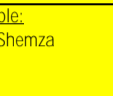
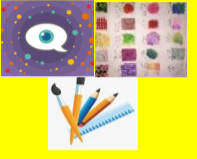
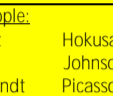

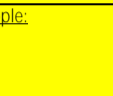
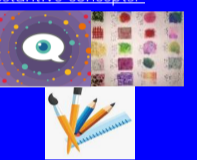
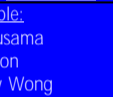

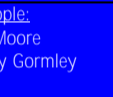

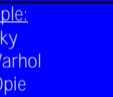

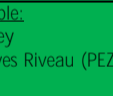



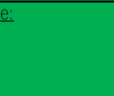





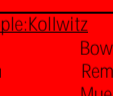
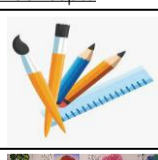

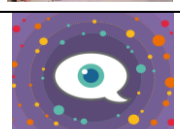


## Art - Overview

Art - Overview						
Rationale	<p>The aim of our Art curriculum at Baden-Powell is to support each and every child's understanding of their place in the diverse world in which they live; to learn about the purpose and variety of Art and how it can culturally enhance their everyday lives; to develop an appreciation of the perceptions and skills of others, learning about art through art; to explore and experiment with different ways of communicating their ideas visually through a range of media, encouraging both imagination and creativity; to enthuse and inspire all children by challenging them both intellectually and creatively; and to see the importance of our school values of Respect, Friendship, Compassion, Aspiration and Resilience as they do so.</p> <p>The knowledge and skills that we have chosen to include in our Art curriculum derive directly from the objectives set out in the National Curriculum (2014) and are in line with CLP guidance for Art.</p> <p>Lastly, we aim to highlight three substantive concepts which we consider to be integral to the subject of Art – Developing Techniques, Experimenting and Communicating. We weave these ideas throughout our topics to further increase the relevance and real-world application of the learning the children encounter.</p>					
	<u>Autumn 1</u>	<u>Autumn 2</u>	<u>Spring 1</u>	<u>Spring 2</u>	<u>Summer 1</u>	<u>Summer 2</u>
Year 3	Painting What Is Colour?  Substantive concepts:   Key people: Amwar Shemza		Printing Our Water World  Substantive concepts:   Key people: Kollwitz      Hokusai Bowers        Johnson Rembrandt    Picasso Mueller        Monet Hockney        Budd Bruce           Forman Shackson		Sculpture Creating a clay tile  Substantive concepts:   Key people:	
	Drawing Pattern and the Power of the Pencil  Substantive concepts:   Key people: Yayoi Kusama Tech Moon Matthew Wong		Sculpture Clay Monsters  Substantive concepts:   Key people: Henry Moore Anthony Gormley		Painting The Science of Colour  Substantive concepts:   Key people: Kandinsky Andy Warhol Julian Opie	
	Drawing Tudor Portraits  Substantive concepts:   Key people: Cath Riley Pierre-Yves Riveau (PEZ)			Sculpture How can I make a sculpture out of wire?  Substantive concepts:   Key people: Alexander Calder Georgia O'Keefe Ambrosius Bosschaert		Painting Coastal Art  Substantive concepts:   Key people:
Year 6	Drawing How do artists portray the human face using pencils?  Substantive concepts:   Key People: LS Lowry Kathe Kollwitz Arinze Stanley Ginny Grayson Leonardo Da Vinci Michelangelo		Sculpture & Painting South American Masks  Substantive concepts:   Key people:			Printing How did the Mayans represent animals in art?  Substantive concepts:   Key people:Kollwitz Hokusai        Bowers Johnson        Rembrandt Picasso        Mueller Monet          Hockney Budd            Bruce Forman        Shackson

Substantive Concepts	
Developing techniques	
Experimenting	
Communicating	

## Art - Progression

Year 3

The aim of our Art curriculum at Baden-Powell is to support each and every child's understanding of their place in the diverse world in which they live; to learn about the purpose and variety of Art and how it can culturally enhance their everyday lives; to develop an appreciation of the perceptions and skills of others, learning about art through art; to explore and experiment with different ways of communicating their ideas visually through a range of media, encouraging both imagination and creativity; to enthuse and inspire all children by challenging them both intellectually and creatively; and to see the importance of our school values of Respect, Friendship, Compassion, Aspiration and Resilience as they do so. The knowledge and skills that we have chosen to include in our Art curriculum derive directly from the objectives set out in the National Curriculum (2014) and are in line with CLP guidance for Art. Lastly, we aim to highlight three substantive concepts which we consider to be integral to the subject of Art – Developing Techniques, Experimenting and Communicating. We weave these ideas throughout our topics to further increase the relevance and real-world application of the learning the children encounter.

Autumn 1	Autumn 2	Spring 1	Summer 2	Summer 1	Summer 2
Painting What Is Colour?		Printing Our Water World		Sculpture Clay Tiles	
<u>Key Knowledge</u> Adding white or black will change the shade. The darker hue is added to the lighter hue when mixing colours. Sketchbooks are created to record observations and use them to review and revisit ideas.		<u>Key Knowledge</u> By using water, with watercolours, you can blend colours together to create depth and tone When preparing my printing block, different materials can create different textures when pushed against a polystyrene tile I can create and print repeating patterns by using the same simple design over and over again.		<u>Key Knowledge</u> Different resources can be used to create texture and pattern if pressed into clay By turning and rotating a slab of clay whilst rolling will create an even tile When joining pieces of clay together, the surfaces between the joins should be made rougher (e.g. scratched). This makes the join more likely to hold.	
<u>Other Knowledge</u> > It is important to select an appropriate brush for the task > I need to hold a paintbrush in a pen grip to use it effectively. > There are often common themes within an artist's work. > The choice of colour in an artist's work is usually deliberate. > I can use observations I make to influence own work.		<u>Other Knowledge</u> > Artists' inspiration comes from patterns found in the natural world > Artists interpret what they see in different ways using different mediums > I can use artists' work to inspire my own, adapting it to make my own version > By using less water and more watercolour, a richer and deeper colour will appear > Blotting is using an absorbent material to soak up excess water > Responding to questions with thoughtful and creative answers is part of learning about Art. > Listening and respecting other people's interpretations of art is important > Artistic language can be used to explore favourite images > Visual language can be used to look at and explore a range of art > Colour choices for a backwash for a background using watercolours needs to be thought through carefully using information I know about colour.		<u>Other Knowledge</u> > Some objects create different textures e.g. fluffy, rough, spikey, smooth, sharp and bumpy > Some objects make more interesting and effective shapes and patterns when pressed into clay. > Some textures represent movement e.g. lines that could represent the sea more effectively > Negative space means the space around and between the subject of the image > The purpose of each piece of equipment and how to use it e.g. Board, rolling pin, planks, knife, water, spatula > I need to set up a work station carefully and use equipment in an organised way. > The clay needs to be turned frequently when rolling it, to prevent it from sticking to the board. > A sprinkling of water can be used to prevent the clay from drying out > Visual language and technical vocabulary add clarity when commenting on artwork	
<u>Key Skills</u> To prepare to paint and clear away properly. To use the correct amount of primary colours to accurately mix secondary colours. To use the correct amount of primary and secondary colours to accurately mix tertiary colours. To use mixing skills to be able to closely colour match secondary and tertiary colours. To use black and white to change the shade.		<u>Key Skills</u> Control the amount of paint and water to get richer and deeper colour when using watercolours. Create a printing block to create textures and shapes around a theme. Use visual language to look at and explain a range of art.		<u>Key Skills</u> To identify and collect resources that can be used to create texture and pattern if pressed into clay To manipulate clay for different outcomes. To roll an even clay slab by turning and rotating	
<u>Key Vocabulary</u> Primary colours - are red, yellow and blue. They cannot be made by mixing other colours together. Primary colours are mixed to produce all other colours (hues). Secondary colours - are orange, green and purple. These are made by mixing two primary colours. Tertiary colour - are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. These are made by mixing a primary colour with a secondary colour. Mixing - combining more than one colour Lighter - a shade of colour that is bright Darker - a shade of colour that is deeper Shades – lighter or darker hues Hue –all of the primary and secondary colours (black, white and grey are not hues)		<u>Key Vocabulary</u> Asymmetric balance - a kind of balance in which the 2 sides of the design are very different. Foreground - the first shapes that appear in front of a picture. Background - the shapes that appear behind the foreground. Composition - the plan, placement or arrangement of the elements of art in a work, usually according to the principles of design. Contrast - Drawing attention to one part of a composition by making it different from its surroundings. Depth - how deep or three-dimensional an artwork looks. The illusion of space can be created using colour, line, and shape. Hue - all of the primary and secondary colours (black, white and grey are not hues). Intensity - the brightness or pureness of a colour. A bright colour is at its highest intensity while a dull colour is at its lowest. Landscape - artwork where the main focus is scenery Pattern - a design in which line, shape, form or colour is repeated. Print - a process where images are transferred from one material to another Shadow – a dark area or shape produced by the absence of light. Texture - the feel, appearance or consistency of something. There are two types of texture – actual texture and visual texture. Actual texture is something you can actually feel and visual texture is how an artist gives the idea of texture in a 2d form.		<u>Key Vocabulary</u> Texture—the feel, appearance, or consistency of something Actual texture - texture you can actually feel. Visual texture - how an artist gives the idea of texture in 2D form. Pattern—a design in which line, shape, form or colour is repeated. Resources— a stock or supply of items Negative space - the space around and between the subject of the image. Positive space - the subject or object of the image Hatching - creating lines, and 'roughing' both pieces of clay in order to join effectively Join - bringing pieces of clay together, as if they have always been one Smooth— to make the surface free from lumps and cracks	
cross curricular links	French - Les Couleurs (Sept 2023)			Science - Plants: Geography - Local Study	

**Art - Progression**

<p>The aim of our Art curriculum at Baden-Powell is to support each and every child's understanding of their place in the diverse world in which they live; to learn about the purpose and variety of Art and how it can culturally enhance their everyday lives; to develop an appreciation of the perceptions and skills of others, learning about art through art; to explore and experiment with different ways of communicating their ideas visually through a range of media, encouraging both imagination and creativity. To enthuse and inspire all children by challenging them both intellectually and creatively, and to see the importance of our school values of Respect, Friendship, Compassion, Aspiration and Resilience as they do so. The knowledge and skills that we have chosen to include in our Art curriculum derive directly from the objectives set out in the National Curriculum (2014) and are in line with CLP guidance for Art. Lastly, we aim to highlight three substantive concepts which we consider to be integral to the subject of Art – Developing Techniques, Experimenting and Communicating. We weave these ideas throughout our topics to further increase the relevance and real-world application of the learning the children encounter.</p>						
	<b>Autumn 1</b>	<b>Autumn 2</b>	<b>Spring 1</b>	<b>Spring 2</b>	<b>Summer 2</b>	<b>Summer 1</b>
	Drawing The Power Of Pattern & Tone		Sculpture Clay Monsters		Painting The Science of Colour	
	<b>Key Knowledge</b>		<b>Key Knowledge</b>		<b>Key Knowledge</b>	
	<p><b>Pattern is a design made by repeating line, shape, form or colour</b>  <b>Different sketching pencils create darker and lighter tones.</b>  <b>The harder the pencil (H) the lighter the shade; the softer the pencil (B) the darker the shade.</b></p>	<p><b>Pottery is a type of sculpture.</b>  <b>Multiple and more complex features can be added to curved surfaces, by scratching and smoothing so it is as if the clay has always been one piece.</b>  <b>A design can be followed to make a clay sculpture</b></p>	<p><b>Opposite colours on the colour wheel are complementary</b>  <b>Half of the colours on the colour wheel are warm and half are cold</b>  <b>Different colours and colour combinations can have an effect on the mood of the piece.</b></p>			
	<b>Other Knowledge</b>		<b>Other Knowledge</b>		<b>Other Knowledge</b>	
	<p>&gt; The grade of pencil is shown by the number and letter on the side.                  &gt; Tone is dark or light                  &gt; The closer together I draw my marks, the darker the tone and the further apart, the lighter the tone.                  &gt; Different pencil marks create different tones and effects e.g. hatching, cross hatching, stippling and scribbling.                  &gt; The harder I press, the darker the tone and the less pressure I use, the lighter the tone</p>	<p>&gt; Clay can be moulded to create different shapes                  &gt; Clay can be shaped by pinching, rolling and stretching, twisting, scratching and coiling.                  &gt; The quality of the finished product can be improved in a number of ways e.g. by adding decorative detail, smoothing cracks or adding texture</p>	<p>&gt; Warm colours are: red, orange, yellow                  &gt; Cold colours are: green, blue,                  &gt; Green and red are complementary colours                  &gt; Orange and blue are complementary colours                  &gt; Yellow and purple are complementary colours                  &gt; Different paints have different thicknesses (e.g. acrylic, poster, watercolour) and can create different textures on the page.                  &gt; Different types of paints are used to create different effects.                  &gt; Using complementary and harmonious (analogous) colours affects the mood                  &gt; Artists use specific combinations of colour for effect.                  &gt; Mood can be created with colour by replicating the work of notable artists.                  &gt; Specific combinations of colour can be used for effect.                  &gt; There can be common themes in an artist's work</p>			
	<b>Key Skills</b>		<b>Key Skills</b>		<b>Key Skills</b>	
	<p>&gt; Break an object down into simple shapes to make it easier to draw.                  &gt; Create different tones by controlling the pressure applied when drawing; the closeness of the marks and the grade of pencil.                  &gt; Create different tones by varying the density of pattern.                  &gt; Recognise and create various tones using hatching, cross hatching, stippling and scribbling.                  &gt; Choose appropriate pencil grades, using hard pencils (H) to create a lighter shade and softer pencils (B) for a darker shade.                  &gt; Use and repeat line, shape, form or colour to create a patterned design.</p>	<p>Mould clay to create a desired shape. Join pieces of clay together effectively by making the surfaces between the join rougher (e.g. scratched).                  Create a pinch pot and understand that this basic form can be used to create other things.                  Create a design and follow this to create a clay sculpture                  Transfer 2d designs into 3d form.</p>	<p>Identify complementary colours and explain how they affect the mood of the piece.                  Identify which half of the colours on the colour wheel are warm (reddish-purple, red, reddish—orange, orange, yellowy-orange and yellow) and which are cold (purple, bluey-purple)                  Explain the effect specific colour combinations have on the mood of the piece and the viewer.                  Control use of colour to achieve a desired effect.</p>			
	<b>Key Vocabulary</b>		<b>Key Vocabulary</b>		<b>Key Vocabulary</b>	
	<p><b>Tone</b> - dark or light  <b>Line</b> - a mark that joins different points. These can vary in length, width, direction and shape and can be used for different purposes  <b>Pencil grades</b> - numbers and letters showing the softness or hardness of pencil lead from 8B (very soft) to 2H (hard) and all the grades in between  <b>Pressure</b> - how hard I press  <b>Hatching</b> - showing tone, shade or texture by drawing parallel lines  <b>Cross hatching</b> - horizontal, vertical or diagonal lines that cross over each other to create shade, tone or texture.  <b>Stippling</b> - showing tone, shade or texture by drawing dots  <b>Scribbling</b> - showing tone, shade or texture by drawing random, often continuous, lines  <b>Pattern</b> - a design in which line, shape, form or colour is repeated  <b>Sketching</b> - the first stage of drawing— the basic outline and shape  <b>Shading</b> - the darkening or colouring of an illustration with lines or blocks of colour</p>	<p><b>Sculpture</b> - a 2d or 3d art form which has been created by carving, casting, moulding, shaping etc.  <b>Mould</b> - to make something into a particular shape  <b>Slip</b> - a mixture of clay and water used to join clay  <b>Pinch pot</b> - a simple form of pottery pot, used by 'pinching' a ball of clay with the thumb and fingers  <b>Hatching</b> - creating lines, and 'roughing' both pieces of clay in order to join effectively  <b>Join</b> - bringing pieces of clay together, as if they have always been one  <b>Smooth—</b> to make the surface free from lumps and cracks</p>	<p><b>Primary colours</b> - are red, yellow and blue. They cannot be made by mixing other colours together. Primary colours are mixed to produce all other colours (hues).  <b>Secondary colour</b> - are orange, green and purple. These are made by mixing two primary colours.  <b>Tertiary colour</b> - are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. These are made by mixing a primary colour with a secondary colour.  <b>Hue</b> - all of the primary and secondary colours (black, white and grey are not hues).  <b>Mixing</b> - combining more than one colour  <b>Lighter</b> - a shade of colour that is bright  <b>Darker</b> - a shade of colour that is deeper  <b>Shades</b> - are lighter or darker hues  <b>Tint</b> - when a colour is added to white to create a lighter version of the colour e.g. pink  <b>Contrast</b> - Drawing attention to one part of a composition by making it different from its surroundings  <b>Warm colours</b> — these remind us of things associated with the concept of heat (red, yellow, orange etc) and are said to advance towards you, as if they are jumping out of the painting.  <b>Cool colours</b> — these remind us of things associated with the absence of heat (blue, green, purple etc) and are said to recede into the background, meaning that they move away from the viewer.  <b>Complimentary colours</b> — these are opposite each other on the colour wheel. They are colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter.                  Harmonious (analogous) colours - these are next to each other on the colour wheel and are said to be pleasing to the eye.  <b>Pop Art</b>— this was an art movement of the late 1950s and '60s that was inspired by commercial and popular culture.  <b>Synesthesia</b> - a fusion of the senses</p>			
cross curricular links	Science - Classification, food chains & habitats		Science - The digestive system; French - Le Grand Monstre Vert		Science - Sound	

## Art - Progression

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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Summer 2
Year 5		Drawing Tudor Portraits		Sculpture Flowers		Painting Coastal Art	
		<b>Key Knowledge</b>		<b>Key Knowledge</b>		<b>Key Knowledge</b>	
		Using a variety of techniques adds interesting effects. Using a grid enables you to enlarge an image accurately and draw it with a greater level of detail. 'Light' means areas where there is more light in a drawing and 'shade' means areas where there is less light in a drawing		Alexander Calder is a sculptor who is known for inventing wire sculptures and the mobile. Sculpture is a type of art that uses 3 dimensions. Wire is a versatile medium for sculpture. It can be braided, twisted, tied, wrapped, wound around other wires, or woven into a loose or tight mesh.		Different types of paint, thicknesses of paint and the amount of water will create different effects and visual interests. John Dimech is a local artist who paints landscapes of the local area using acrylic and watercolours. A landscape is made up of a foreground, middle ground, background and backdrop.	
		<b>Other Knowledge</b>		<b>Other Knowledge</b>		<b>Other Knowledge</b>	
		> Portraits are drawings (or paintings, prints, etc.) of the human face > Quick pencil marks and slow pencil marks create different textures. > Artists use different techniques. > Paul Lung is a graphic artist from Hong Kong whose pencil drawings are so detailed that people think that they are photographs. > It is possible to create original pieces of art by choosing the appropriate style for the work.		> Georgia O' Keeffe and Ambrosius Bosschaert are artists who create still life paintings of flowers showing intricate details. > Form takes up space and volume. > Form can be created by working in three dimensions. > I need to use visual language and technical vocabulary to comment on artwork.		Different brush techniques will create different textures e.g. a dry brush/ wet brush etc. By observing other artists and their work, I can draw ideas to enhance my own work. Marks can be made using a range of materials and tools to create unexpected results. There is a visual language that helps me to discuss art work e.g. murky, crystal, surging, trickling. Different materials can be added to paints to change their texture	
	<b>Key Skills</b>		<b>Key Skills</b>		<b>Key Skills</b>		
	Draw 3D objects by showing that different tones are created depending on where light falls on a 3D object - where light is strongest, highlights are created, and where light is weakest are shadows		Use wire in a variety of ways – braid, twist, tie, wrap, wind around other wires, or weave into a loose or tight mesh. Identify works of art that are sculptures. Transfer 2d designs into 3d form, using wire.		Use different paints e.g. watercolours and acrylics to create different effects and visual interests Combine colours, tone and tints to enhance the mood of a piece Make marks using a range of materials and tools to create unexpected results.		
	<b>Key Vocabulary</b>		<b>Key Vocabulary</b>		<b>Key Vocabulary</b>		
	Shading - the darkening or colouring of an illustration with lines or blocks of colour. Texture—the feel, appearance, or consistency of something Actual texture - texture you can actually feel. Visual texture - how an artist gives the idea of texture in 2D form. Tone - dark or light. Proportion - describes the size of an object in relation to another. Accuracy - the condition of being true, correct or exact. Enlargement grid method - drawing a grid over a picture and then drawing a larger grid of equal ratio on your paper. Then you draw the image onto your page focusing on one square at a time. Pencil grades - numbers showing the softness or the hardness of pencil lead from 8B (very soft) to 2H (hard) and all the grades in between Pressure - how hard I press Hatching - showing tone, shade or texture by drawing parallel lines Cross hatching - horizontal, vertical or diagonal lines that cross over each other to create shade, tone or texture. Stippling - showing tone, shade or texture by drawing dots Scribbling - showing tone, shade or texture by drawing random, often continuous, lines Sketching - the first stage of drawing— the basic outline and shape Light - areas in a drawing where light is present Shadow - a dark area or shape produced by the absence of light Impressionism - giving the 'impression' of a subject. Not trying to reflect real life. Capturing an image as if it's happening before our eyes. Caricature - where characteristics and features are exaggerated Hyperrealism - resembling a high-resolution photograph Abstract - art that does not try to represent things as they look naturally Realism - intended to look real Down lit/ front lit / double lit / side lit - ways of describing light direction		Sculpture - a 3D art form which has been created by carving, casting, moulding, shaping etc. Sculptor - an artist who makes sculptures Form - a shape in three dimensions Dimension - a measure such as width, length or space 3D - an object with width, length and space Wire - metal drawn out into the form of a thin flexible thread Mould - to make something into a particular shape Weave - a technique to twist long objects together Mesh - material made of a network of wire or thread Pliers - these are small pincers with long jaws for blending wire Baroque Period - an elaborate, rich, dramatic style of art that existed in Europe from the late 1500s to the middle 1700s, appealing to the emotions or senses		Landscape – artwork where the main focus is scenery. Proportion - the size of an object in relation to another. Acrylic paint - a type of paint made using materials called plasticisers to make it durable and slightly glossy Primary colours - are red, yellow and blue. They cannot be made by mixing other colours together. Primary colours are mixed to produce all other colours (hues). Secondary colour - are orange, green and purple. These are made by mixing two primary colours. Tertiary colour - are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. These are made by mixing a primary colour with a secondary colour. Complementary colours — these are opposite each other on the colour wheel. They are colours that contrast with each other more than any other colour and when placed side-by-side make each other look brighter. Harmonious (analogous) colours – these are next to each other on the colour wheel and are said to be pleasing to the eye. Texture is the feel, appearance or consistency of something. There are two types of texture – actual texture and visual texture. Actual texture is something you can actually feel and visual texture is how an artist gives the idea of texture in a 2d form.		
cross curricular links		History- Tudors		Science - Plants (Y3)		History - Local History	
Supporting Texts		Romeo & Juliet; Diver's Daughter; Non-fiction Tudor texts		Kensuke's Kingdom; Life In The Day Of A Victorian Child At School; Non-fiction Victorian texts		Flotsam	
SMSC							

## Art - Progression

The aim of our Art curriculum at Baden-Powell is to support each and every child's understanding of their place in the diverse world in which they live; to learn about the purpose and variety of Art and how it can culturally enhance their everyday lives; to develop an appreciation of the perceptions and skills of others, learning about art through art; to explore and experiment with different ways of communicating their ideas visually through a range of media, encouraging both imagination and creativity; to enthuse and inspire all children by challenging them both intellectually and creatively; and to see the importance of our school values of Respect, Friendship, Compassion, Aspiration and Resilience as they do so. The knowledge and skills that we have chosen to include in our Art curriculum derive directly from the objectives set out in the National Curriculum (2014) and are in line with CLP guidance for Art. Lastly, we aim to highlight three substantive concepts which we consider to be integral to the subject of Art – Developing Techniques, Experimenting and Communicating. We weave these ideas throughout our topics to further increase the relevance and real-world application of the learning the children encounter.

	Autumn 1	Spring 1	Spring 2	Summer 1
Year 6	Drawing Portraits	Sculpture & Painting South American Masks		Printing Mayan Prints
	<b>Key Knowledge</b>	<b>Key Knowledge</b>		<b>Key Knowledge</b>
	Portraits can be realistic (realism, hyperrealism), impressionistic or abstract. The features of a face are often drawn in proportion. Annotating famous portraits helps me to express my thoughts and ideas.	Colour schemes can be made using different methods. Materials can be shaped using a mould. Different textures create different tactile qualities.		Relief printing blocks can be used to make repeating patterns. There is a difference between positive and negative space and can explain what it is. A block print will produce a mirror image on paper.
	<b>Other Knowledge</b>	<b>Other Knowledge</b>		<b>Other Knowledge</b>
	> Highlights represent areas which receive more light > Midtones represent areas that receive less light > There are different styles of drawing (e.g. hyperrealism) which have different characteristics. > These artists all have different styles of drawing: LS Lowry, Kathe Kollwitz, Arinze Stanley and Ginny Grayson > Hyperrealism resembles a high-resolution photograph > Impressionism gives an 'impression' rather a realistic picture > Abstract art does not try to represent things as they look naturally.	> Masks have been used by many cultures, for many years, for many reasons > Modroc/plaster can be used to replicate the contours of a person's face. > Sketching and annotating when planning helps to outline ideas. > When using Modroc, I dip it in water; shake off the excess; lay in thin; overlap strips; and smooth as I go along > Mood boards are useful ways to find creative inspiration. > Research is a useful way to find creative inspiration.		> The area of a block that receives no ink is called 'recessed' > One relief print can be used many times with different colours > Relief prints can be used to make repeating patterns > Blocks can be built up from different textured materials to create a variety of effects > The engraved area of a print will produce the positive space on paper
	<b>Key Skills</b>	<b>Key Skills</b>		<b>Key Skills</b>
Describe the work of at least two famous artists (from this topic) and their style of drawing Identify and replicate different drawing styles – hyper-realism, naïve, caricature etc. Draw the features of a face in proportion. Apply the techniques I have learned to create tone, light and shade using pencil. Explain how my work has been influenced by other artists Annotate famous portraits with my thoughts and ideas Comment (verbally) on famous artworks using key vocabulary.	Add white to a colour produces a tint of that colour. Add black to a colour produces a shade of that colour Explain the features and uses of different paints and to use this knowledge to choose them to suit the purpose. Consider the qualities of different materials and choose them to create a desired effect.		Gather materials considering their mark making qualities and use these to create a reusable printing block, using various textures and materials. Create a printing block, knowing that it will produce a mirror image on paper Use positive and negative space Annotate famous portraits with my thoughts and ideas	
<b>Key Vocabulary</b>	<b>Key Vocabulary</b>		<b>Key Vocabulary</b>	
Light - areas in a drawing where light is present Tone/s - changes from (white) light to mid (greys) to dark (black) Mid tones - areas of grey between black and white Light - areas in a drawing where light is present Shadows - a dark area or shape produced by the absence of light Highlight/s - light(white) areas of a drawing Pencil grades - numbers showing the softness or the hardness of pencil lead from 8B (very soft) to 2H (hard) and all the grades in between Hatching - showing tone, shade or texture by drawing parallel lines Cross hatching - horizontal, vertical or diagonal lines that cross over each other to create shade, tone or texture. Shading - the darkening or colouring of an illustration with lines or blocks of colour. Portrait - a picture of the face Expression - the creation of individual ideas Line - a mark that joins different points. These can vary in length, width, direction and shape and can be used for different purposes Stippling - showing tone, shade or texture by drawing dots Scribbling - showing tone, shade or texture by drawing random, often continuous, lines Pattern - a design in which line, shape, form or colour is repeated Drumstick grip - using the side of the pencil for shading larger areas Impressionism - giving the 'impression' of a subject. Not trying to reflect real life. Capturing an image as if it's happening before our eyes. Caricature - where characteristics and features are exaggerated Naive - simple and unsophisticated art	Acrylic paint - a type of paint made using materials called plasticisers to make it durable and slightly glossy Hue - used to describe all of the primary and secondary colours (black, white and grey are not hues) Tint - when a colour is added to white to create a lighter version of the colour e.g. pink Shades – are lighter or darker hues Primary colours - are red, yellow and blue. They cannot be made by mixing other colours together. Primary colours are mixed to produce all other colours (hues). Secondary colour - are orange, green and purple. These are made by mixing two primary colours. Tertiary colour - are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. These are made by mixing a primary colour with a secondary colour. Modroc/plaster - fabric (like a bandage) loaded with plaster - when wet, it becomes mouldable Mould - to make something into a particular shape Texture—the feel, appearance, or consistency of something Actual texture - texture you can actually feel. Visual texture - how an artist gives the idea of texture in 2D form. Contours - how the surface varies in height e.g. low, medium and high Impact - the impression an artwork has on the viewer e.g. powerful, weak, positive, negative, neutral		Relief — the part of the printing block that stands out—the part that receives the printing ink Brayer/roller - a tool used to ensure the printing block receives the correct amount of ink Relief printing ink — a particular, sticky type of ink that clings really well to the printing block Recess - the part of the printing block that doesn't receive any ink Print - a process where images are transferred from one material to another Monochrome - artwork that only uses one colour Pattern — is a design in which line, shape, form or colour is repeated Texture — the feel, appearance or consistency of a surface or substance Negative space - the space around and between the subject of the image. Positive space - the subject or object of the image	
cross curricular links	History - WW2; PSHE - Diversity	Geography - South America		Geography - South America (Y6) & North America (Y5); History - Ancient Maya