

Art Intent

Art at Beaminster St Mary's

At Beaminster St Mary's we believe that art is a vital part of children's education, with a significant and valuable role in the taught curriculum and the enrichment opportunities we offer our pupils. We believe that art provides a forum to develop the mind-set of experiment and risk taking in learning. Our art curriculum will develop children's critical abilities, as well as an understanding of their own and others' cultural heritages through the study of a diverse range of artists.

Children will develop their appreciation and understanding of the visual language of art through effective teaching and considered sequences of lessons and experiences. Understanding of the visual elements of art and design (line, tone, texture, colour, pattern, shape, 3D form) will be developed by providing a curriculum that will encourage children to explore and experiment with different techniques, styles and medium in order to inspire a love of art and to nurture and develop their artistic skills.

Curriculum Drivers

	In all subjects...	In Art, this looks like...
Curiosity	We aspire for pupils to embrace challenge with a growth mindset and show curiosity, independence and resilience in all that they do.	<ul style="list-style-type: none"> • Opportunities for children to explore different art forms; to understand how artists express themselves and how they, as individuals, might want to express themselves. • Developing skills as artists and to know that finished pieces take time and experimentation; making mistakes and discarding pieces that have not worked is a key part of this.
Admiration	We aspire for pupils to become wise, respectful learners	<ul style="list-style-type: none"> • Opportunities for children to see and appreciate the work of other artists and designers from across periods of history to the modern day. • To know how artwork can have an impact on the wider world.
Communication	We aspire for pupils to become emotionally mature with a depth of language that enables them to share ideas effectively.	<ul style="list-style-type: none"> • Developing the vocabulary to respectfully express the impact art and design has on them, including what they like and dislike. This will include their own artwork and that of their peers. • To develop techniques to express themselves as unique individuals through art and design.
Worldly	We aspire for pupils to become emotionally literate, tolerant and appreciative of an ever-changing global environment.	<ul style="list-style-type: none"> • Understanding that art can be used as a means of expression in response to wider local, national and world issues and as a means of communication to express their views. • Knowledge of the work of great artists and designers, the impact they have had on communities and the wider world and why they are remembered.

Learning knowledge is not an end point in itself, it is a springboard to learning more knowledge. Each unit in our overview is underpinned by rich, substantive knowledge and ambitious vocabulary, whilst also ensuring children are developing their disciplinary knowledge (art skills). Each unit of work is planned carefully to ensure concepts are taught in optimal order to support children's understanding. As well as developing a breadth of subject knowledge, we want our children to develop subject specific skills. In addition to substantive and disciplinary knowledge, children will develop their experiential knowledge through carefully planned enrichment activities.

	EYFS	Year 1 and Year 2	Year 3 and Year 4	Year 5 and Year 6
Cycle 1	Self portraits Observation drawing Learn about Artists	Explore and draw Inspired by Flora and Fauna Music and Art	Gestural drawing with charcoal Cloth, thread, paint Telling stories through making	Typography and maps Exploring identity Architecture: dream big or small?
Cycle 2	Painting Sculpture Collage	Spirals Simple print making Playful Making	Storytelling through drawing Exploring still life Festival Feasts	2D to 3D making Mixed media land and cityscapes Set Design

Substantive Concepts – these are the concepts that give a subject substance or content.

Our curriculum is refined yearly, but it maintains a consistent knowledge base to ensure conceptual progression. We have identified a set of key substantive concepts that children will repeatedly revisit throughout their time at St Mary’s. Our substantive concepts are:

Drawing pencil, charcoal, inks, chalk pastels, ICT	Painting Watercolours, acrylics, oil paint	Collage textiles, different forms of paper
Making clay, wire, models, sculpture, mod roc		Printing natural materials, fruit/veg, wood blocks, lino, string

Much of our learning is captured in **sketch books** and we actively plan to use these progressively as children move through the school.

Second order concepts – Shape the enquiry

Purpose An understanding and exploration of the purpose and intentionality behind art and design.	Visual Literacy An understanding that everyone’s responses to art and design are different but equally valid. Respond using visual imagery as a means of expression to what is seen and heard. Capture examples from other artists to use in own work.	Appreciation An ability to be reflective and articulate respectfully a response to a piece of art or design – either their own or the work of others.
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Progression of Substantive Concepts

EYFS	KS1	LKS2	UKS2
Drawing	Drawing	Drawing	Drawing
<ul style="list-style-type: none"> Experiment with a range of drawing tools. Draw from observation, memory and imagination. Draw on a large and small scale and use different shapes, colours and textures. Manipulate materials and have increasing control of line and shape. 	<ul style="list-style-type: none"> Understand drawing is a physical activity. Understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d objects. Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find. Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line. Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration. Use colour (pastels, chalks) intuitively to develop spiral drawings. Draw from paused film, observing detail using pencil, graphite, handwriting pen. Draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon. Visit local environment, collect natural objects, explore composition and qualities of objects through arranging, sorting & representing. Use drawing exercises to focus an exploration of observational drawing (of objects above) combined with experimental mark making, using graphite, soft pencil, handwriting pen. Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape. Make drawings inspired by sound. 	<ul style="list-style-type: none"> Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale. Understand charcoal and earth pigment were our first drawing tools as humans. Know that Chiaroscuro means “light/dark” and we can use the concept to explore tone in drawings. Understand that animators make drawings that move. Understand that artists and illustrators interpret narrative texts and create sequenced drawings. Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal. Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow (link to drama). Explore making gestural drawings with charcoal using the whole body (link to dance). Develop mark making skills by deconstructing the work of artists. Use imaginative and observational drawing skills to make drawings of people/animals which can be animated. Consider background, foreground and subject. Create owned narratives by arranging toys in staged scenes, using these as subject matter to explore creation of drawings using charcoal and chalk which convey drama and mood. Use light and portray light/shadow. Interpret poetry or prose and create sequenced images in either an accordion or poetry comic format. Work in a variety of media according to intention, including handwriting pen, graphite or ink. Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings with energy and feeling 	<ul style="list-style-type: none"> Understand that designers create fonts and work with Typography. Understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography. Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects. Understand that graphic designers use typography and image to create packaging which we aspire to use. Understand that there are technical processes we can use to help us see, draw and scale up our work. Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire, and use creative skills to transform into letters. Draw over maps/existing marks to explore how you can make mark making more visually powerful. Combine drawing with making to create pictorial / 3 dimension maps which explore qualities of your personality or otherwise respond to a theme. Explore line weight, rhythm, grip, mark making and shape, and explore how 2d can become 3d through manipulation of paper. Use charcoal, graphite, pencil, pastel to create drawings of atmospheric “sets” to help inform (though not design) set design. Explore using negative and positive space to “see” and draw a simple element/object. Use the grid system to scale up the image above, transferring the image onto card. Use collage to add tonal marks to the “flat image”.

		<ul style="list-style-type: none"> • Understand artists can work with pattern for different reasons: • Designers work to briefs to create patterns for products: • Artists work with pattern to create paintings or other works. • Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. • Understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural • Use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns. 	
Painting	Painting	Painting	Painting
<ul style="list-style-type: none"> • Explore the use of colour and mark making by using a variety of painting and printing materials. 	<ul style="list-style-type: none"> • Understand watercolour is a media which uses water and pigment. • Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks. • Explore watercolour in an intuitive way to build understanding of the properties of the medium. • Paint without a fixed image of what you are painting in mind. • Respond to your painting, and try to “imagine” an image within. • Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery. • Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. • Understand that the properties of the paint that you use, and how you use it, will affect your mark making. • Understand that primary colours can be mixed together to make secondary colours of different hues. • Understand the concept of still life. • Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using home made tools. • Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above 	<ul style="list-style-type: none"> • Understand that we can create imagery using natural pigments and light. • Understand that paint acts differently on different surfaces. • Understand the concept of landscape painting. • Understand that still life is the name given to the genre of painting (or making) a collection of objects/elements. • That still life is a genre which artists have enjoyed for hundreds of years,, and which contemporary artists still explore today. • Use paint, mixing colours, to paint an object or sculpture. • Continue to develop colour mixing skills. • Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric. • Explore creating pigments from materials around you (earth, vegetation). Use them to create an image which relates to the environment the materials were found in. • To explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background. • To use close observation and try different hues and tones to capture 3d form in 2 dimensions. • To make work as part of a community/class and understand how everyone can contribute towards a larger artwork. 	<ul style="list-style-type: none"> • Understand that there is a tradition of artists working from land, sea or cityscapes. That artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this. • Explore how print is combined with paint and collage to create a cohesive artwork. • Explore how you can you paint (possibly combined with drawing) to capture your response to a place. • Explore how the media you choose, combined with the marks you make and how you use your body will affect the end result. Think about colour, composition and mark making. Think about light and dark, movement and energy. • Mix colour intuitively to create painted sheets. Use pattern to decorate, working with more paint or ink. Transform these 2d patterned sheets into 3d forms or collaged elements. • Understand that the fabrics used to make clothes have been designed by someone. That there is a relationship between 2d shape and pattern and 3d form and function. • Explore how we can use layers (physical or digital) to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality. • Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore.

Printing	Printing	Printing	Printing
<ul style="list-style-type: none"> Manipulate materials with increasing control. 	<ul style="list-style-type: none"> Understand prints are made by transferring an image from one surface to another. Understand relief prints are made when we print from raised images (plates). Use hands and feet to make simple prints, using primary colours. Collect textured objects and make rubbings, and press them into plasticine to create plates/prints (relief printing) exploring how we ink up the plates and transfer the image. Explore concepts like “repeat” “pattern” “sequencing”. Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet. Transfer the skills learnt in drawing and sketchbooks to mono print by making monoprints using carbon copy paper (and or oil pastel prints), exploring the qualities of line. 	<ul style="list-style-type: none"> Understand that screen prints are made by forcing ink over a stencil. Understand that mono print can be used effectively to create prints which use line. That screen prints can be used to create prints which use thicker lines and / or shapes Use mono print or screen print over collaged work to make a creative response to an original artwork. Consider use of layers to develop meaning. 	<ul style="list-style-type: none"> Understand that mono types are single monoprints. Understand that artists sometimes use printmaking to create a larger artwork, e.g. an installation or an artist’s book Combine mono type with painting and collage to make an “artist’s book” inspired by e.g. poetry or prose. Explore colour, mixing different hues, and explore composition, working with different shaped elements, before using mono print to layer lines and marks.
Making	Making	Making	Making
<ul style="list-style-type: none"> Experiment with a range of materials to create 3D forms. 	<ul style="list-style-type: none"> Understand that sculpture is the name sometimes given for artwork which exists in three dimensions. Understand the meaning of “Design through Making” Use a combination of two or more materials to make sculpture. Use construction methods to build. Understand when we make sculpture by adding materials it is called Construction. Work in a playful, exploratory way, responding to a simple or loose brief, using Design through Making philosophy. Understand the role of an architect. Use the Design through Making philosophy to construct with a variety of materials to make an architectural model of a building, considering shape, form, colour, and perspective. Consider interior and exterior. Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure. 	<ul style="list-style-type: none"> Understand that many makers use other artforms as inspiration, such as literature, film, drama or music. Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process). That clay and Modroc are soft materials which finally dry/set hard. Use Modroc or air dry clay to model characters inspired by literature. Consider form, texture, character, structure. An armature is an interior framework which support a sculpture. Make an armature to support the sculpture. Understand that articulated drawings can be animated. Cut out drawings and make simple articulations to make drawings which can be animated. Combine with digital media to make animations. Understand that a plinth is a device for establishing the importance or context of a sculptural object. Understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object. Understand that sometimes people themselves can be the object, as in performance art. 	<ul style="list-style-type: none"> Understand that set designers can design/make sets for theatres or for animations. Understand that designers often create scaled models to test and share ideas with others. Use Design through Making, inspired by a brief, to create a scale model “set” for a theatre production or an animation. Construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention. Use Design through Making and scale models to create a piece of architecture which would make the world a better place. Use a combination of materials, construction methods and tools. Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building. Understand that artists use a variety of media including light and sound as well as physical media to create installations. Understand that installations are often immersive, enabling the viewer to enter the artwork. Understand that designers & makers sometimes work towards briefs, but always brings their own experience in the project to bear. Understand that artists and designers add colour, texture, meaning and richness to our life.

		<ul style="list-style-type: none"> • Understand that making sculpture can be challenging and that it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. • Explore how we can re-see the objects around us and represent them as sculptures. That we can use scale to re-examine our relationship to the things around us. • To construct sculptural self portraits of ourselves on a plinth, using a variety of materials including fabric. • Develop our construction skills, creative thinking and resilience skills by making sculpture which combines lots of materials. Use tools to help us construct and take creative risks by experimenting to see what happens. Use Design through Making philosophy and reflect at all stages to inform future making. • To combine modelling with construction using mixed media and painting to create sculpture. 	<ul style="list-style-type: none"> • Understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future • Use a variety of materials, including light and sound, to make a model. Think about structure of space, how the viewer would enter, what they would see, feel, hear. Use colour in a brave and bold way, reflecting upon how this might make the viewer feel. • Use a variety of materials to design (through making) and construct a scaled piece of furniture. Bring your personality and character to the piece. Let your nature inform the choice of materials and shapes you use. • Combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials.
Collage	Collage	Collage	Collage
<ul style="list-style-type: none"> • Manipulate materials with increasing control. 	<ul style="list-style-type: none"> • Understand collage is the art of using elements of paper to make images. • Understand we can create our own papers with which to collage. • Collage with painted papers exploring colour, shape and composition. • Understand that we can combine collage with other disciplines such as drawing, printmaking and making. • Combine collage with making by cutting and tearing drawn imagery, possibly manipulating it into simple 3d forms to add to sculpture. • Collage with drawings to create invented forms. Combine with making if appropriate. 	<ul style="list-style-type: none"> • Understand that we can combine collage with other disciplines such as drawing, printmaking and making. • Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork. Explore positive and negative shapes, line, colour and composition. 	<ul style="list-style-type: none"> • Actively choose to use and apply previously learnt skills of collage to their own creations.
Sketch Books	Sketch Books	Sketch Books	Sketch Books
N / A	<ul style="list-style-type: none"> • Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration. • Continue to build understanding that sketchbooks are places for personal experimentation. • Understand that the way each persons' sketchbook looks is unique to them • Use sketchbooks to: Test out printmaking ideas Develop experience of primary and secondary colours 	<ul style="list-style-type: none"> • Continue to build understanding that sketchbooks are places for personal experimentation. • Understand that the way each persons' sketchbook looks is unique to them. • Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook. • Work in sketchbooks to: Explore the qualities of charcoal. Make visual notes using a variety of media using the "Show Me What You See" technique when 	<ul style="list-style-type: none"> • Use sketchbooks to: Explore mark making. Make visual notes to capture, consolidate and reflect upon the artists studied. Explore ideas relating to design (though do not use sketchbooks to design on paper), exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc. Experiment with different media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working

	<p>Practice observational drawing</p> <p>Explore mark making</p> <p>Explore the qualities of different media.</p> <p>Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making.</p> <p>Make visual notes about artists studied.</p>	<p>looking at other artists work to help consolidate learning and make the experience your own.</p> <p>Develop mark making skills.</p> <p>Brainstorm animation ideas.</p> <p>Experiment with pigments created from the local environment</p> <p>Practise drawing skills.</p> <p>Test and experiment with materials.</p> <p>Brainstorm pattern, colour, line and shape.</p> <p>Brainstorm and explore ideas relating to performance art.</p> <p>Reflect.</p>	<p>intuitively to mix hues and tints, but able to articulate the processes involved.</p> <p>Experiment with colour mixing and pattern, working. Make colours, collect colours, experiment with how colours work together.</p> <p>Practise seeing negative and positive shapes.</p> <p>Using the grid method to scale up an image.</p> <p>Explore combinations and layering of media.</p> <p>Reflect.</p>
Key artists and designers to learn about	Key artists and designers to learn about	Key artists and designers to learn about	Key artists and designers to learn about
<p>Wassily Kandinsky</p> <p>Piet Mondrian</p>	<p><i>Drawing:</i> Rosie James, Alice Fox, Kandinsky, Molly Haslund</p> <p><i>Painting:</i> Kandinsky</p> <p><i>Printing:</i> Andy Warhol,</p> <p><i>Making:</i> Christo & Jeanne-Claude, Faith Bebbington, Caitlind r.c. Brown & Wayne Garrett</p> <p><i>Collage:</i> Eric Carle, Joseph Redoute, Jan Van Kessel</p>	<p><i>Drawing:</i> Heather Hansen, Laura McKendry, Edgar Degas, Inbal Leitner, Laura Carlin, Shaun Tan</p> <p><i>Painting:</i> <i>Quentin Blake</i>, Paul Cézanne, Peter Claesz, Melchior d' Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis, Hirasho Sato</p> <p><i>Making:</i> Alice Kettle, Hannah Rae, Rosie Hurley, Baas Meeuws</p> <p><i>Collage:</i> Nicole Dyer, Claes Oldenberg, Lucia Hierro</p>	<p><i>Drawing:</i> Louise Fili, Chris Kenny, Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett, Shoreditch Sketcher</p> <p><i>Painting:</i> Paula Scher, Lubaina Himid, Vanessa Gardiner, Kittie Jones</p> <p><i>Printing:</i> Claire Harrup</p> <p><i>Making:</i> Grayson Perry, Norman Foster, Antoni Gaudi, Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley, Gabby Savage-Dickson</p> <p><i>Collage:</i> Chris Kenny, Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett</p>

Progression of second order concepts

EYFS	KS1	LKS2	UKS2
Purpose			
	<ul style="list-style-type: none"> Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made. Understand artists take their inspiration from around them, collecting and transforming. Understand that in art we can experiment and discover things for ourselves. Look at the work of a printmaker, an architect, and artists and learn to dissect their work to help build understanding. Understand how the artists experience feeds into their work. 	<ul style="list-style-type: none"> To understand that visual artists look to other artforms for inspiration. Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work. Understand artists often collaborate on projects, bringing different skills together. Work collaboratively to present outcomes to others where appropriate. Present as a team. 	<ul style="list-style-type: none"> Look at the work of designers, artists, art activists, architects, installation artists, craftspeople and puppeteers. Work collaboratively to present outcomes to others where appropriate. Present as a team. Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve? Understand that artists sometimes use their skills, vision and creativity to speak on behalf of communities they represent, to try to change the world for the better. Understand that the nature of the object (artwork in gallery, graffiti on wall) can be specific to the intention of the artist. Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world.
Visual Literacy			
	<ul style="list-style-type: none"> Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. 	<ul style="list-style-type: none"> Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work. Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. 	<ul style="list-style-type: none"> Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning. Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.
Appreciation			
	<ul style="list-style-type: none"> Reflect upon the artists' work, and share your response verbally ("I liked..."). Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well"). Reflect upon the artists' work, and share your response verbally ("I liked..."). Talk about intention. 	<ul style="list-style-type: none"> Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of..."). Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention. 	<ul style="list-style-type: none"> Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to..."). Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might... I was inspired by..."). Talk about intention.

	<ul style="list-style-type: none"> Share responses to classmates work, appreciating similarities and differences. 	<ul style="list-style-type: none"> Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond. 	<ul style="list-style-type: none"> Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.
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Vocabulary progression

	EYFS	KS1	LKS2	UKS2
Drawing	Line, thick, thin, wavy, straight, pencil, finger, stick, chalk, pastel, felt tip	Line: Thick, thin, soft, broad, narrow, fine, pattern, line, shape, detail, bold, wavy, straight, Texture: smooth, rough, wrinkly, bumpy, felt tip pen marker, Colour/pattern: tone, soft, hard, shiny, tone, light/dark, pale, deep Shape: oval, long, curvy, bright,	Line: charcoal, pencil, crayon, chalk, pastels, pens. Form and shape: grades, forms, shapes, third dimension Tone: variations, tone Texture: pattern texture, proportion, emotion, expression	observation, photographs, visual images Lines Marks, Tone, Form and Texture; lines, patterns, shapes within a drawing, wet media, a, tonal contrast, mixed media, shading, hatching, blending, Perspective and Composition: perspective, single focal point, horizon, composition, scale, foreground, middle ground, background
Painting	Mark making tools, sponges, different brushes, respond, line, colour, texture, shape, 2D, observation, imagination, scale, size, fine motor skills	Brush, size and types, scale, colour; mixing, primary colours, primary shades, tones, techniques, layering, mixing media	Colour: mixed colours – primary, secondary, mix, tints, shades, experiment, effects, textures, blocking, washes, layering, brush, Texture, sand, plaster	Sketchbooks, record, observation, review, revisit, improve, design techniques, materials Colour: mix and match, atmosphere, light effects, flesh, identify primary, secondary and complementary colours, wet, dry, watercolours, imagination
Sculpture	Experiment, properties of clay, plasticine, dough, explore, mark making, textural effects, materials, model, observation, imagination, demonstrate, modelling tools, control, fine motor	Materials, products, manipulate, malleable materials, clay, natural, understand, techniques, tools, rolling, kneading, understand, safety, tools, experiment, properties, paint, create, textural effects Form: experiment, constructing, joining, natural, manmade materials Texture: surface, malleable material, build textured tile	Record, observe, review, revisit, improve, mastery, design techniques, painting, materials, create, surface patterns, textures, join, construct, modelling, shape, develop, clay, slabs, coils, slips	Record, materials, observations, review, revisit, improve, design techniques, intricate patterns, textures, malleable, clay, slabs, coils, slips, materials, sculptures
Collage	Experiment, media, understand, glue, sticking, paper, fabric, natural materials, textural effects, observation, imagination	Create, variety, images, media, materials, fabric, crepe paper, magazines, sort, group, different purposes, colour, textures, fold, crumple, tear, overlap edges	Experiment, range, collage techniques, tearing, overlapping, layering, create images, represent textures, building, visual vocabulary	Collage, painted, printed or drawn background, range of media to create collages, colour, texture, extending
Textiles	Practise, threading skills, basic running stitches, understand, join, fabric, decorate	Match, sort, fabrics, threads, colour, texture, length, size and shape. Change, modify, knotting, fraying, fringing, pulling threads, twisting, plating. Cut, shape, scissors, Apply, stitching, printing, dipping, fabric crayons, weaving.	Variety, techniques, printing, dyeing, weaving, stitching, create, textural effects, cutting and joining, experiment, paste resist.	Fabrics, create, 3D structures, grades of threads, needles, batik, media, overlap, layer, textures, effects.
Printing	Experiment, printing, media, understand, techniques	Print, range, hard, soft, materials,	printing blocks, impressed, relief, method, repeating, patterns, overlays.	printing blocks, simplifying, relief, impressed, method, overlays, prints, range of media

		Rollers, printing pallets, mono printing, patterns, build, repeating, overprinting, motifs, rubbings, textures		
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