>Artists use sketching to develop an idea over time.</p>	<p><b>SPRING 1</b></p> <p>The horizon line in a drawing is a line drawn across the picture, showing where the sky meets the Earth. It allows the artist to draw the viewer's attention to specific focal points within the drawing.</p> <p><b>AUT 1/SPRING 1</b></p>	<p><b>AUT 1/SPRING 1</b></p> <p>Artists use a variety of lines such as spirals, circles and block lines in 2D and 3D art to reflect nature or to represent their surroundings.</p> <p><b>SUM 1</b></p> <p>Abstract artists can use lines as a way of</p>

		<p><b>SPRING 2</b></p> <p>Art software can be used to make a simple line drawing.</p>	<p>with water and brushed on paper as a wash.</p> <p><b>SUM 1</b> Charcoal can be used to create lines of different thicknesses and tones, and can be rubbed onto paper and smudged.</p>	<p>in detail or using simple, fluid lines and shapes.</p> <p><b>SPRING 1/SPRING 2</b></p> <p>An illustration is a visual representation of a subject matter. It can often be more graphic in style than a traditional drawing or painting.</p>		<p>Continuous, or one-line, drawings are made by keeping a pen or pencil in contact with a piece of paper for the duration of a drawing exercise.</p>	<p>representing and capturing complex imagery.</p>
Shape	<p><b>AUT 2/ SPRING 2/SUM 2</b> Artists use a variety of shapes in their art work.</p>	<p><b>AUT 1</b></p> <p>A portrait is a drawing, photograph or painting of a face. A self-portrait is a portrait that an artist produces of themselves.</p>	<p><b>AUT 1 / SUM 1</b> Simple figure sketches can be done with pencil or charcoal. When sketching from observation Artists will first divide the subject into simple shapes.</p>	<p><b>AUT 1/SUM 1</b> A motif is a symbol or shape used in printmaking. A motif can be a simplified version of a more complex object, such as a flower or shell.</p>	<p><b>AUT 1 / SPRING 1/SUM 1/SUM 2</b></p> <p>Materials, techniques and visual elements, such as line, tone, shape, pattern, colour and form, can be combined to create a range of effects.</p> <p><b>AUT 1/SPRING 1</b> A viewfinder is what an artist might look through to compose an image.</p>	<p><b>AUT 1/SPRING 2</b></p> <p>Shading techniques include cross-hatching, contour lines, stippling and scribbling.</p>	<p><b>AUT 1/ SPRING 1 /SUMMER 1</b></p> <p>Distortion (or warping) is the alteration of the original shape (or another characteristic) of something. In the art world, a distortion is any change made by an artist to the shape, size or visual character of a form to express an idea, convey a feeling or enhance visual impact.</p> <p><b>SUM 1</b></p> <p>Abstract art can represent the basic essence of a shape so that it remains recognisable or use a very simplified organic or geometric shape to represent ideas or observations more abstractly.</p>
Form	<p><b>AUT 1/AUT 2/SPRING 1/SPRING 2/SUM</b></p>	<p><b>AUT 1/AUT 2/SPRING 1</b> Artists shape and</p>	<p><b>SPRING 2/SUM 1</b> Form can be created</p>	<p><b>SUM 1/SUM 2</b> Malleable materials,</p>	<p><b>AUT 1</b> Hatching, cross-hatching and shading</p>	<p><b>AUT 1/SPRING 1/SPRING 2</b></p>	<p><b>AUT 1/SPRING 1/SPRING 2/</b></p>



	1/SUM 2 Cutting and joining materials together can create something new.	model materials to create 3D artwork.	by layering materials, such as cardboard, or by adding wire to make parts of paintings stand out from the surface.  AUT 1 /AUT 2/SPRING 1/SPRING 2/SUM 1/SUM 2 Visual elements of art include line, shape, colour and form.	such as clay, papier-mâché and Modroc, are easy to change into a new shape. Rigid materials, such as cardboard, wood or plastic, are more difficult to change into a new shape and may need to be cut and joined together using a variety of techniques.	are techniques artists use to add texture and form in their artwork.	Perspective in artwork, gives the illusion of depth and distance.  SPRING 1 It is important to research, experiment and plan how to join materials successfully before attempting a final piece.	SUMMER 1 Visual elements of any 2D or 3D artwork include line, shape and form. value, pattern and colour.
Value	AUT 2/ SPRING 2 There can be light and dark parts in a drawing.  AUT 1/AUT 2/SPRING 2 There are dark and light colours.	SPRING 2/ SUM 1 When drawing and sketching an Artist creates dark and light sections in their artwork.	AUT 1/ SPRING 2/SUM 1 Value is the lightness or darkness of a colour.	AUT 1 Watercolour paint is a translucent paint, which can be made bolder and stronger by layering.	SPRING 1 Atmospheric perspective is the way artists create a sense of space. This use of perspective results in objects further away from the viewer getting lighter in tone and softer-edged, and objects closer to the viewer being darker in tone and more sharply edged.	AUT 1/AUT 2/ SPRING 1/SPRING 2 A tint is a colour mixed with white, which increases lightness. A shade is a colour mixed with black, which increases darkness.  AUT 2 Drawing on black paper with a white material, such as chalk or pencil, can create a dramatic effect due to the contrast between black and white.	AUT 1/SPRING 2/ SUM 1 Using a tonal colour in a painting balances other intense colours and bright hues. When mixing a tone, begin with the pure colour and add grey paint a tiny bit at a time.
Space	AUT 2/SPRING 2 Filling up the paper when drawing means there is less space around the subject matter.	SPRING 2 / SUM 1 When drawing from observation, an artist looks at the space in and around the subject matter creating the correct scale and size ensures space in the artwork is accurate.	SUM 2 Composition is the placement or arrangement of visual elements.	AUT 1 Traditional approaches to botanical art are mostly accurate, illustrative and sometimes scientific in style. More contemporary botanical examples can include more simplified graphic or digital	SPRING 1 Atmospheric perspective is the way artists create a sense of space. This use of perspective results in objects further away from the viewer getting lighter in tone and softer-edged, and objects closer to the viewer being darker in	AUT 1/SPRING 1/SPRING 2 Perspective in artwork, gives the illusion of depth and distance.	SPRING 1 The rule of thirds is a composition guideline that places your subject in the left or right third of an image, leaving the other two thirds more open. While there are other forms of composition, the rule of thirds generally

				representations.	tone and more sharply edged.		leads to compelling and well-composed shots.
Colour	<p><b>AUT 1/AUT2/SPRING 1/ SPRING 2/ SUM 1</b></p> <p>The primary colours are red, yellow and blue.</p>	<p><b>AUT 2 / SPRING 1 / SPRING 2</b></p> <p>Primary colours can not be mixed from any other colours. Secondary colours are made by mixing primary colours. The secondary colours are purple, green and orange.</p> <p>The colour wheel is a diagram that organises colours and shows their relationships.</p>	<p><b>SPRING 2/SUMMER 2</b></p> <p>Mixing different amounts of primary colours make a range of hues. For example, blue-green or yellow-green.</p> <p><b>AUT 1 /AUT 2/SPRING 1/SPRING 2/SUM 1/SUM 2</b></p> <p>Visual elements of art include, colour, shape, form, texture and pattern.</p>	<p><b>AUT 1</b> Watercolours can be mixed on the paper (wet on wet) or in a palette (wet on dry).</p> <p><b>AUT 1</b> Analogous colours are groups of colours that are next to each other on the colour wheel.</p> <p><b>AUT 1 /SPRING 1/SPRING 2/SUM 2</b></p> <p>Warm colours are reds, oranges and yellows. Cool colours are blues, greens and purples.</p>	<p><b>SPRING 1</b> Red, orange and yellow are warm colours because they remind people of heat, fire, blood and the Sun. Purple, blue and green are cool colours because they remind people of water, shade and cold weather.</p> <p><b>SPRING 1</b> Artists use colour in different ways to create different effects. This includes using colour to make features stand out or to create a particular mood or atmosphere.</p> <p><b>SPRING 1</b> Complementary colours are pairs of colours which, when placed next to each other, create the strongest contrast. They are orange and blue, yellow and purple and red and green. They sit opposite each other on the colour wheel.</p>	<p><b>AUT 1/AUT 2/ SPRING 1/SPRING 2</b></p> <p>Artists use colour in different ways to create different effects. This includes using colour to make features stand out or to create a particular mood or atmosphere.</p> <p><b>AUT 1/SPRING 1/SPRING 2</b></p> <p>A tint is a colour mixed with white, which increases lightness, and a shade is a colour mixed with black, which increases darkness.</p> <p><b>SPRING 1</b></p> <p>In Expressionist art, the use of colour is highly intense and non-naturalistic. The application of colour is freely applied and textural.</p>	<p><b>SUM 1</b></p> <p>Colour is one of the main ways that abstract artists represent their subject matter. The colour palettes of abstract artists are often unnatural and used freely or in combination with shapes to represent the artists' ideas and observations.</p>
Texture	<p><b>AUT 1/AUT 2/SPRING 1/SPRING 2/SUM1</b></p> <p>Textures can be described as rough, smooth, wrinkly, soft,</p>	<p><b>AUT 2/SPRING 2</b></p> <p>Artists create texture in painting by short sharp brushstrokes and layering paint.</p>	<p><b>AUT 1/SPRING 2</b></p> <p>Textural materials can be bumpy, ridged, rough, smooth, grainy, furry, wrinkled</p>	<p><b>SUM 1</b> Potters can create intrinsic designs on their artwork using a variety of tools and</p>	<p><b>SUM1/SUM 2</b></p> <p>Different materials provide different textures in textile art such as tapestries.</p>	<p><b>SUM 2</b></p> <p>Batik is an Indonesian technique of wax-resist dyeing applied to the whole cloth.</p>	<p><b>AUT 1//SPRING 1/SPRING 2/SUM1</b></p> <p>Any artwork includes colour, texture, line, pattern and form.</p>

	sharp, spiky, shiny and bumpy.	<b>AUT 2</b> Artists use their hands and tools to create texture on sculptures.	and crumpled. <b>SPRING 2</b> Different textures hold varying amounts of ink. Anything with a low relief texture can be stuck down and used: wallpaper, leaves, fabrics, card and bubble wrap are some examples. <b>AUT 1 /AUT 2/SPRING 1/SPRING 2/SUM 1/SUM 2</b> Visual elements of art include, colour, shape, form, texture and pattern.	materials.	<b>AUT 1</b> Hatching, cross-hatching and shading are techniques artists use to add texture and form.	Batik is made either by drawing dots and lines of the resist with a spouted tool called a canting, or by printing the resist with a copper stamp called a cap.	
Pattern	<b>AUT 1/SPRING 2/SUM 1</b> Patterns can be made using different tools. Repeating patterns are when the same image is repeated.	<b>AUT 2/SPRING 1</b> Colours can be mixed indirectly through printmaking. For example, printing over a red print block with a yellow print block will make an orange print. <b>AUT 2</b> Animals can be covered in fur, feathers, scales and shells. Animal coverings are interesting to artists because of their shapes, patterns, colours and textures.	<b>SPRING 2</b> A block print is made when a pattern is carved or engraved onto a surface, such as clay or polystyrene, covered with ink, and then pressed onto paper or fabric to transfer the ink. The block can be repeatedly used, creating a repeating pattern.	<b>AUT 1/SUM 1</b> A motif is a decorative image or design, often repeated, to form a pattern.	<b>SUM 1/SUM 2</b> A geometric pattern is formed from repeated geometric shapes. Artists can create geometric patterns on a grid made from shapes, including circles, equilateral triangles and squares.	<b>SUM 2</b> Batik motifs in ancient Javanese society had symbolic meanings and were used as a means of communication.	<b>SPRING 1/ SPRING 2</b> Materials, techniques and visual elements, such as line, tone, shape, pattern, colour and form, can be combined to create a range of effects. <b>SPRING 1/ SPRING 2</b> Repeated motifs can be created using a range of natural or manmade materials.
Critical thinking and language	<b>AUT 1 /AUT 2/SPRING 1/SPRING 2/SUM 1/SUM 2</b> An artist is a person that creates artwork for a job. Art	<b>AUT 1/ AUT 2/ SPRING 1/SPRING 2/SUM 1</b> Drawings or paintings of people, animals and objects	<b>AUT 1/SPRING 2/SUM 1/SUM 2</b> Looking closely at different artist's work allows the viewer to	<b>AUT 1</b> A landscape is a piece of art that shows scenery, such as mountains, valleys,	<b>AUT 1/SPRING 1/SUM 1/SUM 2</b> Suggestions for improving or adapting artwork could include	<b>SPRING 1</b> Expressionist artists seek to express their subject's feelings, moods, and emotions	<b>AUT 1/SPRING 1/ SPRING 2/ SUM 1</b> Most artists begin their work with sketches. Artists often

	work includes drawing, painting, printing and sculpture.	can be inspired by observation (looking closely), imagination (creating pictures in the mind) and memory.  <b>SPRING 2/SUMMER 1</b> Still life is a drawing or painting of an arrangement of natural or manmade objects with contrasting textures.	notice differences and similarities between different practices and disciplines, and support them to recreate techniques in their own work.	trees, rivers, forests or buildings.	aspects of the subject matter, structure and composition; the execution of specific techniques or the uses of colour, line, texture, tone, shadow and shading.	or themselves, rather than representing the real world.	use sketchbooks to draw their observations, take notes, or write down an idea that they can develop later.
<b>Artists</b>	<b>SUM 2</b> Henri Matisse is a famous French artist.	<b>AUT 2/SPRING 2</b> Franz Marc and Vincent Van Gogh are two artists, famous for their use of brilliant colour.  <b>AUT 2</b> Rembrandt Bugatti created realistic animal sculptures out of bronze.  <b>SPRING 1</b> Brian Pollard uses different forms of transportation in all of his artwork.  <b>AUT 2/ SPRING 1/SPRING 2/ SUM 1</b> Famous artwork is found in galleries and museums.	<b>SPRING 2</b> Andy Warhol was a significant artist and printmaker of the Pop Art movement. His iconic artworks include prints of Campbell's Soup tins.  <b>SUM 1</b> Henry Moore uses sketches to inform his sculptures.  <b>SUM 2</b> J.M.W. Turner is English Romantic painter famous for his imaginative watercolour landscapes.	<b>AUT 1</b> Gustav Klimt was a significant artist who painted the tree of life using pattern and Symbolism.  <b>AUT 1</b> Claude Monet was a significant Impressionist artist.  <b>SPRING 1</b> Exekias and Phidias were well known Ancient Greek potters and vase painters.	<b>AUT 1</b> Leonardo da Vinci is a significant artist from the Renaissance period.  <b>SPRING 1</b> Ann Palmer is a Local impressionist coastal artist. impressionism techniques include layers of colours, cross hatching, stippling, hatching. Comparison with Angel Planells - Surrealism. In surrealism some techniques are automatism (generating images from the mind), frottage and collage. When something is surreal, it is bizarre, unreal and fantastic. In art, surrealist images can combine real and imaginary images.	<b>AUT 1</b> Frida Kahlo was a Mexican painter known for her many portraits, self-portraits, and works inspired by the nature and artefacts of Mexico. She is celebrated in Mexico for her attention to Mexican and indigenous culture and by feminists for her depiction of the female experience and form.  <b>SPRING 1</b> Emil Nolde was one of the first Expressionists, a member of Die Brücke, and was one of the first oil painting and watercolour painters of the early 20th century to explore colour. He is known for his brushwork and expressive choice of colours.	<b>AUT 1</b> L S Lowry was a modern painter. He was famous for painting scenes of life in the industrial north of England.  <b>SPRING 1</b> Andy Goldsworthy is an English sculptor, photographer, and environmentalist who produces site-specific sculptures and land art situated in natural and urban settings.  <b>SPRING 2</b> William Morris was a British Textile designer and a socialist activist 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.

					<b>SPRING 1</b> An art exhibition is the space in which artwork is viewed by an audience.		<b>SUM 1</b> A war artist is either commissioned by a government or publication, or self-motivated, to document first-hand experience of war in any form of illustrative or depictive record. The styles of the artists John Singer Sargent and Paul Nash shows a different perspective of war.
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