



# Coleshill Church of England Primary School

## Progression of Skills in Art & Design

Art is an important part of our curriculum at Coleshill C of E Primary School; it is integral to fostering creativity and critical thinking. We believe that Art should be accessible to all students, ensuring that every child has the opportunity to explore and develop their artistic abilities. Our Art and Design curriculum is designed to maximise the development of each child's ability to express themselves and embrace their individuality, guiding them on their journey to understanding their worth in God's world.

We aim to create confident artists who are not afraid to take risks and can thoughtfully explain their artistic choices. Our students will learn to value the work of a diverse range of artists, gaining inspiration and understanding from different perspectives and cultures. Through this curriculum, we strive to nurture a lifelong appreciation for the arts and empower our students to make meaningful contributions to the world around them.

### EYFS: Expressive Arts and Design

Expressive Arts and Design is a prime area of learning in the EYFS framework. It focuses on developing children's imagination, creativity, and cultural awareness through rich and varied experiences.

Key Principles:

- Children should regularly explore and play with a wide range of media and materials, including opportunities to make a mess and experiment.
- Experiences should be frequent, varied, and deep, enabling children to interpret and appreciate what they see, hear, and create.
- Creativity supports communication, vocabulary development, and problem-solving across all areas of learning.
- Environments should be emotionally secure, with space for individual and collaborative work, and opportunities to display and share creations.

#### Pre-school

#### Reception

Pre-school		Reception	
Knowledge	Skills	Knowledge	Skills
<u>The children will:</u> <ul style="list-style-type: none"> <li>• Understand that lines can be made in different directions and lengths.</li> <li>• Know that circles are created by moving the arm in a rounded motion.</li> <li>• Recognise that larger movements often come from the shoulder and elbow rather than the wrist.</li> </ul>	<u>Children can:</u> <u>Range 5: Moving and Handling</u> <ul style="list-style-type: none"> <li>• Creates lines and circles pivoting from the shoulder and elbow.</li> <li>• Manipulates a range of tools and equipment in one hand, tools include paintbrushes, scissors, hairbrushes, toothbrush, scarves or ribbons.</li> </ul>	<u>Children will:</u> <ul style="list-style-type: none"> <li>• Know the names of common materials (e.g., paper, fabric, clay) and tools (e.g., scissors, glue, paintbrush).</li> <li>• Understand that different materials have different properties (soft, hard, smooth, rough).</li> </ul>	<u>Children can:</u> <u>ELG: Creating with Materials</u> <ul style="list-style-type: none"> <li>• Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</li> <li>• Share their creations, explaining the process they have used.</li> </ul>

<ul style="list-style-type: none"> <li>• Begin to explore how changing pressure or speed affects the line.</li> <li>• Know that different tools create different marks, textures, or effects.</li> <li>• Understand how to hold and control a tool for its intended purpose (e.g., cutting, painting, brushing).</li> <li>• Recognise that tools can be used for creative expression as well as practical tasks.</li> <li>• Begin to experiment with movement and grip to achieve desired outcomes.</li> <li>• Know the names of basic colours and can identify them in the environment.</li> <li>• Understand that colours can be mixed to create new colours.</li> <li>• Recognise that adding white or black changes the shade or tone of a colour.</li> <li>• Begin to notice colour changes in natural and man-made objects.</li> <li>• Know that lines can join to make shapes or enclosed spaces.</li> <li>• Understand that drawings can represent real or imagined objects and actions.</li> <li>• Begin to use observation to add details to drawings.</li> <li>• Recognise that drawings can tell a story or show an idea.</li> </ul>	<p><u>Range 5: Creating with Materials</u></p> <ul style="list-style-type: none"> <li>• Continues to explore colour and how colours can be changed</li> <li>• Develops an understanding of using lines to enclose a space, and begins to use drawing to represent actions and objects based on imagination, observation and experience</li> </ul>	<ul style="list-style-type: none"> <li>• Understand basic techniques such as cutting, folding, joining, painting, and printing.</li> <li>• Know that colours can be mixed to create new colours.</li> <li>• Recognise that texture and pattern can be created by using different tools or materials.</li> <li>• Know how to use tools safely (e.g., hold scissors correctly, apply glue without excess).</li> <li>• Understand that objects can be made for a purpose (e.g., a hat to wear, a box to hold things).</li> <li>• Know how to talk about what they have made using simple language (e.g., "I used paint to make it red").</li> <li>• Understand that props and materials can represent real objects in imaginative play.</li> <li>• Know what a tripod grip looks like and why it helps with control.</li> <li>• Understand that holding a pencil correctly makes writing easier and more accurate.</li> <li>• Know that careful observation helps when drawing shapes or objects.</li> <li>• Understand that slowing down and checking work improves accuracy.</li> </ul>	<ul style="list-style-type: none"> <li>• Make use of props and materials when role playing characters in narratives and stories.</li> </ul> <p><u>ELG: Fine Motor Skills</u></p> <ul style="list-style-type: none"> <li>• Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases.</li> <li>• Begin to show accuracy and care when drawing.</li> </ul>
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		<ul style="list-style-type: none"> <li>Recognise that lines, shapes, and patterns can be combined to represent objects.</li> </ul>	
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## National Curriculum: Art and Design

Purpose of study

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Key Stage 1 (Years 1 & 2)		Lower Key Stage 2 (Year 3 & 4)		Upper Key Stage 2 (Year 5 & 6)	
Knowledge	Skills	Knowledge	Skills	Knowledge	Skills
<p><u>Children will:</u></p> <ul style="list-style-type: none"> <li>Name and select basic materials (paper, card, fabric, clay).</li> <li>Use simple joining techniques (glue, tape).</li> <li>Make choices about colour and texture.</li> <li>Draw simple shapes and lines to represent objects.</li> </ul>	<p><u>Children can:</u></p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> <li>to use a range of materials creatively to design and make products</li> <li>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>to develop a wide range of art and</li> </ul>	<p><u>Children will:</u></p> <ul style="list-style-type: none"> <li>Select materials for purpose (e.g., strong for structure, soft for decoration).</li> <li>Combine materials for effect.</li> <li>Use a wider range of joining techniques (stitching, tabs, adhesives).</li> </ul>	<p><u>Children can:</u></p> <p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p>	<p><u>The children will:</u></p> <ul style="list-style-type: none"> <li>Plan and design with clear intention.</li> <li>Choose materials based on properties and desired outcome.</li> <li>Experiment with mixed media and advanced joining techniques.</li> <li>Draw with accuracy, perspective, and shading.</li> <li>Use colour to convey mood and atmosphere.</li> </ul>	<p><u>Children can:</u></p> <p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and</p>

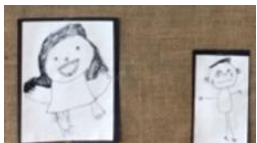
<ul style="list-style-type: none"> <li>• Paint using primary colours and basic mixing.</li> <li>• Create simple 3D forms (e.g., playdough models).</li> <li>• Recognise and use basic elements (colour, line, shape).</li> <li>• Create simple patterns and textures.</li> <li>• Know names of a few artists and describe their work in simple terms.</li> <li>• Spot obvious similarities and differences.</li> </ul>	<p>design techniques in using colour, pattern, texture, line, shape, form and space</p> <ul style="list-style-type: none"> <li>• about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.</li> </ul>	<ul style="list-style-type: none"> <li>• Draw with increasing detail and proportion.</li> <li>• Mix secondary colours and explore tone.</li> <li>• Create sculptures using clay or construction materials with attention to form.</li> <li>• Apply elements deliberately (e.g., line for movement, colour for mood).</li> <li>• Explore pattern and texture in different media.</li> <li>• Begin to use space and composition effectively.</li> <li>• Describe techniques and styles of different artists.</li> <li>• Compare works and explain preferences.</li> <li>• Make simple links to own work.</li> </ul>	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> <li>• to create sketch books to record their observations and use them to review and revisit ideas</li> <li>• to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</li> <li>• about great artists, architects and designers in history</li> </ul>	<ul style="list-style-type: none"> <li>• Create complex 3D forms with texture and structural integrity.</li> <li>• Combine elements for impact and meaning.</li> <li>• Use pattern, texture, and space to create depth.</li> <li>• Experiment with abstract and representational approaches.</li> <li>• Analyse and evaluate artists' approaches and intentions.</li> <li>• Explain how cultural and historical context influences art.</li> <li>• Adapt and apply techniques from studied artists in own work.</li> </ul>	<p>design. Pupils should be taught:</p> <ul style="list-style-type: none"> <li>• to create sketch books to record their observations and use them to review and revisit ideas</li> <li>• to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</li> <li>• about great artists, architects and designers in history</li> </ul>
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Coleshill Art Curriculum – Masterpiece and Artistic inspirations

	<u>Drawing</u>	<u>Painting</u>	<u>Printing</u>	<u>Textiles/Collage</u>	<u>3D Form</u>
<u>Pre-Sch</u>	<u>Drawing</u> The Line Paula Bossio	<u>Painting</u> Peaceful Folds Gillian Ayres	<u>Printing</u> Aboriginal art (random patterns eg exploring shape/pattern with circles)	<u>Collage</u> Henry Matisse	<u>3D Form/ Sculpture</u> Hollywood Hullabaloo Andy Goldsworthy  <u>3D Form/ Sculpture</u> Box modelling Donald Judd
<u>REC</u>	<u>Drawing</u> Self-portrait Quentin Blake, Charlie Macksey	<u>Painting</u> Van Gogh	<u>Printing</u> Alma Thomas		
<u>Y1</u>	<u>Drawing</u> Teddy Bear E. H. Shephard	<u>Painting</u> Playground Lowry			<u>3D Form</u> Relief Tile Goldsworthy
<u>Y2</u>	<u>Drawing</u> Observational Drawing Jerry Barrett		<u>Printing</u> Rangoli Patterns Yinka Shonibare	<u>Collage</u> Great Fire of London Megan Coyle	
<u>Y3</u>	<u>Drawing</u> Death Mask Joanna Mozden	<u>Painting</u> Cave Painting Lascaux			<u>3D form</u> WW1 Trophy Grayson Perry
<u>Y4</u>	<u>Drawing</u> Courtroom Priscilla Coleman		<u>Printing</u> Roman Mosaic Gaudi	<u>Textiles</u> Tudor Rose Tessa Perlow	
<u>Y5</u>	<u>Drawing</u> Graffiti Art Banksy	<u>Painting</u> Water Lillies Monet			<u>3D form</u> Mayan mask Jose Canil Ramos
<u>Y6</u>	<u>Drawing</u> Pompeii Figures William Kentridge		<u>Printing</u> Natural disasters Hokusai	<u>Collage</u> Mixed media Kurt Schwitters	

# Drawing

<u>Yr</u>	<u>Masterpiece and Artistic inspiration</u>	<u>Skills</u>	<u>Knowledge</u>	<u>High 5</u>
		<u>Children can:</u>	<u>Children know that:</u>	
Pre-sch	<u>Squiggle whilst you wiggle</u>	<ul style="list-style-type: none"> <li>• Exploring lines</li> <li>• Making and describing different lines</li> </ul>	<ul style="list-style-type: none"> <li>• Lines can look different (e.g., straight, curved, wavy, zig-zag).</li> <li>• Lines can be made using different movements (e.g., up/down, side to side, round and round).</li> <li>• Lines can be made with different tools (e.g., crayons, sticks in sand, paintbrushes, chinks).</li> <li>• Lines can change direction (e.g., turning, bending).</li> <li>• Lines can be long or short.</li> <li>• Use simple words to talk about the lines they make (e.g., "long", "short", "wiggly", "round", "straight").</li> <li>• Point out differences between lines (e.g., "This one goes up and down," "This one is curly.")</li> <li>• Show awareness that different tools make lines that <i>look different</i> (e.g., "This one is thick," "This one is thin.")</li> <li>• Use lines to represent simple ideas (e.g., "This is the road," "This is the rain.")</li> <li>• Combine lines to build simple shapes or drawings.</li> <li>• Enjoy mark-making for expression, story play, and imagination.</li> </ul>	
R	<u>Self-Portrait</u> <i>Quentin Blake,</i> <i>Charlie Macksey</i>	<ul style="list-style-type: none"> <li>• Experiment with mark-making.</li> <li>• Draw what you see.</li> <li>• Create a simple representation of people and objects.</li> </ul>	<ul style="list-style-type: none"> <li>• They can make different marks using different tools (crayons, chalk, pencils, paintbrushes).</li> <li>• Pressing lightly or hard changes the mark.</li> <li>• They can move their hand in different ways to make lines (straight, wavy, zig-zag, circles).</li> <li>• They can choose marks to show ideas (e.g., wiggly lines for water, dots for rain).</li> <li>• They can explore marks freely to see what happens.</li> <li>• Looking closely helps them draw something more clearly.</li> </ul>	



		<ul style="list-style-type: none"> <li>• Hold a pencil correctly (with a pincer grip).</li> </ul>	<ul style="list-style-type: none"> <li>• Simple shapes (circles, squares, rectangles) can help them start their drawing.</li> <li>• Things look different from different angles.</li> <li>• Slowing down and looking carefully helps them add more detail.</li> <li>• Their drawing can show the main parts of what they are looking at.</li> <li>• People have key parts: head, body, arms, legs, eyes, nose, mouth, hair.</li> <li>• They can use shapes to show these parts in their drawing.</li> <li>• Objects also have parts (e.g., wheels on a car, windows on a house).</li> <li>• Adding a few details helps others recognise what they have drawn.</li> <li>• They can choose colours that match real life or their own ideas.</li> <li>• Holding a pencil between thumb and first two fingers helps them draw and write.</li> <li>• The pencil should rest gently on their middle finger.</li> <li>• Their other hand should help hold the paper steady.</li> <li>• A good grip helps them make controlled, careful marks.</li> </ul>	
1	<p><u>Teddy Bear</u> <i>E.H Shephard</i></p> 	<ul style="list-style-type: none"> <li>• Begin to explore a variety of drawing materials such as pencil, graphite, pen, chalk, soft pastel, wax and charcoal.</li> <li>• Begin to explore the use of line, shape and colour.</li> <li>• Use basic shapes and different lines to represent observed, imagined</li> </ul>	<ul style="list-style-type: none"> <li>• Different drawing tools make different types of marks (e.g., charcoal is smudgy, pens make strong lines).</li> <li>• Some materials feel different to use (smooth, soft, hard, scratchy).</li> <li>• Pressing harder or softer changes the look of the mark.</li> <li>• Tools can be used in different ways (side of the chalk for shading, point of a pencil for lines).</li> <li>• Some materials blend or smudge easily (charcoal, soft pastel), while others do not.</li> <li>• They can choose a tool that best suits what they want to show in their drawing.</li> <li>• Lines can be straight, curved, wavy, zig-zag, or broken.</li> <li>• Shapes can be used to build pictures (circles, squares, rectangles, triangles).</li> <li>• Colours can show ideas or feelings, not just real life.</li> </ul>	<ol style="list-style-type: none"> <li>1. What E.H Shepard was famous for</li> <li>2. What E.H Shepard's artistic style was.</li> <li>3. How you can create different thickness of line</li> <li>4. What the different types of pencils are.</li> <li>5. How you can create texture in your drawing.</li> </ol>

		and remembered ideas and things.	<ul style="list-style-type: none"> <li>• Mixing or layering colours changes how a drawing looks.</li> <li>• Lines and shapes can be repeated or varied to create patterns.</li> <li>• Using different colours can make parts of the drawing stand out.</li> <li>• Simple shapes can be used to represent real objects (e.g., circles for faces, rectangles for buildings).</li> <li>• Observing closely helps them notice key shapes and lines.</li> <li>• They can use different lines (straight, curved, dashed) to add detail or show movement.</li> <li>• Drawings can show things from their imagination as well as things they remember.</li> <li>• Adding small details (windows, patterns, textures) helps others understand their picture.</li> <li>• Changing line thickness or length can help represent different parts of an object.</li> </ul>	
2	<u>Florence Nightingale</u> Nurse's equipment. <i>Jerry Barrett</i>	<ul style="list-style-type: none"> <li>• Record clearly observable light and dark areas.</li> <li>• Record some detail using lines and shading.</li> <li>• Understand the basic use of a sketchbook and work out ideas for drawings.</li> <li>• Draw for a sustained period of time from the figure and real objects.</li> <li>• Experiment with the visual elements; line, shape, pattern and colour.</li> </ul>	<ul style="list-style-type: none"> <li>• Light and dark areas can be seen when they look closely at real objects or pictures.</li> <li>• Pressing harder makes a darker mark and pressing lightly makes a lighter mark.</li> <li>• Shading can show where the light is coming from.</li> <li>• They can use pencils, graphite or charcoal to create different tones.</li> <li>• Light and dark areas help make their drawings look more realistic or interesting.</li> <li>• Lines can show small details such as patterns, textures, edges and outlines.</li> <li>• Shading can add depth or shadow to a drawing.</li> <li>• They can change the length, direction and thickness of lines to improve accuracy.</li> <li>• Careful looking helps them include the important parts of what they see.</li> <li>• Using both lines and shading helps them describe shapes and surfaces more clearly.</li> <li>• A sketchbook is a place to explore ideas, practise drawing, and try out materials.</li> </ul>	<ol style="list-style-type: none"> <li>1. What type of artwork Jerry Barrett created</li> <li>2. How Jerry Barrett's artwork is similar/different to that of EH Shepard</li> <li>3. What observational drawing is</li> <li>4. What media can be used for observational drawing</li> <li>5. How to use pattern, texture and line to create a shadow.</li> </ol>

			<ul style="list-style-type: none"> <li>• They can use it to collect notes, small drawings, colour tests and experiments.</li> <li>• Sketchbooks show how their ideas change and improve over time.</li> <li>• It is useful to try out ideas before producing a final piece.</li> <li>• Mistakes and changes help them improve their work.</li> <li>• Drawing from real life helps them notice shapes, sizes, and important features.</li> <li>• Spending longer on a drawing helps them add detail and improve accuracy.</li> <li>• They should look regularly at the object or figure, not just their paper.</li> <li>• Real objects have shapes, angles, and details they can observe and record.</li> <li>• Practising for longer builds focus and confidence.</li> <li>• Lines, shapes, patterns and colours are the basic building blocks of drawing.</li> <li>• They can try out different types of lines (straight, curved, wavy, broken).</li> <li>• They can use shapes to build up pictures and add patterns for detail.</li> <li>• Colour choices can show mood, highlight areas, or represent real life.</li> <li>• They can combine these elements to make their artwork interesting and expressive.</li> </ul>	
3	<u>Ancient Egyptians</u> Egyptian death mask <i>Joanna Mozdzen</i>	<ul style="list-style-type: none"> <li>• Record shapes and lines with some degree of accuracy from observation.</li> <li>• Experiment with different grades of pencil and other implements.</li> </ul>	<ul style="list-style-type: none"> <li>• Careful looking helps them identify the main shapes and lines in an object.</li> <li>• Objects are made up of simple shapes that can be drawn first before adding detail.</li> <li>• Proportion means making parts of the drawing the right size compared to others.</li> <li>• Slowing down and observing helps them draw more accurately.</li> <li>• Using guidelines lightly can help them organise their drawing.</li> </ul>	<ol style="list-style-type: none"> <li>1. What Joanna Mozdzen creates</li> <li>2. Why proportion is important in Joanna Mozdzen's work</li> <li>3. How to use different grades of pencil to create tone effects.</li> </ol>

		<ul style="list-style-type: none"> <li>• Plan, refine and alter drawings as necessary.</li> <li>• Draw for a sustained period of time.</li> <li>• Use different media to achieve variations in line, texture, tone, colour, shape and pattern.</li> </ul>	<ul style="list-style-type: none"> <li>• Pencil grades (e.g., HB, 2B, 4B) create different tones and textures.</li> <li>• Softer pencils (B range) make darker marks; harder pencils (H range) make lighter, finer marks.</li> <li>• Other implements (graphite sticks, fine-liners, charcoal, chalk) each behave differently.</li> <li>• Different tools can be chosen depending on the effect they want (e.g., thin lines vs. bold shading).</li> <li>• Layering and blending create changes in tone or texture.</li> <li>• Planning helps them decide on layout, size, and main shapes before adding detail.</li> <li>• A drawing can change and improve as they work on it.</li> <li>• They can use a sketchbook to try out ideas and test materials.</li> <li>• Making changes (rub out, redraw, adjust proportions) improves accuracy and composition.</li> <li>• Refining work involves looking again, spotting errors, and correcting them.</li> <li>• Longer drawing sessions help them add detail and improve focus.</li> <li>• Concentration helps them improve accuracy and notice fine details.</li> <li>• Taking time allows them to build up layers of tone or texture.</li> <li>• Working steadily helps them complete more detailed and thoughtful drawings.</li> <li>• Different media (pencil, charcoal, ink, pastel, crayon) create different effects.</li> <li>• They can vary lines (thin, thick, broken, curved) to add interest.</li> <li>• Texture can be shown through repeated marks, shading, and blending.</li> <li>• Tone (light to dark) can be created using pressure, layering or smudging.</li> <li>• Colour can be built up or blended to show mood or emphasise areas.</li> </ul>	<ol style="list-style-type: none"> <li>4. What impact colour has on creating mood</li> <li>5. How you show light and shadow</li> </ol>
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			<ul style="list-style-type: none"> <li>• Shapes and patterns can be used for detail, decoration, or structure in a drawing.</li> </ul>	
4	<p><u>Crime and Punishment</u> Courtroom <i>Priscilla Coleman</i></p>	<ul style="list-style-type: none"> <li>• Show where objects overlap and create a sense of perspective.</li> <li>• Use tone and show a range of tones including shadows.</li> <li>• Alter and refine drawings and describe changes using art vocabulary.</li> <li>• Collect images and information independently in a sketchbook.</li> <li>• Use research to inspire drawings from memory and imagination.</li> <li>• Explore relationships between line and tone, pattern and shape, line and texture.</li> </ul>	<ul style="list-style-type: none"> <li>• Objects in front overlap objects behind them, and this helps show depth.</li> <li>• Things appear smaller when they are farther away and larger when closer.</li> <li>• Placing objects higher or lower on the page can change the sense of distance.</li> <li>• Lines can be used to show direction or space (e.g., receding lines in simple one-point perspective).</li> <li>• Careful observation helps them position shapes accurately to suggest depth.</li> <li>• Tone moves gradually from light to dark and helps create the illusion of form.</li> <li>• Shadows fall on the opposite side of a light source.</li> <li>• They can use shading techniques such as hatching, cross-hatching, and blending.</li> <li>• Layering and pressure changes help achieve subtle tonal differences.</li> <li>• Shadows and highlights make objects look three-dimensional.</li> <li>• Refining a drawing involves reviewing, adjusting, and improving accuracy or detail.</li> <li>• They can use art vocabulary such as <i>tone</i>, <i>texture</i>, <i>line</i>, <i>proportion</i>, <i>composition</i>, and <i>detail</i> when discussing changes.</li> <li>• Sketchbooks are useful for planning, testing, and improving ideas.</li> <li>• Redrawing parts of a picture can improve realism or composition.</li> <li>• Evaluating their own work helps them choose what to change.</li> <li>• Sketchbooks are personal spaces for gathering inspiration, ideas, and notes.</li> <li>• They can collect images, drawings, colour tests, patterns, textures, and written observations.</li> <li>• Sketchbook pages can include research, photographs, rubbings, or small studies.</li> </ul>	<ol style="list-style-type: none"> <li>1. What techniques Priscilla Coleman uses in her artwork.</li> <li>2. Why sketch artists are so vital in courtrooms</li> <li>3. How the base media that you draw on impacts on the finished piece of artwork</li> <li>4. What the relationship is between line and tone</li> <li>5. How pastels/chalk/charcoal can be used to create different effects.</li> </ol>

			<ul style="list-style-type: none"> <li>• Organising their sketchbook supports later artwork.</li> <li>• Their sketchbook shows their thinking, development, and experimentation.</li> <li>• Research involves collecting visual or written information to support ideas.</li> <li>• Artists and images can inspire themes, shapes, colours, or compositions in their drawings.</li> <li>• Ideas can come from what they know, remember, imagine, or have learned.</li> <li>• They can combine real visual references with imaginative elements.</li> <li>• Creative choices can be explained using art vocabulary.</li> <li>• Line can be varied in thickness, direction, and length to show movement, texture, or detail.</li> <li>• Tone and line can be combined to show shadows, depth, or contrast.</li> <li>• Patterns can be created through repeated shapes or marks.</li> <li>• Shapes can be geometric or organic and help structure a drawing.</li> <li>• Textures can be suggested using marks such as dots, dashes, scratches, or cross-hatching.</li> <li>• Combining visual elements creates more expressive and detailed artwork.</li> </ul>	
5	<p><u>Graffiti Art</u> <i>Banksy</i></p> 	<ul style="list-style-type: none"> <li>• Show a broad range of tones including shadows.</li> <li>• Work in a sustained and independent way from observation, experience and imagination.</li> <li>• Use a sketchbook to develop ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• Tone is used to show depth, form, distance and light direction in artwork.</li> <li>• Light sources create highlights, mid-tones and cast shadows, which change depending on the angle and intensity of the light.</li> <li>• Softer and harder pencils (e.g., 2H–6B) create different tonal effects.</li> <li>• Techniques such as blending, gradient shading, scumbling and stippling can build more subtle tonal changes.</li> <li>• Strong tonal contrast increases realism and can create mood or atmosphere in a piece.</li> </ul>	<ol style="list-style-type: none"> <li>1. What 'graffiti' means</li> <li>2. The features of graffiti art</li> <li>3. What Banksy is famous for</li> <li>4. What the visual properties of his work are</li> <li>5. What the importance of colour is in graffiti art.</li> </ol>

		<ul style="list-style-type: none"> <li>● Explore the potential properties of the visual elements, line, tone, pattern, texture, colour and shape.</li> </ul>	<ul style="list-style-type: none"> <li>● Observational drawing requires close attention to proportion, perspective, light and detail.</li> <li>● Artists draw on personal experiences, emotions, cultural influences and real environments to create meaningful artwork.</li> <li>● Imaginative compositions often begin with sketches, reference gathering, or combining real objects with invented ideas.</li> <li>● Independent working involves planning, experimenting, evaluating and refining without step-by-step adult support.</li> <li>● Time spent revisiting and improving artwork leads to greater accuracy and creativity.</li> <li>● Sketchbooks are used to record visual research, practise techniques, compare ideas and document the development of artwork.</li> <li>● Annotated notes explain reasons for choices such as materials, colour schemes, composition and next steps.</li> <li>● Sketchbooks show a journey: initial ideas → experimentation → refinement → final artwork.</li> <li>● Artists use sketchbooks to test perspective, tone, colour palettes and textures before creating a final piece.</li> <li>● Evaluating earlier sketches helps guide improvements in later work.</li> <li>● Line can vary in weight, direction and purpose to show movement, emotion or structure.</li> <li>● Tone creates form and can be used deliberately to draw attention to focal points.</li> <li>● Pattern can communicate cultural meanings or be used to create rhythm in a composition.</li> <li>● Texture can be implied through mark-making or created physically with materials; different tools produce different effects.</li> <li>● Colour includes concepts such as warm/cool, complementary, harmonious and contrasting colours, which influence mood and impact.</li> </ul>	
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			<ul style="list-style-type: none"> <li>• Shape and form can be manipulated to show perspective, scale and spatial relationships.</li> <li>• Combining these elements purposefully helps artists express ideas, themes and feelings.</li> </ul>	
6	<u>Disaster!</u> Pompeii Figures <i>William Kentridge</i>	<ul style="list-style-type: none"> <li>• Record a broad range of tones.</li> <li>• Show textures, shapes and lines.</li> <li>• Show perspective and depth in drawing</li> <li>• Work on a sustained piece of work and review and refine to improve.</li> <li>• Develop ideas using different or mixed media, using a sketchbook.</li> <li>• Manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape</li> </ul>	<ul style="list-style-type: none"> <li>• Tonal gradients are created by controlling pressure, layering and blending.</li> <li>• Highlights, mid-tones, core shadows, cast shadows and reflected light all contribute to realistic tonal drawing.</li> <li>• Tonal variation can create atmosphere, focus and a sense of volume.</li> <li>• Artists use different tools (e.g., graphite, charcoal, chalk, ink) to achieve particular tonal qualities.</li> <li>• Tonal value is essential for showing three-dimensional form and convincing depth.</li> <li>• Texture can be represented through a range of mark-making techniques such as cross-hatching, stippling, smudging and directional strokes.</li> <li>• Shapes can be geometric or organic and can be combined or altered to form complex compositions.</li> <li>• Line can be expressive, structural or functional, and altering line quality affects the overall impact of an artwork.</li> <li>• Artists choose specific kinds of lines and textures to communicate mood, character or meaning.</li> <li>• Effective observation involves identifying how textures and shapes appear in real life and translating these visually.</li> <li>• Perspective is a method artists use to show space and distance on a flat surface.</li> <li>• One-point and two-point perspective use vanishing points and horizon lines to create realistic spatial relationships.</li> <li>• Overlapping, size variation and foreshortening help create the illusion of depth.</li> <li>• Atmospheric perspective uses lighter, cooler tones and less detail to suggest distance.</li> </ul>	<ol style="list-style-type: none"> <li>1. What type of artwork William Kentridge produces and why it is so powerful?</li> <li>2. How to sketch.</li> <li>3. How to draw figures in proportion.</li> <li>4. How dry and wet media creates different effects.</li> <li>5. What the properties of charcoal and pencil are and when to use them.</li> </ol>

			<ul style="list-style-type: none"><li>• Foreground, mid-ground and background each play a role in constructing depth in a composition.</li><li>• Producing high-quality artwork involves planning, revisiting, adjusting and improving ideas over time.</li><li>• Artists evaluate their work using criteria such as composition, accuracy, mood, material control and effectiveness of techniques.</li><li>• Reviewing work involves noticing areas for improvement in proportion, detail, colour or tonal balance.</li><li>• Refining artwork often means reworking sections, improving technique or making bold creative decisions.</li><li>• Sustained work demonstrates perseverance, technical skill and developing artistic independence.</li><li>• Mixed media involves combining materials (e.g., ink with watercolour, collage with paint, chalk over acrylic) to create richer effects.</li><li>• Sketchbooks are used to explore materials, test textures, collect visual references, create thumbnails and annotate ideas.</li><li>• Experimentation in a sketchbook supports informed choices about materials and techniques for final outcomes.</li><li>• Artists use sketchbooks to refine compositions, colour palettes and textures before committing to a final piece.</li><li>• Sketchbook work documents progression, decision-making and personal artistic development.</li><li>• Line can guide the viewer's eye, add energy or create focus within a composition.</li><li>• Tone can be used deliberately to emphasise mood, contrast or form.</li><li>• Pattern can be symbolic, decorative or structural and can contribute to visual rhythm.</li><li>• Texture can be enhanced through specific tools and layering techniques.</li><li>• Form refers to three-dimensional qualities and can be suggested through shading or construction.</li></ul>	
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			<ul style="list-style-type: none"> <li>• Space involves both positive and negative areas and can be manipulated to create depth and balance.</li> <li>• Colour theory includes complementary, analogous and contrasting schemes that affect mood and visual impact.</li> <li>• Shape forms the foundation of composition and can be distorted, repeated or combined to communicate meaning.</li> <li>• Artists combine visual elements purposefully to express ideas, emotions and themes.</li> </ul>	
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## Painting

<u>Yr</u>	<u>Masterpiece and Artistic inspiration</u>	<u>Skills</u>	<u>Knowledge</u>	<u>High 5</u>
		<u>Children can:</u>	<u>Children know that:</u>	
Pre-sch	<u>Primary colours,</u> <u>moving onto mixing green,</u> <u>purple,</u> <u>orange, grey</u> <i>Gillian Ayres</i>	<ul style="list-style-type: none"> <li>• Moving paint around in different ways</li> <li>• Exploring other tools for painting (eg fingers, brushes, sponges, rollers)</li> <li>• Exploring mixing colours</li> <li>• Adding textures to paint</li> </ul>	<ul style="list-style-type: none"> <li>• Paint can be spread, dabbed, stroked, splattered or dragged to make different marks.</li> <li>• Changing the pressure (light/heavy) makes different effects.</li> <li>• That moving their arm, wrist or fingers creates different kinds of paint movement.</li> <li>• They can change the direction of their marks (up, down, side-to-side, circular).</li> <li>• Fast and slow movements create different patterns.</li> <li>• Different tools make different marks, shapes and textures.</li> <li>• Tools can be used in different ways (dabbing, sweeping, rolling, pressing).</li> <li>• They can use their fingers safely to spread and explore paint.</li> <li>• Brushes come in different sizes and shapes, and these affect the mark made.</li> <li>• Objects from the environment (leaves, sticks, cardboard) can also be used as painting tools.</li> <li>• Mixing two colours creates a new colour.</li> </ul>	

			<ul style="list-style-type: none"> <li>• They can experiment with how much of each colour they add.</li> <li>• Colours change when white or black is added (lighter/darker).</li> <li>• They can test colour blends on a palette or paper before using them.</li> <li>• Some colours mix easily, and others need more stirring or blending.</li> <li>• Textures can be created by adding materials (sand, glitter, sawdust, small natural objects).</li> <li>• Thickening paint changes how it feels and how it spreads.</li> <li>• Textured paint creates raised, bumpy or rough areas on the page.</li> <li>• Tools can create texture (scratches, grooves, dots).</li> <li>• Different materials mix differently—not everything will blend smoothly.</li> </ul>	
R	<u>Colour Study</u> <i>Kandinsky</i>	<ul style="list-style-type: none"> <li>• Hold brush appropriately.</li> <li>• Load paint onto bristles of brush.</li> <li>• Rinse brush and remove excess water</li> <li>• Know the primary colours.</li> <li>• Experiment with mixing colours.</li> </ul>	<ul style="list-style-type: none"> <li>• A paintbrush is held near the end of the handle for better control.</li> <li>• Using a relaxed, firm grip helps them make smooth marks.</li> <li>• Holding the brush upright or at an angle changes the type of mark it makes.</li> <li>• Dipping only the tip or lower bristles gives them more control.</li> <li>• Wiping excess paint on the pot edge prevents drips.</li> <li>• Too much paint makes thick blobs, and too little makes faint marks.</li> <li>• They can reload their brush when the colour starts to fade.</li> <li>• They need to rinse their brush when changing colours.</li> <li>• Swirling the brush gently in water helps remove old paint.</li> <li>• Tapping the brush on the pot or dabbing it on a tissue removes extra water.</li> <li>• Not removing excess water can make colours watery or run on the page.</li> <li>• The three primary colours are red, yellow and blue.</li> <li>• Primary colours can be used on their own or mixed to make new colours.</li> <li>• Some colours cannot be made by mixing other colours.</li> <li>• Mixing two colours creates a new one (e.g., red + yellow = orange).</li> <li>• Changing the amount of each colour affects the shade they create.</li> <li>• Mixing colours slowly helps them see how the colour changes.</li> </ul>	

			<ul style="list-style-type: none"> <li>• White can be added to lighten a colour and black to darken it.</li> <li>• They can test and explore colour mixes on a palette before painting their final picture.</li> </ul>	
1	<u>School Days</u> Playground Scene Lowry	<ul style="list-style-type: none"> <li>• Experiment with different brush sizes and shapes for different purposes.</li> <li>• Mix and match colours to artefacts and objects.</li> <li>• Create different effects with brushes.</li> <li>• Mix secondary colours and shades using different types of paint.</li> <li>• Name different types of paint and their properties.</li> </ul>	<ul style="list-style-type: none"> <li>• Brushes come in different sizes (thin, medium, thick) and shapes (round, flat, fan).</li> <li>• Thin brushes make fine lines and details, and thick brushes make big, bold strokes.</li> <li>• Choosing the right brush helps them achieve the effect they want.</li> <li>• Different brushes hold different amounts of paint.</li> <li>• They can look closely at an object and mix paint to match its colour.</li> <li>• Adding small amounts of another colour can help them get closer to the shade they want.</li> <li>• Light, shadow and texture can change how a colour appears.</li> <li>• Testing colour mixes on scrap paper helps them evaluate if it is a good match.</li> <li>• Sweeping, dabbing, stippling, dotting, swirling or dragging the brush creates different effects.</li> <li>• Changing pressure (light/heavy) affects texture and appearance.</li> <li>• Brushes can be used in different directions (vertical, diagonal, circular) for varied patterns.</li> <li>• Dry-brush and wet-brush techniques create contrasting effects.</li> <li>• Mixing two primary colours creates a secondary colour (orange, green, purple).</li> <li>• Adding white makes a lighter shade (tint) and black makes a darker shade (tone).</li> <li>• Different types of paint (poster paint, watercolour, ready-mix, powder paint) mix differently.</li> <li>• Some paints need more water or stirring to blend smoothly.</li> <li>• Watercolour is thin, transparent and needs water to activate.</li> <li>• Ready-mix or poster paint is thicker and gives opaque, bright colours.</li> <li>• Powder paint must be mixed with water to create usable paint.</li> <li>• Acrylic paints dry quickly and create strong, vivid colours.</li> </ul>	<ol style="list-style-type: none"> <li>1. Who Lowry was and the artwork he created</li> <li>2. How he created colour</li> <li>3. When to use a thick brush/finer brush</li> <li>4. Three different types of paint</li> <li>5. Which type would be the best for creating a background and why</li> </ol>

			<ul style="list-style-type: none"> <li>• Different paints dry at different speeds and behave differently on paper.</li> </ul>	
3	<p><u>The Stone Age</u> Cave painting <i>Lascaux</i></p>	<ul style="list-style-type: none"> <li>• Select appropriate brush for the task</li> <li>• Mix a variety of colours and know which primary colours make secondary colours.</li> <li>• Mix a range of secondary colours, shades and tones.</li> <li>• Experiment with different effects and textures inc. blocking in colour, washes, thickened paint etc.</li> <li>• Plan and create different effects and textures with paint according to what they need for the task.</li> <li>• Show increasing independence and creativity with the painting process.</li> </ul>	<ul style="list-style-type: none"> <li>• Different brushes (round, flat, fan, detail) create different types of marks and textures.</li> <li>• Selecting a brush depends on the size of the area they want to paint (detail vs large areas).</li> <li>• The stiffness and shape of bristles affect how paint spreads.</li> <li>• They can switch brushes during their work to improve accuracy or effect.</li> <li>• Primary colours combine in specific ways to make secondary colours (red + blue = purple, etc.).</li> <li>• They can alter these secondary colours by adjusting the amounts of each primary colour.</li> <li>• Mixing on a palette allows them to test and refine colour blends.</li> <li>• Different paints may require different amounts of mixing to achieve an even colour.</li> <li>• Secondary colours can be altered to create many variations by adding white (tints) or black (tones).</li> <li>• Adding small amounts slowly helps them control the shade they are creating.</li> <li>• Mixing colours on a palette gives more control than mixing directly on the paper.</li> <li>• Shades and tones help add depth, contrast and realism to their artwork.</li> <li>• Different techniques create different visual effects (e.g., washes for light backgrounds, blocking for solid colour).</li> <li>• Thickened paint creates texture and can be applied with brushes or tools.</li> <li>• Watered-down paint produces lighter, more transparent effects.</li> <li>• Dry-brush techniques create scratchy or textured marks.</li> <li>• Experimenting helps them find the most effective technique for their purpose.</li> <li>• Planning their painting helps them choose the best techniques and tools before starting.</li> </ul>	<ol style="list-style-type: none"> <li>1. What the primary and secondary colours are and how they are created</li> <li>2. How to define tint, hue, shade and tone</li> <li>3. How texture can be created through paint</li> <li>4. Why cave paintings were created</li> <li>5. What tools and colours they used.</li> </ol>

			<ul style="list-style-type: none"> <li>• They can select techniques (wash, stippling, layering, blocking, blending) depending on the desired outcome.</li> <li>• Different surfaces (paper, card, canvas) respond differently to various techniques.</li> <li>• Evaluating their plan helps them refine choices as they work.</li> <li>• They can make their own decisions about colour, brush choice and techniques.</li> <li>• Mistakes can be adapted or used creatively as part of the artwork.</li> <li>• They can explore their own ideas rather than copying exactly from examples.</li> <li>• Confidence grows through experimentation, reflection and improvement.</li> <li>• Artists use personal style and creativity—and they can develop their own.</li> </ul>	
5	<p><u>Asia-</u> <u>Mountains,</u> <u>Volcanoes</u> <u>and</u> <u>Earthquakes</u> Water Lillies <i>Monet</i></p> 	<ul style="list-style-type: none"> <li>• Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours.</li> <li>• Work on preliminary studies to test media and materials.</li> <li>• Create shades and tints using black and white.</li> <li>• Choose appropriate paint, paper and implement to adapt and extend their work.</li> <li>• Show an awareness of how paintings are</li> </ul>	<ul style="list-style-type: none"> <li>• Primary colours cannot be mixed and are used to create all other colours.</li> <li>• Secondary colours are made by mixing specific combinations of primary colours.</li> <li>• Warm colours (e.g. reds, oranges, yellows) create energy and warmth in artwork.</li> <li>• Cool colours (e.g. blues, greens, purples) create calmness or distance.</li> <li>• Complementary colours sit opposite each other on the colour wheel and create strong contrast when used together.</li> <li>• Contrasting colours can be used deliberately for emphasis, mood or visual impact.</li> <li>• Preliminary studies (sketches, test strips, swatches) help them trial colour, texture and techniques before beginning a final piece.</li> <li>• Artists often plan, refine and experiment before creating their final composition.</li> <li>• Testing tools and media helps them make more informed choices about their final work.</li> <li>• Mistakes or unexpected outcomes from tests can help generate ideas or improvements.</li> </ul>	<ol style="list-style-type: none"> <li>1. What the features of Monet's artwork are.</li> <li>2. What impressionism is</li> <li>3. How Monet created light and shadow in his artwork</li> <li>4. All the colours in the colour wheel</li> <li>5. How to identify complementary and contrasting colours</li> </ol>

		created (composition).	<ul style="list-style-type: none"><li>• Adding white creates a tint (lighter colour), and adding black creates a shade (darker colour).</li><li>• Small amounts of black or white should be added gradually for better control.</li><li>• Altering tints and shades can show depth, mood, form and light direction in artwork.</li><li>• Different paints behave differently when mixed with black or white (e.g. watercolour vs acrylic).</li><li>• The choice of paint (watercolour, acrylic, poster, ink) affects texture, drying time and vibrancy.</li><li>• Different papers (cartridge, watercolour, sugar paper) absorb paint differently and support different techniques.</li><li>• Specific tools (detail brushes, palette knives, sponges, wide brushes) produce different effects.</li><li>• Adapting their work may involve layering, overpainting, blending, glazing or reworking areas.</li><li>• Selecting the right combination of materials helps achieve the intended artistic outcome.</li><li>• Composition refers to how elements of a painting are arranged for balance, focus and visual flow.</li><li>• Artists use techniques such as foreground, middle ground and background to create depth.</li><li>• Focal points can be created through placement, colour, contrast or scale.</li><li>• Symmetry, asymmetry and rule of thirds are common compositional techniques.</li><li>• Evaluating composition helps them refine their ideas and improve the effectiveness of their artwork.</li></ul>	
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## Textiles/Collage

<u>Yr</u>	<u>Masterpiece and Artistic inspiration</u>	<u>Skills</u> <u>Children can:</u>	<u>Knowledge</u> <u>Children know that:</u>	<u>High 5</u>
Pre-sch	<p><u>African textiles (lines and strips) and tartan patterns</u></p> <p><i>Henry Matisse</i></p>	<ul style="list-style-type: none"> <li>• Cutting</li> <li>• Choosing, arranging, sticking</li> <li>• Sorting, classifying, matching (by colour, shape)</li> </ul>	<ul style="list-style-type: none"> <li>• Scissors are a tool used for cutting paper and other safe materials.</li> <li>• How to hold scissors correctly using a thumb-on-top grip.</li> <li>• Scissors must be used safely, away from their bodies and friends.</li> <li>• How to open and close scissors using controlled hand movements.</li> <li>• Cutting follows a line or shape, even if accuracy is still developing.</li> <li>• They can turn the paper with their other hand to help them cut.</li> <li>• Different materials (paper, card, fabric) feel different and may be easier or harder to cut.</li> <li>• They can choose from a selection of materials based on colour, shape, size, or texture.</li> <li>• Arranging objects in different ways changes how their artwork looks.</li> <li>• Glue joins materials together and that different glues work in different ways (stick glue, PVA, tape).</li> <li>• They need to use only a small amount of glue for light materials.</li> <li>• Pressing materials down helps them to stick securely.</li> <li>• They can change their design as they work and make choices to improve it.</li> <li>• Some surfaces and materials are easier to stick than others.</li> <li>• Objects can be sorted into groups by colour, shape, size or type.</li> <li>• Sorting means putting things that are the same together.</li> </ul>	

			<ul style="list-style-type: none"> <li>• Colours have names and can be compared (e.g., “This is red like that one”).</li> <li>• Shapes have features that help them match them (e.g., round, straight sides, corners).</li> <li>• Some objects can belong to more than one group (e.g., red circles).</li> <li>• They can explain why they put an object into a group (“I put it here because it’s a square”).</li> <li>• Matching means finding something that looks the same or similar.</li> </ul>	
2	<u>Great fire of London</u> <i>Eric Carle</i>	<ul style="list-style-type: none"> <li>• How to cut, glue and trim material.</li> <li>• Select a range of coloured and textured paper to represent ideas.</li> <li>• Layer shapes in a piece of work.</li> <li>• Create images from imagination, experience or observation.</li> <li>• Use a wide variety of media such as fabric, plastic, tissue, magazines, crepe paper, etc.</li> <li>• Create textured collages from a variety of media.</li> </ul>	<ul style="list-style-type: none"> <li>• Different materials (paper, card, fabric) need different levels of pressure or cutting techniques.</li> <li>• Trimming means cutting small amounts carefully to improve the shape or fit.</li> <li>• Glue should be applied thinly and evenly for best results.</li> <li>• Pressing materials firmly helps them stick securely.</li> <li>• They can choose between glue stick, PVA or tape depending on the material.</li> <li>• Colours and textures can be chosen purposefully to match the mood or idea of their artwork.</li> <li>• Smooth, rough, shiny, soft or patterned papers create different effects.</li> <li>• Combining different papers helps bring their ideas to life more clearly.</li> <li>• Artists use material choice to communicate meaning or feeling.</li> <li>• Layering means placing shapes on top of each other to build depth or interest.</li> <li>• Larger shapes often form the background, and smaller shapes can add detail.</li> <li>• Overlapping shapes can create new visual effects.</li> <li>• Planning their layers helps keep their composition organised.</li> <li>• Artwork can be based on what they imagine, remember, or can see in front of them.</li> </ul>	<ol style="list-style-type: none"> <li>1. Who Eric Carle is</li> <li>2. What a collage is</li> <li>3. How Eric Carle used collage</li> <li>4. What materials can be used to create a collage</li> <li>5. What equipment is needed to put a collage together.</li> </ol>

			<ul style="list-style-type: none"> <li>• Ideas can come from stories, real objects, nature or personal experiences.</li> <li>• Observing closely helps them add more accurate shapes, colours and textures.</li> <li>• Imagination can be used to adapt or extend real-life objects in creative ways.</li> <li>• Different materials behave differently when cut, glued or layered.</li> <li>• Mixed media can create richer textures and visual interest.</li> <li>• Some materials tear easily while others need stronger cutting tools.</li> <li>• Combining unusual materials can make their collage more expressive or unique.</li> <li>• Texture is how something feels (smooth, rough, soft, bumpy) and how it looks.</li> <li>• Using mixed materials adds texture and dimension to artwork.</li> <li>• Arranging materials thoughtfully can highlight certain areas of their collage.</li> <li>• Texture can help communicate ideas, feelings or themes in a piece of work.</li> </ul>	
4	<p><u>The Tudors</u> Tudor Rose</p>	<ul style="list-style-type: none"> <li>• Use a variety of techniques, inc. printing, dying, quilting, weaving, embroidery, paper and plastic trappings and appliqué.</li> <li>• Name the tools and materials they have used.</li> <li>• Match the tool to the material.</li> </ul>	<ul style="list-style-type: none"> <li>• Different textile and collage techniques create different textures, patterns and visual effects.</li> <li>• Dyeing changes the colour of fabric and different fabrics absorb dye differently.</li> <li>• Weaving interlaces materials to create patterned, textured surfaces.</li> <li>• Embroidery uses stitched lines to add detail or decoration.</li> <li>• Appliqué involves attaching one material on top of another to build images or patterns.</li> <li>• Printing can be repeated or layered to create complex designs.</li> <li>• Correct names for basic textile tools (needle, threader, pins, safety needle, loom, scissors).</li> <li>• Names of collage materials (fabric, felt, tissue paper, plastic film, netting, textured paper).</li> </ul>	<ol style="list-style-type: none"> <li>1. What the symbolism of the Tudor rose is</li> <li>2. Three different types of stitch</li> <li>3. Why a running stitch would be used</li> <li>4. The most effective tool to be used for different materials</li> <li>5. How materials can be joined</li> </ol>


		<ul style="list-style-type: none"> <li>• Develop skills in stitching, cutting and joining.</li> <li>• Experiment with a range of media e.g. overlapping, layering etc.</li> <li>• Combine skills more readily.</li> <li>• Choose collage or textiles as a means of extending work already achieved.</li> <li>• Refine and alter ideas and explain choices using an art vocabulary.</li> <li>• Collect visual information from a variety of sources, describing with vocabulary based on the visual and tactile elements.</li> </ul>	<ul style="list-style-type: none"> <li>• Using correct vocabulary helps them communicate ideas clearly.</li> <li>• Different materials require different tools (e.g., needles for fabric, scissors for paper, glue for textured papers).</li> <li>• Stronger materials may need sharper or more durable tools.</li> <li>• Selecting the right tool helps them work more effectively and safely.</li> <li>• Basic stitches such as running stitch or over-stitch, and when each one is useful.</li> <li>• Tight or uneven stitches affect the strength and appearance of their textile work.</li> <li>• Joining can be done with stitching, gluing, tying or layering depending on the materials.</li> <li>• Careful cutting helps shapes fit together more accurately.</li> <li>• Layering materials creates depth, interest and texture.</li> <li>• Overlapping shapes can change how colours or patterns appear.</li> <li>• Experimenting with different arrangements helps them refine ideas.</li> <li>• Different media interact in different ways (e.g., glue behaves differently on fabric vs plastic).</li> <li>• Combining stitching, weaving, layering, and collage techniques can produce more detailed and expressive outcomes.</li> <li>• Complex artwork often uses more than one method.</li> <li>• Choosing which skills to combine depends on the effect they want to achieve.</li> <li>• Collage and textile techniques can add detail, texture, or depth to an existing piece of work.</li> <li>• Adapting their work with mixed media can improve composition or meaning.</li> <li>• Artists choose materials purposefully to communicate ideas more effectively.</li> <li>• Refining means improving or adapting their work based on reflection.</li> </ul>	
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			<ul style="list-style-type: none"> <li>• They can justify choices about materials, colours, textures and techniques using accurate art vocabulary.</li> <li>• Discussing their artwork helps them recognise how to improve it.</li> <li>• Artists often change ideas during the creative process.</li> <li>• They can gather inspiration from photos, objects, nature, patterns, artwork and digital images.</li> <li>• Visual research helps develop ideas for collage and textiles.</li> <li>• Describing visual and tactile elements (colour, line, shape, pattern, texture) helps them understand and plan their artwork.</li> <li>• Observing closely supports more detailed and thoughtful work.</li> </ul>	
6	<u>Greece</u> <u>Lightening</u> Large scale mixed media collage of Ancient Greek character/artefact	<ul style="list-style-type: none"> <li>• Use a range of media to create a collage.</li> <li>• Awareness of the potential uses of material.</li> <li>• Use different techniques, colours when designing and making pieces of work.</li> </ul>	<ul style="list-style-type: none"> <li>• Different media—such as fabric, textured papers, found materials, mixed papers, plastics, natural materials and digital printouts—can be combined for effect.</li> <li>• Selecting varied media can create contrast, depth, texture and visual interest.</li> <li>• Arranging, layering, cutting and assembling materials purposefully helps strengthen their composition.</li> <li>• Using a wider range of media allows them to express more complex ideas or themes.</li> <li>• Materials have different properties (flexible, rigid, transparent, absorbent, reflective) which influence how they can be used.</li> <li>• The qualities of a material—colour, texture, pattern, thickness—determine its suitability for different artistic purposes.</li> <li>• Materials can be repurposed creatively (e.g., packaging for texture, magazines for colour blocks, fabric scraps for layering).</li> <li>• Experimenting with how materials behave helps them make informed design choices.</li> <li>• They can combine multiple techniques (layering, tearing, stitching, folding, weaving, overlapping, embellishing) within a single piece.</li> <li>• Colour choices affect mood, focus, symbolism and the effectiveness of their composition.</li> </ul>	<ol style="list-style-type: none"> <li>1. Why Kurt Schwitters was an important artist.</li> <li>2. Name two other collage artists.</li> <li>3. What is meant by 'mixed media'.</li> <li>4. What the potential uses of tissue paper are in a collage.</li> <li>5. What material/ media can be used to build up layers of colour.</li> </ol>

			<ul style="list-style-type: none"> <li>• They can plan and adapt their design as they work, selecting techniques that enhance their intended outcome.</li> <li>• Artists use technique, material choice and colour deliberately – and they can apply this in their own work.</li> </ul>	
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## Printing

<u>Yr</u>	<u>Masterpiece and Artistic inspiration</u>	<u>Skills</u>	<u>Knowledge</u>	<u>High 5</u>
		<u>Children can:</u>	<u>Children know that:</u>	
R	<u>Repeating Patterns</u> <i>Andy Warhol</i>	<ul style="list-style-type: none"> <li>• Make rubbings showing a range of textures and patterns.</li> <li>• Take print from object: (<i>leaf, hand, onion, feet, junk, bark, etc.</i>)</li> <li>• Produce simple pictures by printing objects.</li> <li>• Able to work from imagination and observation.</li> <li>• Imprint onto a range of textures – newspaper, coloured paper, plain paper, into clay and dough etc.</li> <li>• Print with block colours.</li> </ul>	<ul style="list-style-type: none"> <li>• Rubbings reveal the texture of an object or surface (bumpy, smooth, rough, patterned).</li> <li>• Placing paper over an object and rubbing with a crayon or pencil creates an imprint.</li> <li>• Different objects create different patterns.</li> <li>• Pressing lightly or firmly changes the effect.</li> <li>• Objects can be dipped in paint or ink to create prints.</li> <li>• Pressing the object onto paper transfers its shape and texture.</li> <li>• Different objects leave different marks and patterns.</li> <li>• They can explore natural and man-made materials to see how each one prints.</li> <li>• Repeating prints can build up patterns or pictures.</li> <li>• Arranging printed shapes in different ways changes the final image.</li> <li>• They can combine different object prints in one picture.</li> <li>• Printed images may not be exact copies and may show unique features of each object.</li> <li>• They can print pictures inspired by what they imagine or what they see around them.</li> <li>• Observing an object helps them choose appropriate shapes, colours or printing tools.</li> </ul>	

			<ul style="list-style-type: none"> <li>• Imagination can help them experiment freely with patterns and placement.</li> <li>• Prints change depending on the surface they print onto.</li> <li>• Smooth surfaces give clear prints, and textured surfaces change the pattern.</li> <li>• Soft materials like clay or dough can be imprinted by pressing objects into them.</li> <li>• Experimenting with different surfaces helps them understand material properties.</li> <li>• Block colours give bold, solid areas of colour when printing.</li> <li>• Applying paint evenly to the printing object helps create a clean print.</li> <li>• They can layer block colours to create simple patterns.</li> <li>• Using contrasting colours helps their print stand out.</li> </ul>	
2	<p><u>Kenya</u> <i>Yinka Shonibare</i></p> 	<ul style="list-style-type: none"> <li>• Make marks in print with a variety of objects, including natural and made objects.</li> <li>• Carry out different printing techniques e.g. monoprint, block, relief and resist printing.</li> <li>• Build a repeating pattern and recognise pattern in the environment.</li> <li>• Use a variety of techniques, inc. carbon printing, relief, press and fabric printing and rubbings.</li> </ul>	<ul style="list-style-type: none"> <li>• Different objects create different shapes, textures and marks.</li> <li>• Natural objects (leaves, stones, twigs) produce different prints from made objects (sponges, blocks, stamps).</li> <li>• Pressing harder or softer changes the printed mark.</li> <li>• Repeating a printed object can create a simple pattern.</li> <li>• Monoprinting creates one unique print from a mark made on a surface.</li> <li>• Block printing uses a raised surface to produce repeated images.</li> <li>• Relief printing involves printing from raised or carved shapes.</li> <li>• Resist printing blocks out parts of the surface using wax, tape or other materials.</li> <li>• Each technique creates different visual effects and textures.</li> <li>• A repeating pattern includes a sequence that repeats.</li> <li>• Simple repeating sequences (AB, AAB, ABC).</li> <li>• How to spot patterns in nature, buildings, fabrics, and artwork.</li> <li>• Patterns can be made by repeating shapes, colours, objects or lines.</li> <li>• Rubbings capture texture from surfaces using crayons or pencils.</li> <li>• Carbon printing transfers lines or shapes by applying pressure.</li> </ul>	<ol style="list-style-type: none"> <li>1. The importance of patterns in Africa</li> <li>2. What inspires African patterns</li> <li>3. Who Yinka Shonibare is</li> <li>4. Two printing techniques</li> <li>5. What effect a material has on printing</li> </ol>

		<ul style="list-style-type: none"> <li>• Design patterns of increasing complexity and repetition.</li> <li>• Print using a variety of materials, objects and techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• That press printing involves pressing textured surfaces into ink or paint to transfer the design.</li> <li>• Fabric printing uses special inks or paints to print onto textiles.</li> <li>• Different surfaces and tools produce different textures and effects.</li> <li>• Patterns can become more complex by adding new elements.</li> <li>• Changing direction, rotation, spacing or colour changes a pattern.</li> <li>• More complex pattern structures (ABBA, ABCD).</li> <li>• They should sketch or test a pattern idea before printing.</li> </ul>	
4	<u>The Romans</u> <i>Gaudi</i>	<ul style="list-style-type: none"> <li>• Print using a variety of materials, objects and techniques including layering.</li> <li>• Talk about the processes used to produce a simple print.</li> <li>• Explore pattern and shape, creating designs for printing.</li> <li>• Research, create and refine a print using a variety of techniques.</li> <li>• Select broadly the kinds of material to print with in order to get the effect they want.</li> </ul>	<ul style="list-style-type: none"> <li>• Prints can be built in layers to create depth, contrast and more detailed outcomes.</li> <li>• Applying ink evenly and control pressure when printing different materials.</li> <li>• It is important to position prints accurately to layer different colours or shapes.</li> <li>• Layering changes the visual effect of a print (e.g., background vs foreground).</li> <li>• They need to select materials and tools that will give the type of texture or line required.</li> <li>• They can describe the steps involved in creating a print (e.g., planning → preparing plate → inking → printing).</li> <li>• Appropriate vocabulary such as <i>plate, roller, print, relief, block, texture, pattern, surface</i>.</li> <li>• Different printing techniques require different processes.</li> <li>• They can talk about what worked well and what could be improved in their print.</li> <li>• They have an understanding of why certain tools or techniques were chosen.</li> <li>• Patterns can be created using repeat, rotation, reflection and symmetry.</li> <li>• They can design simple <i>motifs</i> to be repeated or arranged in different ways.</li> <li>• Pattern planning helps produce accurate and consistent prints.</li> <li>• Shapes can be simplified to make effective printing blocks.</li> </ul>	<ol style="list-style-type: none"> <li>1. What a mosaic is and what it consists of</li> <li>2. How to define tessellation, mosaic and montage</li> <li>3. How tessellation and montage are used in a roman mosaic</li> <li>4. What printing techniques is the most effective to achieve a bold mosaic type print</li> <li>5. What they key steps to success are to create an effective print.</li> </ol>

			<ul style="list-style-type: none"> <li>• They are beginning to consider spacing, scale and direction when creating pattern designs.</li> <li>• Artists, designers or cultures use printmaking and can use this to inspire their own work.</li> <li>• They can select from techniques such as relief, press, rubbings, monoprint, or resist depending on the design.</li> <li>• They can modify a printing block or plate to improve clarity or detail.</li> <li>• They use sketchbook planning to develop, test and refine ideas before final printing.</li> <li>• Different techniques can be combined to achieve a more complex final print.</li> <li>• Different materials work best for certain effects (e.g., foam for bold shapes, string for lines, textured surfaces for rubbings).</li> <li>• The properties of materials (smooth, rough, absorbent, flexible) affect the printed outcome.</li> <li>• They can make choices about which tools and surfaces will help achieve the intended pattern, texture or detail.</li> <li>• They can explain why a particular material was chosen for a specific part of the print.</li> <li>• Using different materials can create varied textures and visual interest.</li> </ul>	
6	<p><u>Natural Disaster</u> <i>Hokusai</i></p> 	<ul style="list-style-type: none"> <li>• Explain and describe a few techniques, including the use of poly-blocks, relief, mono and resist printing.</li> <li>• Choose the printing method appropriate to task.</li> <li>• Build up layers and colours/textures.</li> </ul>	<ul style="list-style-type: none"> <li>• Each printing technique works and can explain the key differences (e.g., raised surfaces in relief, single-impression nature of monoprinting, blocked areas in resist).</li> <li>• Using the correct specialist vocabulary such as <i>registration, plate, overlay, reduction printing, texture, motif</i>.</li> <li>• They can describe why a particular technique suits a chosen design or effect.</li> <li>• Materials such as poly-blocks can be cut, carved or shaped to create detailed prints.</li> <li>• They can make informed decisions about which printing method will best achieve the desired visual outcome.</li> </ul>	<ol style="list-style-type: none"> <li>1. Who Hokusai is.</li> <li>2. Why his Art is relevant for us today.</li> <li>3. What 'collograph' printing is.</li> <li>4. What 'block printing' is.</li> <li>5. What is the effect of layering prints.</li> </ol>

		<ul style="list-style-type: none"> <li>• Organise their work in terms of pattern, repetition, symmetry or random printing styles.</li> <li>• Choose inks and overlay.</li> <li>• Be familiar with layering prints.</li> <li>• Be confident with printing on paper and fabric.</li> <li>• Alter and modify work.</li> <li>• Work relatively independently</li> </ul>	<ul style="list-style-type: none"> <li>• Detail, texture, repeat potential, scale and time when selecting a technique.</li> <li>• They have an awareness of how different papers, fabrics or surfaces respond to different inks and printing processes.</li> <li>• They can plan multiple layers to create depth, tone and contrast.</li> <li>• They can control when aligning (registering) layers of print.</li> <li>• Colours interact when layered (e.g., transparency, blending, overlapping).</li> <li>• They can intentionally create textures through tool choice, material selection and ink application.</li> <li>• Complex pattern structures including tessellation, rotation, reflection and half/drop repeats.</li> <li>• Placement of motifs and patterns to achieve symmetry or controlled randomness.</li> <li>• Altering orientation, scale or sequence changes the pattern's impact.</li> <li>• Different inks (e.g., block ink, fabric ink, water-based ink) behave on various surfaces.</li> <li>• They can select appropriate inks to achieve particular effects such as flat colour, transparency or texture.</li> <li>• They can demonstrate confidence in overlaying colours and patterns to build detailed compositions.</li> <li>• Layering as a planned, step-by-step process involving base layers, mid-layers and final detail.</li> <li>• They can experiment with layering to create more complex imagery, with awareness of drying time and ink opacity.</li> <li>• They can use layering intentionally to enhance contrast, depth or narrative in a print.</li> <li>• Fabric printing requires different pressure, inks and tools compared to paper printing.</li> <li>• They need to secure and prepare surfaces for clean printing (e.g., padding under fabric, taping paper).</li> <li>• They need adaptability when printing across different textures and absorbencies.</li> </ul>	
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			<ul style="list-style-type: none"> <li>• They can identify areas for improvement and make changes to blocks, plates or layers to refine a final piece.</li> <li>• Printing is iterative and may require multiple test prints and adjustments.</li> <li>• Sketchbooks to record modifications, annotate processes and reflect on improvements.</li> <li>• They can plan, prepare and carry out printing processes with minimal adult guidance.</li> <li>• They can select tools, materials and techniques confidently and appropriately.</li> <li>• They can manage time, resources and workspace efficiently and safely.</li> <li>• They can demonstrate the ability to solve problems during the printing process (e.g., uneven ink, misaligned layers).</li> </ul>	
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## 3D form/ sculpture

<u>Yr</u>	<u>Masterpiece and Artistic inspiration</u>	<u>Skills</u>	<u>Knowledge</u>	<u>High 5</u>
		<u>Children can:</u>	<u>Children know that:</u>	
Pre-sch	<u>Hollywood Hullabaloo'</u> <i>Andy Goldsworthy</i>	<ul style="list-style-type: none"> <li>• Explore junk modelling using skills practised through the year: cutting, folding, sticking</li> </ul>	<ul style="list-style-type: none"> <li>• They can hold scissors correctly with support and begins to open and close them using both hands together.</li> <li>• They can make simple snips in paper or thin card with adult guidance.</li> <li>• They can experiment with cutting different materials (paper, card, foil, fabric scraps).</li> <li>• They can talk about what they are trying to cut (e.g., "I'm cutting this bit off").</li> <li>• They can explore folding paper and card using two hands together.</li> </ul>	

			<ul style="list-style-type: none"> <li>• They can press down along folds with fingers or the palm of the hand.</li> <li>• They can begin to create simple folds (in half, making a flap or creating a bend).</li> <li>• They can experiment with bending and shaping materials to change their form.</li> <li>• They notices cause and effect (e.g., “When I bend it, it stands up”).</li> <li>• They can select from a range of junk materials (boxes, tubes, pots) for a chosen idea.</li> <li>• They can talk about what they want to make, even if the outcome changes.</li> <li>• They can join different materials together using cutting, folding, and sticking skills explored across the year.</li> <li>• They can experiment confidently without worrying about the final outcome.</li> <li>• They begin to adapt work when something doesn’t stick or hold as expected.</li> <li>• They enjoy sharing creations, describing simple features (e.g., “This is the roof,” “These are the wings”).</li> </ul>	
1	<u>Relief Tile</u> Goldsworthy	<ul style="list-style-type: none"> <li>• Talk simply about an artist (Goldsworthy) and the materials used.</li> <li>• Use clay confidently to shape, press, pinch, and roll.</li> <li>• Add textures and patterns to clay using tools and natural materials.</li> <li>• Use tools safely to cut clay.</li> <li>• Create a simple clay artwork inspired by</li> </ul>	<ul style="list-style-type: none"> <li>• Andy Goldsworthy is an environmental artist who uses natural materials.</li> <li>• Some of the materials he uses, such as leaves, stones, sticks, ice, mud, flowers, feathers.</li> <li>• What they can see in his artwork—colours, shapes, patterns, textures.</li> <li>• They can begin to explain how artists can use nature to create art.</li> <li>• Clay is a natural material that comes from the ground.</li> <li>• They can describe clay using simple vocabulary—soft, squishy, smooth, wet, dry.</li> <li>• Clay can be moulded and shaped.</li> <li>• They can use basic clay techniques, including:  → Pinching to shape the clay.</li> </ul>	<ol style="list-style-type: none"> <li>1. What type of artist Goldsworthy was and the resources he used.</li> <li>2. What clay is and where it comes from.</li> <li>3. What techniques you can use to manipulate clay.</li> <li>4. How to add texture to clay.</li> <li>5. How to cut clay safely.</li> </ol>

		natural forms or Goldsworthy's style.	<ul style="list-style-type: none"> <li>→ Rolling into balls or coils.</li> <li>→ Pressing to flatten the clay.</li> <li>→ Pulling and shaping with fingers.</li> <li>• They can explore how to change clay's form using hands and simple tools.</li> <li>• They can use tools (or natural materials like leaves/twigs) to create: <ul style="list-style-type: none"> <li>→ Lines</li> <li>→ Dots</li> <li>→ Patterns</li> <li>→ Imprints</li> </ul> </li> <li>• Textures can change the appearance and feel of clay.</li> <li>• They can begin to select appropriate tools for different textures.</li> </ul>	
3	<u>WW1 Trophy</u> <i>Grayson Perry</i>	<ul style="list-style-type: none"> <li>• Discuss and evaluate the features of real WW1 medals.</li> <li>• Use a range of Year 3 clay techniques confidently (shaping, texturing, joining).</li> <li>• Design and create a purposeful 3D clay medal that reflects historical learning.</li> <li>• Select tools and materials appropriately and explain their choices.</li> <li>• Paint and finish their clay work to a high standard, considering detail and effect.</li> </ul>	<ul style="list-style-type: none"> <li>• WW1 medals include symbols, images, patterns and lettering that communicate meaning.</li> <li>• Designers use shape, texture and relief to make medals visually interesting and significant.</li> <li>• Key vocabulary such as symbolism, pattern, relief, texture, border, ribbon can be used for describing WW1 medals.</li> <li>• They can explain similarities and differences between medal designs.</li> <li>• Medals were created for recognition, bravery and remembrance.</li> <li>• There is a technique to shaping clay using pinching, coiling and slab techniques.</li> <li>• There is a technique to creating textures using tools to make lines, dots, patterns and imprints.</li> <li>• Clay surfaces can be refined and smoothed for accuracy.</li> <li>• Pieces of clay must be scored and slipped to join securely.</li> <li>• The importance of thickness and structure when forming clay.</li> <li>• There is a technique on how to use a sketchbook to develop design ideas.</li> <li>• Design choices (symbols, shapes, patterns) should link to historical meaning.</li> </ul>	<ol style="list-style-type: none"> <li>1. To compare and contrast WW1 medal designs.</li> <li>2. To use clay techniques to form shape and texture</li> <li>3. To use clay techniques to join</li> <li>4. To design a WW1 medal using clay</li> <li>5. To create a WW1 war medal using clay</li> <li>6. To paint and glaze a WW1 war medal.</li> </ol>

			<ul style="list-style-type: none"> <li>• There is technique on how to annotate designs to show techniques, materials and intentions.</li> <li>• There is a technique on how a 2D drawing is turned into a 3D clay outcome.</li> <li>• There is a technique on how to evaluate design ideas and make improvements.</li> <li>• Which tools are suitable for cutting, smoothing, shaping and texturing clay.</li> <li>• There are different tools create different effects.</li> <li>• They need to know how to choose tools and materials based on the task, detail and scale.</li> <li>• They should work safely and responsibly with materials and equipment.</li> <li>• They can justify choices using art vocabulary.</li> <li>• They can apply paint in thin, controlled layers.</li> <li>• They can use colour choices can reflect real WWI designs or personal design intentions.</li> <li>• They can use fine brushes for detail, lettering and edging.</li> <li>• Glaze or varnish is used to protect and enhance the surface.</li> <li>• They can evaluate the final piece and identify possible improvements.</li> </ul>	
5	<u>Mayan mask</u> <i>Jose Canil Ramos</i>	<ul style="list-style-type: none"> <li>• Explain the cultural and historical significance of Mayan masks.</li> <li>• Compare and choose appropriate sculptural materials based on their properties and purpose.</li> <li>• Confidently use Modroc and clay, understanding the advantages and limitations of each.</li> <li>• Apply advanced clay skills including</li> </ul>	<ul style="list-style-type: none"> <li>• Mayan masks were used for ceremonies, rituals, burials, celebrations and warfare.</li> <li>• Colours, symbols and patterns on masks carried meaning or represented gods, animals or status.</li> <li>• Cultural artefacts help us understand the beliefs and traditions of ancient societies.</li> <li>• Key vocabulary such as ceremonial, symbolic, ritual, decorative, tradition.</li> <li>• A range of sculptural materials including clay, Modroc, wire, foil, cardboard, wood and natural materials.</li> <li>• The properties of each material (flexibility, strength, texture, weight).</li> </ul>	<ol style="list-style-type: none"> <li>1. Why Mayan masks were used?</li> <li>2. What different materials can be used to form a sculpture?</li> <li>3. What are the similarities and differences between Modroc and Clay?</li> </ol>

		<p>modelling, joining, strengthening and refining.</p> <ul style="list-style-type: none"> <li>• Use slip precisely and understand its importance in sculptural construction.</li> <li>• Create a thoughtful, well-constructed sculpture inspired by Maya mask traditions.</li> </ul>	<ul style="list-style-type: none"> <li>• They can choose materials based on their suitability for a design purpose.</li> <li>• Different materials require different construction and joining techniques.</li> <li>• Modroc and clay can both be used to create 3D forms but behave differently.</li> <li>• Modroc is lightweight, dries quickly and is built around an armature, whereas clay is heavier, slower drying, and shaped directly.</li> <li>• That clay is more suitable for fine detail, while Modroc works well for large forms and smooth surfaces.</li> <li>• Key vocabulary can be used to describe masks such as armature, mould, cast, refine, malleable.</li> <li>• Clay has plasticity and malleability, which allow it to be shaped.</li> <li>• Clay can crack or collapse if too thin or too dry.</li> <li>• Moisture levels affect how clay can be worked, joined and refined.</li> <li>• There is technique on how to handle clay to achieve structure, stability and detail.</li> </ul>	<ol style="list-style-type: none"> <li>4. Which properties of Clay are vital when creating a sculpture?</li> <li>5. How is slip used when creating sculptures?</li> </ol>
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