

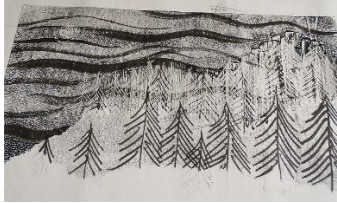




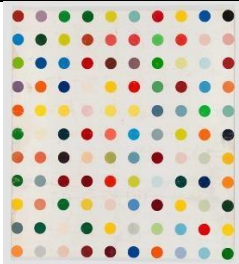

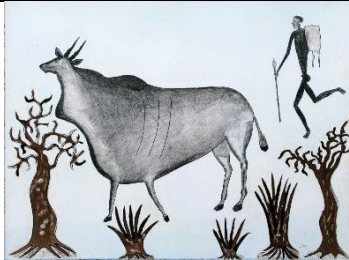




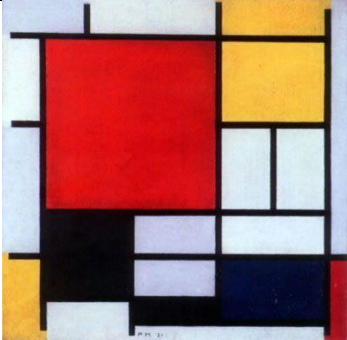

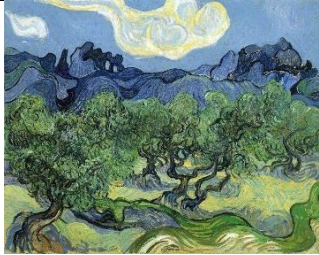













Printing							
	FS2	1	2	3	4	5	6
Learning Journey	Pattern and texture	Repeated Printing	Mono Printing	Collagraph Printing	Printing Blocks	Lino Printing	Screen Printing
<p>End point: what will children know, be able to do and understand by the end of this cycle? Which source will they analyse to apply their learning?</p>	 <p>Children will know: That the shape they print will match the object they use.</p> <p>Children will understand: The different effects (shapes, patterns and textures) that can be created using a wide range of tools and media (different types of paint and ink) to print with.</p> <p>Children will be able to: Combine the shapes they print to make larger patterns and shapes. Decide which objects they want to use to print because of the shapes and patterns they want to create in work they produce.</p>	 <p>Children will know: That printing means to use other objects to stamp ink or paint onto a surface, and the printed shape will match the 'cut' edge of the object they use.</p> <p>Children will understand: How the shapes created on the page relate to the shape and texture of the object used.</p> <p>Children will be able to: Make predictions and then creatively analyse the texture and shape of a print made by the object used.</p>	 <p>Children will know: That a monoprint is a print made by applying pressure onto an inked or painted surface, which presses the colour onto the surface below.</p> <p>Children will understand: The negative effect of monoprinting: what is drawn will appear on the paper beneath.</p> <p>Children will be able to: Creatively explore the different printing effects.</p> <p>Useful website here.</p>	 <p>Children will know: That a collagraph print is created by making a printing tile from other materials, which is then inked and pressed onto a surface to capture the image.</p> <p>Children will understand: The intricacies of creating a collagraph print- tracing and drawing the composition, choosing appropriate materials for the block based on the effect they create (learnt through creative exploration) and the care needed when inking the block.</p> <p>Children will be able to: Create a printing block of their own to create an accurate representation of real objects observed. Ink a block using an ink roller.</p> <p>Useful website here including information on Hester Cox and examples of work.</p>	 <p>Children will know: That printing blocks can be created by adding and removing material.</p> <p>Children will understand: That printing can be a multi-colour process.</p> <p>Children will be able to: Create a printing block by removing material.</p>	 <p>Children will know: That a lino print is created by making a lino print tile (remove the lino using a cutting tool- what is removed will not capture the ink that is applied). How to use lino cutters safely and accurately.</p> <p>Children will understand: The negative printing process (that what is removed appears as the paper colour in the first print and the original printing colour in the second).</p> <p>Children will be able to: Create a two colour lino print by printing in one colour, removing more material, and over printing with precision. Safely use a lino cutting tool with accuracy.</p>	 <p>Children will know: That a screen print is made by creating a printing tile (using a cutting knife to remove pieces of thick paper), then rolling ink over the screen so ink appears on the areas removed.</p> <p>Children will understand: What is meant by propaganda, and how, through referring to examples, artists choose specific images to conjure emotions and reactions.</p> <p>Children will be able to: Create an effective composition and explain the reasons for their choices. Use a craft knife accurately and safely to cut out more intricate designs and patterns. Use screen printing equipment properly.</p>
<p>Artist and example of their work</p>	 <p>In Reception, children learn about the patterns and shapes in Damien Hirst's <i>Untitled (with black dot)</i> as a way to explore repetition in art. His Spot</p>	 <p>Children learn about artist Lynn Flavell, who draws inspiration from the fresh fruit and vegetables in the</p>	 <p>Jan Tcega Jan Tcega joined the Kuru Art Project in January 2005. Before that, he worked as a mechanic in D'Kar (Botswana) and also made</p>	 <p>Hester Cox</p>		 <p>John Banting, <i>Explosion</i> 1931</p> <p>John Banting 1902-1972 The son of a commercial bookbinder and a teacher, John Banting was born in</p>	 <p>Andy Warhol, <i>Monroe</i>, 1967</p> <p>In 1967, Warhol established a print-publishing business,</p>








	<p>painting series include very large paintings and high levels of repetition.</p>	<p>markets of Sapin where sellers arrange their produce into patterns. Info here.</p>	<p>wooden carvings and wire figures which he sold to craft buyers.</p> <p>Jan Tcega is a dedicated artist and specifically enjoys printmaking. The meditative quality and process side of printmaking absorbs him. He gets almost all his inspiration from nature. Tcega has a very precise way of depicting the many animals that he knows so well. Apart from the wild animals of the Kalahari, he also likes to depict domestic animals such as dogs and goats of which there are many in the small village of D’Kar.</p> <p>These are the first monoprints that Jan Tcega has worked on. Commenting on the process Tcega says: “<i>I enjoyed it very much. The monoprint technique we use here gives a lot of freedom since I can work very fast and can make changes to one print many times and all comes out well.</i>”</p>	<p>The textural qualities inherent in this medium combined with the experimental nature of plate-making have always appealed to her and she is constantly exploring new ways to create her images. As a keen fell runner, Hester’s excursions often take her to wilder lessvisited locations in all weathers and at all times of year. It is invariably her physical experience of a place that inspires a new piece of work. By using multiple plates, painted textures and intricate cutting in her collagraph printmaking Hester aims to accentuate the colours and patterns found in the natural world and draw attention to the everyday occurrences that happen around us but that are often forgotten. Her most recent body of work is inspired by a current obsession with birds in flight.</p>	<p>Tony Bevan, <i>Portrait Man</i> 1994</p> <p>The block is carved so that an image stands out in relief. The relief image is then inked and paper placed against its surface before being run through a press. It is possible to make a woodcut without a press by placing the inked block against a sheet of paper and applying pressure by hand. Woodblock printing was used in Europe from the twelfth century, at first for printing textiles, though images were printed on paper by the late fourteenth century.</p>	<p>Chelsea, London on 12 May 1902. He made drawings and poems under the influence of Vorticism at the age of eighteen. While working as a clerk, he attended life classes at Vincent Square art school under Bernard Meninsky (1921) and the free academies in Paris, including the Grande Chaumière and Colarossi's (1922). By 1925 he had established a studio in Fitzroy Street and was associated with the Bloomsbury group; he made designs for Leonard and Virginia Woolf's Hogarth Press and for the ballets <i>Pomona</i> (1929) and <i>Prometheus</i> (1936) at Sadler's Wells. He was notable for shaving his head (a response to premature hair-loss), and for his relationships with Nancy Cunard and the poet Brian Howard.</p>	<p>Factory Additions, through which he published a series of screenprint portfolios on his signature subjects. <i>Marilyn Monroe</i> was the first one. He used the same publicity still of the actress that he had previously used for dozens of paintings. Each image here was printed from five screens: one that carried the photographic image and four for different areas of color, sometimes printed off-register. About repetitions Warhol said, “The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel.”</p>
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Painting							
	FS2	1	2	3	4	5	6
Learning Journey	Plan and create a painting	Colour mixing for mood	Tones of colour	Watercolours	Complimentary and contrasting colours	En Plein Air	Painting studio
<p>End point: what will children know, be able to do and understand by the end of this cycle? Which source will they analyse to apply their learning?</p>	<p>Children will know: The names of red, blue, green, yellow, brown, purple, orange, gold, silver, bronze, black, white and grey.</p> <p>Children will understand: That mixing colours creates new colours and shades.</p> <p>Children will be able to: Mix colours to make the ones they want to use. Make colours lighter and darker. Paint a self-portrait. Include detail in their paintings. Plan what they want to paint and plan the steps they will take to get there. Explore a range of tools and brushes to paint with.</p>	<p>Children will know: The names of the colours they use, including shades, primary and secondary colours.</p> <p>Children will understand: That the colours of a painting help to create the effect and mood.</p> <p>Children will be able to: Select the colours they use to match the mood they want to produce. Use thick and thin brushes depending on the level of detail and intricacy of what they are painting. Care for the materials and resource they use.</p>	<p>Children will know: The names of the colours they use, including shades, primary and secondary colours.</p> <p>Children will understand: How other artists have created certain moods by the colours, tones and marks they have used.</p> <p>Children will be able to: Create moods in their paintings by selecting appropriate colours, tones and marks.</p>	<p>Children will know: The effects that water colours paints can create, depending on when water is applied (e.g. dry-on-wet). That watercolour painting involves several steps, and often requires drying time before adding the next step of detail.</p> <p>Children will understand: The why different brushes are used to create different effects (e.g. broach brush for a background wash, and thin brush for finer details). That the darker the tone, the nearer to the foreground a detail will appear to be.</p> <p>Children will be able to: Use watercolour paints to produce a final landscape piece. Create a plan for their painting- the wash, mid-detail, fine detail.</p>	<p>Children will know: The difference between colour and tone.</p> <p>Children will understand: Different shades of colour and how to mix them.</p> <p>Children will be able to: Create all the colours they need from the primary colours. Make a three-part colour wheel and be able to use this to alter the colour and tone of paint to make the colours/tones they need for their piece.</p>	<p>Children will know: The defining characteristics of <i>en plein air</i> painting from the impressionist era- artists tried to capture experiences rather than the view, recorded first hand, rather than relying on sketches or memory back in the studio. That impressionists tried to capture the view so the audience could ‘feel’ as well as see the view.</p> <p>Children will understand: The need for broad brushstrokes when painting en plein air in order to capture the entirety of the view. That it is an iterative process- rarely is the final piece created outside, but the many initial impressions from being outside are used back in the studio. The value in first producing a monocolour painting of the view as a way to find out about the form and shape.</p> <p>Children will be able to: Combine aspects of several paintings they produced en plein air to create a final piece which captures the feel and mood of a view, as well as being a realistic impression.</p>	<p>Children will know: The effects that watercolour (transparent, quick drying), oils (vivid, rich colour and texture, long drying, cracks over time) and acrylic (practical choice, doesn’t crack) create on different bases (paper and canvas).</p> <p>Children will understand: That the materials and base used by an artist have an effect on the final mood of a piece. That an artist can revisit a watercolour as they remain soluble even when dry. That watercolours are effective for creating transparent layers.</p> <p>Children will be able to: Explain why they have chosen a certain paint and base for their piece. Chose a composition deliberately and describe the reasons for their choices based on an iterative process.</p>
<p>Artist and example of their work</p>	 <p>In Reception, children learn about Mondrian. Children explore the colours he used in his paintings and the use of line and shape. Piet</p>	 <p>In Y1 children are able to explore, form, shape and composition with their work on Matisse. Learning about Matisse gives children an uncomplicated opportunity to develop landscape</p>	 <p>In Y2, heavyweight Van Gogh is introduced so that children start to develop an understanding of art history and significant non-UK artists. Painting skills can be developed at the right level</p>	 <p>In Y3, the learning of colour and palette and how brushes can be used to create different effects in painting is developed with the unit on Monet, who again stretched the idea of how art</p>	 <p>In Year 4, children learn about the contemporary artist Hester Berry, who uses rich colour and a wide spectrum of tone to capture landscapes in different</p>	 <p>In year 5, children revisit Monet as an example of an impressionist artist famous for painting en plein air. Monet famously painted the same landscape or view</p>	 <p>In year 6, children learn about Sargent and revisit Van Gough as two of the most influential and skilled artists in history. Children will explore their differing styles and how the media they</p>

	<p>Mondrian is a Dutch artist best known for his abstract paintings. Art that is abstract does not show things that are recognisable such as people, objects or landscapes. Instead artists use colours, shapes and textures to achieve their effect</p>	<p>drawing and painting skills and plenty of time to develop an understanding of colour and palette relative to places that they may have visited or seen or experienced. Both artists provide an opportunity to develop a love of art, without huge pressure of realism or technique. Children will develop their fundamental skills in line drawing as well as exploring and experimenting with paint and simple painting techniques.</p>	<p>again with lower emphasis being placed on realism</p>	<p>represents reality. This provides a very in-depth opportunity to learn about and practise observational drawing and painting skills with enhanced technique building on explorations of colour. Children will learn how to use line, tone, shape and colour to represent figures, landscape & form.</p>	<p>moods. Examples of his work show the iterative painting process- the initial backgrounds can be seen before layers on top are added. Children will learn how Berry explores the forms he sees in the landscape and captures them using broad brush strokes. Again, children explore how a painting is not often about a photo-realistic image, but expressive representation of light, form, mood or atmosphere.</p>	<p>repeatedly in a desperate attempt to capture the changing light. The need to paint quickly to capture the moment will continue to allow children to explore that art is about creative expression, and the need for an iterative process.</p>	<p>chose are part of the impression and impact of the paintings they produced. Children will, like Can Gough and Sargent, respond through paint to a range of stimulus, landscapes and observations.</p>
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Drawing							
	FS2	1	2	3	4	5	6
Learning Journey	Apply meaning to the marks we make	Pen drawings	Charcoal and chalk pastels	Tone of colour	Mood	Tone and perspective	Line drawing
<p>End point: what will children know, be able to do and understand by the end of this cycle? Which source will they analyse to apply their learning?</p>	<p>Children will know: That a drawing can represent a real object, a story, a person or something imaginary.</p> <p>Children will understand: That a drawing can be a way to make a plan and gather ideas.</p> <p>Children will be able to: Apply meaning to the marks they make. Represent stories, real objects and people through drawing. Draw with a wide range of tools and media (not limited to pencil, chalk, pastel, charcoal, a wide range of pens). Make a plan for a drawing and take the steps they need.</p>	<p>Children will know: The meaning of outline, shape, line, mark and observe. That pen marks can be overlaid to create different tones and impression of texture. That an artist doesn't always draw an outline of an object.</p> <p>Children will understand: The need to look closely and carefully to produce an observational drawing.</p> <p>Children will be able to: Select the best tool to make the thickness of line they need. Use a range of line thickness to create a drawing. Experiment with different pens to create different effects and explain which they think best to capture an image of the object they are drawing.</p>	<p>Children will know: That charcoal and chalk pastels are effective for rich, deep and vivid tones and colours. That white is effective or creating highlights in pictures.</p> <p>Children will understand: That material can be removed, as well as added, to a piece. How to create a background combination of colours using pastel.</p> <p>Children will be able to: Combine colours of pastel to create new tones and effects. Use dark tones to show shadow and white tones to create reflection and highlights.</p>	<p>Children will know: What a viewfinder is. That an artist can choose to focus on one specific area in order to draw focus to a detail that may otherwise be missed/to give a new perspective to common objects.</p> <p>Children will understand: How to use different tone of colours to create the impression of perspective.</p> <p>Children will be able to: Make a viewfinder. Choose an effective area to focus on to create an interesting composition, and explain the reasons for their choice. Create the shape of the forms they see using line.</p>	<p>Children will know: That tone creates different impressions and moods of the same view, such as the mood of different weather in the same location/view, including: high contrast reflections on a wet day, flat, grey tones on a misty/foggy day, bright sunlight and black shadows on a sunny day. That monotone means absence of colour in an image.</p> <p>Children will understand: The range of tones can be expressed as 0-10 on a scale, and the further apart on the scale two tones are, the greater the contrast will be.</p> <p>Children will be able to: Layer tones of charcoal and pastel to create the impression of different weather moods.</p>	<p>Children will know: What is meant by perspective in a piece of art as the impression that something is near or further away. That the darker a tone, the nearer the foreground it will appear and how artists use this to create a 3D impression in 2D images.</p> <p>Children will understand: That an artist draws an object smaller if they want it to appear further away, which keeps things 'in perspective'.</p> <p>Children will be able to: Create a one-point vanishing perspective drawing. Select the best tone to create a 3D impression. Use white tone to create highlights to create a 3D impression. Use line to create a 3D impression of the object they draw.</p>	<p>Children will know: The name and effect of tonal shading, stipple, scumble, hatch and crosshatch. How to combine these techniques to create 3D impressions.</p> <p>Children will understand: How artists change the shape and density of the lines they draw to create a 3D impression.</p> <p>Children will be able to: Draw a 2 point perspective of cuboidal forms. Use line drawings to create a 3D impression by bringing lines closer together or further apart.</p>
<p>Artist and example of their work</p>	 <p>In Reception, children learn about Kandinsky, who is thought of as the first abstract artist- his images aren't meant to look like real objects, people or places. Kandinsky combined colour, lines and shapes as he believed this let him paint honestly about his feelings. Children can apply their learning to create their own images</p> <p>that combine the skills the learn and practise in the style of Kandinsky.</p>	 <p>In Year 1, children look at the illustrations of Maurice Sendak, who uses pen marks to capture texture and expression. His work rarely uses solid outlines and demonstrates to children that making marks in one concentrated area can capture the form of the objects they are drawing.</p>	 <p>In Year 2, children explore the work of Anne Kindl. Anne Kindl discovered the power of art at young age. Anne discovered pastels after a friend invited her to take a class, an opportunity which led to an entirely new artistic path and change in career. She works almost exclusively in pastels and loving each moment of discovering what the medium offers in creative expression and visual</p>	 <p>In Year 3, children learn about Georgia O'Keeffe who supersized her images and explored scale in colourful images. Although Georgia O'Keeffe is probably most known for her abstract paintings of flowers, she is also known for her paintings of New York skyscrapers, and desert skulls. It was during her time in New York that she realized people were too busy to notice her work. This is</p>	 <p>In Year 4, children learn about Seurat, whose black Conté crayon drawings, executed on his favored Ingres paper, broke the concept of tonality wide open. Suddenly artists realized the possibilities of seeing solely in terms of juxtaposed patches of light and dark.</p>	 <p>In year 5, children revisit Van Gough's work to explore perspective. Studying the iconic <i>Vincent's Bedroom In Arles</i>, children identify one-point perspective as a key tool to create accurate proportions and perspective in their work as part of the iterative process of creating a final piece.</p>	 <p>In year 6, children explore Escher's use of reflection to capture a view from a different perspective. Escher used scale and proportion to create 3D impression in his pieces and will allow children to see and explore their learning from UKS2 being</p>

			appreciation. Her work focuses primarily on the elements of nature and abstract realism blending the emotional response to pure colour with the unique individualism of spontaneous marks.	when she began painting much larger pieces of work.			combined in complex pencil pieces.
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Sculpture							
	FS2	1	2	3	4	5	6
Learning Journey	Shape, pattern and texture	Cut, coil and roll	Coiling clay	Joining clay	Maquette and armature	Human form and proportion	Expression through form
<p>End point: what will children know, be able to do and understand by the end of this cycle?</p> <p>Which source will they analyse to apply their learning?</p>	<p>Children will know: The difference between shape, pattern and texture in 3D art.</p> <p>Children will be able to: Use a range of tools to experiment with the textures they can create. Cut malleable materials to create shapes. Use pressing to create repeating patterns in malleable materials.</p>	<p>Children will know: That increasing the pressure when rolling clay makes it thinner.</p> <p>Children will understand: How to add material to make a new 3D form.</p> <p>Children will be able to: Cut, roll and coil clay to make a coil pot. Make a plan with the steps needed to create their coil pot. Smooth rolled clay they have coiled to make a smooth pot.</p>	<p>Children will know: That ‘coil’ is the name given to the long ‘sausage/worm’ shapes made from rolled clay.</p> <p>That coils can be modelled into lots of different shapes.</p> <p>Children will understand: That slip is made from clay and water, and used to make a glue for clay.</p> <p>Children will be able to: Combines different models of coils to create a coil pot with different shapes, patterns and textures. Use different levels of pressure to smooth the clay.</p>	<p>Children will know: That slip is glue for clay, made from clay mixed into a paste with water.</p> <p>Children will understand: That clay is constantly drying out, and the need to wrap the pieces we are working on with care to maintain high moisture content. That firing changes the properties of clay, making a durable product.</p> <p>Children will be able to: Create a thumb pot with even thickness sides. Handle clay with care and precision, avoiding holding it for too long to dry out the clay. Join clay using slip. Join two thumb pots to create a new spherical form. Mould the spherical form by adding shape, pattern and texture. Cut into the form they create.</p>	<p>Children will know: To sculpt clay is to start with a simple form and then create the form of recognisable shapes from it, rather than cutting pieces and shapes, or adding decoration. That a maquette is a rough, miniature plan-by-creating model to more quickly explore different possibilities in sculpture.</p> <p>Children will understand: The steps needed to sculpt a figure or character using an armature (an open framework on which a sculpture is moulded with clay or similar material).</p> <p>Children will be able to: Create a plan for the components they will need to sculpt a character. Join clay using slip to create the impression of one, moulded piece. Create a well-finished piece (components are secure, precise details that match the design ideas, elements of expression conveyed through the forms they create).</p>	<p>Children will know: The rules of the human form (see C&P doc) as measured in non-standard units of parts of the body.</p> <p>Children will understand: That human form is a constant area of focus for many artists, in particular he exploration of proportions.</p> <p>Children will be able to: Mould a human figure by using ‘sausage’ shapes, cut and moulded to the correct proportions and forms. Mould a human form from clay to accurate proportions. Experiment with composition in order to create an interesting stance in their figure to convey and emotion or moment.</p>	<p>Children will know: The proportions in a human face (eyes halfway, base of nose halfway from eyes to chin, eyes are 2/5 and 4/5 from left to right).</p> <p>That sculptures are to represent a person, time, idea or concept. That sculpture may not always be popular or liked, but will provoke a reaction in the viewer.</p> <p>Children will understand: How artists have moulded and sculpted expression through the forms they create.</p> <p>Children will be able to: Cut and join clay neatly and securely using slip. Smooth and blend piece of clay to create the impression of one, moulded piece.</p>
Artist and example of their work		 <p>Children learn about a very significant UK artist, Barbara Hepworth. Hepworth’s simple form work lends itself to uncomplicated development of shape, size, form and creativity without the pressure of being life-like therefore Y1 pupils will</p>	 <p>Children learn about UK artist Andy Goldsworthy. Goldsworthy further develops this idea of</p>	 <p>Irish artist <u>Nuala O’Donovan</u> creates elaborate handmade porcelain sculptures that mimic fractal patterns found in nature. “My work combines regular pattern with the characteristics of irregular patterns and forms from nature. Each element of the pattern is</p>	 <p>Beth Cavener specializes in the creation of clay sculptures that often depict uncanny animals in astonishing and exacting poses. “The Cholerick” Starting with a maquette and building an armature.</p>	 <p>In Y5, children progress to learn about a very significant 20th and 21st century, English sculptors in the form of Anthony</p>	 <p>In Y6, children progress to learn about Henry Moore. Learning about Moore also introduces the opportunity for drawing (life drawing) and figurative sketching to develop sketchbooks responses through observational drawing.</p>

	<p>By looking at high quality examples, children explore the textures and patterns they can create on tiles, and how to add pieces to create shape.</p> <p>The work of Gaudi (below) provides a clear example of how decoration can be added to make something more beautiful, in this case to the tiles on the metro train station floors of Barcelona.</p> 	<p>be able to develop basic ideas with simple form and modelling.</p>	<p>creativity with all things nature – developing more complicated shapes but still retaining some simplicity in outcome meaning that they are able to comment and explore ideas in size, shape, feel and texture. This provides a good grounding in simple sculpture ideas in preparation for studies and skills in LKS2.</p>	<p>individually made, the form is constructed slowly over a period of weeks or months. The finished forms are a result of an intuitive response to the direction that the pattern takes as well as the irregularity in the handmade elements of the pattern.”</p> <p>– Nuala O’Donovan</p>	<p>The current method I use to transfer a maquette into a larger sculpture is shown here with “The Choleric.” I use the maquettes as reference from start to finish – enlarging the image, making a print to scale, and building an armature in front of the block poster. The gesture is roughed in from the original sketch and adjusted for the scale of the piece.</p>	<p>Gormley. Again, more challenging in terms of expectation but also in terms of materials used, size and intent. Learning about Gormley introduces the opportunity for drawing (life drawing) and figurative sketching which will help the children to develop sketchbook and their responses through observational drawing.</p>	<p>Children are able to learn sculpting skills and drawing skills whilst also showing their creative side and using their imagination without the pressure of having outcomes being life- like or realistic. Children will learn to think about sculptures that have meaning.</p>
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