

Malvern Primary School– Art Curriculum



Aspect	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Sketchbook Making	I can record ideas for my artwork in my Art Journal A1, A2, Sum2	I can create my own sketch book selecting joining techniques for purpose including gluing, taping, stapling and tying. Sum1		I can make a simple, sewn sketch book that contains pockets and flaps. Sum2		I can create my own sketchbook using my preferred joining techniques. (sewing, gluing, taping, tying) I can create my own papers to add to my sketch book to suit purpose and audience. Sp2
Colour	I can identify primary colours and create tints of these colours A1	I can identify primary colours and use these colours to mix secondary colours, creating different hues. I can create tints and tones of these hues. A1	I can identify primary and secondary colours and use these to mix tertiary colours. I can create a variety of tints, tones and shades of these hues and identify colourists who have used these skills in their own artwork. I can use different paints including watercolour and acrylic. Sp1	I can identify primary, secondary and tertiary colours and mix a variety of tints, tones and shades using these colours. I am able to use this understanding to create a colour wheel, identifying hot and cold colours. Au2	I can experiment with different media, including acrylic, water colour, pastel and aquarelle pencils to hone my use of colour. I can take inspiration from the work of impressionists to develop a 'broken colour' technique, using my deepening understanding of hues to create tints, tones and shades. Sp2	I can use my understanding of the colour wheel to consider the mood of different artwork. I can discuss how the use of complimentary and contrasting colours impacts of the viewer and use this understanding to compose my own artwork. I can investigate how artists use colour to create perspective in their artwork, including the use of colour graduation. Sp2
Line	I can investigate how Piet Mondrian uses line. I can investigate the best way to make a straight line including the use of ICT. A1	I can investigate how artists use line in different ways and create line using marbling, bubbles and mark making tools. I can create different qualities of line. A1	I can use line and investigate the pointillist artwork of Paul Signac and Georges Seurat and try to use line to replicate this style in my own artwork using different sized dots / lines for purpose. I can select media to suit purpose. Sp 1	I can experiment use line to capture linear organic patterns from nature. Sum 2 I can use line to create a print design using a range of implements. Au2	I can use line as a means to investigate positive and negative space; creating outlines between the two. I can control my use of line to sketch the human form, using different qualities of line for purpose. Sp2	I can investigate how artists use line to create perspective. I can explain how density, thickness and the texture of the line impacts on perspective. I can employ these strategies in my own artwork to create perspective. Sp2
Pattern	I can investigate repeating patterns that can be created using straight lines A1	I can investigate the patterns that can be created with different mark making tools including marbles, bubbles, paints and repeating geometric shapes. A1	I can investigate how pointillism was used by aboriginal artists and modern graffiti artists to create patterns. I can use a range of media to replicate these techniques. Sp 1	I can consider the different methods that can be used to create patterns. I can experiment with printing and consider how this technology impacted on the Pop Art movement. Can a repeating pattern be created more efficiently by drawing or printing? Can I create a repeating pattern using mosacs? Au2 Sp2	I can create different repeating patterns using negative and positive space. I can create these patterns by 'drawing with scissors'. Sp2	I can investigate the organic patterns that occur within human features and record these in my line drawings. What patterns can be observed in the eye? the mouth? the eyebrow? The nose? Au2
Texture	I can investigate how paint can be applied to different surfaces (using a range of different tools) to create emulate different textures. Sum2	I can create observational drawings of objects with different textures, trying to use my understanding of line to interpret visual information. I can refine my drawings in response to feedback Sum 1	I can investigate pointillist artwork and consider how colour was used to create implied texture. I can create my own small scale pointillist studies, trying to emulate the texture of different surfaces such as water, grass, lsky and other 3d forms. Sp1	Using drawing, rubbings and printing, capture the texture of natural materials that are visually interesting. How can texture be implied in two dimensions? Sum2	Using what I already understand about texture, I can explain whether I believe it was of particular importance to fauvists. Sp2 I can overlay materials to create textures and consider the best way to create thee dimensional forms. Au2	I can investigate how implied texture can change perspective. I can combine and manipulate textures to create a detailed foreground. Sp2 I can investigate how texture can be used to create drama. Sum 2

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Form	I can identify the differences between 2d and 3d forms. I can use modelling materials to create textured three dimensional forms. A2	I can choose from a range of materials to construct three dimensional forms. I can find ways to strengthen my forms, through experimentation with different media. Sum 2	Can I select materials based on merit, purpose and audience. I can refine my choices to enhance three dimensional work, showing increasing control over joining / sculpting techniques. Sum 2	Investigate different 3d forms used in Roman architecture. How do they compare with modern architecture? Sp2	I can use my anatomically accurate drawings to create form in three dimensions. can use my understanding of different 3d shapes to underpin this artwork, choosing and selecting from a range of materials to suit purpose and audience. Sum 2	I can control my use of 2d and 3d forms to create a set design. Make decisions about moveable and fixed aspects and create texture in three dimensional forms. Sum 2
Shape and Space	I can identify geometric and organic shapes in the art of Piet Mondrian. I can use geometric shapes in my own artwork. A1	I can experiment to investigate the shapes that can be achieved by pouring, squirting, brushing, blowing and rolling paint. Can I create different 2d shapes? Why/why not? Can I control the space between different shapes? How? A1	I can create small scale pointillist studies, showing control of the space between objects. I can manipulate the space between these shapes and consider the impact this has on the artwork overall. I can use these studies to influence my final composition. Sp1	Capture the shape of different natural forms using a variety of media. How do these objects occupy space? Consider carefully in preparation for photographing. Sum 2	I can create detailed, anatomically correct drawings of minibeasts demonstrating increasing control of the visual and tactile elements of art and design. Sum 2 I can consider negative space, and focus on this as a tool to help me create more accurate drawings. Sp2	I can investigate how manipulating the size, texture and density of shapes on a page can impact on the space the different objects occupy in my artwork. I understand how these elements can be employed to create perspective. Sp 2
Vocab	Geometric, abstract, tint, tone, primary colour, line, form, shape, space, texture, pattern, 2d, 3d.sketchbook	Secondary colour , hue, marbling, blowing, squirting, rolling, observational drawing, tone, critique, refine, preference, join, staple, glue, tape, tie,	Pointillism,, shade tertiary, colourist, replicate , purpose, audience, evaluate, preference, influence, compare, contrast, watercolour, acrylic, media	Pop Art, print, repeating pattern, technology, emulate, techniques, graphical modelling, organic, natural, genre	Fauvism, aquarelle, positive/negative space, outline, gradient, interpretation, anatomy, anatomically accurate,	Impressionism, mood, impact, colour gradation, applique, overlay, parabolic, perspective, landscape, foreground
Colour Vocab	Red – scarlet, crimson, maroon Yellow – com, lemon, mustard Blue – navy, azure, teal, sapphire Sum 2 / A1	Purple – plum, mauve, magenta, lilac Orange – amber, rust, pumpkin, peach Green – mint, emerald, sage, jade A1	Black – charcoal, onyx, jet, ebony White – pearl, cotton, porcelain, Pink – coral, salmon, dusky Sp1	Brown - (burnt) umber, chestnut, sienna Grey – pewter, dove, graphite, slate metallic, neon, florescent, powder, pastel Sum 2	Red – wine, vermillion, ruby, blood Yellow – Canary, ochre, chartreuse Blue - cobalt, indigo, inky, midnight Sp 2 Purple – amethyst, periwinkle, lavender	Recap all vocabulary taught and use with precision. Sp2
Evaluating and appreciating	Comment on personal preferences in own work and that of Piet Mondrian. A1	Explain the main successes and challenges faced when creating artwork and compare artwork of different abstract artists, commenting on preferences. A1,Sum1, Sum2	Make suggestions for ways to adapt and improve their own artwork. Use my developing artistic vocabulary to comment on the work of pointillist artists, stating my preferences. Sp1	Compare and contrast architectural forms, commenting on similarities and differences and discuss the different approaches used by architects to create three dimensional forms. Sp2	Explain how my own artwork and the artwork of others makes me feel making reference to visual and tactile elements. Action feedback alongside a critical friend to make constructive changes to my work. A2	Explain how understanding the different art forms investigated throughout school has inspired their own artwork. Describe methods, ideas and techniques used to create impressionist artwork. Sp2
Genre	Geometric Abstract (Mondrian) Textured Sculpture Mixed Media Painting	Abstract (Pollock, Kandinsky, Hurst) Anatomical Drawing (Cath Hodsman) Mixed Media Sculpture	Pointillism (Seurat / Signac) Printing Papier-Mache Sculptures	Pop Art (Warhol / Johns) Mosaics in Architecture (Vitruvius) Collage (Goldsworthy)	Fauvism (Matisse, Derain) Textiles (Van Gogh) Specimen Drawing: Charles Darwin	Impressionism (Monet, Renoir, Pissarro and Degas) Set Design (Hillman / Card / Devlin) Portraiture (Kahlo)