

# Malvern Primary School– Art Curriculum



Aspect	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
<b>Sketch-book Making</b>			I can record ideas for my artwork in my Art Journal <b>A1, A2, Sum2</b>	I can create my own sketch book selecting joining techniques for purpose including gluing, taping, stapling and tying. <b>Sum1</b>		I can make a simple, sewn sketch book that contains pockets and flaps. <b>Sum2</b>		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. <b>Sp2</b>
<b>Colour</b>	I am beginning to name some colours.  I can use a range of colours to create patterns.	I can name a range of colours.  I will explore how colours can change when mixed together.	I can identify primary colours and create tints of these colours. <b>A1</b>  I can discuss colours. I can see within animal prints.  I can replicate prints in my view finder using correct colours and textures.	I can identify primary colours and use these colours to mix secondary colours, creating different hues. I can state if these changes are reversible or irreversible. I can create tints and tones of these hues. <b>A1</b>  I can use colour vocabulary to describe secondary colours.  I can add colour to my anatomical drawings.	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. <b>Sp1</b>	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.  <b>Au2</b>	Explore the use of dyes to create colour swatches, identifying hues from <i>Starry, Starry Night</i> . <b>Au2</b>  I can create the broken colour technique using pastels, paints and other media <b>Au2</b>  Mix tines, tones and shades of hues, selecting colours for final composition <b>Au2</b>  I can explore how colour was important to fauvists, creating hues of colour. <b>Sp2</b>  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. <b>Sp2</b>	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. <b>Sp2</b>  I can identify complimentary and contrasting colours on a colour wheel <b>Sp2</b>  Use developing colourist skills to paint a final composition inspired by Kahlo, making selections for mood and purpose <b>A2</b>  I can practise the broken colour technique to paint small scale observational studies through a view finder <b>Sp2</b>

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<b>Line</b>	I can use shapes and lines to represent simple pictures.	I can use shapes and lines to begin to draw pictures with some detail.	I can investigate how Piet Mondrian uses line. I can investigate the best way to make a straight line including the use of ICT. <b>A1</b>  I can replicate the linear patterns in animal print using mixed media.	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. <b>A1</b>  I can create detailed observational line drawings.	I can use line and investigate the pointillist artwork of Dotothy Npengardi 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 and create an observational drawing. <b>Sp1</b>	I can experiment using line to capture linear organic patterns from nature. <b>Sum2</b>  I can use line to create a print design using a range of implements to create lines. <b>Au2</b>	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. <b>Sp2</b>	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. <b>Sp2</b>  I can draw facial features expressing a range of emotions from photography, making use of line, tone, implied texture, shape and negative space <b>Au2</b>
<b>Pattern</b>	I will explore how different stampers can make different prints and patterns. .	I will investigate how 3d shapes can make a 2d print to create repeating patterns.	I can investigate repeating patterns that can be created using straight lines <b>A1</b>  I can use a view finder to identify, close up patterns in animal prints.  I can create different patterns using wax relief.	I can investigate the patterns that can be created with different mark making tools including marbles, bubbles, paints and repeating geometric shapes. <b>A1</b>	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. <b>Sp1</b>  I can explore making patterns using a variety of media.	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? <b>Au2 Sp2</b>	I can create different repeating patterns using negative and positive space. I can create these patterns by 'drawing with scissors'. <b>Sp2</b>	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? <b>Au2</b>  I can identify patterns that occur naturally, replicating them using pens, inks and pencils to create implied texture <b>Sp2</b>
<b>Texture</b>	I will learn how to use glue and cellotape.  I will learn how to fold and cut card.	I can combine materials and adhesives to make models.	I can investigate how paint can be applied to different surfaces (using a range of different tools) to create emulate different textures. <b>Sum2</b>  I can suggest tools needed to create texture.  I can create my own paleo art that is textured.	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 <b>Sum1</b>	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, sky, and other 3d forms. <b>Sp1</b>	Use a variety of media to create textures and a3D foregrounds to replicate Starry Starry Night <b>Au2</b>  Using drawing, rubbings and printing, capture the texture of natural materials that are visually interesting. How can texture be implied in two dimensions?  <b>Sum2</b>	Using what I already understand about texture, I can explain whether I believe it was of particular importance to fauvists. <b>Sp2</b>  I can overlay materials to create textures and consider the best way to create three dimensional forms. <b>Au2</b>	I can investigate how implied texture can change perspective. I can combine and manipulate textures to create a detailed foreground. <b>Sp2</b>  I can investigate how texture can be used to create drama. <b>Sum2</b>

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<b>Form</b>	<p>I will explore how I can glue and cello tape materials to create simple models.</p> <p>I will learn how to fold and cut card.</p>	<p>I will identify how I can combine adhesives, joining and folding techniques to create my own simple models.</p>	<p>I can identify the differences between 2d and 3d forms. I can use modelling materials to create textured three dimensional forms.</p> <p>A2</p>	<p>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</p>	<p>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</p>	<p>Investigate different 3d forms used in Roman architecture. How do they compare with modern architecture?</p> <p>Sp2</p>	<p>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.</p> <p>Sum 2</p>	<p>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</p> <p>I can control and manipulate my use of form to overlay art work with different textures and materials. Sp2</p>
<b>Shape and Space</b>	<p>I will explore how different stampers can make different prints.</p> <p>I can draw straight lines, circles, crosses and squares.</p>	<p>I will investigate how 3d shapes can make a 2d print.</p> <p>I can draw straight lines, circles, crosses, squares, diagonal lines and triangles.</p>	<p>I can identify geometric and organic shapes in the art of Piet Mondrian. I can use geometric shapes in my own artwork. A1</p>	<p>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</p>	<p>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</p>	<p>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</p>	<p>I can create detailed, anatomically correct drawings of minibeasts demonstrating increasing control of the visual and tactile elements of art and design. Sum 2</p> <p>I can consider negative space, and focus on this as a tool to help me create more accurate drawings. Sp2</p> <p>Create the human form using 3D modelling materials, choosing materials for purpose and effect. Sp2</p>	<p>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</p>
<b>Vocab</b>	<p>Cut, stick, select, print, scissors, straight, square, circle, pattern, stamp, draw.</p>	<p>Cut, stick, scissors, join, mix, pattern, cut, material, stick, straight, curves, circle thin, fat, circle, rectangle, triangle, 2d, 3d</p>	<p>Geometric, abstract, tint, tone, primary colour, line, form, shape, space, texture, pattern, 2d, 3d, sketchbook</p>	<p>Secondary colour, hue, marbling, blowing, squirting, rolling, observational drawing, tone, critique, refine, preference, join, staple, glue, tape, tie, sculpture, rigid, wire, 3D, carved, joined, modelled, reinforce.</p>	<p>Pointillism,, shade tertiary, colourist, replicate, purpose, audience, evaluate, preference, influence, compare, contrast, water-colour, acrylic, media</p>	<p>Pop Art, print, repeating pattern, technology, emulate, techniques, graphical modelling, organic, natural, genre, implied texture, spiral, geometric, tint, tone, shade, hue</p>	<p>Fauvism, aquarelle, positive/negative space, outline, gradient, interpretation, anatomy, anatomically accurate, broken colour, hue, mood, aquarelle, positive and negative space, foreground, background, texture, dye, overlay</p>	<p>Impressionism, mood, impact, colour graduation, applique, overlay, parabolic, perspective, landscape, foreground, structure, strengthen, set designer, purpose, audience, atmosphere, dramatic, colour graduation, overlay, landscape, p</p>

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<b>Colour Vocab</b>	Colour, red, yellow, pink, green, orange, purple, blue, white	Colour, red, yellow, pink, green, orange, purple, blue, white, gold and silver	<b>Red-</b> scarlet, crimson, maroon <b>Yellow-</b> corn, lemon, mustard <b>Blue-</b> navy, azure, teal, sapphire <b>Sum.2 / A1</b>	<b>Purple-</b> plum, mauve, magenta, lilac <b>Orange-</b> amber, rust, pumpkin, peach <b>Green-</b> mint, emerald, sage, jade <b>A1</b>	<b>Black-</b> charcoal, onyx, jet, ebony <b>White-</b> pearl, cotton, porcelain, <b>Pink-</b> coral, salmon, dusky <b>Sp1</b>	<b>Brown-</b> (burnt) umber, chestnut, sienna <b>Grey-</b> pewter, dove, graphite, slate metallic, neon, fluorescent, powder, pastel <b>Sum.2</b>	<b>Red-</b> wine, vermilion, ruby, blood <b>Yellow-</b> Canary, ochre, chartreuse <b>Blue-</b> cobalt, indigo, inky, midnight <b>Sp.2</b> <b>Purple-</b> amethyst, periwinkle, lavender	<b>Recap all vocabulary taught and use with precision.</b> <b>Sp2</b>
<b>Evaluating and appreciating</b>	Comment on how they have made their model.	Explain how they have model their model and why certain choices were made.	Comment on personal preferences in own work and that of Piet Mondrian. <b>A1</b>  I can appreciate the work of various artists, stating my preferences. I can comment on the art work of my peers.	Explain the main successes and challenges faced when creating artwork and compare artwork of different abstract artists, commenting on preferences. <b>A1, Sum1, Sum2</b>  I can hone my skills of providing critique by appraising observational drawings.	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.  <b>Sp1</b>  I can relay over varying colours and consider how my work could be enhanced, commenting on preferences.	Compare and contrast architectural forms, commenting on similarities and differences and discuss the different approaches used by architects to create three dimensional forms. <b>Sp2</b>	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. <b>A2</b>	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.  <b>Sp2</b>  Explore portraiture by Kahlo, discussing emotions expressed. How does Kahlo convey emotion? How does shape, direction and angle of facial features convey motion. <b>Au2</b>  I can explore different art forms that exist, explaining how they are similar and different <b>Sp2</b>
<b>Genre</b>	Foundation skills	Foundation skills	<b>Geometric Abstract (Mondrian)</b>  <b>Textured Sculpture</b>  <b>Mixed Media Painting</b>	<b>Abstract</b> (Pollock, Kandinsky, Hurst)  <b>Anatomical Drawing</b> (Cath Hodsman)  <b>Mixed Media Sculpture</b>	<b>Pointillism (Seurat / Signac)</b>  <b>Printing</b>  <b>Papier-Mache Sculptures</b>	<b>Pop Art (Warhol / Johns)</b>  <b>Mosaics in Architecture (Vitruvius)</b>  <b>Collage (Goldsworthy)</b>	<b>Fauvism (Matisse, Derain)</b>  <b>Textiles (Van Gogh)</b>  <b>Specimen Drawing:</b> Charles Darwin	<b>Impressionism (Monet, Renoir, Pissarro and Degas)</b> <b>Set Design (Hillman / Card / Devlin)</b> <b>Portraiture (Kahlo)</b>