

# Birchwood Art and Design Curriculum Map



Year Group	Substantive Knowledge	Disciplinary knowledge	Vocabulary	Resources
<b>Reception - autumn</b>	<p><b>Autumn</b>  <u>Communication and Language</u>                      -Know how to turn take during question and answer conversations.</p> <p><u>Physical Development</u>                      -Know what the tripod grip is.                      -Know what the pincer grip is.</p> <p><u>Expressive Art and Design</u>                      -Know that colours can be mixed to make new colours.                      -Begin to know what the primary colours are.                      -Know what an artist is.                      -Know that Kandinsky used shapes in his artwork.                      -Begin to know the difference between natural and manmade.</p>	<p><b>Autumn</b>  <u>Communication and Language</u>                      -Follow one-step instructions and beginning to follow two-step instructions.                      -Understand and respond appropriately to a variety e.g. Why...? Do you think...? What...?                      -Ask questions to clarify instructions.                      - Talk about their likes and dislikes.                      -Talk about what they can see, hear, feel, touch and smell.</p> <p><u>Physical Development</u>                      -Pick up and use a variety of pens, pencils, crayons and paint brushes.                      -Begin to use pens, pencils and crayons working towards a tripod grip.                      -Use a pincer grip when picking up smaller objects.                      -Show a hand preference.</p> <p><u>Expressive Art and Design</u>                      -Create a piece of artwork in the style of Kandinsky by using basic shapes. Triangle, square, rectangle and circle.</p> <p>-With support, use scissors, tape dispenser, stapler, glue stick, etc.                      -Play with and use, a variety of materials and fabric.                      -Look closely at the world through real experiences, objects and artefacts.</p>	Mark-make, draw, lines, circles, colour, mix, primary, art, paint, paintbrush, brush stroke, spread, dab, thick, thin, gentle, firm	Pencils, crayons, range of brushes, paint, papers, shapes, Artwork by Kandinsky, scissors, tape dispenser, glue, fabric, natural resources. The Dot by Peter H Reynolds. Leaf Man by Lois Ehlert.
<b>Reception- spring</b>	<p><b>Spring</b>  <u>Communication and Language</u>                      -Know that instructions can have more than 1 step.</p> <p><u>Physical Development</u>                      -Know how to safely use tweezers and scissors.</p> <p><u>Expressive Art and Design</u>                      -Know that a range of different materials can be used in artwork.                      -Know what weaving is.                      -Know how Van Gogh used different colours.</p>	<p><b>Spring</b>  <u>Communication and Language</u>                      -Follow 2-step instructions.                      -Ask why questions                      -Use talk to help work out problems and possible solutions.</p> <p><u>Physical Development</u>                      -Use pens, pencils and crayons using a tripod grip.                      -Use tweezers to pick up small objects.                      -Begin to use scissors without the support of an adult.                      -Children have a hand preference.</p> <p><u>Expressive Art and Design</u>                      -Begin to develop accuracy when drawing.                      -Use a paint brush accurately with an appropriate grip.                      -Change their own water when painting, as well as keep their area of work tidy.                      -Collaborate with peers to create a piece of artwork.                      -Weave with paper and twigs.                      -Decorate a piece of fabric using a variety of techniques, e.g. pens, paint, buttons etc.                      -Explore malleable materials e.g. clay, salt dough, playdoh and sand.                      -Make a piece of artwork in the style of Van Gogh by painting from real life Sunflowers focusing on mixing of paint.</p>	colour, mix, primary, secondary, clay, sculpt, techniques, paint, paintbrush, brush stroke, roll, press, thick, thin, gentle, firm.	Pencils, crayons, range of brushes, paint, papers, shapes, Artwork by Van Gogh, scissors, tape dispenser, glue, sunflowers, clay, salt dough, twigs.

<p><b>Reception - summer</b></p>	<p><b>Summer</b>  <u>Communication and Language</u>          -Know how to form a spoken sentence.</p> <p><u>Physical Development</u>          -Know that art may be improved if they take time and care to complete their work.</p> <p><u>Expressive Art and Design</u>          -Know that Thandiwe Muriu used bright coloured patterns to create art.          -Know that Thandiwe Muriu used different items to paint with, not just a paint brush.          -Children know that Matisse was an artist who used paint, collage and sculpture to create his artwork.</p>	<p><b>Summer</b>  <u>Communication and Language</u>          -Ask relevant questions to clarify the meaning of what they see and hear.          -Follow instructions in order to complete learning tasks independently.          -Articulate their thoughts and ideas in well-formed sentences.          -Use full sentences to talk about their feelings, experiences and ideas.</p> <p><u>Physical Development</u>          -Children use a tripod grip when writing, drawing and painting.          -Children show accuracy and care when drawing and painting pictures.</p> <p><u>Expressive Art and Design</u>          -Create designs by using a range of different materials.          -Create artwork which use different textures (foil, bubbly wrap, sand paper, cotton wool, fabric etc)          -Use a variety of joining techniques in their designs (tape, fold, stick, tie, split pin)          -Say what they like about their own work and work by other children          -Improve their own work.          -Discuss their work with an adult.          -Make their own props to use in their role play.          -Create their own piece of artwork in the style of Thandiwe Muriu by printing with objects other than a paintbrush.          - Use different materials and fabrics to collage in the style of Matisse.          -Decoupage in the style of Matisse to create their own Matisse’s Snail.</p>	<p>draw, texture, form, print, art, techniques, paint, paintbrush, brush stroke, roll, press, swirl, spread, dab, thick, thin.</p>	<p>Pencils, crayons, range of brushes, paint, papers, shapes, Artwork by Matisse and Muriu, scissors, tape dispenser, glue, range of collage materials.          Matisse’s Magical Trail by Tim Hopgood.</p>
<p><b>Year 1 -autumn</b></p>	<p><b>Autumn 1- painting</b>  <u>Artists, craft makers and designers</u>          -Know that Van Gough painted ‘Starry Night’.          -Know that Van Gough painted ‘Sunflowers’ and ‘Self Portrait’</p> <p><u>Techniques and create</u>          -Know that Van Gough used the impasto technique (mixing colours on the page).</p>	<p><b>Autumn 1- painting</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how Starry Night makes them feel.          -Compare Starry Night to a picture/ video of the sky at night.          -Compare Starry Night and Sunflower identifying similarities and differences. Note the different subjects (a sunflower and the night sky) and the same painting technique (impasto).</p> <p><u>Design</u>          -Investigate and test impasto technique to improve their own practice.          -Sketch to plan the position of stars and trees for a starry night painting.          -Use both their own ideas and the ideas of Van Gough as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Apply paint to paper, mixing using the fingers and add small brush strokes afterwards.          -Use different sized brushes and fingers.          -Choose to use thick and thin brushes as appropriate giving a reason for their choice.          -Make small brush strokes.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used the impasto technique.</p>	<p>Sketch, paint, tools, thick, thin, colour, shape. Impasto,</p>	<p>Sketchbooks          Poster paint          Examples of Van Gough artwork</p>

	<p><b>Autumn 2 -drawing</b>  <u>Artists, craft makers and designers</u>          -Know that Hunderwasser is an artist and architect.          -Know that Hunderwasser painted 'Waiting Houses' and 'Park'.</p> <p><u>Techniques and create</u>          -Know that Hunderwasser used lots of repeating wavy lines, spirals, natural shapes such as flowers and bright colours in his work.</p>	<p><b>Autumn 2 -drawing</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how 'Waiting Houses' makes them feel.          -Compare 'Waiting Houses' and 'Park' identifying similarities and differences. Note the different subjects (trees and houses) and the same painting technique (wavy lines, spirals).          -Compare Hunderwasser's work to Starry Night by Van Gogh, identifying similarities and differences. (wavy lines, natural shapes, differences in colour).</p> <p><u>Design</u>          -Investigate and test technique to improve their own practice (wavy lines, spirals, bright colours).          -Sketch to plan the position of houses and trees for a drawing in the style of Hunderwasser.          -Use both their own ideas and the ideas of Hunderwasser as starting points to create their own work.</p> <p><u>Techniques and create (drawing)</u>          -Experiment with a variety of media.          -Begin to control the marks made with the range of media.          -Begin to investigate different tones E.g. shapes and patterns.          -Draw lines of different sizes and thickness.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Hunderwasser.</p>	<p>Sketch, draw, tools, thick, thin, colour, shape,</p>	<p>Sketchbooks          Poster paint, felt tips, oil pastels          Examples of Hunderwasser artwork</p>
<p><b>Year 1 -spring</b></p>	<p><b>Spring 2- drawing/painting</b>  <u>Artists, craft makers and designers</u>          -Know that Paul Klee painted 'Castle and Sun'          -Know that Paul Klee painted and 'Red Bridge'</p> <p><u>Techniques and create</u>          -Know that, in these pieces of work Paul Klee focused upon colour and geometric shapes. (cubism).          -Know the names of primary and secondary colours.</p>	<p><b>Spring 2- drawing/painting</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how 'Castle and Sun' makes them feel.          -Compare 'Castle and Sun' 'and 'Red Bridges,' identifying similarities and differences. Note the subjects (castle, trees, houses, sunshine) and the same painting technique (colour, geometric shapes).          -Compare Klee's work to Starry Night by Van Gogh and 'Waiting Houses' by Hunderwasser, identifying similarities and differences. (contrast in use of line – wavy/straight, colour).</p> <p><u>Design</u>          -Investigate and test technique to improve their own practice (geometric shapes, explore colour mixing- primary/secondary).          -Sketch to plan the position of shapes for a castle drawing in the style of Paul Klee.          -Use both their own ideas and the ideas of Paul Klee as starting points to create their own work.</p> <p><u>Techniques and create (drawing)</u>          -Experiment with a variety of media.          -Begin to control the marks made with the range of media.          -Begin to investigate different shapes.          -Use different sized brushes and tools.          -Choose to use thick and thin brushes as appropriate.          -Begin to control the types of marks made.          -Identify primary and secondary colours by name.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Paul Klee.</p>	<p>Sketch, draw, tools, thick, thin, colour, shape, colour mix, primary colours, secondary colours</p>	<p>Sketchbooks          Poster paint, felt tips, pencils,          Examples of Paul Klee artwork.</p>

<p><b>Year 1 -summer</b></p>	<p><b>Summer 2- sculpture</b>  <u>Artists, craft makers and designers</u>          -Know that Andy Goldsworthy created natural artwork such as ‘Plain leaf circle,’ ‘Dandelion circle on bluebells,’ ‘Slate arch’ and ‘Goose feathers.’</p> <p><u>Techniques and create</u>          -Know that Andy Goldsworthy created his sculptures outdoors using natural materials.</p>	<p><b>Summer 2- sculpture</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how the work of Andy Goldsworthy makes them feel.          -Compare the work of Andy Goldsworthy to the work of Van Gogh, Hunderwasser and Paul Klee (paint/nature, spirals and wavy lines a common theme).          -Compare ‘Plain Leaf Circle’ and ‘Slate Arch’ identifying similarities and differences. Note the different materials used. Consider how both pieces of work are created outdoors using natural materials.</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice – experiment with different shapes, colours, patterns and textures that can be found in nature.          -Use both their own ideas and the ideas of Goldsworthy as starting points to create their own work.</p> <p><u>Techniques and create (sculpture)</u>          -Experiment with a variety of natural materials such as leaves, petals, sticks and stones.          -Begin to investigate different shapes and patterns.          -Use ICT to record how artwork changes over time.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Goldsworthy.          -Evaluate changes in artwork over a period of time (photograph how the natural artwork changes over days and weeks).</p>	<p>Shape, texture, colour, pattern, natural materials, sculpture, change</p>	<p>Sketchbooks, natural materials, iPads, examples of Andy Goldsworthy’s work.</p>
<p><b>Year 2-autumn</b></p>	<p><b>Autumn 2 -drawing/painting (portrait)</b>  <u>Artists, craft makers and designers</u>          -Know that Julian Opie creates pop art.</p> <p><u>Techniques and create</u>          -Know that Julian Opie uses minimal, flat, bright colours. He uses limited detail in the facial features, hair and clothing. He uses thick, dark lines.</p>	<p><b>Autumn 2 -drawing/painting (portrait)</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how the work of Julian Opie makes them feel.          -Compare ‘Blur,’ ‘Elena, schoolgirl’ and ‘Julian Opie, self-portrait 2005’ noting similarities and differences. Note the different subjects (portraits) and the same painting technique          -Compare the Julian Opie’s portraits to the self-portrait produced by Van Gogh (although it is the same subject, the techniques are very different- Refer to Van Gogh’s impasto technique).</p> <p><u>Design</u>          -Sketch to plan the position of facial features in portraits.          -Investigate and test techniques to improve their own practice – experiment with different media – felt tip pens, pencil crayon, poster paint, water colour.          -Use both their own ideas and the ideas of Julian Opie as starting points to create their own work.</p> <p><u>Techniques and create (portrait)</u>          -Sketch design ideas.          -Draw lines of different sizes and thickness.          -Increasingly able to shade without leaving spaces or gaps.          -Begin to investigate different tones E.g. Light/dark lines.          -Control the marks made with poster paint.          -Choose to use thick and thin brushes as appropriate.          -Develop shape and position for faces.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Julian Opie.</p>	<p>Sketch, draw, shape, line, thick, thin, light, dark, paint, tools, thick, thin, colour match, Pop Art,</p>	<p>Sketchbooks, pencil, pencil crayon, felt tip, poster paint, water colour, Examples of Julian Opie’s art work</p>

<p><b>Year 2 - spring</b></p>	<p><b>Spring 1 -painting</b>  <u>Artists, craft makers and designers</u>          -Know that Piet Mondrian and Mark Rothko are both abstract artists          -Know that Mondrian often used primary colours in his work.          -Know that Rothko’s work captured human emotions          -Know how to create primary colours.          -Know how to create tints and shades.</p> <p><b>Spring 2- painting</b>  <u>Artists, craft makers and designers</u>          -Know that Rousseau painted ‘Tiger in a Tropical Storm’.          -Know that Rousseau painted ‘Bouquet of Flowers’ and ‘Self Portrait’  <u>Techniques and create</u>          -Know that in some of his famous jungle pieces he used over 50 shades of green and that he added one layer of paint at a time creating lots of layers</p>	<p><b>Spring 1 -painting</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how the work of Mondrian and Rothko makes them feel.          -Compare Mondrian’s composition with Red, Blue and Yellow 1929 with composition with Yellow, Blue and Red 1937-42. Identify similarities and differences. Note the same painting style and technique.          -Compare the work of Mondrian and Rothko to the work of artists previously studied. (Opie, Van Gogh, Klee) Note that their work is abstract and does not accurately represent the subject matter.</p> <p><u>Design ( Mondrian)</u>          -Sketch to plan the position of horizontal and vertical lines.          -Plan where blocks of primary colours will be used.          -Investigate and test techniques to improve their own practice – experiment with different media – felt tip pens, pencil crayon, poster paint, water colour.          -Use both their own ideas and the ideas of Piet Mondrian as starting points to create their own work.</p> <p><u>Design (Rothko)</u>          -Plan where colours will be used and how these colours will be created.          -Investigate and test techniques to improve their own practice – investigate creating secondary colours, adding black and white to create tints and shades          -Use both their own ideas and the ideas of Mark Rothko as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Identify primary and secondary colours by name.          -Mix paint to create all the secondary colours and predict the outcomes.          -Begin to mix colour tints and shades by adding white or black.          -Experiment in lightening and darkening with and without the use of white or black.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Piet Mondrian and Mark Rothko.</p> <p><b>Spring 2- painting</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how Tiger in a Tropical Storm makes them feel.          -Compare Tiger in a Tropical Storm to a picture/ video of a jungle.          -Compare Tiger in a Tropical Storm and Bouquet of flowers identifying similarities and differences. Note the different subjects (a jungle and vase of flowers) and the same painting technique – controlled brush strokes make objects appear outlined.</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice (creating different tints and shades of green).          -Sketch to plan the position of trees, plants and leaves for a jungle painting.          -Use both their own ideas and the ideas of Henri Rousseau as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Mix paint to create all the secondary colours and predict the outcomes.          -Begin to mix colour tints and shades by adding white or black.          -Experiment in lightening and darkening with and without the use of white or black.          -Reproduce the colours of different objects with increasing accuracy.          -Continue to control the types of marks made with a range of painting techniques: layering, mixing.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have created different tints and shades of green.</p>	<p>Sketch, paint, tools, thick, thin, colour mix, primary colours, secondary colours, shade, tint,</p> <p>Sketch, Paint, tools, thick, thin, colour mix, primary colours, secondary colours, shade, tint, abstract</p>	<p>Sketchbooks, pencil, pencil crayon, felt tip, poster paint, water colour, Examples of Mondrian’s and Rothko’s art work.</p> <p>Sketchbooks, pencil, paint, Examples of Rousseau’s work</p>
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<p><b>Year 2 -summer</b></p>	<p><b>Summer 2- sculpture</b>  <u>Artists, craft makers and designers</u>          -Know Courtney Mattison created a series of pieces called 'Our Changing Seas' and is inspired by coral reefs.</p> <p><u>Techniques and create</u>          -Know that Mattison works with clay to create sculptures. She sculpts hollow forms by pinching together coils of clay and using simple tools like chopsticks and wire brushes to create texture.</p>	<p><b>Summer 2- sculpture</b>  <u>Evaluate Artists, craft makers and designers</u>          -Describe how samples of 'Our Changing Seas' makes them feel – refer to Mattison's belief that we should conserve our seas and protect our coral reefs.          -Compare examples from the 'Changing Seas' collection, identifying similarities and differences. Note the similarities in form and textures.          -Compare sculptures created by Mattison to the work of Andy Goldsworthy – Both use art to represent changes in the environment although different materials used.</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice – experiment with different shapes, form, colours, patterns and textures that can be found in coral reef.          -Use both their own ideas and the ideas of Courtney Mattison as starting points to create their own work.</p> <p><u>Techniques and create (sculpture)</u>          -Use malleable media such as clay to create an imaginary or realistic form.          -Manipulate malleable materials in a variety of ways including rolling, pinching and carving.          -Demonstrate experience in surface patterns and textures and use them when appropriate.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Mattison.</p>	<p>Shape, texture, form, colour, pattern, sculpture</p>	<p>Sketchbooks, pencils, clay, clay tools, paint, Examples of Courtney Mattison's work</p>
<p><b>Year 3 -autumn</b></p>	<p><b>Autumn 1- drawing</b>  <u>Artists, architects and designers</u>          -Know that Frank Lloyd Wright was an American architect.</p> <p><u>Techniques and create</u>          -Know that Frank Lloyd Wright was inspired by nature and geometric shapes.          -Know that objects/shaped have a third dimension.</p>	<p><b>Autumn 1- drawing</b>  <u>Evaluate Artists, architects and designers</u>          -Compare Frank Lloyd. Wright's buildings 'Falling Water,' 'Robie House' and 'Taliesin'- identify similarities and differences (geometric shapes, repeated shapes, (pattern) clean lines).          -Compare Frank Lloyd. Wright's buildings to buildings designed by Hunderwasser - 'Ronald Mcdonald Haus' and 'Kuchibauer Tower.' Identify similarities and differences. (Hunderwasser opposed straight lines both drew inspiration from nature).</p> <p><u>Design</u>          -Investigate geometric shapes which can be found in our own environment – photograph using iPads.          -Sketch own Wright inspired buildings paying attention to the use of geometric shapes.          -Use both their own ideas and the ideas of Frank Lloyd Wright as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Develop intricate patterns of geometric shapes when drawing.          -Use different grades of pencil shade to show different tone.          -Begin to show an awareness of objects having a third dimension and perspective.          -Annotate sketches identifying shapes and patterns.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Frank Lloyd Wright.</p>	<p>Describe, experiment, technique, create, line, shape, pattern, perspective, scale, architect</p>	<p>iPads, Sketchbooks, pencils, examples of Wrights architecture, pencils <a href="https://franklloydwright.org/virtual-classroom-activity-1/">https://franklloydwright.org/virtual-classroom-activity-1/</a></p>

	<p><b>Autumn 2- painting, charcoal</b></p> <p><u>Artists, architects and designers</u> -Know that cave paintings have been discovered around the world.</p> <p><u>Techniques and create</u> -Know that images depict the lives and times of people who lived in the caves. -Know how to create tints and shades using a range of colours.</p> <p><b>Sculpture- clay</b> <u>Artists, architects and designers</u> -Know that clay pots were used in the Stone Age to cook food and store things in.</p> <p><u>Techniques and create</u> -Know how to create a 'pinch pot' from a single ball of clay.</p>	<p><b>Autumn 2- painting, charcoal</b></p> <p><u>Evaluate Artists, architects and designers</u> -Compare a range of cave paintings that have been discovered around the world. Identify similarities and differences and consider how the similarities could have occurred when they are spread around the world. -Consider how the paint was made and how it was applied to the walls. -Consider what the images represented.</p> <p><u>Design</u> -Investigate and test techniques to improve their own practice – experiment with different shapes, forms and colours (brown, orange and red). Explore using different natural materials to create images. -Sketch to plan the position of images. -Use both their own ideas and the ideas used in a range of cave paintings as starting points to create their own work.</p> <p><u>Techniques and create (painting/charcoal)</u> -Demonstrate increasing control with the types of marks made using natural materials such as twigs and feathers and charcoal. -Compare Courtney Mattison's 'The Changing Seas' to examples of cave paintings, identifying similarities and differences. (Both reflect what is going on the world but very different techniques are used – sculpture and painting). -Experiment with different effects and textures, blocking in colour, washes, thickened paint and textural effects -Use a range of brushes to create different effects e.g. flat brush for painting large areas and blending and a smaller brush for outlines -Mix colour, tints and shades with increasing confidence – focus upon red, orange and brown. Annotate sketchbooks to show what they had to do to create different tints and shades. -Sketch different images in sketchbooks using charcoal. -Annotate sketches, identifying what can be seen (animals, people, weapons etc.) and what do they represent -Experiment with drawing and painting on different textures such as smooth and scrunched up paper.</p> <p><u>Evaluate</u> -Evaluate their own and others work commenting on how they have used Stone Age techniques. -Evaluate and compare drawing on textured paper to drawing on smooth paper.</p> <p><b>Sculpture -clay</b></p> <p><u>Evaluate Artists, architects and designers</u> -Consider then describe how Stone Age clay pots were formed. -Compare Stone Age clay pots to storage containers used today.</p> <p><u>Design</u> This activity will be part of 'Stone Age Experience' Children will not be designing their pots but will have the opportunity to explore the techniques used during this period of time before creating their own clay pots.</p> <p><u>Techniques and create (painting)</u> -Continue to explore carving as a form of 3D art. -Using malleable materials, produce larger ware using pinch techniques.</p> <p><u>Evaluate</u> -Evaluate their own and others work commenting on how they have used techniques used by Stone Age people.</p>	<p>texture, tints, tones, technique,</p> <p>Sculpture, form, malleable, roll, knead, shape, pinch</p>	<p>Sketchbooks, examples of cave paintings, charcoal, paint, paper, <a href="https://archeologie.culture.fr/lascaux/en">https://archeologie.culture.fr/lascaux/en</a></p> <p>Clay, clay tools <b>'Enrichment through archaeology' visitor</b></p>
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<p><b>Year 3 -spring</b></p>	<p><b>Spring 2-printing</b></p> <p><u>Artists, architects and designers</u> -Know that Andy Warhol creates Pop Art</p> <p><u>Techniques and create</u> -Know that Andy Warhol is a print maker. -Know what mono printing and block printing is.</p>	<p><b>Spring 2-printing</b></p> <p><u>Evaluate artists, architects and designers</u> -Describe how the work of Andy Warhol makes them feel. -Compare ‘Campbell Soup Cans’ and ‘Marilyn Monroe’ noting similarities and differences. Note the different subjects and the same painting technique -Compare Andy Warhol’s ‘Marilyn’ to the self-portraits produced by Julian Opie (different techniques (paint/printing) but both classed as Pop Art).</p> <p><u>Design</u> -Sketch to plan the shape of an ammonite. -Investigate and test techniques to improve their own practice – experiment with different printing techniques – Mono prints and block printing using an impressed image. -Use both their own ideas and the ideas of Andy Warhol as starting points to create their own work.</p> <p><u>Techniques and create (portrait)</u> -Sketch design ideas take inspiration from ammonites. -Replicate patterns observed in natural or built environments. E.g. ammonites -Continue to explore mono printing. -Create printing blocks using an impressed method. -Create repeating patterns using block printing and two or more colours.</p> <p><u>Evaluate</u> -Evaluate their own and others work commenting on how they have used techniques used by Andy Warhol.</p>	<p>Mono print, impressed printing, repeated pattern, Pop Art</p>	<p>Sketchbooks, pencil, oil pastel, poster paint, stylo foam, biro, Examples of Warhol’s work.</p>
<p><b>Year 3 -summer</b></p>	<p><b>Summer 2-drawing, water colour</b></p> <p><u>Artists, architects and designers</u> -Know that Quentin Blake is an illustrator.</p> <p><u>Techniques and create</u> -Know that much of Quentin Blake’s work is drawn with black ink and that when colour is added, he uses watercolour over the ink. -Know that Quentin Blake uses exaggeration to convey an action or intention.</p>	<p><b>Summer 2-drawing, water colour</b></p> <p><u>Evaluate Artists, architects and designers</u> -Describe how the work of Quentin Blake makes them feel. -Compare the style of Quentin Blake’s illustrations to the illustrations of Oliver Jeffers, Axel Scheffler and Helen Beatrix Potter. -Compare the work of ‘illustrators’ to the work of ‘painters’ and ‘print makers.’ Refer back through sketchbook. (drawing –using lines to create a design whilst painting and printmaking involves using a wet medium and often includes a variety of colours).</p> <p><u>Design</u> -Investigate and test techniques to improve their own practice (drawing with black ink, using watercolour to add colour, use exaggeration as a tool in their own drawings) . -Sketch to plan the position of images. -Use both their own ideas and the ideas of Quentin Blake as starting points to create their own work.</p> <p><u>Techniques and create</u> -Use sketches to produce a final piece of work. -Organise line, shape and colour to represent figures and forms in movement. -Show facial expressions and body language in their sketches. -Annotate sketches. -Demonstrate increasing control with the types of marks made. -Experiment with different paint effects – colour washes.</p> <p><u>Evaluate</u> -Evaluate their own and others work commenting on how they have used techniques used by Quentin Blake.</p>	<p>Sketch, shape, line, colour wash, technique, illustration</p>	<p>Sketchbook, pencil, black biro, watercolours, Examples of Blakes, Jeffers, Schefflers and potters work.</p>



<p><b>Year 4 -autumn</b></p>	<p><b>Autumn 1-sculpture, clay</b></p> <p><u>Artists, architects and designers</u>          -Know that clay pots were used in Roman times to cook food and store things in.          -Know that Elizabeth Fritsch creates coil pots.</p> <p><u>Techniques and create</u>          -Know how to create a 'coil pot' from a single ball of clay.          -Know that Roman's chose to engrave their pots rather than paint them.</p>	<p><b>Autumn 1-sculpture, clay</b></p> <p><u>Evaluate Artists, architects and designers</u>          -Consider then describe how Roman clay pots were formed.          -Compare Roman clay pots to Stone Age clay pots.          -Compare Roman clay pots to clay pots designed by Elizabeth Fritsch.</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice – coil building technique.          -Use both their own ideas and the ideas and techniques used by the Romans and Elizabeth Fritsch.</p> <p><u>Techniques and create (Sculpture)</u>          -Make a slip to join two pieces of clay.          -Using malleable materials, produce larger ware using coil techniques.          -Develop an understanding of different ways of finishing work E.g. paint, glaze and engrave.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by both the Romans and Elizabeth Fritsch.</p>	<p>Sculpture, form, malleable, roll, knead, shape,</p>	<p>Clay, clay tools, sketchbooks, examples of Roman pots, Examples of Elizabeth Fritsch's pots</p>
<p><b>Year 4 -spring</b></p>	<p><b>Spring 1- painting</b></p> <p><u>Artists, architects and designers</u>          -Know that Claude Monet painted 'The Japanese Footbridge, 1899'.          -Know that Claude Monet painted 'Sun flower bouquet' and 'Self Portrait with beret'.</p> <p><u>Techniques and create</u>          -Know that Claude Monet used broken colour and short, quick brush strokes to show light and colour, creating an impressionistic style rather than a detailed one. (as they often painted outside, brush strokes had to be quick as paint dries quickly).</p>	<p><b>Spring 1- painting</b></p> <p><u>Evaluate Artists, architects and designers</u>          -Describe how 'The Japanese Footbridge' makes them feel.          -Compare 'The Japanese Footbridge' and 'Sun flower bouquet' identifying similarities and differences. Note the different subjects (water lily pond and sunflowers) and the same painting technique (broken colour, short brush strokes, stippling, hatching, cross hatching, dry brushing and scratching into paint).          -Compare Monet's work to the work of previous artists by using sketchbook to identify similarities and differences.</p> <p><u>Design</u>          -Investigate and test technique which create the effect of 'broken colour' to improve their own practice (hatching, cross hatching, stippling, dry brushing, scratching paint).          -Sketch to plan the position of water lilies and bridge for a 'Japanese Bridge' painting.          -Use both their own ideas and the ideas of Monet as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Confidently control types of marks made E.g. short, hatching, cross hatching.          -Experiment with different effects and textures including those previously learnt.          -Use light and dark within painting and begin to show an understanding of complimentary colours.          -Create all the colours that they need through mixing.          -Mix colour, tints and shades with increasing confidence.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Claude Monet.</p>	<p>Impressionism, complimentary colours, light, dark, tint, tone, broken colours, stippling, hatching, cross hatching, dry brushing</p>	<p>Sketchbooks, examples of Monet's work, paint, brushes, pencils</p>

<p><b>Year 4 -summer</b></p>	<p><b>Summer 1- sculpture</b></p> <p><u>Artists, architects and designers</u>          -Know that Viking brooches could be ornamental or have a practical function such as fastening clothes. They could symbolise status, wealth and religion.          -Know that Yayoi Kusama designs brooches and is sometimes called 'The Princess of Polka Dots'.          -Know that Kusama creates Pop Art.</p> <p><u>Techniques and create</u>          -Know how to create a brooch from a slab of clay.          -Know that Kusama is known for her use of polka dots.</p> <p><b>Summer 2- drawing collage</b></p> <p><u>Artists, architects and designers</u>          -Know that Antoni Gaudi is an architect.          -Know that Gaudi designed 'Casa Batllo', 'The Sagrada Familia' and 'Casa Mila'.</p> <p><u>Techniques and create</u>          -Know that Gaudi designed vibrant, multi-coloured buildings using ceramic mosaic tiles and stained glass.          -To know that Gaudi was inspired by nature.</p>	<p><b>Summer 1- sculpture</b></p> <p><u>Evaluate Artists, architects and designers</u>          -Compare Viking brooches to the brooches designed by Yayoi Kusama.          -Compare examples of Kusama's Pop Art work with Warhol's (bright colours and repetition of images).</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice.          -Use both their own ideas and the ideas and techniques used by the Vikings and Yayoi Kusama.</p> <p><u>Techniques and create (Sculpture)</u>          -Using malleable materials, produce a brooch shape by shaping and forming the clay.          -Produce intricate patterns and textures in malleable media.          -Develop an understanding of different ways of finishing work E.g. paint, glaze.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by both the Vikings and Yayoi Kusama.</p> <p><b>Summer 2- drawing collage</b></p> <p><u>Evaluate Artists, architects and designers</u>          -Compare Gaudi's buildings 'Casa Batllo', 'The Sagrada Familia' and 'Casa Mila'.          -Compare Gaudi's buildings to buildings designed by Frank Lloyd Wright- 'Falling Water,' 'Robie House' and 'Taliesin'. Identify similarities and differences. (Gaudi, like Hunderwasser, –refer back to Year 1- opposed straight lines and sharp corners both drew inspiration from nature).</p> <p><u>Design</u>          -Sketch own Gaudi inspired mosaics paying attention to the use of natural forms and vibrant colours.          -Use both their own ideas and the ideas of Antonio Gaudi as starting points to create their own work.</p> <p><u>Techniques and create (collage)</u>          -Select and arrange materials for a striking effect          -Begin creating and experimenting with mosaic          -Experiment using different colours</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Gaudi.</p>	<p>Pop Art, shape, form, pattern, repetition</p> <p>Describe, experiment, technique, create, shape, collage, mosaic, architect</p>	<p>Sketchbooks, pencil, examples of Viking brooches, examples of Kusama's brooches, clay, clay tools, acrylic paint</p> <p>Sketchbooks, pencil, examples of Gaudi's work, coloured paper and card, glue</p>
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<p><b>Year 5, Autumn</b></p>	<p><b>Autumn 2 – painting</b>  <u>Artists, architects and designers</u>          -Know that Peter Thorpe created a series of rocket paintings.</p> <p><u>Techniques and create</u>          -Know that Peter Thorpe used abstract art as a background then painted a space feature in the foreground.          -To know that Peter Thorpe used leftover paint to create his backgrounds. (so that it didn't need to be thrown away).</p>	<p><b>Autumn 2 – Painting</b>  <u>Evaluate Artists, architects and designers</u>          - Describe how the work of Peter Thorpe makes them feel.          - Compare examples from the 'Rocket paintings' collection, identifying similarities and differences. Note the abstract backgrounds and use of rockets and planets in the foreground.          - Compare Thorpe's work to Starry Night by Van Gogh, identifying similarities and differences. (Abstract art does not have to depict objects such as stars realistically).</p> <p><u>Design</u>          - Investigate and test techniques to improve their own practice – experiment with different painting techniques – blending, dry brushing, stippling, dripping paint and splattering.          -Design a space feature for the foreground.          -Use both their own ideas and the ideas of Peter Thorpe as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          - Plan and create different effects and textures with paint.          - Experiment using complimentary and contrasting colours (opposite colours on the colour wheel) to make colours look brighter.          - Mix colour, tints and shades with confidence.          -Start to develop a painting from a drawing.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Peter Thorpe.</p>	<p>Complimentary and contrasting colours, tint, tone, shade, abstract</p>	<p>Sketchbooks, pencil, paint, different sized brushes, examples of Peter Thorpe's work</p>
<p><b>Year 5, Spring</b></p>	<p><b>Spring 2 – printing</b>  <u>Artists, architects and designers</u>          -Know that William Morris was a textile and wallpaper designer.          -Know that William Morris was a print maker.</p> <p><u>Techniques and create</u>          -To know what impressed or relief printing is.</p>	<p><b>Spring 2 – Printing</b>  <u>Evaluate Artists, architects and designers</u>          - Describe how the work of William Morris makes them feel.          -Compare examples of William Morris's wallpaper designs noting similarities and differences. Note how his patterns were inspired by flowers and plants and are repeated many times.          - Compare the style of William Morris's designs to the prints of Andy Warhol. Note similarities and differences. (Note the different subjects but same use of a repeated pattern).</p> <p><u>Design</u>          -Sketch to plan the design of their wallpaper.          -Investigate and test techniques to improve their own practice – experiment with different printing techniques – Impressed and relief printing using a block.          -Use both their own ideas and the ideas of William Morris as starting points to create their own work.</p> <p><u>Techniques and create (printing)</u>          - Create printing blocks using an impressed or relief method.          - Create a repeating pattern.          - Print with 2 or more colour overlays.          - Create an accurate print design that meets a given criteria. E.g. wallpapers          - Collect and record visual information from different sources as well as planning and trying out ideas.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by William Morris.</p>	<p>Impressed/relief printing, overlay, repeated pattern</p>	<p>Sketchbooks, pencil, printing inks, stylo foam, biro, Examples of Morris's work.</p>

<p><b>Year 5, Summer</b></p> <p><b>Summer 2, sculpture</b></p> <p><u>Artists, architects and designers</u></p> <p>-Know that the ancient Egyptians are famed for their architecture and were famous for the building of the pyramids.</p> <p><u>Techniques and create</u></p> <p>-To know that the pyramids were designed to be noticeable from far away and to last forever.</p> <p>-To know that the outer layer was made from polished limestone to make the pyramid appear white.</p> <p><b>Summer 2, sculpture</b></p> <p><u>Artists, architects and designers</u></p> <p>-Know that Canopic jars were used in ancient Egyptian times to store the pharaoh's internal organs.</p> <p>-To know that each lid was decorated with one of the heads of the four sons of Horus.</p> <p><u>Techniques and create</u></p> <p>-Know how to create a 'coil pot' from a single ball of clay.</p> <p>-Know that the details of the face, necklace and head covering were painted black, white and blue.</p> <p>-Know that the text on each jar was incised and painted blue.</p>	<p><b>Summer 2, sculpture</b></p> <p><u>Evaluate Artists, architects and designers</u></p> <p>-Compare ancient Egyptian pyramids – The Great Pyramid of Giza, The Bent Pyramid and The Pyramid of Djoser (identify similarities and differences).</p> <p><u>Design</u></p> <p>-Sketch a design of what the pharaoh's burial site should look like.</p> <p>-Create a 3D model of what the burial site should look like.</p> <p>-Use both their own ideas and the ideas of the ancient Egyptian's as starting points to create their own work.</p> <p><u>Techniques and create (collage)</u></p> <p>- Create and combine shapes to create recognisable forms E.g. shapes made from nets</p> <p>- Learn to secure work to continue at a later date</p> <p>- Shape, form, model and construct from observation or imagination</p> <p><u>Evaluate</u></p> <p>-Evaluate their own and others work commenting on how they have been influenced by ancient Egyptian beliefs and architecture styles.</p> <p><b>Summer 2, sculpture</b></p> <p><u>Evaluate artists, architects and designers</u></p> <p>-Consider then describe how and why Canopic jars were formed.</p> <p><u>Design</u></p> <p>-Investigate and test techniques to improve their own practice – coil building technique, hand building/pinching (refer back to previous work in sketchbooks)</p> <p>-Use both their own ideas and the ideas and techniques used previously to create jars.</p> <p><u>Techniques and create (sculpture)</u></p> <p>-Make a slip to join two pieces of clay.</p> <p>- Create increasingly complex 3D forms.</p> <p>- Use a wide range of techniques to join, combine and shape clay.</p> <p>-Develop confidence in carving a form.</p> <p>-Demonstrate an understanding of different ways of finishing work E.g. paint, glaze and engrave.</p> <p><u>Evaluate</u></p> <p>-Evaluate their own and others work commenting on how they have used techniques used in previous years to create jars.</p>	<p>Construct, net, form, shape, texture</p> <p>Sculpture, form, malleable, roll, knead, shape, coil, pinch, carve, glaze, engrave</p>	<p>Sketchbooks, pencil, construction materials (card, straws, doweling) Examples of ancient Egyptian pyramids.</p> <p>clay tools, sketchbooks, pencils, pictures of Canopic jars</p>
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<p><b>Year 6, Autumn</b></p>	<p><b>Autumn 2, Drawing</b>  <u>Artists, architects and designers</u>          -Know that Henry Moore is an artist and sculpture.          -Know that during World War II he was commissioned to make drawings of people in London underground stations used as bomb shelters.</p> <p><u>Techniques and create</u>          -Know that his dark, scratchy drawings captured people’s feelings of anxiety and claustrophobia.          -To know that Moore used wax crayons and water colour to achieve the ‘spooky’ effect of figures in the darkness.</p>	<p><b>Autumn 2, Drawing</b>  <u>Evaluate Artists, architects and designers</u>          -Describe how ‘Tube Shelter Perspective’ makes them feel.          -Compare ‘Tube Shelter Perspective’, ‘Woman Sheltered Underground’ and ‘Two Apprehensive Shelterers’ identifying similarities and differences. Note the same subjects (people) and the same technique (wax resist, line drawing, cross hatching, tonal contrasts – light and dark –to convey mood).          -Compare Moore’s work to the work of previous artists by using sketchbook to identify similarities and differences (Moore’s figures in his shelter drawings are anonymous contrasting with the work of, for example, Julian Opie and Andy Warhol).</p> <p><u>Design</u>          -Investigate and test techniques which create the effect of claustrophobia and confinement to improve their own practice.          -Sketch to plan the position of the tunnel and/or figures. .          -Use both their own ideas and the ideas of Moore as starting points to create their own work.</p> <p><u>Techniques and create (painting)</u>          -Make choices regarding the use of line, shape, pattern, colour, tone and space.          -Explore value and use light and dark to ensure sketches communicate emotions and mood.          -Have opportunities to develop further simple perspective to build a sense of claustrophobia and confinement.          -Develop an awareness of composition, scale and proportion. E.g. foreground, middle ground and background          -Explain why they have combined different tools to create their drawings.          -Use sketchbook to adapt and critically evaluate work as ideas develop.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Henry Moore.</p>	<p>Composition, scale, arrangement, proportion, emotion, value</p>	<p>Sketchbooks, pencil, wax crayon, charcoal, ballpoint pen, felt tips, water colours, brushes, examples of Henry Moore’s work.</p>
<p><b>Year 6, Spring</b></p>	<p><b>Spring 1, Printing/Stencilling</b>  <u>Artists, architects and designers</u>          -Know that Kenojuak Ashevak is an Inuit artist.          -Know that Kenojuak Ashevak created ‘Rabbit Eating Seaweed’.</p> <p><u>Techniques and create</u>          -Know that, for some of her artwork, Ashevak used left over pieces of seal skin to create a stencil.          - Know that Ashevak was inspired by arctic animals.</p>	<p><b>Spring 1, Printing/Stencilling</b>  <u>Evaluate artists, architects and designers</u>          -Describe how the work of Kenojuak Ashevak makes them feel.          -Compare the semi-abstract Inuit art of Kenojuak Ashevak to the work of other artists such as Klee, Rousseau and Monet. (Refer to sketchbook) Although the forms are recognizable they are very stylized. Like abstract work it creates a feeling or sense of something rather than depicting it.</p> <p><u>Design</u>          -Sketch to plan the position of images inspired by arctic animals.          -Explore creating stencils by cutting shapes out of paper –practice printing the positive and negative shapes.          -Investigate and test techniques to improve their own practice (Using bold lines and strong colours)          -Use both their own ideas and the ideas of Kenojuak Ashevak as starting points to create their own work.</p> <p><u>Techniques and create</u>          -Create an accurate print design that meets a given criteria.          -Collect and record visual information from different sources as well as planning and trying out ideas.          -Experiment with negative and positive shapes.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Kenojuak Ashevak.</p>	<p>Printing, stencilling, negative and positive shapes, overlay, semi-abstract</p>	<p>Sketchbooks, cartridge paper, scissors/craft knives, pencils, coloured pencils, felt tips, poster paints, acrylic paints, examples of Kenojuak Ashevaks work.</p>

<p><b>Year 6, Summer</b></p>	<p><b>Summer 1, Painting</b>  <u>Artists, architects and designers</u>          -Know that Albert Lizah paints the Maasai tribe and their homesteads.          -Know that Lowry is famous for painting scenes of life in the Industrial North West England from the mid-20<sup>th</sup> century.</p> <p><u>Techniques and create</u>          -Know that both artists often paint simplified figures.          - Know that Lizah uses water colours and authentic Maasai clothing fabric.          -Know that Lowry used only 5 colours – black, white, red, blue and yellow.</p> <p><b>Summer 2, Sculpture</b>  <u>Artists, architects and designers</u>          -To know that The Ancient Maya created 3 types of masks: celebration, battle and death masks, all with different features.</p> <p><u>Techniques and create</u>          -To know that battle mask designs focussed upon the use of darker colours, celebration masks had amazing designs with bright vibrant colours and were often inspired by animals, death masks used a mosaic patterning of greens and blues.</p>	<p><b>Summer 1, Painting</b>  <u>Evaluate Artists, architects and designers</u>          -Compare and describe how the works of Albert Lizah and Lowry make them feel. Does their use of colour influence this?          - Compare Lizah’s ‘L-124’, ‘L-308’ and ‘L-145’. Identify similarities and differences. Note the same painting style and technique.          - Compare Lowry’s ‘Going to Work’ and ‘Mill Scene’. Identify similarities and differences. Note the same painting style and technique.          - Identify similarities and differences in the work of Lizah and Lowry. Note the simplified perspective of figures. How does this compare to the work of artists previously studied?</p> <p><u>Design</u>          -Investigate and test technique to improve their own practice (explore use of colour – warm colours and use of harmonious colours together create a restful effect. Have complimentary colours been used?)          -Sketch to plan the position of people and scenery for a painting in the style of Albert Lizah.          -Use both their own ideas and the ideas of Albert Lizah as starting points to create their own work.</p> <p><u>Techniques and create</u>          -Purposefully control the types of marks made.          -Experiment with different effects and textures.          -Identify harmonious colours.          -Mix colour, tints and shades with confidence, building on previous knowledge.          -Work in a sustained and independent way to develop their own style of painting.          -Choose appropriate paint, paper and implements to adapt and extend their work.          -Explain why they have chosen specific painting techniques.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used by Albert Lizah.</p> <p><b>Summer 2, sculpture</b>  <u>Evaluate artists, architects and designers</u>          -Consider then describe how and why Mayan masks were formed.</p> <p><u>Design</u>          -Investigate and test techniques to improve their own practice – Adding ModRoc or papier-mâché to structural armatures.          -Use both their own ideas and the ideas and techniques used previously to create a Mayan mask.</p> <p><u>Techniques and create (sculpture)</u>          -Design and make more complex forms in 3 dimensions using, for example, paper and found objects, understanding how to finish and present their work to a good standard.</p> <p><u>Evaluate</u>          -Evaluate their own and others work commenting on how they have used techniques used to create Mayan masks.</p>	<p>Atmosphere, tint, tone, shade, complimentary colours, harmonious colours, perspective</p> <p>3-dimension, proportion, position, embellish</p>	<p>Sketchbooks, paper, pencil, watercolours, materials, examples of Lowry’s and Lizah’s work.</p> <p>Sketchbooks, pencils, card, range of papers, ModRoc, paste, reclaimed materials such as bottle tops, examples of Mayan masks</p>
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	<p><b>Summer 2, Painting</b></p> <p><u>Artists, architects and designers</u>          -To know that Pablo Picasso was an artist.          -To know that Pablo Picasso painted 'Weeping Woman' and 'Seated Woman'.</p> <p><u>Techniques and create</u>          -To know that one of Picasso's most famous periods was his cubist period. (cubism)          -Know that during his cubist period, Picasso painted the subject from different angles all in the same picture, showing different viewpoints.          -Know that colours were simplified in order to not distract from the structure.</p>	<p><u>Evaluate Artists, craft makers and designers</u></p> <ul style="list-style-type: none"> <li>-Describe how 'Weeping Woman' makes them feel.</li> <li>-Compare 'Weeping Woman' and 'Seated Woman', identifying similarities and differences. Note the same subjects (woman) and the same painting technique (cubism- See the front and side of the face in the same picture.). Note the use of simplified colours.</li> <li>-Compare Picasso's work to the work of other artists studied (refer to sketchbooks). Identify similarities and differences. (Picasso's paintings are painted from different angles all in the same picture and include geometric shapes)</li> </ul> <p><u>Design</u></p> <ul style="list-style-type: none"> <li>-Investigate and test technique to improve their own practice. (geometric shapes, show different viewpoints of the face in one picture)</li> <li>-Sketch to plan the position of features for a self- portrait drawing in the style of Picasso.</li> <li>-Use both their own ideas and the ideas of Picasso as starting points to create their own work.</li> </ul> <p><u>Techniques and create (drawing)</u></p> <ul style="list-style-type: none"> <li>- Purposefully control the types of marks made.</li> <li>-Experiment with different effects.</li> <li>-Work in a sustained and independent way to develop their own style of painting.</li> <li>-Choose appropriate paint, paper and implements to adapt and extend their work.</li> <li>-Explain why they have chosen specific painting techniques.</li> </ul> <p><u>Evaluate</u></p> <ul style="list-style-type: none"> <li>-Evaluate their own and others work commenting on how they have used techniques used by Picasso.</li> </ul>	<p>Composition, scale, arrangement, proportion, emotion, cubism</p>	<p>Sketchbooks, pencils, paper, acrylic paint, examples of Picasso's work</p>
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