

Art & Design - Concept and Knowledge Map

Art - Unit Learning Sequence

Unit Learning Sequence	Part 1: Take Inspiration <ul style="list-style-type: none"> • Introduce artist and style • Study art history 	Part 2: Develop Ideas <ul style="list-style-type: none"> • Observe: what do you see?(visual literacy) • Analyse: what does it mean? • Respond: how do you feel • Explore artwork materials and techniques in sketchbooks • Create ideas 	Part 3: Master Techniques <ul style="list-style-type: none"> • Learn and practice new skills and techniques • Create final piece of art for display • Class Gallery (self/Peer Assessment)
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Art - Concept Knowledge Map

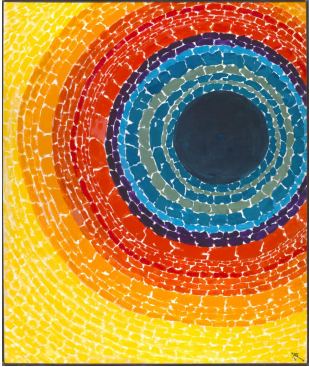
Threshold Concepts	Take inspiration from the greats Learning about great artists around the world and throughout history	Develop ideas Understanding how to develop ideas through an artistic process	Master techniques Developing the skill to communicate ideas.
<u>Disciplinary Concepts:</u> Substantive Concepts	<u>Artists and Artisans</u> <ul style="list-style-type: none"> • artists, artisans and designer • technique, style, period, movement • influences, society <u>Styles and Periods</u> <ul style="list-style-type: none"> • artistic pioneers, masters • contemporary, classical • landscape, portrait • expression, • theme: love, war, food, religion, home, family • Surrealism, Impressionism, Art Deco, Renaissance, Modernism, Naive, Romantic, Abstract, Symbolism, Baroque 	<u>Emotions</u> <ul style="list-style-type: none"> • emotional impact of using line, colour, texture and shape • abstract artworks conveying emotional states • styles conveying emotions • visual language to describe emotion of art. <u>Processes</u> <ul style="list-style-type: none"> • developing ideas using art knowledge • presenting ideas - sketching • exploring the qualities of materials • adapt, refine and enhance • visual analysis • exhibiting <u>Visual Language</u> <u>Art and Design Curriculum Vocabulary</u> <ul style="list-style-type: none"> • the language of art • forms - lines, marks, shapes, structures, signs • dramatic image 	<u>Media and Materials</u> <ul style="list-style-type: none"> • drawing • painting • collage • sculpture • print • textiles • digital media <u>Effects</u> light and shadow - shading, brush technique • tone and texture - hatching, mixing materials • movement and perspective - line thicknesses, frameworks, moulds & digital animation • pattern - weaving, prints, stitching, tessellation • tinting - colour theory • reflection - sketching, brush technique. terns • weaving and stitching • editing and animating.

		<ul style="list-style-type: none"> • communicate ideas • visual language- encode the world 	<u>Colour Theory</u> <ul style="list-style-type: none"> • primary and secondary colours • colour systems - colour wheel • tints and tones • layering colours • complementary and contrasting colours • warm and cool colours (emotion)
Threshold Concepts	Take inspiration from the greats Learning about great artists around the world and throughout history	Develop ideas Understanding how to develop ideas through an artistic process	Master techniques Developing the skill to communicate ideas.


Children working towards achieving the Woodcroft Arts Charter : [Aim @ Arts Charter](#)

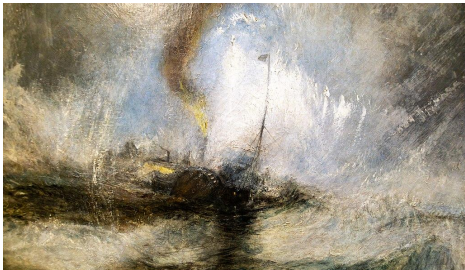
Foundation Stage

Year Group	Unit	Take inspiration	Develop ideas	Master techniques
Nursery	Autumn 2 Mark Making	Artist- Stanley Whitney Focus Piece - In The Colour Period / Style - Abstract Expressionism (1945-1960) 	Visual Language: Abstract Colour theory Block painting Vocabulary: Emotions: Processes:	Media / Materials: Pencils Poster paints A4 paper A3 paper Paint brushes Paint pots Effects Block painting Colour theory Techniques Colour Theory
Reception	Autumn 2 Exploring shapes in art	Artist- Alma Thomas Focus Piece - The Eclipse Period / Style - Expressionism (1890 - 1939)	Visual language: Circular painting Colour theory Shapes Repetition Primary colours	<u>Media and materials</u> Materials: Poster paints Different sized paint brushes A4 paper


			Vocabulary Emotions: Processes:	Paint pots Effects: Techniques Colour Theory:

Milestone 1

Year Group	Unit	Take inspiration	Develop ideas	Master techniques
Year 1	Autumn 1 Portraits	Artist- Thomas Gainsborough Focus Piece - The Blue Boy Period / Style - Rococo (1720 - 1760) 	Visual Language: Thomas Gainsborough painted 'The Blue Boy' in 1770. The painting contrasts the striking, colourful blue boy in the foreground with warm oranges and yellows in the background. Vocabulary: merchant: a person who buys and sells things opposite: completely different harmonious: with parts that go well together miniature: a very small version of something self-portrait: a drawing or painting of yourself adjustments: small changes washes: thin layers of colour over	<u>Media & Materials:</u> Materials Sketching pencils Colouring pencils Water colours Cartridge / thick paper Oil pastels Effects: Dark vs light Shapes Tones Contours Techniques: Pencil and paper Crayons Background washes

		<p>something fluid: smooth and graceful contours: the surfaces, shapes and outlines of a body or figure</p> <p>Emotions: The emotional impact of colour and shape The emotion of the person in the portrait The painter reflects the emotions of the person</p> <p>Processes:</p> <ul style="list-style-type: none"> - Look at perspective/ arrangement / symmetry - Sketch out in pencil - Do a background colour wash (different colours in different areas) - Paint in thicker / more pigmented colours (should be oil paint, but will stain so build using water colours and add bolder colour over the top using oil pastels.) 	<p>Feather light brush Fluid brushstrokes Painting quickly but carefully</p> <p>Colour Theory: Gainsborough took advice from another leading painter of the time, Joshua Reynolds, and, in the painting above, used cold, light colours for the boy and surrounded him with warm oranges and yellows. This was unusual at the time, when doing the opposite was more common. The use of colours in this painting was described as making the picture 'splendid and harmonious' by Reynolds.</p>
<p>Spring 1 Weather</p>	<p>Artist- J.M.W. Turner</p> <p>Focus Piece - Snow Storm - Steam Boat off a Harbour's Mouth</p> <p>Period / Style - Romanticism</p> 	<p>Visual Language 'The painter of light' The steam boat can be seen struggling in the middle of the storm. The boat is not very clear to see which gives the dark, angry-looking storm clouds whipping around it more power and significance. A famous art critic at the time said that the painting was 'the grandest statement of sea-motion, mist and light, that has ever been put on canvas'.</p>	<p><u>Media & Materials:</u></p> <p>Materials Paint Thick paper / possibly canvas? Plastic pallet tool Tempera paint</p> <p>Effects: Use of colour to show light and darkness. Shimmer Reflection</p> <p><u>Techniques:</u></p>

			<p>Vocabulary: Dramatic imagery Light Darkness landscape: a painting showing natural scenery like the sea, hills and buildings significant: important Romantic: relating to Romanticism, portraying feelings expressive: full of meaning or feeling influenced: had an effect on critic: a person who writes and expresses opinions palette knife: a knife used to mix paints textured: not smooth, uneven, can be felt when touched</p> <p>Emotions: The way artists show the weather can produce many different emotions. The fear of an approaching thunderstorm, the rage of a hurricane, the warmth of the sunshine and the gloominess of dark, rainy skies can all be created through art.</p> <p>Processes: • developing ideas using art knowledge • presenting ideas - sketching • exploring the qualities of materials • adapt, refine and enhance • visual analysis • exhibiting</p>	<p>Mood and atmosphere Applying paint with a palette knife Applying paint thickly to create texture Applying paint to a canvas</p> <p>Colour Theory: • warm and cool colours (emotion) • primary and secondary colours • colour systems - colour wheel Colour to show emotions through weather</p>
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	<p>Summer 1 At the Seaside</p>	<p>Artist- Monet</p> <p>Focus Piece - The Beach At Trouville</p> <p>Period / Style - Impressionism</p> 	<p>Visual Language The Beach at Trouville</p> <ul style="list-style-type: none"> • Ordinary, everyday scene • A moment of sunlight and colour captured – brightness of the white dress not in the shade • Blurry detail in the faces of the two women <p>Vocabulary: founder: a person who starts something like a company or club exhibited: put in a public place, like an art gallery critic: a person who writes and expresses opinions about things such as books or art mentor: a teacher or coach deliberately: on purpose vibrant: very bright and clear</p> <p>Emotions: Romantic artists also used beach settings to depict different emotions. Many artists liked to reflect on the shimmering light, the activities being enjoyed and to recreate the feeling of happiness, calmness and warmth.</p> <p>Processes: Sketch out first using charcoal and pastels</p>	<p><u>Media and materials</u></p> <p>Materials Pencils Pastels Charcoal Tempera paint Paint brushes Paint pots Thick paper</p> <p><u>Effects:</u> Painting the same view over again to capture different moments in light, colour and time. Thick dabs and blobs of paint to capture the essence of time.</p> <p><u>Techniques:</u> Painting quickly and thickly Wide range of vibrant colours Visible brush strokes Sketching</p> <p><u>Colour theory:</u> Warm colours, such as red, yellow and orange, remind us of things like the sun or fire. Cool colours, such as blue and green, give a cool feeling because they remind us of things like water, ice and the</p>
Year 2	<p>Scenes of the Sea (Autumn 1)</p>	<p>Artist- Ivan Aizavosky</p>	<p><u>Visual Language</u> The Ninth Wave (see above), painted</p>	<p><u>Media and Materials:</u></p>

Focus Piece - The Ninth Wave**Period / Style** - Late Romanticism

in 1850, is usually said to be the most well-known painting by Aivazovsky. Looking closely, you can see a group of people clinging to flotsam from a wrecked ship in the middle of the stormy sea. The brilliant colours of the sunrise reflect brightly in the painting. This dramatic scene is called The Ninth Wave because there is a traditional belief that the ninth wave is the largest and most deadly wave in a series, before the cycle begins again.

Vocabulary

Dramatic imagery

Horizon

scholarship: money given to pay for someone's education

worthy: deserves or is suitable for

flotsam: rubbish, like wreckage, floating on the sea

traditional: ideas that have existed for a long time

series: a number of things that come one after another

desperately: in a way that shows you want something very much

menacing: a feeling of danger or something to cause harm

horizon: a line where the sky seems to meet the land or sea

Emotions:

Emotional impact - response to the picture

Abstract artworks conveying emotional states

Materials

Painting and colour mixing

Heavy pencils

Tempera paint

Paint brushes

Paint pots

Thick paper

Effects

Use of colour, light and shadow to create powerful effects

Thought provoking, encouraging people to think deeply about the scene.

Drama, fear, people trying to survive the stormy sea.

Atmosphere and colours provide hope.

Warms tones in contrast to the sea.


Techniques


Layer colours

Contrast in colours

Colour Theory

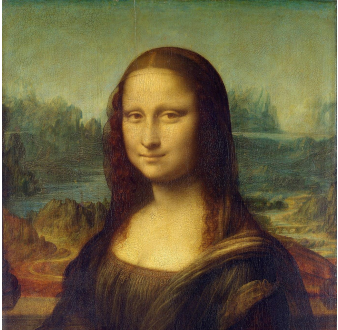
- primary and secondary colours
- colour systems - colour wheel
- tints and tones
- layering colours

		visual language to describe emotion of art. Processes Sketch some features first - not all Draw the horizon in a thick / heavy pencil	
Love for Landscapes (Spring 1) Sketching, leading to painting	Artist- John Constable Focus Piece - The Haywain; N-214 - John Ndambo Period / Style - Romanticism 	<u>Visual Language</u> Constable has used natural tones which complement each other and are repeated (the blue sky and the blue pool of water and the reddish tone of the house close in colour to the harness of the horse). The colours used and the setting itself all represent his idyllic view of his local countryside. <u>Vocabulary:</u> Encode the world • the language of art imaginary: not real life, made up in the mind speciality: a special interest or skill done well dedicating: giving a lot of time and effort to something appreciate: understand the good things about something apply: put on to a surface blend: mix together to become one definition: clear detail ominous: worrying as if something bad is going to happen vastness: largeness in size <u>Emotions</u> • emotional impact of using line, colour, texture and shape	<u>Media and Materials:</u> Materials Sketching pencils Large brush Smaller brushes Tempera paint Water colour paints <u>Effects</u> light and shadow - shading, brush technique Techniques Sketching Washes Blending Definition Shadows Detail <u>Colour Theory</u> • primary and secondary colours • tints and tones

			<p><u>Processes:</u></p> <p>Presenting ideas - sketching Colour washes - blend Mark location of key objects Shaddows</p>	
	<p>The Beauty of Flowers (Summer 1) 3D - clay</p>	<p>Artist- Marc Quinn</p> <p>Focus Piece - Flower Sculptures</p> <p>Period / Style - Contemporary</p> 	<p>Visual language: Different flowers have been used to represent different ideas and themes. For example, red carnations and roses are used to show love but, in Christian art, represent the blood of Christ. Fresh flowers suggest beauty and life, while wilting flowers make us think of the passing of time and the short period of time for which humans live.</p> <p>Vocabulary: Structures • the language of art Layers of colour Sculpt Mould Hatch significance: meaning and importance of something context: the situation or background relevant to something symmetrical: can be divided into halves or has the same number of parts base: the lowest surface that touches the surface it rests on sorrow: a feeling of deep sadness themes: ideas that are developed or repeated</p>	<p><u>Media and Materials:</u></p> <p>Materials Sculpture - clay Clay tools Tempera paints Paint brushes PVA glue</p> <p>• movement and perspective - moulds</p> <p>Effects Using flowers as symbols Vibrant colour</p> <p>Techniques Symmetry Using a wide range of material to create the sculpture</p> <p><u>Colour Theory</u> • primary and secondary colours • complementary and contrasting colours</p>

			<p>wilting: becoming weaker or dying</p> <p>Emotions Flowers can be representative of different emotions. Roses can be a symbol of love, sunflowers can be a symbol of happiness, and lilies can be a symbol of hope.</p> <p>Processes</p> <ul style="list-style-type: none"> • developing ideas using art knowledge • presenting ideas - sketching • exploring the qualities of materials • adapt, refine and enhance • visual analysis • exhibiting 	
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Milestone 2

Year Group	Unit	Take inspiration	Develop ideas	Master techniques
Year 3	The Renaissance	<p>Artist- Leonardo Da Vinci</p> <p>Focus Piece - Mona Lisa</p> <p>Period / Style - Renaissance</p> 	<p>Visual Language To paint the Mona Lisa, da Vinci used the sfumato technique. This involves avoiding sharp outlines and blending colours to create a blurred, smoky effect. This helped to create a look of mystery and sombreness. His choice of colours, such as blues, browns, greens and greys made the lips and eyes of Mona Lisa quite pale.</p> <p>Vocabulary: anatomy: the study of the structure of bodies trunk: the part of the body from the neck to the waist</p>	<p><u>Media and materials</u></p> <p>Materials:</p> <ul style="list-style-type: none"> - Tempera Paints - Powder paints - Cardboard - Sketching pencils - Pebbles / rocks? - Plaster of paris <p>Drawing sketching, shading and hatching, Depth - overlapping, positioning, sizing to convey depth of background/foreground</p> <p>Effects</p>

		<p>silhouette: an outline of a drawing, often filled in black</p> <p>potential: the ability to do very well</p> <p>expand: become larger, make greater</p> <p>ground: reduced to tiny pieces by grinding</p> <p>pigment: a substance that makes colour, made from the cells and tissues of plants or animals</p> <p>tempera: a process of painting using egg and water</p> <p>sfumato: changing colours without sharp outlines</p> <p>sombreness: seriousness and sadness</p> <p>presenting ideas - sketching, forms - lines, marks, shapes, structures, signs, dramatic image</p> <p>Silhouettes</p> <p>Emotions Mystery Sombreness</p> <p>Processes Quick sketch Blend / shade tones into one another</p>	<p>Choice of sombre colours</p> <p>Softness</p> <p>Techniques Sketching Drawing the main lines quickly - simple shapes Adding detail later Making silhouettes out of cardboard Sfumato (the technique of allowing tones and colours to shade gradually into one another, producing softened outlines or hazy forms.)</p> <p>Colour Theory</p> <ul style="list-style-type: none"> - Changes to the colour of the Mona Lisa due to time/dirt - In restored version we see cold colours in the background, and warmer/lighter colours in the foreground - How does colour change the emotion of the piece?
Cityscape Art	<p>Artist- Camille Pissaro</p> <p>Focus Piece - The Boulevard Montmartre at Night</p> <p>Period / Style - Impressionism / Pointillism</p>	<p>Visual Language: Camille Pissarro painted The Boulevard Montmartre at Night (see above) in 1898. It shows the busy capital city of Paris at night, wet after a heavy downpour of rain. Pissarro painted this view effectively using perspective from his hotel window where he was staying. He painted Boulevard Montmartre 14 times but this is the only night view in the collection.</p>	<p><u>Media and materials</u> Cameras Photograph paper Paint brushes Tempera paint Thick paper Pencils Paint pots</p> <p>• complementary and contrasting colours</p>



Pissarro was inspired to paint this scene by the new electric street lamps and the gas lights in the windows, as he wanted to recreate the effect of these against the background of the misty gloom of the dark sky.

Vocabulary

urban: to do with a city or town
 skylines: lines or shapes formed when the sky meets buildings or the land
 photorealism: a very realistic style of art, like a photo
 hyperrealism: more realistic than photorealism, and showing emotions and feelings
 aerial: from above the ground; high up in the air
 formations: shapes, structures or patterns
 inanimate: with no signs of life
 distort: change or represent in an unreal or unclear way

Emotions

- Can be related to how onlookers themselves experience a city
- Often seen as dull because of grey colour schemes
- Lively, busy, overwhelming

Processes

Yvonne Jacquette, famous for her aerial cityscapes, was first inspired by the view out of her window during a flight to San Diego, USA in 1969. To develop her style, Jacquette started to fly regularly in order to sketch and study cityscapes and cloud formations. Her night views of

Effects


Richard Estes' photorealistic paintings, like the one above, create strong effects. His precise style creates a look of cleanliness with realistic reflections. His paintings often appear inanimate, which is deliberate as he is interested in how people see and how cameras can distort vision rather than showing what goes on in the cities he paints.

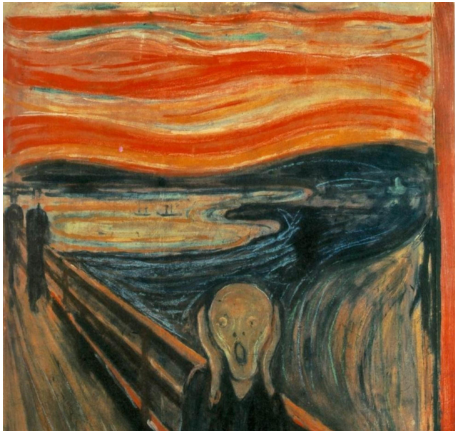
Techniques

Patchwork
 Dashes
 Smears
 Perspective

Colour Theory

Complementary colours
 Contrasting colours

			<p>New York City are now exhibited in many galleries.</p> <p>Patchwork Dashes Smears Perspective</p>	
<p>Impressionism</p>	<p>Artist- Pierre - Auguste Renoir</p> <p>Focus Piece - Dance at le Moulin De La Galette</p> <p>Period / Style - Impressionism</p> 	<p>Visual Language: The painting above, The Bridge at Sèvres, by Alfred Sisley is very typical of the Impressionist style, with the brushstrokes looking messy and rushed. The people in the scene are relaxing and doing normal things – which is what Impressionists wanted to show. Sisley (1839-99), a British artist who lived in France, liked painting sunlight and painted this bridge many times from different viewpoints and at different times of the day.</p> <p>Vocabulary impression: an effect produced in the mind, a vague idea optically: through the eye or the sense of sight hatching: drawing with fine, parallel lines to show shading linear: consisting of straight lines cross-hatching: like hatching but with two or more sets of parallel lines that cross one another stippling: drawing or painting with dots or light dabs impasto: paint applied thickly so that brush marks are seen essence: the most important characteristic</p> <p>Emotions Renoir stated that art is ‘about</p>	<p><u>Media and materials</u></p> <p>Materials: Acrylic paints? Or Tempera paints Pallet knives (plastic?) Graphite / charcoal Thick paper Range of paint brushes</p> <p>Effects</p> <p>Techniques Impressionists often used the impasto painting technique. This means applying the paint thickly so that it looks textured and opaque. When the paint is dry, it can look like the paint is coming off the canvas with the brushstrokes clearly visible. Using short, thick brushstrokes helped them to create a 3D effect and capture the essence of the object rather than the specific details.</p> <p><u>Colour Theory</u></p> <p>Broken colour: Impressionists used this technique to blend colours optically rather than on the palette. They used layers of colour by hatching, using short linear brushstrokes, or cross-</p>	

			<p>emotion; if art needs to be explained, it is no longer art'. He captured emotion effectively in the people he depicted, whether they were dancing, chatting or resting. Critics believed his characters had charm due to the pleasant, bright colours used, the lightness in the pictures and the romantic mood of many of his works.</p> <p>Processes</p> <ul style="list-style-type: none"> • developing ideas using art knowledge • presenting ideas - sketching • exploring the qualities of materials • adapt, refine and enhance • visual analysis • exhibiting 	<p>hatching (when the strokes cross), or alternatively dots or stippling to build up the layers.</p> <ul style="list-style-type: none"> • primary and secondary colours • colour systems - colour wheel • tints and tones • layering colours • complementary and contrasting colours • warm and cool colours (emotion) <p>• tone and texture - hatching, mixing materials</p>
Year 4	<p>Symbolism</p> <p><i>To do: organise disciplinary concepts covered in lessons and repeat process for substantive concepts</i></p>	<p>Artist- Edvard Munch</p> <p>Focus Piece - The Scream</p> <p>Period / Style - Symbolism</p> 	<p>Visual Language</p> <ul style="list-style-type: none"> • the language of art • forms - lines, marks, shapes, structures, signs • dramatic image • communicate ideas • visual language- encode the world <ul style="list-style-type: none"> - Symbols - <p>Vocabulary</p> <p>personal: concerning your own feelings, thoughts</p> <p>obscure: difficult to understand, unclear</p> <p>transition: a gradual change from one thing to another</p> <p>noirs: shades of black; art that may</p>	<p>Media and Materials</p> <p>Materials:</p> <ul style="list-style-type: none"> - Charcoal - Etching - Paint - Paint brushes <p>• drawing</p> <p>• print</p> <p>Effects</p> <p>light and shadow - shading, brush technique</p> <p>• tone and texture - hatching, mixing materials</p>

		<p>depict dark, mysterious images lithography: a method of printing from a metal or stone surface hollow: with space inside it, empty</p> <p><u>Emotions</u></p> <ul style="list-style-type: none"> • emotional impact of using line, colour, texture and shape • abstract artworks conveying emotional states • styles conveying emotions • visual language to describe emotion of art. <p><u>Processes</u></p> <ul style="list-style-type: none"> • developing ideas using art knowledge • presenting ideas - sketching • adapt, refine and enhance • visual analysis 	<ul style="list-style-type: none"> • tinting - colour theory • reflection - sketching, brush technique. <p><u>Techniques</u></p> <ul style="list-style-type: none"> • sketching, shading and hatching • layering and replicating to create patterns • editing and animating. <p><u>Colour Theory</u></p> <ul style="list-style-type: none"> • primary and secondary colours • colour systems - colour wheel • tints and tones • complementary and contrasting colours • warm and cool colours (emotion)
<p>Animals and Art</p> <p><i>To do: organise disciplinary concepts covered in lessons and repeat process for substantive concepts</i></p>	<p>Artist- Megan Coyle</p> <p>Focus Piece - Mr. Turtle</p> <p>Period / Style - Modern / Collage</p>	<p><u>Emotions</u></p> <ul style="list-style-type: none"> • emotional impact of using line, colour, texture and shape • abstract artworks conveying emotional states • styles conveying emotions • visual language to describe emotion of art. <p><u>Processes</u></p> <ul style="list-style-type: none"> • developing ideas using art knowledge - plan collage, planning what materials to use • presenting ideas - sketching • exploring the qualities of materials 	<p><u>Media and Materials</u></p> <ul style="list-style-type: none"> • drawing • painting • collage <p>Materials Scissors Magazines PVA glue Glue sticks Paint Paint brushes</p> <p><u>Effects</u> light and shadow - shading, brush</p>



- adapt, refine and enhance
- visual analysis
- exhibiting

Visual Language

- the language of art
- forms - lines, marks, shapes, structures, signs
- dramatic image
- communicate ideas

Vocabulary

source: something that provides an idea or model for a story or piece of art

livestock: animals, such as cows and sheep, kept on a farm

domestic: kept in a home as a pet
originally: in the first place, at the beginning

layered: arranged in several levels or layers

mythical: imaginary, existing only in myths

fascination: state of being greatly interested in or attracted to

values: moral principles or beliefs, acceptable standards

strands: single, thin pieces of hair, wool or wire

technique

- tone and texture - hatching, mixing materials
- pattern - weaving, prints, stitching, tessellation
- reflection - sketching, brush technique.

Techniques

- colour mixing
- sketching, shading and hatching
- layering and replicating to create patterns

Colour Theory

- primary and secondary colours
- tints and tones
- layering colours
- complementary and contrasting colours

Myths and Legends

To do: organise disciplinary concepts covered in lessons and repeat process for substantive concepts

Artist- Peter Paul Rubens

Focus Piece - Achilles Educated by the Centaur Chiron

Period / Style - Baroque

Visual language:

The painting shows the legendary hero Achilles being educated by a mythical centaur Chiron. Rubens creates the effect of the characters being lit up in the foreground by painting a dark background. His painting is dynamic and energetic, and shows this energy by use of bright colours the movement of the

Media and Materials

Materials:

- Tempera paints
- Ink pads
- Canvas
- Chalk
- Oil paints
- Charcoal



subjects of the painting.

Processes

- developing ideas using art knowledge
- presenting ideas - sketching
- adapt, refine and enhance

Vocabulary

myths: well-known stories which were made up in the

past to explain natural events or religious beliefs

legends: old, popular stories that may be true

moral: to do with beliefs about what is right or wrong

Pre-Raphaelite: relating to British artists in the 19th

century who were influenced by medieval history and

old stories

frustrated: disappointed and let down

props: objects or furniture used in a play or a film

relics: important things made or used a long time ago

- White colouring pencils

• drawing

• painting

Effects

light and shadow - shading, brush technique

editing and animating.

Techniques

- Long fluid free hand drawings
- Use of three colours to draw the initial drawings. Black for dark, white for light, red for extra colour
- Limited colour palette, and create new colours with mixing

Colour Theory

- primary and secondary colours
- colour systems - colour wheel
- tints and tones
- complementary and contrasting colours

Rubens used large amounts of greys, blues and greens, and a variety of skin tones. He also used deep reds and golds.

Rubens's paintings were full of colour as he believed this would dramatise the image further.

He also painted thickly on the canvas in various layers to make the image more prominent.

Milestone 3

Year Group	Unit	Take inspiration	Develop ideas	Master techniques
Year 5	Cultural tradition in Art	Artist- Richard Kimbo Focus Piece - Harvest	The use of a variety of deep and vivid colours with much detail and a dramatic style.	<u>Media and materials</u> Materials

Period / Style - African Folk Art



Visual Language:

Each of Kimbo's batiks, like the example above, are handmade one-offs. He uses a variety of deep and vivid colours with much detail and a dramatic style. The batik above is a bustling traditional African village scene with images of people trading fruit and vegetables in a market.

Vocabulary

customs: common or traditional activities and events
insight: an accurate and deep understanding of something
heritage: the qualities, traditions and features of life that have continued for years and been passed on through generations
formal: organised at a place of education like a college
epic: poems or stories expressing early traditions of a people or nation
flora: plants
fauna: animals
tribal: describing things relating to or belonging to tribes and the way they are organised

Emotions

Many cultures have used art to tell stories. These stories may be fictional, mythological or historical, but the art is an important record and can be used to

Cloths
Fabric paint or dye
Wax (candles?)
Paint brushes
Pegs
Washing line
Colouring pencils
Pencils

Batik??

Effects

Many examples of art based on cultural traditions, from tribal folk art to Islamic religious art, involve colourful patterns. Although they may look complex, these designs can be created quickly by untrained artists using repetition of shapes such as circles, raindrops, loops, waves and crosses.

Techniques

- Drawing dots/lines on cotton/material
- Applying a colourful dye to reveal the patterns/drawings of the wax

Colour Theory

			<p>create different emotions such as pride and strength, for example, when showing victories in battle. The art of the ancient Maya culture was based on a writing system that used images – a form of art telling stories and recording events. Art can therefore be an important way for information to be recorded and preserved.</p> <p>Processes Richard Kimbo started selling his batiks in 1969 after learning the skill from a teacher at the Paa Ya Paa Gallery (now an arts and cultural centre). Paa Ya Paa means ‘the antelope rising’ in Swahili – wood carvers regularly used antelopes for their subject. Symbolically, Paa Ya Paa is a spiritual calling and the gallery owners hope that new open-minded creative artists will express themselves and their traditions through art – just like Richard Kimbo over 50 years ago. Kimbo himself says that he decided to produce and sell batiks simply because he needed an occupation and money.</p>	
	Art and Religion	<p>Artist- El Greco</p> <p>Focus Piece - The Adoration of the Shepherds</p> <p>Period -Mannerism</p>	<p><u>Emotions</u></p> <ul style="list-style-type: none"> • emotional impact of using line, colour, texture and shape • abstract artworks conveying emotional states <p>Visual Language: Religious symbols are an important feature when expressing</p>	<p><u>Media and materials</u></p> <p>Clay Sketching pencils Clay tools Paper Oil paint Canvas Thick coarse brush</p>



spirituality in art. Some symbols are specific to a particular religion, such as the Christian cross as a representation of Jesus, the Buddhist dharma wheel symbolising eight types of living leading to peace and the Islamic crescent and star representing progress and the light of knowledge. Other artistic symbols are used in a spiritual way that is not specific to one religion, such as light to reflect joy and life, and darkness reflecting death and destruction.

Vocabulary

sacred: holy, connected with God and religion

affirmation: the act of saying something is true or

that something exists

infinite: has no limit or end, extremely great

crescent: a curved shape that is wider in the middle than at its ends

panes: flat sheets or panels of glass in a window or door

sincerity: the quality of being honest and genuine

Emotions

- Dramatic
- Spiritual

Processes

- Making preparatory sketches
- Using models for references (ie El Greco used clay models in his studio shape his figures of

Palette knife (plastic)

Painting

Effects

The effect of El Greco's individual style was to make the images more dramatic. Rather than accurately drawing the human body, the elongated images made people think about the psychological and spiritual themes within his work. His bold, vivid and unreal colour choices added to the dramatic effect.


Techniques

El Greco, in addition to making preparatory sketches and drawings for his artwork, had many clay models in his studio which he used for the arrangement of the figures in his compositions. He painted on canvas, which he covered with a reddish-brown background, and used a coarse brush made from hog's hair to apply thick oil paints. El Greco also used an early form of palette knife, often to improve the detail of his figures.

He was a particularly slow worker and often retouched his paintings many times to improve on his first brushstrokes.

Colour Theory

Colours used by artists in religious art can be symbolic or chosen to create emotions relating to

			<p>reference)</p> <ul style="list-style-type: none"> - Painting a background layer of reddish brown/not painting directly onto white paper 	<p>spirituality. Red can indicate strong emotions such as love and hate, blue offers hope and sincerity, green often indicates birth and life, while yellow can reflect power and glory.</p>
	<p>Futurism</p>	<p>Artist- Umberto Boccioni</p> <p>Focus piece - Unique Forms of Continuity in Space</p> <p>Period - Futurism</p> 	<p>Visual Language: Boccioni's bronze sculpture Unique Forms of Continuity in Space represents a striding figure depicting speed and force. Rather than showing a particular person, his idea was to synthesise the process of walking into a single body. This was significant for Boccioni as a Futurist with a focus on motion, power and embracing modern life, bringing humans and machines closer together. He believed that other artists were stupid for believing that succession (showing a series of events) could be achieved through repetition or painting from multiple perspectives. He believed it should be conveyed by a single abstract composition.</p> <p>Vocabulary rebellious: not behaving in an acceptable way, defiant dynamism: full of energy and exciting ideas manifesto: a published statement about aims and policies sensations: physical feelings derived: coming from, produced by synthesise: combine different ideas to form a single idea advocated: recommended publicly theories: sets of ideas intended to </p>	<p><u>Media and materials</u></p> <ul style="list-style-type: none"> - Tempura paint - Thin paint brushes - Thick paper - Wire - Wood - Cloth - Glass? - Modroc - <p>Sculpture/Painting</p> <p>Effects The painting Street Light by Giacomo Balla (see image) is a significant Futurist painting as the modern electric light is depicted in a powerful way with the contrast of the gentle light effect of the moon in the background. Balla uses obvious and bold brushstrokes in a repeated pattern with blinding white and yellows to show the light and energy radiating from the electric lamp.</p> <p>Techniques In order to achieve dynamism and movement in their art, Futurists developed techniques to express speed and motion. Two key techniques involved blurring and</p>

			<p>explain something contorted: twisted out of shape animate: give life to, make lively, give motion to</p> <p>Emotions The popularity of Futurism was significantly linked to the emotional aspect of the art style. The focus on celebrating aspects of modern life such as travel, speed and technology, and turning away from the past created feelings of excitement, hope and power. However, many people believed this also created a surge of nationalistic emotions with some artworks appearing to glorify and promote violence. The link with war and politics actually led to Futurist artists becoming less popular very quickly after the First World War.</p> <p>Processes Boccioni's early art, mainly drawings, sketches and painted portraits, showed his early influences of pointillism, Impressionism and his close work under Giacomo Balla where he developed the techniques of divisionism. Boccioni's Futurist artwork was largely produced between 1910 and 1916 when he focused on the sensations derived from his observations of modern life. The last four years of this period (and his life) were spent launching and developing his techniques as a sculptor.</p> <p>Effects</p>	<p>repetition in combination with the use of threadlike brushstrokes. The technique of divisionism was also popular with Futurists and involved breaking down light and colour into a series of dots and stripes to create a stippled appearance, and breaking the picture into segments.</p> <p>Colour Theory Colours used by artists in religious art can be symbolic or chosen to create emotions relating to spirituality. Red can indicate strong emotions such as love and hate, blue offers hope and sincerity, green often indicates birth and life, while yellow can reflect power and glory.</p>
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			<p>Media and materials Process</p> <p><u>Emotions</u></p> <ul style="list-style-type: none">- Celebrating aspects of modern life such as speed, travel and technology- Emotional impact - response to the picture <p><u>Visual language</u></p> <p>Dramatic imagery Stippling</p>	

Year 6

Capturing conflict

Artist- Paul Nash, Herbert Mason

Style - Surrealist / landscape
Mason = photography

Period - WWI - WWII

Paul Nash



Herbert Mason



Propaganda War Art



Emotions

- emotional impact of using line, colour, texture and shape
- abstract artworks conveying emotional states
- styles conveying emotions
- visual language to describe emotion of art.
 - Creating strong emotions from the viewer - showing suffering, destruction and bravery.
 - Process: influence of poetry and natural surroundings
 - Media and materials

Visual Language:

John Singleton Copley's painting above The Death of Major Peirson celebrates the British defence of Jersey against French invasion. The focus on a hero dying is typical of the genre at the time. The picture is full of colour and movement, with Peirson's white body emphasised against the vivid red of the soldiers' jackets. His body looks like it is falling out of the painting and he is supported by British soldiers below the Union Jack – a symbol of victory.

Vocabulary

macabre: gruesome, ghastly
iconic: important and impressive because it seems to be a symbol of something
brooding: an atmosphere or feeling that makes you feel anxious or slightly afraid
disillusionment: disappointment felt at something that is not good or is worse than

Media and materials

Materials:

Pencil
Oil paints
Water colour
Paint brushes
Mirrors


painting / shadow outline / chalk

Painting landscapes - Realist / Surrealist
Watercolours
Mixing colours on surfaces other than just in the paint tray

Photography

Poster / Advertising Design
Computers

			<p> expected enchanting: attractive or fascinating remnants: parts left over when the main part has been destroyed atrocities: acts of extreme cruelty glorified: made to seem more important or impressive documenting: making a detailed record of something Union Jack: the national flag of the United Kingdom harsh: hard, tough and unpleasant deeds: things that are done, usually very good or very bad official: approved by the government or someone in authority home front: the civilian population of a country at war </p> <p> Emotions The harsh reality of war captured through art creates strong emotions for the viewer. Some artists, such as Charles Bell, focused on the injured and wounded. He emphasised the gestures and facial expressions to reveal the physical suffering and create feelings of sympathy. Rather than focus on bravery and heroic deeds like some artists, Bell believed it was important to remind people of 'the most shocking sights of woe'. His visual representations of agony help the public to understand the horrific reality of conflict and war. </p> <p> Processes </p>	
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			<p>Artists and Artisans - Official war artists designated by the British government documented the war both overseas and on the homefront.</p> <p>Visual language - colour, movement - still captures</p> <p>Styles and Periods - War Art before 20th century - present. Changes in subject matter and style</p>	
	<p>Keeping it Real - Realism</p>	<p>Artist- Jean Francois Millet https://docs.google.com/document/d/1s44k9f4qpfS6QxHD718mi_OcK_ItgwShpo-51lIDl5g/edit</p> <p>Peasant Farmers</p> <p>Period - Realism / naturalism</p>	<p>Visual Language The painting of peasant farmers by Jean Francois Millet depicts the plight of the workers as they work in the fields. The colour scheme is dull to show the plain, ordinary clothes they wore, and gives the painting a gloomy feel.</p> <p>Vocabulary naturalistic: showing people and things in a realistic way High Art: art that is considered aesthetically pleasing and challenging, appreciated by the upper classes stylistic: relating to the techniques used to create a piece of art gleaning: gathering what is left in the field after harvesting glorified: made to seem more important or splendid revolt: an illegal and often violent attempt to bring change overturned: removed or destroyed stark: harsh, plain or unpleasant bleak: unattractive, dull, unlikely to</p>	<p><u>Media and materials</u></p> <p>Oil paints Sketching pencils Palette knives</p> <p>Sketching / oil pastels</p>  <p>Colour theory: The bleak paintings that were typical of the work of Realist artists usually featured a palette of dark colours to emphasise the plight of the workers and the poor. The lack of bright,</p>

			<p>improve</p> <p>Emotions</p> <ul style="list-style-type: none"> - Serious - Gloomy - Recognises the plight of the workers <p>Realist painters typically depicted peasants and workers looking plain, ordinary and poor, and wearing clothing that had little colour. This stark appearance added to the emotional reactions of the viewer – anger and maybe even guilt from the upper classes who did not want these images openly exhibited, and sadness and sympathy from people who believed the gap between the rich and poor was unfair.</p> <p>Processes</p> <ul style="list-style-type: none"> • developing ideas using art knowledge - studying the context of the paintings in history, and the reaction to the paintings • presenting ideas - sketching, taking pictures of everyday ‘real’ activities in school • exploring the qualities of materials - exploring which brushes are best for painting in the style of realism <ul style="list-style-type: none"> • adapt, refine and enhance • visual analysis - using key vocabulary, write a description paragraph to go with their exhibited piece • exhibiting 	<p>warm colours give the paintings a serious and gloomy feel.</p>
	Surrealism	Artist- Salvador Dali	<p>Develop Ideas</p> <p>Observe: what do you see?(visual</p>	<u>Media and materials</u>

Style - Surrealist

Period - Surrealist

Salvador Dali



Paul Klee



literacy)

Colour Theory: The use of colour was important to surrealists. Colours to represent feelings; very dark or bright used to convey feeling.

Vocabulary

subconscious: part of your mind that affects your behaviour even though you are not aware of it

logically: explained or reasoned with facts or evidence

crescent: a curved shape that is wider in the middle

abyss: a deep hole in the ground

stylised: using unreal artistic forms to create effects

enigmatic: mysterious, difficult to understand

emphasis: to make something seem more important

automatism: performing actions without control or

without conscious knowledge

gesso: a white substance mixed with glue

Emotions

Dalí was famous for creating strong emotions with his artwork. In one painting, *Autumnal Cannibalism*, Dalí expressed his anger about the Spanish Civil War by showing a male and female form who look like they are eating each other's flesh with a knife, fork and spoon.

He used this image to say something important: by fighting, the Spanish people were destroying each other.

Wire

Chicken wire

Modroc

Acrylic paint

Paint brushes

MDF base?

thick cardboard / wood

White paint



Sketching, contrasting realism / surrealism, mixed media

			Visual Language Dalí's most famous painting, The Persistence of Memory, looks like something a person might see in a dream, rather than when they are awake – and as such is typical of Surrealist artwork. Most people believe the painting shows how the passing of time is irrelevant in the unconscious world.	
	Amazed by architecture (Not sure if we will get this done in 2022...but the year is not over yet! 28.6.2022....	Artist- Zaha Hadid Style - Futuristic architecture Period - modern architecture	<u>Processes</u> <ul style="list-style-type: none"> • developing ideas using art knowledge • presenting ideas - sketching • exploring the qualities of materials • adapt, refine and enhance • visual analysis Visual Language: In Hadid's view, buildings were not motionless and full of rectangular rooms. She described designing buildings as exploring space, and combining and blurring landscape and architecture, walls and roofs, and interior and exterior. Her design for the London Aquatics Centre, was inspired by water in motion with the undulating roof sweeping up from the ground like a wave.	Sketching Sketched the Parthenon *
			<u>Vocabulary</u> skyscrapers: very tall buildings in a city specialise: concentrate time and energy on something as you know a lot about that thing memorials: structures built to remind	

			<p>people of events or remember people who have died structural: to do with how a building is constructed aesthetic: relating to the appreciation of something's beauty crisp: clear and sharp underdrawing: sketching something before painting it on the same surface</p> <p>Emotions Hadid believed that architecture was an art whose task is to cause emotions and make people think. Her designs, often unique, could look unstable and deformed, with no support underneath. People observe these buildings with wonder and curiosity, and even venture inside with a little uncertainty.</p>	
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CLASS BOXES

- Card (coloured and black)
- Paint
- Paint brushes
- PVA glue
- Felt tips
- Colouring pencils
- Paint pallets
- Glue spatulas
- Scissors