



Art Curriculum

	Autumn	Spring	Summer
Year 1	Drawing DOTS, LINES AND SQUIGGLES Paul Klee	Painting COLOUR CREATIONS Mondrian and Kandinsky	Sculpture LET'S SCULPT! Anthony Gormley
Year 2	Drawing SKETCH IT! Cezanne, David Hockney	Painting YOYORI KUSMA Yayoi Kusma	Sculpture ROLL IT! TWIST IT! BEND IT! Su Blackwell
Year 3	Drawing Famous Buildings Christopher Wren (influential architects)	Painting HOT OR COLD! Vincent Van Gogh	Sculpture POTS Usaka Koji
Year 4	Drawing SHELLS Amiria Gale	Painting WATERLILIES, POPPIES AND GARDENS Monet	Sculpture FUNKY FACES PICASSO
Year 5	Drawing LANDSCAPES AND CITYSCAPES Paul Kenton	Painting POP ART Andy Warhol	Sculpture MUGS Emma Bridgewater
Year 6	Drawing A Journey Through Time- Famous Self Portraits-e.g. Rembrandt, Vincent Van Gogh, Frida Kahlo, Jenny Saville	Painting COLOUR AS EMOTION	Sculpture Sculpting Vases Grayson Perry

Area of learning-Expressive arts and design

ELG: Creating with Materials

Children at the expected level of development will:

- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- Share their creations, explaining the process they have used.
- Make use of props and materials when role playing characters in narratives and stories

For children to have an individual response it's important they do not always have a set goal. Children have their contributions noticed and valued so they build confidence and resilience. Children are given regular space and time to engage with the arts by enabling them to play with a wide range of media and materials. They are supported and encouraged to develop their own curiosity and creativity and are encouraged to showcase their work in their individual squares around the classroom.

Line

Knowledge	Know that pencil grip can change the control over marks. Identify the following line types: straight, curved.
Skill	To be able to hold a pencil correctly to display good control when making marks. Draw and paint straight and curved lines.

Shape

Knowledge	Know the line types they use to draw simple shapes
Skill	Draw, paint simple 2D shapes using learnt lines. Cut simple 2D shapes drawn on paper.

Form

Knowledge	Know what it means to roll, splat, stretch, squeeze and pinch playdough to change its shape.
Skill	Be able to roll, splat, stretch, squeeze and pinch playdough with increasing control.

Tone

Knowledge	Identify and compare tones of colour in others illustrations. (light blue/dark blue).
Skill	Begin experimenting with colour mixing, including black and white.

Colour

Knowledge	Know the names of the primary and secondary colours as well as black and white.
Skill	Choose primary and secondary colours based on observations and imagination in their drawings and paintings.

Texture

Knowledge	Begin to understand what texture means (smooth/ rough)
Skill	Begin to use vocabulary related to texture.

Pattern

Knowledge	Know what a repeating pattern is.
Skill	Create a repeating pattern using different colours and objects.

Substantive terms**EYFS**

primary colours, colour tones (light and dark), line types – straight, curved, roll, splat, stretch, pinch, squeeze.

Sketch book progression

Whole-school progression map on art sketchbook use					
Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Describe their artwork in their sketchbooks	<p>Explain which skills they practised and used in the form of written annotations.</p> <p>Use sketchbooks to express feelings about their art.</p>	Suggest improvements to their own work through self-evaluation in the form of written annotations.	<p>Use sketchbooks to adapt and improve their ideas and incorporate previous skills.</p> <p>Identify the purpose of their work in their sketchbooks.</p> <p>Use sketchbooks to express their feelings about various subjects in art.</p>	<p>Use feedback to make amendments and improvements to art.</p> <p>Use their sketchbooks to compare and discuss ideas with others.</p> <p>Keep notes in their sketchbook as to how they might develop their work further (on their practise pages and their final piece.)</p>	<p>Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations in their sketchbooks through the practise pages and on final pieces that explain their artwork.</p> <p>Look carefully at the methods they use, and make decisions about the effective ness of their methods to create a certain style of art with certain techniques.</p> <p>Explain what their own style is in comparison to other artists' work.</p>

Drawing – Dots, Lines and Squiggles Paul Klee

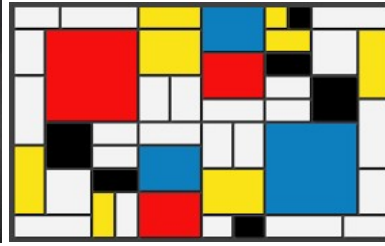


Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I identify different types of line? (look at work of Artist- Lyrical by Kandinsky, Paul Klee)</p>	<p>Draw and paint different lines with varied pencil grip, control, brush stroke and consistency.</p>	<p>Know that pencil grip, control and brush stroke can change how marks are applied on a surface. Identify the following line types: straight, curved, zig zag, horizontal, vertical, thick and thin lines.</p>	<p>Children need to understand what it is meant by an artist. They should understand that different artists make art which looks very different. Children should understand that some of them will like different pieces of art work more than others.</p> <p>Children should know the different line types and be able to identify them in art.</p>	<p>Line Artist Work</p>
<p>Can I change the appearance of a line?</p>	<p>Draw and paint different lines with varied pencil grip, control, brush stroke and consistency.</p>	<p>Know that pencil grip, control and brush stroke can change how marks are applied on a surface. Identify the following line types: straight, curved, zig zag, horizontal, vertical, thick and thin lines.</p>	<p>Children have identified different line types in art. They should now be able to create lines of their own.</p> <p>Children should understand that how they hold their pencil will affect what the line looks like.</p> <p>Children should be able to experience with creating different line types but also</p>	<p>Line type Create Hold Effect</p>

			different effects of the same line type using different resources to draw with.	
Can I create patterns by repeating different lines?	Create a repeating pattern using different colours, lines and shapes to fill in spaces when drawing, painting and sculpting.	Know what a repeating pattern is.	<p>Children understand that repeating patterns can be nice to look at.</p> <p>Children understand that for a pattern to repeat they need to think about the sizing and positioning of what they draw. A pattern can have the same lines in or a repeat of a sequence of lines.</p> <p>Children could create a repeating pattern of the same line type but alter which resource they use to draw it.</p>	Repeating Position Size
Can I add pressure when using a pencil to vary tone?	Apply pressure when using mark-making tools to vary tone in drawings.	Know that pencil marks can be lighter or darker depending on the pressure used. Identify and compare tones of colour in their drawings.	<p>Children understand what is meant by tone. Children understand that in artwork you can see the same colour but they have different tones.</p> <p>Children can experiment with how pressure can affect the tone of their lines. Children can apply what they have previously learnt about types of line and repeating patterns to create lines and patterns with different tones. Children can experiment with creating tone with HB pencils but also other drawing resources.</p>	Tone Line Pattern Colour Pressure
Can I create different textures for my drawings? (rubblings)	Explore visual and implied texture through different lines	Know what texture means (smooth/jagged/rippled). Know	Children understand that art work can have a texture. When	Pressure Texture

	<p>and tone. Form rubbings onto ranging surfaces, incorporating these into their drawings, paintings and sculptures (bark, bricks, leaves and coins).</p>	<p>how to create implied texture with different lines and tones of colour.</p>	<p>you first colour in you often create block colours but adding texture to art can make it much more interesting.</p> <p>Children understand that one way to add texture is to do a rubbing. This is where a texture is placed under a piece of paper and a drawing resource then creates the texture onto the paper. Children can experiment with creating rubbings using different drawing resources. They should be able to explain how pressure changes the rubbing.</p>	<p>Rubbing</p>
<p>Can I use line and texture to create my own artwork in the style of Paul Klee?</p>	<p>Explore visual and implied texture through different lines and tone. Form rubbings onto ranging surfaces, incorporating these into their drawings, paintings and sculptures (bark, bricks, leaves and coins).</p> <p>Draw and paint different lines with varied pencil grip, control, brush stroke and consistency.</p>	<p>Know what texture means (smooth/jagged/rippled). Know how to create implied texture with different lines and tones of colour.</p> <p>Know that pencil grip, control and brush stroke can change how marks are applied on a surface. Identify the following line types: straight, curved, zig zag, horizontal, vertical, thick and thin lines.</p>	<p>Children can look at the art work of Paul Klee and see how different lines and textures are used to create his work. Children understand that the art is not realistic but are used to create a picture which you can see what it is. An example is the castle shown above.</p> <p>Children can experiment with trying to create replicas of Paul Klee's work or they can create simplistic versions of the work themselves.</p>	<p>Line Texture Realistic Replica</p>

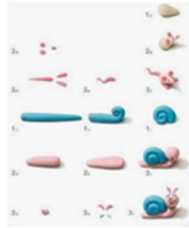
Painting Colour Creations – Mondrian and Kandinsky



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I identify primary and secondary colours? (Colour wheel/Artist)</p>		<p>Know primary and secondary colours on a colour wheel.</p>	<p>Children will not have covered this before. They should understand what is a primary colour and what is a secondary colour and why they are called this. Children can make secondary colours by mixing primary colours together.</p>	<p>Primary Secondary Mixing</p>
<p>Can I use primary and secondary colours in my paintings?</p>	<p>Choose primary and secondary colours based on observations and imagination in their drawings, paintings and sculptures.</p>	<p>Know primary and secondary colours on a colour wheel.</p>	<p>Children can create simple paintings (such as tree above) where they use primary and secondary colours.</p>	<p>Primary Secondary Mixing</p>
<p>Can I select the appropriate paint brush? (thick or thin brush)- Create Mondrian style pictures- masking tape lines- fill spaces using appropriate brush</p>	<p>Draw and paint different lines with varied pencil grip, control, brush stroke and consistency.</p>	<p>Know that pencil grip, control and brush stroke can change how marks are applied on a surface. Identify the following line types: straight, curved, zig zag, horizontal, vertical, thick and thin lines.</p>	<p>Children can create geometric art in the style of Mondrian as shown above. They can mix to create different secondary colours as well as using primary colours. They understand that they will need different brush thicknesses for different parts of the pattern. They understand that thinner brushes allow them to be more precise whereas thicker brushes allow them to cover a greater area.</p>	<p>Thick Thin Primary Secondary Mixing Pattern</p>

<p>Can I use watercolour paints correctly? Brush and water technique-explore</p>	<p>Draw and paint different lines with varied pencil grip, control, brush stroke and consistency.</p>	<p>Know that pencil grip, control and brush stroke can change how marks are applied on a surface.</p>	<p>Children will need to understand how to use watercolours effectively as they move through the school. The focus should be around making sure they do not get too much water on things. They should understand that it is much easier to add a small amount more water than it is to remove it.</p>	<p>Watercolour Add / remove</p>
<p>Can I paint a colour wash background for my painting?</p>	<p>Apply simple colour washes to form backgrounds to be painted upon when dry.</p>	<p>Know primary and secondary colours on a colour wheel.</p>	<p>Children can use watercolours to create a colour wash background thinking about how they use the water colours to create a wash effect. This background will be used for the art work next week.</p>	<p>Watercolour Wash effect</p>
<p>Can I cut simple geometric shapes? Create a Kandinsky circle /circles-and other shapes cut out and stick onto background. Discuss colour choices/shapes/sizes.</p>	<p>Cut simple geometric shapes drawn on paper.</p>	<p>Know the line types they use to draw different shapes</p>	<p>Children have done cutting skills in EYFS but they need to ensure that they cut the shapes carefully and neatly. Children should understand what is meant by this. Children should be able to place their shapes on their wash effect background. This could include layering the shapes on top of each other. Children should understand that before sticking anything down they should layer the shapes out first. This is because they want to think about how they are spaced before committing to sticking them down.</p>	<p>Geometric Shape Cutting Sticking Wash effect</p>

Sculpture Let's Sculpt Anthony Gormley



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I use different tools to make marks in malleable material? Exploration (salt dough/plasticine)</p>	<p>Make different shapes for a sculpture using clay.</p> <p>Roll, mould, stretch and cut clay to create a simple 3D sculpture - e.g., a pot or animal etc.</p>	<p>Know which lines and shapes form different areas of the face on paper. Know what it means to roll, mould, stretch and cut clay.</p>	<p>Children can explore with how they can make marks in clay using different materials. They understand what is meant by a malleable material. They understand that it means that it will bend and stretch but then hold the form. Children understand about how much different materials are malleable.</p> <p>Children understand that until it is set many malleable materials can be reshaped. Children can take a material and mark it but then reshape so that it can be used again.</p>	<p>Shaped Malleable Stretch Bend Materials Reshaped</p>
<p>Can I mould a malleable material with smooth surfaces? (salt dough/plasticine or clay) Explore pushing, pulling, rolling, pinching. (no tools just hands)</p>	<p>Roll, mould, stretch and cut clay to create a simple 3D sculpture - e.g., a pot or animal etc.</p> <p>Make different shapes for a sculpture using clay.</p>	<p>Know which lines and shapes form different areas of the face on paper. Know what it means to roll, mould, stretch and cut clay.</p>	<p>Children can use different techniques to change the shape and the size of a malleable material. They understand that often artists will not work with tools they can do most of this with their hands. They understand that different movements will create different effects. They understand how to smooth the malleable material out.</p>	<p>Shape Size Smooth Effect</p>

<p>Can I mould material to create a human in the style of Anthony Gormley?</p>	<p>Roll, mould, stretch and cut clay to create a simple 3D sculpture - e.g., a pot or animal etc.</p> <p>Make different shapes for a sculpture using clay.</p>	<p>Know which lines and shapes form different areas of the face on paper. Know what it means to roll, mould, stretch and cut clay.</p>	<p>Children can apply the previous learning to be able to create a recognisable sculpture. Children understand that they can't make the whole sculpture as one part and that it needs breaking down into parts to make it.</p> <p>Children can experiment with getting the models to be doing different actions by changing the position of the hands and legs.</p>	<p>Sculpture Model Parts</p>
<p>Can I join malleable materials? (clay) (How to use a slip to join Use water, make marks to lock, make the joining bit flat, try to put a smaller piece on top. wider parts together)</p>	<p>Roll, mould, stretch and cut clay to create a simple 3D sculpture - e.g., a pot or animal etc.</p>	<p>Know which lines and shapes form different areas of the face on paper. Know what it means to roll, mould, stretch and cut clay.</p>	<p>Children have attached parts together to make the sculptures but would have found that they often did not stay attached easily.</p> <p>Children can use slip to join two pieces together. Use water, make marks to lock, make the joining bit flat, try to put a smaller piece on top. wider parts together.</p>	<p>Attach Slip Parts Sculpture Model</p>
<p>Can I create a simple 3D sculpture? nature face-combining clay and natural resources</p>	<p>Explore visual and implied texture through different lines and tone. Form rubbings onto ranging surfaces, incorporating these into their drawings, paintings and sculptures (bark, bricks, leaves and coins).</p>	<p>Know what texture means (smooth/jagged/rippled).</p>	<p>Children understand that the malleable material can provide a structure that other materials can be attached to. Children create a sculpture combining malleable materials and natural ones. Children can use their knowledge of texture from the previous unit to create imprinting on the malleable material too.</p>	<p>Attach Slip Parts Sculpture Model Materials Imprinting</p>

Drawing – Sketch it Cezanne and David Hockney

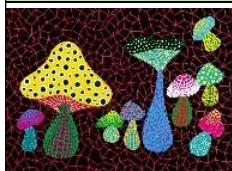


Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I Identify light and dark in observational drawings? (Tone, Artist work showing observational drawings)</p>		<p>Identify light and dark in observational drawings, painting and sculpture, using colour synonyms – lime green, forest green and mint green.</p>	<p>Children understand that observational drawings are realistic representations of what you can see. Children can discuss what would make an observational drawing difficult such as size and position. They should also notice that observational drawings have a 3D effect to make them more realistic.</p> <p>Children should be able to identify different colours as light or dark colours. They should understand that one colour name can have light and dark varieties of it. Children can use colour charts to give names to different varieties of the same colour.</p>	<p>Colour Chart Light Dark Observational Varieties</p>
<p>Can I apply pressure (vary pencil grip) to vary tone, representing light and dark? (pencil, coloured pencils)</p>	<p>Apply pressure when using mark making tools to vary tone, representing light and dark.</p>	<p>Identify light and dark in observational drawings, painting and sculpture, using colour synonyms – lime green, forest green and mint green.</p>	<p>Children have learnt about light and dark colours. They understand that a coloured pencil has a named colour but with it they are able to create different varieties of the colour. Children can use a single pencil to try and</p>	<p>Colour Chart Light Dark Varieties</p>

			<p>create the different colours within a colour chart. They understand that this is controlled by the amount of pressure they use.</p> <p>Children understand that you can change the amount of pressure used but still colour with the same technique. Children understand that direction of colour is important in creating an even final piece.</p>	
<p>Can I use a wider range of line types? (Zig-zag, straight, curved, wavy, dotted, diagonal, vertical, horizontal, thick and think)</p>	<p>Draw and paint from observation of objects using outline, some inside detail and a wider range of line types and directions (see above). Confidently vary pencil grip, brush stroke and consistency to change how marks are applied on a surface.</p>	<p>Know a wider range of line types and directions (zig-zag, straight, curved, wavy, dotted, diagonal, vertical, horizontal, thick and thin lines). Know that different brush techniques create different lines.</p>	<p>Children have looked at different line types in year 1. They have experimented with how they can change the thickness of the line. Children can recap the year 1 one lines and add to them with different line types. They can include year 1 knowledge around repeating patterns.</p>	<p>Line Thickness Pattern</p>
<p>Can I use simple scale to show larger and smaller objects? (observational drawings, pencil, tone)</p>	<p>Use simple scale to show larger/smaller objects in a drawing and painting.</p>	<p>Know what simple scale means (larger/smaller objects in a drawing/painting).</p>	<p>Children understand that most art drawn on an A4 piece of paper will need to be scaled down. You can draw a house on a piece of paper but a house is much larger than the piece of paper. Children understand that different objects on a piece of paper need to be scaled to each other. Fruit bowls are a good example of this.</p>	<p>Larger Smaller Scale</p>
<p>Can I create observational drawings of objects using outlines, some inside detail and line types? (pencil, coloured pencil, biro)</p>	<p>Use simple scale to show larger/smaller objects in a drawing and painting. Build up lines and shapes to form a scene in drawings and paintings.</p>	<p>Know what simple scale means (larger/smaller objects in a drawing/painting).</p> <p>Know a wider range of line types and directions (zig-</p>	<p>Children can complete observational drawings combining learnt skills in the unit. Children pay particular attention to the scale of the items they are drawing.</p>	<p>Larger Smaller Scale Lighter Darker</p>

	Draw and paint from observation of objects using outline, some inside detail and a wider range of line types and directions (see above).	zag, straight, curved, wavy, dotted, diagonal, vertical, horizontal, thick and thin lines). Know that different brush techniques create different lines.	Children should be able to add more detail to their drawings and combine this with their understanding of light and dark. They understand that very few natural objects are the same colour on the whole of it.	
--	--	--	--	--

Painting – Yayoi Kusma



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
Can I describe the work of Yayoi Kusma? (recognise primary and secondary colours and use of patterns- how are patterns used and created?)		Identify primary and secondary colours in drawings, paintings and sculptures using a colour wheel. Know warm and cool colour families. Know how lines and shapes can be combined to create more detailed, repeating patterns.	Children have learnt about primary and secondary colours in year 1. They are able to explain the colours which they see in the art work. Children can explain how different colours are created. Children should be able to discuss the light and dark of the colours as well as the line and shapes in Yayoi Kusma's work. Children should recognise that there are repeating patterns found within her work.	Primary colour Secondary colour Line Shape Repeating pattern
Can I mix primary colours to produce secondary colours? (investigate poster paint and water colour)	Carefully select drawing tools of different primary and secondary colours, and work with warm and cool colour families. Mix primary colours to produce secondary colours when painting. Apply simple	Identify primary and secondary colours in drawings, paintings and sculptures using a colour wheel. Know warm and cool colour families.	Children have learnt about light and dark colours. They can build on their knowledge to learn about warm and cold colours and begin to think about why an artist would pick to use each.	Primary colour Secondary colour Coverage Mixing Warm Cold

	colour washes to form backgrounds to be painted upon when dry.		Children can use different types of paint to create primary and secondary colours. They should be able to discuss the positives and negatives about using different paint types. Children should have growing understanding of how much paint to use for a good coverage without saturating their page.	
Can I recognise warm and cold colours in paintings?		Identify primary and secondary colours in drawings, paintings and sculptures using a colour wheel. Know warm and cool colour families.	Children can identify warmer and cold colours in art work. They can discuss how the different colours change the feeling of the picture. Children could look at the same image with warm colours and cold colours to show how changing the colours can change the feeling of the picture.	Primary colour Secondary colour Warm Cold
Can I create regular and irregular patterns using paintbrushes of different thicknesses?	Create a repeating pattern with more detail and increasing accuracy, using colour, lines and shapes to fill in spaces in drawing, painting and sculpture. Confidently vary pencil grip, brush stroke and consistency to change how marks are applied on a surface.	Know how lines and shapes can be combined to create more detailed, repeating patterns. Know that different brush techniques create different lines.	Children have looked at repeating patterns in the previous unit and in year 1. Children can look at how different patterns can be created which are regular and irregular. Children have looked at using different thicknesses of paintbrushes in year 1. They used thicker ones to fill and thinner for more precise work. Children understand that the thickness of the brush can also be used for creating details in pattern.	Pattern Regular Irregular Thickness
Can I create a collage in the style of Kusma?(create picture , mix colours, paint, cut stick)	Combine different lines to produce 2D and 3D shapes in drawing, painting and	Through their learning of new lines and shapes, identify a wider range of textures.	Children have learnt about texture with rubbings in year 1. Children understand that texture can be created by including collage in	Collage Texture Pattern Shape

	sculpture, including symmetrical shapes.	Identify the line types used to make different shapes, and know what a symmetrical shape is. Know the difference between 2D and 3D.	their work. Children have learnt how to cut in year 1 accurately. Children can collage using already coloured materials or by using paper they have coloured and drawn on. Children understand that a collage allows them to create 3D effects on a 2D surface.	
Can I evaluate my work?	As children begin to produce work and put it into sketch books, they need to learn how to evaluate their work and comment on how they could improve it. Children should understand that they can make comments about the overall pieces appearance but also should focus on the use of skills. Children should understand that art can't be right or wrong because it is their own art but that they can comment on techniques they have used or choices they have made.			Vocabulary so far covered in curriculum

Sculpture – Roll it, twist it bend it



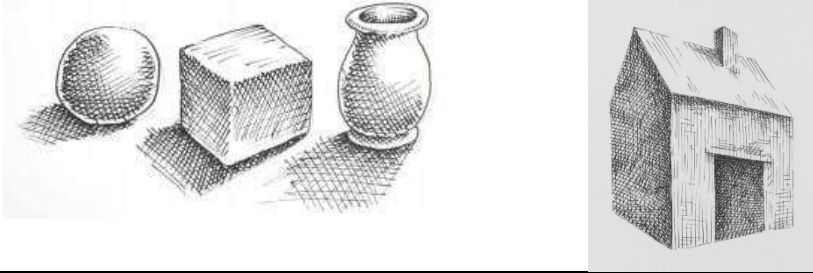
Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
Can I talk about the work of Su Blackwell? (materials, sculptures, how paper is manipulated) etc.		Identify the line types used to make different shapes, and know what a symmetrical shape is. Know the difference between 2D and 3D.	<p>Children should be able to explain how they think Su Blackwell's work has been created and how it is different to the sculpture they did in year 1.</p> <p>Children understand how a 2D object can be built up to create a 3D object.</p>	<p>Sculpture Shape 2D 3D</p>

<p>Can I manipulate paper to create different effects? - may take more than one session</p> <p>Teach skills:</p> <ul style="list-style-type: none"> Curling Rolling Folding Crimping Cut outs Bends Loops Fringe Prism Spirals 	<p>Roll, shape, cut, coil, twist, fold paper into a sculpture</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist using paper.</p>	<p>Children follow instructions to complete the skills listed in the Can I. These can be taught in isolation so that children can learn and practise the skills. Children understand the need to be exact and precise so that the effects are created correctly.</p> <p>Children understand how folding paper creates 3D effect but also gives paper strength so that it can stand up and support other pieces of paper.</p> <p>Children understand that overworking paper will cause it to crease which then means it is very difficult to work with and does not look as good.</p>	<ul style="list-style-type: none"> Curling Rolling Folding Crimping Cut outs Bends Loops Fringe Prism Spirals Folding 3D 2D
<p>Can I manipulate paper to create an abstract 3d sculpture?</p> <p>e.g enchanted forest- heights, shape, colour, view from</p>	<p>Roll, shape, cut, coil, twist, fold paper into a sculpture</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist using paper.</p>	<p>Children can try to create a piece of work in the style of Su Blackwell. They can use the techniques they have been taught for creating 3D structures using folding to do this.</p> <p>This can be linked to a book like Su Blackwell does and children could bring in a book to create the art work on top of.</p>	<ul style="list-style-type: none"> Curling Rolling Folding Crimping Cut outs Bends Loops Fringe Prism Spirals Folding 3D 2D
<p>Can I evaluate my work?</p>	<p>As children begin to produce work and put it into sketch books, they need to learn how to evaluate their work and comment on how they could improve it. Children should understand that they can make comments about the overall pieces appearance but also should focus on the use of skills.</p>		<p>Vocabulary so far covered in curriculum</p>	

	Children should understand that art can't be right or wrong because it is their own art but that they can comment on techniques they have used or choices they have made.	
--	---	--

Year 3

Drawing – Famous Buildings (Christopher Wren influential architects)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I use H pencil to produce light marks?</p>	<p>Use H pencils in technical drawings to produce light marks.</p>	<p>Know that tone can create contrast in a drawing, painting or sculpture. Know which grades of pencils represent light and dark (including shadow and the illusion of a 3D perspective). Know that H pencils are hard and will produce light marks.</p>	<p>Children have mainly worked with HB pencils. They should understand that H stands for hardness and B stands for blackness. They should understand that artists use different pencils for different outcomes.</p> <p>Children should experiment with using different H pencils to create different marks and alter the hardness.</p>	<p>H Grades Light Hardness</p>
<p>Can I use B pencils in tonal drawings and shading to produce darker tones?</p>	<p>Use B pencils in tonal drawings and shading to produce darker tones.</p>	<p>B pencils are soft and produce darker tones.</p>	<p>Children have mainly worked with HB pencils. They should understand that H stands for hardness and B stands for blackness. They should understand that artists use different pencils for different outcomes.</p>	<p>B Grades Blackness</p>

			Children should experiment with using different B pencils to create different marks and alter the blackness.	
Can I use cross-hatching and hatching to show light and dark?	Use H pencils in technical drawings to produce light marks. Use B pencils in tonal drawings and shading to produce darker tones. Use cross-hatching and hatching to show light and dark.	Identify the new line types: hatching and cross-hatching.	<p>Children understand that hatching is a technique of combining lines together to create light and dark. The thickness of the line, the hardness of the line and the closeness of the lines will affect how light or dark the hatching looks.</p> <p>Children can experiment creating hatching and cross hatching with different types of pencils and how that affects the lightness or darkness.</p>	<p>Cross hatching Hatching Light Dark H B Grade</p>
Can I use close and layered lines to show darker areas?	Use close and layered lines to show darker areas of an object.	Know that tone can create contrast in a drawing, painting or sculpture. Know which grades of pencils represent light and dark (including shadow and the illusion of a 3D perspective). Know that H pencils are hard and will produce light marks. B pencils are soft and produce darker tones.	<p>Children understand that hatching and cross hatching can be altered to show light and dark. Children also understand how different pencils can change how light and dark the lines look. Children understand that lines together can look darker if they are closer together or if they are layered. Children understand how this can be used to show darker areas in a drawing and create the impression of a shadow.</p>	<p>Cross hatching Hatching Light Dark H B Grade Layered Close</p>
Can I create drawings with a 3D perspective using directional shading?	Combine lines to create drawings with a 3D perspective using directional shading.	Know that directional shading can influence a shape's 3D appearance.	<p>Children can identify the 3D shapes that are present in buildings. They can draw these 3D shapes with shading to give an increased look of being 3D. Children do not need to draw the</p>	<p>Shading Directional 3D Shapes</p>

			buildings in this lesson just break the buildings down into shapes.	
Can I draw from different perspectives?	Use the grid method to correctly scale objects in their drawings and paintings. Draw and paint from different perspectives.	Know that perspective allows artists to portray form in their artwork (1-point perspective and 2-point perspective).	<p>Children understand that where you look at an object or a building from will change how it is drawn. This could be because it changes the angle that it is viewed at or because different sides of the object or building look different. Children also understand that when you view some things from a certain angle it blocks out the rest of the building or object.</p> <p>Children understand that a grid can help them to scale objects correctly. They have looked at scale in year 2 but not with any sort of precision.</p>	<p>Perspective</p> <p>Scale</p> <p>Angle</p> <p>Grid</p>
Can I draw increasingly accurate outlines of objects and add finer details where necessary?	<p>Use the grid method to correctly scale objects in their drawings and paintings. Draw and paint from different perspectives.</p> <p>Draw increasingly accurate outlines of objects and add finer details where necessary.</p>	Know that perspective allows artists to portray form in their artwork (1-point perspective and 2-point perspective).	<p>Children can build on learning of previous lesson and think about adding the details to their work. They have drawn 3D shapes but should understand that building and objects are very rarely perfect forms of those shapes and they need to add detail. Children should think about adding detail to the drawings they have made but also consider the scale of the finer detail remembering that when something has been scaled down to fit on A4 paper it is likely that some fine detail would not be visible.</p>	<p>Perspective</p> <p>Scale</p> <p>Angle</p> <p>Grid</p> <p>Finer Detail</p>

Painting Hot or Cold! (Vincent Van Gogh)

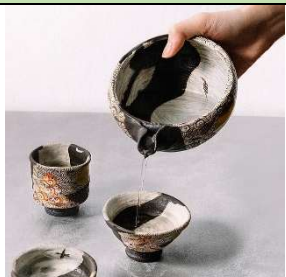


Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I Identify primary, secondary and tertiary colours in painting?</p>		<p>Identify primary, secondary and tertiary colours in drawing, painting and sculpture.</p>	<p>Children should be able to recap their knowledge of primary and secondary colours. Children should understand what a tertiary colour is and then be able to look at how these are used in the work of Vincent Van Gogh. Children should have a good understanding of what needs to be mixed with what.</p>	<p>Mixed Primary Secondary Tertiary</p>
<p>Can I mix primary and secondary colours to produce tertiary colours? (create colour wheel)</p>	<p>Mix primary and secondary colours to produce tertiary colours when painting</p>	<p>Identify primary, secondary and tertiary colours in drawing, painting and sculpture.</p>	<p>Children have covered primary and secondary colours previously. They will have talked tertiary colours in the previous lesson but not had a chance to mix them. Children should have a growing understanding of quantities that they need to mix together to make a colour and can work in a systematic way to make a colour wheel by adding to colours they have already mixed.</p>	<p>Mixed Primary Secondary Tertiary</p>
<p>Can I mix tints by adding white to a colour?</p>	<p>Create different tones, tints and shades when painting.</p>	<p>Know that colour tones, tints and shades in painting</p>	<p>Children understand that a tint is created when you add white to a</p>	<p>Tint Mix</p>

		are created by adding white, black or grey to a colour respectively.	colour. They understand that the tint will change with adding more white to the colour. They understand that to get darker they need to add more of the original colour.	Colour
Can I mix shades by adding black to a colour?	Create different tones, tints and shades when painting.	Know that colour tones, tints and shades in painting are created by adding white, black or grey to a colour respectively.	Children understand that a tint is created by adding white to a paint and a shade is created by adding black to a paint. Children can add black to create different shades of the same colour.	Shades Mix Colour
Can I mix tones by adding grey to paints?	Create different tones, tints and shades when painting.	Know that colour tones, tints and shades in painting are created by adding white, black or grey to a colour respectively.	Children can already create different tints and shades. Children understand that by adding grey they can create different tones. Children can add different amounts of grey to create different tones of a colour.	Tones Mix Colour
Can I use warm and cold colour families in my paintings?	Create different tones, tints and shades when painting. Work with warm and cool colour families in drawing, painting and sculpture.	Know that colour tones, tints and shades in painting are created by adding white, black or grey to a colour respectively. Recognise warm and cool colour families.	Children have learnt about tints, tones and shades. Children have looked at how different colours can change the feel of a piece of art in year 2. Children should understand that there are warm and cold colours. They can create warmer and colder colours using tints, tones, shades and mixing. Children understand how in a painting they can change the feel by changing the warmth or coldness of a colour.	Tints Tones Shade Mix Colour Warm Cold

<p>Can I add texture to my painting using different lines? (hatching and cross hatching)</p>	<p>Use cross-hatching and hatching to show light and dark.</p>	<p>Identify the new line types: hatching and cross-hatching.</p>	<p>Children have used hatching and cross hatching in the previous unit using a pencil. They can now use the same technique with paint. They should recap about how thickness and closeness of lines affects the darkness of the cross hatch. Children can add hatching and cross hatching to their paintings to create texture.</p>	<p>Texture Hatching Cross Hatching</p>
<p>Can I combine my skills to paint in the style of Vincent Van Gogh</p>	<p>Combination lesson of skills and knowledge taught already. Children should be able to look at paintings by VVG and adopt a similar style. They should remember what they have learnt about colour with tone, tint and shade and what they have learnt about scale. Children can add texture to their work and could include a 3D effect.</p>		<p>Vocabulary covered in the curriculum.</p>	

Sculpture Pots (Usaka Koji)

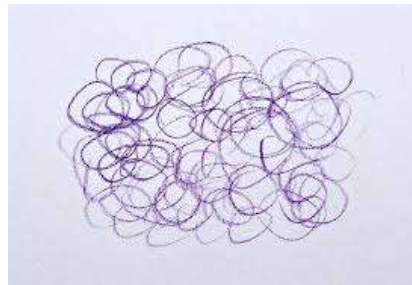
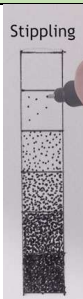
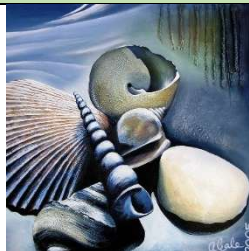


Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I describe the work of Usaka Koji?</p>	<p>Children can look at the work of Usaka Koji and discuss what they can see talking about colour, form, shape and lines. Children can identify that the art work also has a practical use such as being a pot, bowl or teapot. Children can recap their prior learning about making 3D structures. In year 2, they used folded paper and in year 1 they used malleable materials to create different shapes. Children should recall that when they made malleable objects in year 1 they made things in parts and then joined them together. Children recap creating slip to make the joins.</p>			<p>Sculpture 3D Slip Malleable</p>
<p>Can I mould a pinch pot?</p>	<p>Roll out a wider range of 3D shapes for their clay sculptures with increasing accuracy.</p> <p>Use rolling pins and clay tools to roll, mould, shape, cut, coil,</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay.</p>	<p>Children understand how they can manipulate clay in different ways. One of the most simplistic ways to form a pot is using a pinch technique. They can use clay or they can practise with a malleable</p>	<p>Sculpture Pinch Thickness Manipulate</p>

	twist, scratch and press clay into a desired sculpture – e.g., a pot or animal - with more accuracy and sense of scale.		object that does not set. Children understand how they use pinches to manipulate the clay into the shape of a pot. They understand that if they pinch and pull too hard then it will rip. They understand that they are trying to achieve an equal thickness around the pot.	
Can I create patterns on a pinch pot?	<p>Roll out a wider range of 3D shapes for their clay sculptures with increasing accuracy.</p> <p>Use rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay into a desired sculpture – e.g., a pot or animal - with more accuracy and sense of scale.</p> <p>Combine line, shape, colour and different tools/techniques to create patterns with increasing detail. Create impressions, using various materials, onto clay to make a sculpture (including a relief) with more intrinsic patterns.</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay.</p> <p>Identify how lines and shapes can be combined to create more detailed, repeating patterns with different tools and brush techniques</p>	Children build on what they have covered in the previous lesson and the lines taught in year 2 to be able to create a pinch pot with lines on as decoration. They understand that a pinch pot has to have the decoration put on it before it sets or else the clay will be too hard. Children understand the relationship between thickness and how hard they can press when creating the patterns.	<p>Sculpture</p> <p>Pinch</p> <p>Thickness</p> <p>Manipulate</p> <p>Pattern</p> <p>Line</p>
Can I roll and join clay by using scratch and slip to create a coil pot?	<p>Roll out a wider range of 3D shapes for their clay sculptures with increasing accuracy.</p> <p>Use rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay into a desired sculpture – e.g., a pot or animal - with more accuracy and sense of scale.</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay.</p>	Children can manipulate the clay into long coils. They understand that they are trying to get the coil to be the same thickness all the way along. This requires them to push out from the middle as if they roll the ends too much, they will thin.	<p>Sculpture</p> <p>Roll</p> <p>Thickness</p> <p>Manipulate</p> <p>Scratch</p> <p>Slip</p>

			<p>Children have used slip to attach in KS1 but it is harder when attaching coils together. Children do not get the joins correct the pot will not hold together when it dries and would not hold a liquid.</p>	
<p>Can I design and create my own pot in the style of Koji?</p>	<p>Roll out a wider range of 3D shapes for their clay sculptures with increasing accuracy.</p> <p>Use rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay into a desired sculpture – e.g., a pot or animal - with more accuracy and sense of scale.</p> <p>Work with warm and cool colour families in drawing, painting and sculpture.</p> <p>Use different lines to create texture in their drawings, paintings and sculptures.</p>	<p>Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay.</p> <p>Recognise warm and cool colour families.</p> <p>Identify textures, including tactile and implied texture, in drawing, painting and sculpture. Identify how these have been created through the use of line.</p>	<p>Children can select from pinch or coil to create a pot in the style of Koji. They need to think about the designing stage carefully and whether they are able to realistically make what they are attempting. Children need to think about how pinch pots provide a smoother surface to decorate but coil pots make a more consistent shaped pot.</p> <p>If the pot has multiple parts to it, children need to think about how they will make and attach these together.</p>	<p>Sculpture Roll Pinch Thickness Manipulate Scratch Slip</p>
<p>Can I evaluate my pot?</p>	<p>Children have evaluated their work in year 2. They should understand that as well as commenting on the artistic effect they have created they should be able to evaluate the skills they have used too and discuss whether they have been carried out effectively. With these designs, they should also be able to discuss whether what they have made works for the purpose. For example, if the pot should be able to hold water then does it work.</p>			<p>Vocabulary from the curriculum previously covered.</p>

Drawing Shells (Amiria Gale)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I use the grid method to correctly scale on object?</p>	<p>Use the grid method to correctly scale an object. Measure shapes from observation using a scaling method - thumb and pencil.</p> <p>Draw, paint and sculpt from different perspectives, showing a stronger understanding of proportion.</p>	<p>Know the grid and thumb methods for scaling. Begin to understand that the composition of an artwork can affect its focal point.</p> <p>Understand 1-point perspective, 2-point perspective and 3-point perspective. Know that scale is a comparison of size between objects and that scale will change relative to distance and depth.</p>	<p>Children have used grids before to scale objects but not the thumb method. Children understand that the relative size of objects changes based on what the focal point was. Children can alter the size of objects in their pictures using an appropriate scaling method.</p>	<p>Scale Relative Focal point</p>
<p>Can I use the sketching techniques of scumbling and stippling?</p>	<p>Combine lines using the methods to create different textures in drawing, painting and sculpture – including implied texture.</p>	<p>Know different techniques that create different texture, such as layering, stippling and scumbling</p>	<p>Children have learnt about hatching and cross hatching as a way of adding texture and darkness to a picture. They can extend this knowledge to understand that texture can be added with stippling and scumbling.</p> <p>Children understand that the closer the dots are in stippling the</p>	<p>Scumbling Stippling Layering Texture Darkness</p>

			darker the effect becomes. In scumbling the texture becomes darker when small concentric lines are made and they overlap each other more.	
Can I select specific pencil grades to blend tones using a soft and smooth gradient with little visual appearance at intervals?	Select specific pencil grades to blend tones using a soft and smooth gradient with little visual appearance of intervals. Create tones, shades and tints of colour to represent a light source in their drawings and paintings	Children are confident in the difference between shades, tints and tones of colour and the different ways in which these are created. Know which pencils they must use based on their properties to create desired tones. E.g., 2B pencil would be appropriate for mid to dark tones. Know that tone can be used to show implied form within a drawing, painting and sculpture, using dark, mid and light tones to portray a light source.	Children have looked at tone and shade in terms of colour. They should understand that different pencil types vary in H and B which has been covered in year 3. Children should understand that they can create gradient of tones. This can be used to create the idea that there is a light source on the picture with the idea that things get darker away from the light source or if an object would be blocking the light source.	Gradient Tone Tint Light source H B
Can I use biro to sketch shells and apply shading skills?	Select specific pencil grades to blend tones using a soft and smooth gradient with little visual appearance of intervals. Create tones, shades and tints of colour to represent a light source in their drawings and paintings Use the grid method to correctly scale an object.	Children are confident in the difference between shades, tints and tones of colour and the different ways in which these are created. Know which pencils they must use based on their properties to create desired tones. E.g., 2B pencil would be appropriate for mid to dark tones. Know that tone can be used to show implied form within a drawing, painting and sculpture, using dark, mid	Children have done most of their drawing with a pencil. They should understand that different drawing implements can create a different effect. A biro can be used to create an effective gradient effect and add texture to pictures. Children should experiment with drawing shells in the style of Amira Gale and adding different texture and effects including shadowing.	Gradient Shading Light source H B Tone Tint Scumbling Stippling Layering Texture Darkness

		and light tones to portray a light source.	
Can I evaluate my drawing?	<p>Children should be familiar with this process. They should understand that artistically it is subjective about what people think is pleasing to look at but that when you are asked to produce something in a style then you can also evaluate how close to the style you are. Children understand that they should focus their evaluation on both how successfully they have carried out the artistic techniques but also whether it was the most effective use of the technique. For example they might identify that they have stippled too closely together and this has made the picture too dark.</p>		Vocabulary covered in the curriculum

Painting Waterlilies, Poppies and Gardens (Monet)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I identify a wider range of different moods associated with colour using Monet's paintings? (vibrant, calm, love, relaxed, fiery, angry, powerful, moody)</p>		<p>Identify a wider range of different moods associated with colour – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify contrasting and complementary colours on a colour wheel.</p>	<p>Children have learnt a wide range of information about colour. They should know primary, secondary and tertiary colours. They have learnt about changing colours through tints, tones and shades. They have learnt about warm and cold colours. Children should understand all of these different aspects allow artists to create mood in their paintings. Colour is one of the most effective ways of creating mood. Children should</p>	<p>Mood Colour Primary Secondary Tertiary</p>

			<p>expand their vocabulary to be able to explain the mood that is created by colour in the work of Monet. Children should be able to explain how the mood would be different if different colours had been used.</p>	
<p>Can I recognise and use contrasting and complementary colours in paintings? (create colour wheel)</p>	<p>Use and create contrasting and complementary colours in drawing, painting and sculpture, using terminology previously learnt (colour mixing, primary, secondary and tertiary).</p>	<p>Identify a wider range of different moods associated with colour – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify contrasting and complementary colours on a colour wheel.</p>	<p>Children understand that some colours contrast and some colours compliment each other based on where they sit on a colour wheel.</p> <p>Children can look at how Monet has used complimentary and contrasting colours effectively.</p> <p>Children can create a contrasting and complimentary colour wheel and explain how the colours relate to each other.</p>	<p>Contrasting Complimentary Colour wheel</p>
<p>Can I select and create colours to match the observed palette?</p>	<p>Use and create contrasting and complementary colours in drawing, painting and sculpture, using terminology previously learnt (colour mixing, primary, secondary and tertiary). Select and create colour to match the observed palette.</p>	<p>Identify a wider range of different moods associated with colour – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify contrasting and complementary colours on a colour wheel.</p>	<p>Children should understand that art is usually produced in a certain palette. This means you won't usually find the full spectrum of colours in one piece of work. This is especially the case in paintings of landscapes and natural scenes. This is almost like nature's way of creating complimentary colours together.</p> <p>Children should be able to look at a scene or a picture and create the appropriate palette of colours needed. They should recall their knowledge of tints, tones and shades from year 3 to be able to create the correct palette.</p>	<p>Tints Tones Shades Palette Complimentary</p>

<p>Can I use the skill layering, stippling, differing brush strokes to show texture in my paintings?</p>	<p>Use and create contrasting and complementary colours in drawing, painting and sculpture, using terminology previously learnt (colour mixing, primary, secondary and tertiary). Select and create colour to match the observed palette.</p> <p>Use lines expressively and aesthetically to portray mood and different effects in drawing, painting and sculpture. See prior year groups for line types.</p>	<p>Identify a wider range of different moods associated with colour – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify contrasting and complementary colours on a colour wheel.</p> <p>Know which line types are symbolic in their artwork and why, based on their aesthetic (e.g., strident, straight, sharp lines to show anger). See prior year groups for line types. Know what layering and stippling means.</p>	<p>Children have looked at layering, stippling and stumbling with pencils and biros. Children can experiment with these techniques with paint and brushes. Children need to think about the thickness of the brush that they choose to do this effectively.</p> <p>Children should begin to understand that the lines and shapes they paint also helps to create a mood in their work as well as the colours they select.</p>	<p>Tints Tones Shades Palette Complimentary Texture Layering Stippling</p>
<p>Can I use different equipment- sponges, palette knives to create texture?</p>	<p>Combine lines using the above methods to create different textures in drawing, painting and sculpture – including implied texture.</p>	<p>Know different techniques that create different texture, such as layering, stippling, differing brush strokes or varying equipment such as a sponge or palette knife.</p>	<p>Children can experiment with creating different textures with non-standard artistic equipment. Children should understand that items like a sponge create an effective texture for natural occurring objects. They also allow artists to cover a wider surface with a more consistent texture.</p> <p>Children should see that using a palette knife allows artists to create different textures in their work.</p>	<p>Texture Cover Palette knife</p>
<p>Can I create a painting in the style of Monet using some of the techniques taught?</p>	<p>Children should be able to combine the skills that they have acquired to this point to produce a piece of art in the style of Monet. Children should be clear on the techniques they are going to use before beginning their work. They should also be able to explain the colour palette they are going to work in. Children should demonstrate a wide range of techniques in their work and think about what they are going to use to apply the paint effectively. Children should give consideration to where the light source in their paint would be and the effect that with have on the shade, tone</p>		<p>Vocabulary previously covered</p>	

and tint used. The light source may be visible but it does not have to be. This should also include thinking about how objects block a light source and how that would affect the colour selection.

Sculpture Funky Faces (Picasso)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I talk about the work of Picasso, describing differences and similarities between different practices and disciplines? ((Cubist Sculpture, compare Picasso’s Frenande and work of Duchamp-Villon)</p>	<p>Children should be able to talk about the abstract nature of the work of Picasso. They should be able to explain that his work is based on recognisable things but that they do not look realistic. Children should be able to recall previous artists that they have studied and compare the work with Picasso. Children should understand that different artists work with different disciplines.</p>			<p>Disciplines Realistic Abstract</p>
<p>Can I balance a structure correctly? Small scale models/designs skills practice</p>	<p>Children should be able to link their learning from DT structures. They have to understand that in creating freestanding structures they need to think about not just the artistic component but also the structure component. Making small models with paper and card of the above free standing faces children need to experiment with how they can create oversized heads on smaller bases and how the stay free standing.</p>			<p>Base Freestanding Models</p>
<p>Can I join materials together by slotting pieces together? Small scale skills practise.</p>	<p>Children in year 2 have learnt about creating sculpture with paper. They can recap some of the techniques that they learnt in this unit of how paper can be folded to create strength and joined together. Children need to consider how they join the base to the main piece of art in a way which look pleasing. Children should experiment with creating slots for pieces to slide into.</p>			<p>Slots Base Freestanding</p>
<p>Can I add embellishments to my sculpture? (how will this effect balance?)</p>	<p>Create patterns of increasing complexity and detail with newly learnt line types – layering and stippling – in drawing, painting and sculpture. Use of tracing to begin creating tessellations and repeated patterns of an image or observation.</p>	<p>Know how to explore pattern making as a vehicle to select colour relations and positioning onto paper. Identify tessellations in drawings. Know that when drawing, painting and sculpting from</p>	<p>Children understand that sculptures can have embellishments put on them to create texture and 3D aspect. Children will need to experiment with adding embellishments to their sculptures whilst still getting it to balance.</p>	<p>Sculpture Embellishment Balance</p>

	<p>Apply their understanding of symbolic lines to create accurate shapes – including facial expressions – within drawing, painting and sculpture.</p> <p>Use lines expressively and aesthetically to portray mood and different effects in drawing, painting and sculpture. See prior year groups for line types.</p>	<p>observation, they must consistently look at the subject to gauge accurate shape. Know which symbolic lines to combine to create shape in drawing, painting and sculpture.</p> <p>Know which line types are symbolic in their artwork and why, based on their aesthetic (e.g., strident, straight, sharp lines to show anger). See prior year groups for line types. Know what layering and stippling means.</p>		
<p>Can I create a 3D Face Sculpture in the style of Picasso?</p>	<p>Create patterns of increasing complexity and detail with newly learnt line types – layering and stippling – in drawing, painting and sculpture. Use of tracing to begin creating tessellations and repeated patterns of an image or observation.</p> <p>Apply their understanding of symbolic lines to create accurate shapes – including facial expressions – within drawing, painting and sculpture.</p> <p>Use lines expressively and aesthetically to portray mood and different effects in drawing, painting and</p>	<p>Know how to explore pattern making as a vehicle to select colour relations and positioning onto paper. Identify tessellations in drawings.</p> <p>Know that when drawing, painting and sculpting from observation, they must consistently look at the subject to gauge accurate shape. Know which symbolic lines to combine to create shape in drawing, painting and sculpture.</p> <p>Know which line types are symbolic in their artwork and why, based on their aesthetic (e.g., strident,</p>	<p>Children should design a face mask in the style of Picasso. They should think about how the pieces are going to be put together and include different embellishments. They need to think about the patterns in the masks and how they can produce different facial expressions. The biggest consideration will need to be around making the mask freestanding.</p> <p>Children should recognise that a lot of the colours in the masks are not complimentary they often contrast. Children should think about the colour they select.</p>	<p>Sculpture Embellishment Balance Abstract Base Slots</p>

	sculpture. See prior year groups for line types.	straight, sharp lines to show anger). See prior year groups for line types. Know what layering and stippling means.		
Can I evaluate my work?	Children should be able to comment upon the artistic decisions they have made but also comment on the skills they have used to create texture and make the mask freestanding. Children should understand why they have picked a certain technique and how they have managed to create facial expressions in their work. Children should also be able to comment on how closely they managed to match their work that the style of Picasso. This could include comments about the disciplinary skills used but also decisions around colour.			Vocabulary from curriculum covered


Drawing Landscapes and Cityscapes (Paul Kenton)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I describe the work of Paul Kenton?</p>	<p>Children can recall previous vocabulary from the curriculum to talk about the work of Paul Kenton. This should include conversation around all of the artistic strands in the curriculum which are appropriate. Children should be able to evaluate Paul Kenton’s work in a similar way to that which they have done their own. They should express an opinion on it as a piece of art but also the use of different techniques.</p>			<p>Previously used vocabulary and curriculum strands.</p>
<p>Can I use one point perspective in my drawings?</p>	<p>Draw, paint and sculpt from different perspectives, thinking about the purpose of the art.</p>	<p>Understand the 4 types of perspective – 1-point, 2-point, 3-point and multi-point perspective. Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer’s eye level or outline where the sky meets the ground.</p>	<p>Children should understand that one point perspective is used to show things getting smaller as they move further away. It is used to create depth in a picture. It requires there to be a vanishing point in the page where things are getting smaller towards until they disappear completely.</p>	<p>Perspective Smaller Vanishing point</p>
<p>Can I use two-point perspective in my drawings?</p>	<p>Draw, paint and sculpt from different perspectives, thinking about the purpose of the art.</p>	<p>Understand the 4 types of perspective – 1-point, 2-point, 3-point and multi-point perspective. Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer’s eye level or outline where the sky meets the ground.</p>	<p>Children should understand that Two-point perspective drawing is a type of linear perspective. Linear perspective is a method using lines to create the illusion of space on a 2D surface. One point perspective uses one vanishing point placed on the horizon line. Two-point perspective uses two points placed on the horizon line.</p>	<p>Perspective 2D 3D Vanishing point Horizon</p>

<p>Can I use disproportionate shapes and sizes to emphasise scaling?</p>	<p>Use the grid method to correctly scale objects in paintings and drawings. Measure shapes from observation using a scaling method - thumb and pencil (scaling of human figure). Draw, paint and sculpt from different perspectives, thinking about the purpose of the art.</p>	<p>Understand the 4 types of perspective – 1-point, 2-point, 3-point and multi-point perspective. Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level or outline where the sky meets the ground. Know the grid and thumb methods for scaling. Know that scaling is applied in art when something needs to be emphasised, or when, through disproportionate sizing, the importance is highlighted.</p>	<p>Children should recap their understanding of scaling from lower KS2 where they have used grids and the thumb. In the past, the aim has been to scale accurately. Sometimes artists deliberately scale things incorrectly so that they are emphasised or because they are the most important thing. This can be seen in some of Paul Kenton's work where major or famous landmarks are slightly emphasised. This can be done with being too proportionally large but also through colour choices.</p>	<p>Proportion Scale Emphasised</p>
<p>Can I create my own landscape/ cityscape showing perspective?</p>	<p>Children should be able to apply their knowledge from this unit to draw a landscape or cityscape that has perspective in it and is appropriately scaled. They could use disproportional scaling on a major landmark to make it stand out. They can apply previously covered content around colour to make choices around the palette being appropriate and complimentary.</p>			<p>Vocabulary from previous lessons and strands of the curriculum.</p>

Painting Pop Art (Andy Warhol)

				
<p>Lesson objective</p>	<p>Disciplinary Knowledge</p>	<p>Substantive Knowledge</p>	<p>Subject clarity / Fingertip knowledge</p>	<p>Vocabulary</p>
<p>Can I explain what is Pop Art and who Andy Warhol was?</p>	<p>Children to look at the work of Andy Warhol and what Pop Art was. Children to be able to use their knowledge from previous year groups and units to be able to comment on the strands of the</p>			<p>Previous vocabulary and the curriculum strands.</p>

	curriculum. They should be able to discuss the colour palettes that have been picked and think about if there are any similarities and differences with previously studied artists.			
Can I represent light sources and shadows in my painting?	Refines technique for creating tones, shades and tints of colour with increasing confidence to represent light sources and shadows in drawing and painting.	Know the difference between shades, tints and tones. Know that tone can be used to show implied form within a drawing, painting or sculpture. Know how to use dark, mid and light tones to portray a light source and shadows.	<p>Children have learnt about shadow and how to create it in year 4. Children should look at pop art words and how they often create a shadow round the outside to make them stand out and give them a 3D effect. They commonly use stippling to also create a textured effect.</p> <p>Children should be able to create pop art style words which the shadowed outline to make it look like the light is shining directly down on the word.</p>	Pop art 3D Texture Stippling Shadow
Can I select and create complimentary, contrasting and analogous colours working from direct observations?	<p>Select and create complimentary, contrasting and analogous colours, working from direct observations of objects, such as leaves and flowers (refer back to primary/secondary/tertiary /colour mixing).</p> <p>Refines technique for creating tones, shades and tints of colour with increasing confidence to represent light sources and shadows in drawing and painting.</p>	<p>Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify complimentary, contrasting and analogous colours in their drawing, painting and sculpture, where appropriate.</p> <p>Know the difference between shades, tints and tones. Know that tone can be used to show implied form within a drawing, painting or sculpture. Know how to use dark, mid and light tones to portray a light source and shadows.</p>	Children have built their understanding of colour up through the years. Most recently they have done complimentary and contrasting. They should recap prior knowledge around colour but also expand their understanding with analogous colours. Children should understand why artists make certain colour choices and the effect it has on mood and storytelling. Children should be able to experiment with colour matching certain colours. Being given a colour to match to through mixing, tinting and toning.	Colour match Analogous Tint Tone Mix

<p>Can I create abstract paintings by experimenting with colour palettes and families?</p>	<p>Create free hand patterns of layering, rotations and tessellations in drawing, painting and sculpture, thinking carefully about line, shape and colour.</p> <p>Select and create complimentary, contrasting and analogous colours, working from direct observations of objects, such as leaves and flowers (refer back to primary/secondary/tertiary /colour mixing).</p> <p>Select appropriate line types and tools for specific drawing, painting and sculpture work. When appropriate for the artwork, refine lines accurately. See prior year groups for learnt lines.</p> <p>Combine symbolic lines to create shapes that represent facial expressions and body language in drawing, painting and sculpture. Create disproportionate shapes and sizes to emphasise scaling, movement and the importance of the art.</p>	<p>Identify patterns of layering, rotations and tessellations in drawings, paintings and sculpture, identifying where colour mixing has been manipulated.</p> <p>Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify complimentary, contrasting and analogous colours in their drawing, painting and sculpture, where appropriate.</p> <p>Identify different line types (see prior year groups), thinking carefully about their effects and symbolism. Know that sketched lines are used to map concepts on a surface.</p> <p>Know that facial expressions and body language can be drawn, painted and sculpted through combining symbolic lines and shapes.</p>	<p>Children can experiment with taking a realistic face, landscape or product and making it more abstract. They should understand that one way to make it abstract would be to use an unusual colour palette. This could include reversing the colours of a famous product to make it look unusual.</p> <p>They also could experiment with rotating certain aspects of the design or drawing free hand what is usually a very precise shape.</p> <p>Children could apply their understanding of disproportion and create an abstract design of something which has one part enlarged.</p>	<p>Abstract Palette Precise Disproportion</p>
<p>Can I use colour, line, shape, surface and medium to create textures?</p>	<p>Use a range of techniques to create texture - e.g., colour, choice of line, shape, chosen surface and the medium or equipment used - a palette</p>	<p>Articulate that 3D objects have a tactile texture and when this is captured in a drawing and painting, it is called implied texture.</p>	<p>Children to build on the previous lesson of creating abstract effects by looking at how this can be created through more abstract disciplinary methods. This can be</p>	<p>Textural Visual Abstract</p>

	knife creates thick, tactile texture.	Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc. to enhance the mood of an artwork	done through applying a texture to a page before painting on top of it. This means as well as a visual quality to the work there is a textural one.	
Can I design, create and evaluate a painting inspired by Andy Warhol?	Children can include learning from lessons in this unit to produce a piece of art in the style of Andy Warhol. They should be able to explain the decisions they have made and the techniques they are going to apply. Focus should be around including an abstract quality, a textural interest and the shading around a pop art word.		Vocabulary previously covered in the unit.	

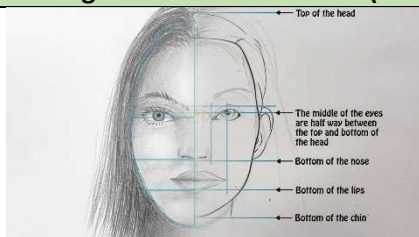
Sculpture (Mugs) Emma Bridgewater



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
Can I explore historical and modern-day mugs?	Children should be able to look at how mugs have changed over time. This links well to themes of history where children have studied changes over time. This should allow to look at how the materials drinking vessels have been made from have changed over time and how they have been decorated. Children should be able to link this to DT and Science in talking about from a design point of view why certain materials have had to be used and what properties they have.			Design Materials Vessels
Can I create simple slab mug using a cylinder and plasticine?	Draw, paint and sculpt from different perspectives, thinking about the purpose of the art. Create relief and freestanding sculpture using clay.	Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay and which ones are best for different sculpture work.	Children can use the slab technique to build a mug. This is a practice so can be made out of plasticine to see how the process would work. Children need to recap on how they have made things in the past by making separate parts to	Plasticine Manipulate Attach

			attach. This includes items like a handle. Children need to think about how they manipulate the slab to create the shape and how they make a base and attach it.	
Can I add texture with stamps, stencils, tools and drawing techniques?	<p>Use a range of techniques to create texture - e.g., colour, choice of line, shape, chosen surface and the medium or equipment used - a palette knife creates thick, tactile texture. Combine lines to create intrinsic textures competently onto clay sculpture.</p> <p>Create free hand patterns of layering, rotations and tessellations in drawing, painting and sculpture, thinking carefully about line, shape and colour.</p>	<p>Articulate that 3D objects have a tactile texture and when this is captured in a drawing and painting, it is called implied texture. Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc. to enhance the mood of an artwork</p> <p>Identify patterns of layering, rotations and tessellations in drawings, paintings and sculpture, identifying where colour mixing has been manipulated.</p>	<p>Children can use the plasticine prototype to experiment with adding texture, pattern and lines. Children can create their own stencils so that the design can be repeating and accurate. Children need to consider what the most appropriate tool is to create different effects on the plasticine.</p>	<p>Texture Pattern Lines Stencil</p>
Can I use the slab technique to create a mug from clay?	<p>https://theartofeducation.edu/2018/06/the-best-way-to-introduce-your-students-to-slab-construction/</p>			Vocabulary previously covered in the unit.
Can I evaluate my design?	<p>Children can evaluate three aspects of their mug. It's artistic appearance and the decisions they have made around this. The disciplinary skills they have used in creating the mug and manipulating the clay. They effectiveness of the design. Children should have made a mug which can be used to hold a liquid.</p>			Vocabulary previously covered in the unit.

Drawing Famous Self Portraits (Rembrandt, Vincent Van Gogh, Frida Kahlo and Jenny Saville)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
<p>Can I accurately show a range of tonal qualities in my drawings?</p>	<p>Accurately show a range of tonal qualities in drawings, paintings and sculptures, including cross hatching, pointillism, side stroke and use of a rubber, where appropriate. Refine technique for creating tones, shades and tints of colour with a smooth gradient to represent light sources and shadows in drawing and painting.</p>	<p>Know that tone can affect the ability to create form and the mood of a drawing, painting or sculpture (e.g. dark = melancholy). Know the difference between shades, tints and tones.</p>	<p>Children have looked at creating tone in different year groups. They have used hatching and stippling in particular. Children can recap on creating tone like previously taught and how to creating lighter and darker tones based on spacing and pressure. Children can look at how side strokes and the use of a rubber can also be used to create tone.</p> <p>Children should be about to use tone to create the impression that a light source is coming from different locations. They should think about how the tone changes to form the shadow depending on a number of factors.</p>	<p>Tone Stippling Hatching Light source Shadowing</p>
<p>Can I create scaled features on a face?</p>	<p>Children select the most appropriate way of scaling to the suited outcome. E.g. architectural drawings would be well suited to the grid method.</p>	<p>Know that different viewpoints and perspectives (learnt in previous year groups) affect a shape's appearance -e.g. profile of a face – some features may be unobservable. Know that foreshortening is a</p>	<p>Children should learn how to draw the features on a face so that they are scaled a proportional to each other. They should understand that depending on where you are looking at a face from features will look different and some features will not be seen at all.</p>	<p>3D Facial feature Proportional</p>

	<p>Lines are refined accurately when appropriate to the artwork to show significant detail.</p>	<p>technique used in perspective to create the illusion of an object receding strongly into the distance or background.</p> <p>Identify different line types (see prior learning), making reflections based on artists' use of symbolic lines. Know that line construction refers to temporary line-work entities, which can be used as references when creating and positioning other objects.</p>	<p>They should remember year 5 teaching about perspective to know how to create the illusion that certain features are 3D and not flat on the page.</p>	
<p>Can I refine techniques for drawing facial parts?</p>	<p>Children select the most appropriate way of scaling to the suited outcome. E.g. architectural drawings would be well suited to the grid method.</p> <p>Lines are refined accurately when appropriate to the artwork to show significant detail.</p>	<p>Know that different viewpoints and perspectives (learnt in previous year groups) affect a shape's appearance -e.g. profile of a face – some features may be unobservable. Know that foreshortening is a technique used in perspective to create the illusion of an object receding strongly into the distance or background.</p> <p>Identify different line types (see prior learning), making reflections based on artists' use of symbolic lines. Know that line construction refers to temporary line-work entities, which can be used as references when creating</p>	<p>Children understand that by changing features of a facial feature they can create a different mood. This could be the angle that they are drawn at or the size of the feature.</p> <p>Children refine what they have previously learnt whilst ensuring the have scale and 3D aspect.</p>	<p>3D Facial feature Proportional Angle Mood</p>

		and positioning other objects.		
Can I refine techniques for creating tones and shades with a smooth gradient to represent light sources and shadows?	Accurately show a range of tonal qualities in drawings, paintings and sculptures, including cross hatching, pointillism, side stroke and use of a rubber, where appropriate. Refine technique for creating tones, shades and tints of colour with a smooth gradient to represent light sources and shadows in drawing and painting.	Know that tone can affect the ability to create form and the mood of a drawing, painting or sculpture (e.g. dark = melancholy). Know the difference between shades, tints and tones.	Children to combine what they have learnt so far this unit to create a face with correctly proportioned facial features. They create an aspect of 3D and think about how they depict a mood and emotion. Children can also create the impression that there is a light source and think about the tonal qualities they can add to their picture to show this. Children can also think about how shading is present with hair and underneath facial features like a nose.	3D Facial feature Proportional Angle Mood Tone
Can I recreate the work of an artist?	Children use the work of one of the artists named above to replica their work looking at how the facial features are created and how tonal features are included in the work.			Vocabulary previously used in the unit.
Can I create by own portrait in the style of a chosen artist?	Children to develop on the previous lesson by using the style of one of those artists named above to create a self portrait of themselves.			Vocabulary previously used in the unit.

Painting Colour as Emotion (Picasso and Van Gogh)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
Can I explain how artists use colour to express feelings in their art work?		Identify a wider range of different moods associated	Children have looked at this before in previous year groups. In	Feelings Emotions

		with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify complimentary, contrasting and analogous colours on a colour wheel in drawing, painting and sculpture, where appropriate.	year 5, they looked at how colours are used to create a mood or emotion. Children should be able to comment precisely on the work of the above artists and explain how the colour creates different emotions. They should think about whether there are multiple emotions within the same piece of art. Children should be able to explain how complimentary and contrasting colours can be used to create a theme or multiple themes within a piece of art.	Mood Colour Complimentary Contrast Theme
Can I confidently use and create contrasting, complimentary and analogous colours and think about the colour families and show influence of the artist when painting?	Can confidently use and create contrasting, complimentary and analogous colours and think about colour families for their drawings, painting and sculpture to show influence of an artist, sculptor, style or movement (refer back to primary/secondary/tertiary/colour mixing). Can ascertain whether the colour used in their work has greater meaning or is symbolic.	Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify complimentary, contrasting and analogous colours on a colour wheel in drawing, painting and sculpture, where appropriate.	Children should be able to colour match to the work they are looking at and discuss how they created the colour. Children should be able to explain what they could do to the colour to make it shower a greater emotional quality i.e. it would calmer if a certain colour was added to it. Children should begin to explain why they think the artist chose the colour they did and why they did not make any further alterations.	Feelings Emotions Mood Colour Complimentary Contrast Theme Mixing Matching
Can I incorporate mix media materials to create textures in paintings?	Start to take risks with paintings, incorporating mixed media materials to create a wider range of textures in drawing, painting and sculpting. Techniques include use of an eraser, line (stippling, cross–	Identifies risks taken by artists with mixed media use and other techniques to create a wider range of textures in their drawings – e.g. use of gesso, sand etc. Articulate that 3D objects	Children have experimented with this briefly in year 5 in creating a textural aspect to their work. Children should understand that there are different ways to add texture to a piece of work through	Implied texture Textural Mixed Media

	hatching), shape, colour, surface, chosen surface, or choice of drawing tool (oil v chalk pastel).	have a tactile texture, and when this is captured in a drawing or painting, it is called an implied texture.	using a mixture of medias. Some pieces of art use textures that you are expecting to feel. This is called an implied texture. This can make art work far more interesting.	
Can I identify where colour mixing has been manipulated to create patterns?	Create free hand patterns of layering, rotations and tessellations in drawing, painting and sculpting with line, shape and colour.	Identify patterns of layering, rotations and tessellations in drawings, identifying where colour mixing has been manipulated to create pattern.	<p>Children have learnt how to colour mix throughout the school. They should learn that the process of colour mixing itself can be used to create a pattern and interesting aspect of colour. Many artists will mix colour on their canvas or piece of work to create a non-perfect mix. This can make for a very interesting tonal quality and allows a gradual change from one colour to another. It can be a good way of creating emotion in the work.</p> <p>Layering this up can create an interesting piece of art.</p>	Colour mixing Manipulated Tonal Mood Emotion Pattern
Can I create a piece of artwork which expresses an emotion?	Children should understand that VVG and Picasso were both famous for their ability to create emotion in their artwork. Children should be able to create a piece of artwork where the focus is telling a story and creating an emotive theme. This should be created through tonal quality, colour choices and creating textural qualities to the work. Children should be clear on whether their work conveys and single emotion using complimentary colours or whether contrasting palettes are selected to create mixed emotions.			Vocabulary from the unit taught.

Sculpture Vases (Grayson Perry)



Lesson objective	Disciplinary Knowledge	Substantive Knowledge	Subject clarity / Fingertip knowledge	Vocabulary
Can I explore historical vases, evaluating designs and purposes?	Children should be able to look at how vases have changed over time. This links well to themes of history where children have studied changes over time. This should allow to look at how the materials vases have been made from have changed over time and how they have been decorated. Children should be able to link this to DT and Science in talking about from a design point of view why certain materials have had to be used and what properties they have.			Design Materials vases
Can I explore a variety of vase designers to support my own design?	<p>Children can carry out research about different artists and the vases they have created. Children are able to create a mood board of designs they like and styles they think they would like to include in their own work.</p> <p>Grayson Perry could be a good artist to look at together but then allow children to go away and research others.</p> <p>Children should look at the disciplinary process that sculptures and artists go through.</p> <p>Children understand that a mood board is not about picking a final product but it should be around a theme. Often mood boards would have a very similar colour palette on the whole mood board.</p> <p>Children should understand the narrative aspect that can be shown through a vase and its decoration and think about how they could include this in their future work.</p>			Design Materials Vases Mood Board
Can I explore previous skills (pinch pot, coil pot, slab pot, embellishments) to develop my ideas? (plasticine)	Children select the most appropriate way of scaling to the suited outcome	Know what it means to roll, mould, shape, cut, coil, twist, scratch and press clay and which ones are best suited for different sculpture work	<p>Children have carried this out the skills in previous year groups but need to recap this ahead of making their vases.</p> <p>Children to use plasticine to make their prototypes. Look at previous year groups for information about how to make the different pot types.</p> <p>Think about how the structure is different for building this up to become a base. This includes that vase often narrow and thicken more than a pot does.</p>	Pinch Coil Slab Embellishment Thicken Narrows

<p>Can I use my knowledge and skills taught to create a vase with added embellishment?</p>	<p>Can confidently use and create contrasting, complimentary and analogous colours and think about colour families for their drawings, painting and sculpture to show influence of an artist, sculptor, style or movement (refer back to primary/secondary/tertiary/colour mixing). Can ascertain whether the colour used in their work has greater meaning or is symbolic.</p> <p>Create free hand patterns of layering, rotations and tessellations in drawing, painting and sculpting with line, shape and colour.</p>	<p>Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Identify complimentary, contrasting and analogous colours on a colour wheel in drawing, painting and sculpture, where appropriate.</p> <p>Identify patterns of layering, rotations and tessellations in drawings, identifying where colour mixing has been manipulated to create pattern.</p>	<p>Children to combine all skills taught across the school to make a clay vase. They can choose if it is pinch, coil or slab. They need to think about the shape that they create for their vase.</p> <p>Children should use their previously created mood board to guide them in their decoration of their vase. They should be able to explain the theme that they are looking to create.</p> <p>Children should be able to use textural qualities to enhance their vase design.</p> <p>Children could include non-perfect colour mixing to create interesting tonal textures.</p>	<p>Pinch Coil Slab Embellishment Thicken Narrows</p>
<p>Can I evaluate my finished design?</p>	<p>Children should be able evaluate their disciplinary skills of making the vase and how they could have done things differently. They should evaluate the colour palette they have used. They should evaluate how close they are to the theme of their mood board that they have created. Children should be able to make comments about how they would do the project better if they were to make another vase with specific examples of what they would improve. This could include comments about the equipment they used or the decision they took for which type of pot they have made.</p>		<p>Vocabulary from the curriculum already taught</p>	