In Primary School, Design and Technology allows children to develop skills in design, structure, mechanism, electrical control, materials and food. It allows the children to express themselves relatively and encourages them to think critically and creatively to solve problems and generate new ideas.

Vocabulary is divided into the seven different areas of DT.

* Design
* Structure
* Mechanism
* Electrical Control
* Materials
* Food Technology
* Evaluation

There is also a distinct cycle of DT that should be maintained and repeated from EYFS to Year 6.

**Gather Ideas/Consider and issues/Research**

**Design**

**Create**

**Evaluate**

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| **Year 1****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Design** |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
|  |  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**. |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
| **Secondary colours** | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | To make a colour darker by adding black. |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Food Technology** |
| **nutrient**  | ingredients which are beneficial to life |
| **healthy** | in a good physical or mental condition; in good health. |
| **Nutritious**  | efficient as food; nourishing. |
| **Balanced diet**  | a diet giving all or most of the nutrients needed |
| **fat**  | found in meat, milk, cheese and butter |
| **Carbohydrates**  | sugars and starches |
| **Fat**  | found in meat, milk, cheese and butter |
| **ingredients** | any of the foods or substances that are combined to make a particular dish. |
| **tasting**  | eating or drinking to find out the texture or taste of food or drink |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
| **Develop** | Designs and creations should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve.  |

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| **Year 2****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Design** |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
|  |  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**. |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
| **Secondary colours** | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | To make a colour darker by adding black. |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Layer**  | Use more than one type of media in a piece |
| **Smudge/blend** | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.**  |
| **Types of paint: Acrylic, water colour etc.**  | Can the children choose the best type of paint for their project?  |
| **Brush mark**  | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Artefact** | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **mass structure** | **Mass structure** is a **structure**, natural or manufactured, that is made by piling up of materials. |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **Food Technology** |
| **nutrient**  | ingredients which are beneficial to life |
| **healthy** | in a good physical or mental condition; in good health. |
| **Nutritious**  | efficient as food; nourishing. |
| **Balanced diet**  | a diet giving all or most of the nutrients needed |
| **fat**  | found in meat, milk, cheese and butter |
| **Carbohydrates**  | sugars and starches |
| **Fat**  | found in meat, milk, cheese and butter |
| **ingredients** | any of the foods or substances that are combined to make a particular dish. |
| **tasting**  | eating or drinking to find out the texture or taste of food or drink |
| **mass production**  | making very large quantities of products |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
| **Develop** | Designs and creations should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve.  |

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| **Year 3****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Follow creative process plan, design, make** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media.  |
| **Adaptation**  | Pupils should be made aware of the need for adaptation based on the purpose of their art work i.e can they identify media that meets the needs of the brief?  |
| **Sources**  | Pupils are to collect and record visual information from difference sources similar to a scrapbook.  |
| **Variation** | Pupils should be encouraged to use deliberate variation in line texture tone, colour, shape and pattern for a purpose.  |
| **Design** |
| **Design processes –** | stages in putting your thoughts in to a structure |
| **Design brief**  | a short statement about what is needed, who it is for, and any constraints |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**.Mathematical language relating to geometry including but not limited to 2D shapes such as **square; rectangle; right-angled; triangle; pentagon; rhombus; parallelogram and trapezium.****3D: cuboid; cylinder; triangular prism and square-based pyramid.** |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
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| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | Change the **pressure** applied to the **media** to add **texture** and colour. Can they create a **shadow**? |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Layer**  | Use more than one type of media in a piece |
| **Smudge/blend** | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Types of paint: Acrylic, water colour etc.**  | Can the children choose the best type of paint for their project?  |
| **Brush mark**  | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Artefact** | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **mass structure** | **Mass structure** is a **structure**, natural or manufactured, that is made by piling up of materials. |
| **Colour-scheme**  | A planned combination of colours. |
| **Colour spectrum** | Red, orange, yellow, green, blue, indigo, violet.  |
| **Tertiary Colours** | These are the resulting colour formed when an equal amount of a primary and a secondary colour are mixed. The primary and secondary colour must be beside each other on the colour wheel.(**Skin tone**: need a combination of yellow, brown, red and white. ) |
| **Developed colour vocabulary** | Introduce **colour swatches**. Can Children create a tertiary colour and name it based on its **tone/texture/purpose**? |
| **Colour washing**  | A wash of whitewash or other water-based paint tinted with a coloured pigment  |
| **Properties of paint**  | **Thickness, water/oil based, ease of application, application (brush marks), high opacity, water resistant.** |
| **Grades of pencil** | Experiment with the different grade practising, shading and adding texture.  |
| **Scale**  | Size in relation to the page, can the children increase and decrease the scale of their sketch?  |
| **Symmetry** | Symmetry is when two or more parts are identical after a flip, slide or turn.The simplest type of Symmetry is "Reflection" (or "Mirror") Symmetry. Can The pupils identify and create symmetry? |
| pattern pieces | In sewing and fashion design, a **pattern** is the template from which the **parts** of a garment are traced onto fabric before being cut out and assembled. |
| **assemble** | fit together the separate component parts of (a machine or other object). |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **packaging** –  | the containers in which products are sold |
| **Food Technology** |
| **nutrient**  | ingredients which are beneficial to life |
| **healthy** | in a good physical or mental condition; in good health. |
| **Nutritious**  | efficient as food; nourishing. |
| **Balanced diet**  | a diet giving all or most of the nutrients needed |
| **fat**  | found in meat, milk, cheese and butter |
| **Carbohydrates**  | sugars and starches |
| **Fat**  | found in meat, milk, cheese and butter |
| **ingredients** | any of the foods or substances that are combined to make a particular dish. |
| **tasting**  | eating or drinking to find out the texture or taste of food or drink |
| **mass production**  | making very large quantities of products |
| **Savoury** | (of food) belonging to the category that is salty or spicy rather than sweet. |
| **sweet** | having the pleasant taste characteristic of sugar or honey; not salt, sour, or bitter. |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
| **Develop** | Designs and creations should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve.  |
| **Refine and alter** | Similar to the ‘Review’ section of the TEEP cycle, pupils should be encouraged to refine and alter their art work in each lesson.  |
| **Description** **In Year 3 pupils should be encouraged to use a wider range of vocabulary to express how others’ artwork, as well as their own makes them feel. Here are some ideas to introduce starting with colour, texture, size.**  | **Busy** **Plain****Thick****Thin****Rough****Smooth** **Swirling****Uneven****Big****Small****Colourful****Bright****Dark****Realistic****Unrealistic****Simple****Boring** |

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| **Year 4****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.****In Year 4 pupils should be encouraged to make independent choices and given the opportunity to experiment with different media.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Follow creative process plan, design, make** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media.  |
| **Adaptation**  | Pupils should be made aware of the need for adaptation based on the purpose of their art work i.e can they identify media that meets the needs of the brief?  |
| **Sources**  | Pupils are to collect and record visual information from difference sources similar to a scrapbook.  |
| **Variation** | Pupils should be encouraged to use deliberate variation in line texture tone, colour, shape and pattern for a purpose.  |
| **Follow creative process plan, design, make****adapt to art work and models.** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media. This process should be evidenced in sketchbooks.  |
| **Paper: sugar paper, cartridge paper, card, A4, A3, A5, tissue paper, coloured paper, cardboard.**  | Pupils should be given freedom to experiment and make informed choices independently based on the brief.  |
| **Media**  | Informed independent choices regarding type of media i.e if you are asking children to replicate a piece of artwork based on a particular artist allow children to practise with a range of media such as paints and pastels and use the media that best suits their style.  |
| **Talk about own work in in-depth and considered way. (This could be a great way to generate cross-curricular writing in English)**  | Pupils should be able to **discuss** and **evaluate** the **creative process** of **planning, designing, making** and **adapting** art work. If **3D**, pupils should be able to comment and evaluate whether the piece was **sculpted, modelled** or **constructed.** |
| **hazard**  | a danger |
| **Design** |
| **Design processes**  | stages in putting your thoughts in to a structure |
| **Design brief**  | a short statement about what is needed, who it is for, and any constraints |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**.Mathematical language relating to geometry including but not limited to 2D shapes such as **square; rectangle; right-angled; triangle; pentagon; rhombus; parallelogram and trapezium.****3D: cuboid; cylinder; triangular prism and square-based pyramid.** |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
| **Secondary colours** | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | Change the **pressure** applied to the **media** to add **texture** and colour. Can they create a **shadow**? |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Layer**  | Use more than one type of media in a piece |
| **Smudge/blend** | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Types of paint: Acrylic, water colour etc.**  | Can the children choose the best type of paint for their project?  |
| **Brush mark**  | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Artefact** | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Dimension**  | a add measurements to drawings |
| **prototypes** | a first or preliminary version of a device or vehicle from which other forms are developed. |
| **computer aided design** | **Computer**-**aided design** (**CAD**) is the use of **computers** (or workstations) to aid in the creation, modification, analysis, or optimization of a **design**. |
| **Shade** | To make a colour darker by adding black. |
| **Tint** | To make a colour lighter by adding white. |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Hue** | Green, orange, yellow, and blue — each of these is a hue, a colour or a shade that's true. A rainbow shows the melting of one hue into another, from red to violet, and all shades in between. The noun hue means both a colour and a shade of a colour. Green is a hue, and turquoise is a hue of both green and blue. |
| **illustrate** | (of a book, newspaper, etc.) containing pictures or other graphical material. |
| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **mass structure** | **Mass structure** is a **structure**, natural or manufactured, that is made by piling up of materials. |
| **Colour-scheme**  | A planned combination of colours. |
| **Colour spectrum** | Red, orange, yellow, green, blue, indigo, violet.  |
| **Tertiary Colours** | These are the resulting colour formed when an equal amount of a primary and a secondary colour are mixed. The primary and secondary colour must be beside each other on the colour wheel.(**Skin tone**: need a combination of yellow, brown, red and white. ) |
| **Developed colour vocabulary** | Introduce **colour swatches**. Can Children create a tertiary colour and name it based on its **tone/texture/purpose**? |
| **Colour washing**  | A wash of whitewash or other water-based paint tinted with a coloured pigment  |
| **Properties of paint**  | **Thickness, water/oil based, ease of application, application (brush marks), high opacity, water resistant.** |
| **Grades of pencil** | Experiment with the different grade practising, shading and adding texture.  |
| **Scale**  | Size in relation to the page, can the children increase and decrease the scale of their sketch?  |
| **Symmetry** | Symmetry is when two or more parts are identical after a flip, slide or turn.The simplest type of Symmetry is "Reflection" (or "Mirror") Symmetry. Can The pupils identify and create symmetry? |
| **pattern pieces** | In sewing and fashion design, a **pattern** is the template from which the **parts** of a garment are traced onto fabric before being cut out and assembled. |
| **assemble** | fit together the separate component parts of (a machine or other object). |
| **Carving**  | The act of fashioning or producing by cutting into or shaping a solid material.  |
| **Surface** | Pupils should be taught how to create a surface for a model to stand/ be based upon.  |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| gears | a toothed wheel that works with others to alter the relation between the speed of a driving mechanism (such as the engine of a vehicle) and the speed of the driven parts (the wheels). |
| pulleys | a wheel with a grooved rim around which a cord passes, which acts to change the direction of a force applied to the cord and is used to raise heavy weights. |
| linkages | the action of linking or the state of being linked. |
| Axis -  | the centre of rotation |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **packaging**  | the containers in which products are sold |
| **Abrasive** | a material which can wear others away |
| **elastic limit** | the maximum extent to which a solid may be stretched without permanent alteration of size or shape. |
| **Fibres**  | threads from which fabrics are made |
| **Electrical Control**  |
| **circuits**  | a roughly circular line, route, or movement that starts and finishes at the same place. |
| **switches** | a device for making and breaking the connection in an electric circuit. |
| **bulbs** | a light bulb. |
| **buzzers** | an electrical device that makes a buzzing noise and is used for signalling |
| **motors** | a machine, especially one powered by electricity or internal combustion, that supplies motive power for a vehicle or for another device with moving parts. |
| **Circuit symbol**  | the drawing which represents the component in a circuit diagram |
| **Components** | parts of a project |
| **Food Technology** |
| **nutrient**  | ingredients which are beneficial to life |
| **healthy** | in a good physical or mental condition; in good health. |
| **Nutritious**  | efficient as food; nourishing. |
| **Balanced diet**  | a diet giving all or most of the nutrients needed |
| **fat**  | found in meat, milk, cheese and butter |
| **Carbohydrates**  | sugars and starches |
| **Fat**  | found in meat, milk, cheese and butter |
| **ingredients** | any of the foods or substances that are combined to make a particular dish. |
| **tasting**  | eating or drinking to find out the texture or taste of food or drink |
| **mass production**  | making very large quantities of products |
| **Savoury** | (of food) belonging to the category that is salty or spicy rather than sweet. |
| **sweet** | having the pleasant taste characteristic of sugar or honey; not salt, sour, or bitter. |
| **Fry** | cook (food) in hot fat or oil, typically in a shallow pan. |
| **bake** | cook (food) by dry heat without direct exposure to a flame, typically in an oven. |
| **roast** | cook (food, especially meat) by prolonged exposure to heat in an oven or over a fire. |
| **grill** | a device on a cooker that radiates heat downwards for cooking food. |
| **boil** | (with reference to a liquid) reach or cause to reach the temperature at which it bubbles and turns to vapour. |
| **Chill**  | to cool below 8 degrees C |
| **Fibre**  | contained in food from plants |
| **Sugars**  | used as sweeteners |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
| **Develop** | Designs and creations should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve.  |
| **Refine and alter** | Similar to the ‘Review’ section of the TEEP cycle, pupils should be encouraged to refine and alter their art work in each lesson.  |
| **Description** **In Year 3 pupils should be encouraged to use a wider range of vocabulary to express how others’ artwork, as well as their own makes them feel. Here are some ideas to introduce starting with colour, texture, size.**  | **Simple****Fine****Dull****Patterned****Opaque****Translucent****Focus****crowded****Flat** |

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| **Year 5****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.****In Year 5 pupils should be encouraged to make independent choices and given the opportunity to experiment with different media.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Follow creative process plan, design, make** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media.  |
| **Adaptation**  | Pupils should be made aware of the need for adaptation based on the purpose of their art work i.e can they identify media that meets the needs of the brief?  |
| **Sources**  | Pupils are to collect and record visual information from difference sources similar to a scrapbook.  |
| **Variation** | Pupils should be encouraged to use deliberate variation in line texture tone, colour, shape and pattern for a purpose.  |
| **Follow creative process plan, design, make****adapt to art work and models.** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media. This process should be evidenced in sketchbooks.  |
| **Paper: sugar paper, cartridge paper, card, A4, A3, A5, tissue paper, coloured paper, cardboard.**  | Pupils should be given freedom to experiment and make informed choices independently based on the brief.  |
| **Media**  | Informed independent choices regarding type of media i.e if you are asking children to replicate a piece of artwork based on a particular artist allow children to practise with a range of media such as paints and pastels and use the media that best suits their style.  |
| **Talk about own work in in-depth and considered way. (This could be a great way to generate cross-curricular writing in English)**  | Pupils should be able to **discuss** and **evaluate** the **creative process** of **planning, designing, making** and **adapting** art work. If **3D**, pupils should be able to comment and evaluate whether the piece was **sculpted, modelled** or **constructed.** |
| **hazard**  | a danger |
| **Comparison**  | Pupils should be taught how to **compare** ideas and **methods** of their own artwork to those of their peers and **primary sources.** Do ideas, styles, media **contrast** or **complement**?  |
| **Contrast** | One thing that is strikingly different to another |
| **Conduct studies with Media**  | Informed independent choices regarding type of media i.e if you are asking children to replicate a piece of artwork based on a particular artist allow children to practise with a range of media such as paints and pastels and use the media that best suits their style. **Y5 should spend time testing media and materials in the construct stage of the TEEP cycle.**  |
| **Pupils should be encouraged to draw upon observations, experiences and imagination.** | When **designing** and **gathering media** from different **sources**, pupils should **observe potential properties** in line, **tone, texture, colour** and **shape.** |
| **jig** – | a device to hold odd shaped work |
| **Design** |
| **Design processes**  | stages in putting your thoughts in to a structure |
| **Design brief**  | a short statement about what is needed, who it is for, and any constraints |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**.Mathematical language relating to geometry including but not limited to 2D shapes such as **square; rectangle; right-angled; triangle; pentagon; rhombus; parallelogram and trapezium.****3D: cuboid; cylinder; triangular prism and square-based pyramid.** |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
| **Secondary colours** | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | Change the **pressure** applied to the **media** to add **texture** and colour. Can they create a **shadow**? |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Layer**  | Use more than one type of media in a piece |
| **Smudge/blend** | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Types of paint: Acrylic, water colour etc.**  | Can the children choose the best type of paint for their project?  |
| **Brush mark**  | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Artefact** | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Dimension**  | a add measurements to drawings |
| **prototypes** | a first or preliminary version of a device or vehicle from which other forms are developed. |
| **computer aided design** | **Computer**-**aided design** (**CAD**) is the use of **computers** (or workstations) to aid in the creation, modification, analysis, or optimization of a **design**. |
| **Shade** | To make a colour darker by adding black. |
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| **Hue** | Green, orange, yellow, and blue — each of these is a hue, a colour or a shade that's true. A rainbow shows the melting of one hue into another, from red to violet, and all shades in between. The noun hue means both a colour and a shade of a colour. Green is a hue, and turquoise is a hue of both green and blue. |
| **illustrate** | (of a book, newspaper, etc.) containing pictures or other graphical material. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **cross-sectional** | a surface or shape exposed by making a straight cut through something, especially at right angles to an axis. |
| **Colour mix** | **Combining** colours to match natural and man-made objects.  |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
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| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **mass structure** | **Mass structure** is a **structure**, natural or manufactured, that is made by piling up of materials. |
| **Colour-scheme**  | A planned combination of colours. |
| **Colour spectrum** | Red, orange, yellow, green, blue, indigo, violet.  |
| **Tertiary Colours** | These are the resulting colour formed when an equal amount of a primary and a secondary colour are mixed. The primary and secondary colour must be beside each other on the colour wheel.(**Skin tone**: need a combination of yellow, brown, red and white. ) |
| **Developed colour vocabulary** | Introduce **colour swatches**. Can Children create a tertiary colour and name it based on its **tone/texture/purpose**? |
| **Colour washing**  | A wash of whitewash or other water-based paint tinted with a coloured pigment  |
| **Properties of paint**  | **Thickness, water/oil based, ease of application, application (brush marks), high opacity, water resistant.** |
| **Grades of pencil** | Experiment with the different grade practising, shading and adding texture.  |
| **Scale**  | Size in relation to the page, can the children increase and decrease the scale of their sketch?  |
| **Symmetry** | Symmetry is when two or more parts are identical after a flip, slide or turn.The simplest type of Symmetry is "Reflection" (or "Mirror") Symmetry. Can The pupils identify and create symmetry? |
| **pattern pieces** | In sewing and fashion design, a **pattern** is the template from which the **parts** of a garment are traced onto fabric before being cut out and assembled. |
| **assemble** | fit together the separate component parts of (a machine or other object). |
| **Carving**  | The act of fashioning or producing by cutting into or shaping a solid material.  |
| **Surface** | Pupils should be taught how to create a surface for a model to stand/ be based upon.  |
| Bond  | joining together using glue |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| gears | a toothed wheel that works with others to alter the relation between the speed of a driving mechanism (such as the engine of a vehicle) and the speed of the driven parts (the wheels). |
| pulleys | a wheel with a grooved rim around which a cord passes, which acts to change the direction of a force applied to the cord and is used to raise heavy weights. |
| linkages | the action of linking or the state of being linked. |
| Axis  | the centre of rotation |
| **Clamping**  | forcing two materials together using a G-clamp or vice |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
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| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **packaging**  | the containers in which products are sold |
| **Abrasive** | a material which can wear others away |
| **elastic limit** | the maximum extent to which a solid may be stretched without permanent alteration of size or shape. |
| **Fibres**  | threads from which fabrics are made |
| **Electrical Control**  |
| **circuits**  | a roughly circular line, route, or movement that starts and finishes at the same place. |
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| **buzzers** | an electrical device that makes a buzzing noise and is used for signalling |
| **motors** | a machine, especially one powered by electricity or internal combustion, that supplies motive power for a vehicle or for another device with moving parts. |
| **Circuit symbol**  | the drawing which represents the component in a circuit diagram |
| **Components** | parts of a project |
| **Food Technology** |
| **nutrient**  | ingredients which are beneficial to life |
| **healthy** | in a good physical or mental condition; in good health. |
| **Nutritious**  | efficient as food; nourishing. |
| **Balanced diet**  | a diet giving all or most of the nutrients needed |
| **fat**  | found in meat, milk, cheese and butter |
| **Carbohydrates**  | sugars and starches |
| **Fat**  | found in meat, milk, cheese and butter |
| **ingredients** | any of the foods or substances that are combined to make a particular dish. |
| **tasting**  | eating or drinking to find out the texture or taste of food or drink |
| **mass production**  | making very large quantities of products |
| **Savoury** | (of food) belonging to the category that is salty or spicy rather than sweet. |
| **sweet** | having the pleasant taste characteristic of sugar or honey; not salt, sour, or bitter. |
| **Fry** | cook (food) in hot fat or oil, typically in a shallow pan. |
| **bake** | cook (food) by dry heat without direct exposure to a flame, typically in an oven. |
| **roast** | cook (food, especially meat) by prolonged exposure to heat in an oven or over a fire. |
| **grill** | a device on a cooker that radiates heat downwards for cooking food. |
| **boil** | (with reference to a liquid) reach or cause to reach the temperature at which it bubbles and turns to vapour. |
| **Chill**  | to cool below 8 degrees C |
| **Fibre**  | contained in food from plants |
| **Sugars**  | used as sweeteners |
| **fabrication**  | making up something from materials |
| **tack**   | to join together with a removable stitch |
| **Organic material**  | derived from living matter |
| Woven  | threads joined together to make fabrics |
| Sauté | fry quickly in a little hot fat. |
| char | partially burn so as to blacken the surface. |
| **Bacteria**  | micro-organisms; some can cause food poisoning |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
| **Develop** | Designs and creations should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve.  |
| **Refine and alter** | Similar to the ‘Review’ section of the TEEP cycle, pupils should be encouraged to refine and alter their art work in each lesson.  |
| **Reflecting**  | Pupils to discuss how they would adapt their own, their peers’ and established artists’ work and describe how will make improvements. **This could be a written cross-curricular piece.**  |
| **questionnaire**  | a list of questions with spaces for answers |
| **Description** **In Year 3 pupils should be encouraged to use a wider range of vocabulary to express how others’ artwork, as well as their own makes them feel. Here are some ideas to introduce starting with colour, texture, size.**  | **Simple****Fine****Dull****Patterned****Opaque****Translucent****Focus****crowded****Flat****Natural****Distance****Symbolic****Subtle****Complex****Complementary****Contrasting** |

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| **Year 6****Pupils should be exposed to and encouraged to use the vocabulary listed below not only in DT lessons but across the curriculum where sketching, observations and self-evaluation is required.****In Year 4 pupils should be encouraged to make independent choices and given the opportunity to experiment with different media.** |
| **Observation** | The action or process of closely observing or monitoring something or someone. |
| **Differences** | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**?  |
| **Similarities** | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Brief** | a short statement about what you intend to do |
| **Follow creative process plan, design, make** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media.  |
| **Adaptation**  | Pupils should be made aware of the need for adaptation based on the purpose of their art work i.e can they identify media that meets the needs of the brief?  |
| **Sources**  | Pupils are to collect and record visual information from difference sources similar to a scrapbook.  |
| **Variation** | Pupils should be encouraged to use deliberate variation in line texture tone, colour, shape and pattern for a purpose.  |
| **Follow creative process plan, design, make****adapt to art work and models.** | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media. This process should be evidenced in sketchbooks.  |
| **Paper: sugar paper, cartridge paper, card, A4, A3, A5, tissue paper, coloured paper, cardboard.**  | Pupils should be given freedom to experiment and make informed choices independently based on the brief.  |
| **Media**  | Informed independent choices regarding type of media i.e if you are asking children to replicate a piece of artwork based on a particular artist allow children to practise with a range of media such as paints and pastels and use the media that best suits their style.  |
| **Talk about own work in in-depth and considered way. (This could be a great way to generate cross-curricular writing in English)**  | Pupils should be able to **discuss** and **evaluate** the **creative process** of **planning, designing, making** and **adapting** art work. If **3D**, pupils should be able to comment and evaluate whether the piece was **sculpted, modelled** or **constructed.** |
| **hazard**  | a danger |
| **Comparison**  | Pupils should be taught how to **compare** ideas and **methods** of their own artwork to those of their peers and **primary sources.** Do ideas, styles, media **contrast** or **complement**?  |
| **Contrast** | One thing that is strikingly different to another |
| **Conduct studies with Media**  | Informed independent choices regarding type of media i.e if you are asking children to replicate a piece of artwork based on a particular artist allow children to practise with a range of media such as paints and pastels and use the media that best suits their style. **Y6 should spend time testing media and materials in the construct stage of the TEEP cycle.**  |
| **Pupils should be encouraged to draw upon observations, experiences and imagination.** | When **designing** and **gathering media** from different **sources**, pupils should **observe potential properties** in line, **tone, texture, colour** and **shape.** |
| **jig**  | a device to hold odd shaped work |
| **Design** |
| **Design processes**  | stages in putting your thoughts in to a structure |
| **Design brief**  | a short statement about what is needed, who it is for, and any constraints |
| **Designer**  | the person who devises what the product will be like  |
| **Designing**  | thinking of and developing ideas |
| **repeating** | do (something) again or more than once. |
| **thick** | **Wide**- apply hard/more **pressure** |
| **thin** | **Small**- apply light/less **pressure**  |
| **Sketch** | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**.  |
| **Line** | Lines are used to:* Delineate **shapes**
* **Indicate volume**
* **Describe**
* Make **patterns**
* **Express** emotions

They can be:* **Bold** or **sensitive**
* **Angled** or **curved**
* **Soft** or **hard**
 |
| **Shape** | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**.Mathematical language relating to geometry including but not limited to 2D shapes such as **square; rectangle; right-angled; triangle; pentagon; rhombus; parallelogram and trapezium.****3D: cuboid; cylinder; triangular prism and square-based pyramid.** |
| **Colour** | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose.  |
| **Brush size** | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | **Combining** colours |
| **Primary colours** | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue)  |
| **Secondary colours** | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | Change the **pressure** applied to the **media** to add **texture** and colour. Can they create a **shadow**? |
| **Tint** | To make a colour lighter by adding white. |
| **Cut** | make an opening, incision, or wound in (something) with a sharp-edged tool or object. |
| **Measure** | ascertain the size, amount, or degree of (something) by using an instrument or device marked in standard units. |
| **Glue** | an adhesive substance used for sticking objects or materials together. |
| **Fold lid** | a hinged cover for the top of a container. |
| **Side** | a position to the left or right of an object, place, or central point. |
| **Joins** | a place or line where two or more things are connected or fastened together. |
| **corners** | a place or angle where two sides or edges meet. |
| **Layer**  | Use more than one type of media in a piece |
| **Smudge/blend** | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Types of paint: Acrylic, water colour etc.**  | Can the children choose the best type of paint for their project?  |
| **Brush mark**  | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Artefact** | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Dimension**  | a add measurements to drawings |
| **prototypes** | a first or preliminary version of a device or vehicle from which other forms are developed. |
| **computer aided design** | **Computer**-**aided design** (**CAD**) is the use of **computers** (or workstations) to aid in the creation, modification, analysis, or optimization of a **design**. |
| **Shade** | To make a colour darker by adding black. |
| **Tint** | To make a colour lighter by adding white. |
| **Tone** | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** **The quality of lightness or darkness.** |
| **Hue** | Green, orange, yellow, and blue — each of these is a hue, a colour or a shade that's true. A rainbow shows the melting of one hue into another, from red to violet, and all shades in between. The noun hue means both a colour and a shade of a colour. Green is a hue, and turquoise is a hue of both green and blue. |
| **illustrate** | (of a book, newspaper, etc.) containing pictures or other graphical material. |
| **Colour match** | Using colour mixing to create a specific **tone/shade** of a colour |
| **cross-sectional** | a surface or shape exposed by making a straight cut through something, especially at right angles to an axis. |
| **Colour mix** | **Combining** colours to match natural and man-made objects.  |
| **Warm colours** | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
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| **Purpose** | Pupils to identify the purpose of their art work. Why have they created it?  |
| **Manipulate** | Manipulate and experiment with elements of art: line, tone, pattern, texture, form, space, colour and shape  |
| **Dry Media** | Pencils, pens, graphite, charcoal, chalk pastels, oil pastels.  |
| **Wet Media** | Wet media is anything water based or activated with water, excluding oils (oil and water won’t mix) but includes inks, paints and alternative media like salt, pepper, spices. |
| **Digital Media** | Photography, digital collage, graphic design, Photoshop, paint(computer)  |
| **warp**  | twist or distort |
| **Bespoke**  | a product that has been made to order |
| **Aesthetics** | a set of principles concerned with the nature and appreciation of beauty. |
| **net** | A "Geometry **Net**" is a flattened out three dimensional solid (a three dimensional shape) -- like a cube, a prism or a pyramid. When you cut out the "**net**", fold it and glue it together you can see what the three dimensional shape looks like. |
| **Harmony**  | A pleasing combination of colours that go well together.  |
| **Composition** | Composition is the placement or arrangement of visual elements or 'ingredients' in a work of art. |
| **Mood** | In art appreciation, the general **atmosphere**, or **state of mind** and **feelings**, that a work of art generates. For example, the mood of a painting could be disturbing or tranquil, dark or energetic. |
| **Abstract** | A trend in **painting** and sculpture in the twentieth century. **Abstract art** seeks to break away from traditional representation of physical objects. It explores the relationships of forms and colours, whereas more traditional art represents the world in recognisable images. |
| **Structure** |
| **Tools** | A **physical** item used to create art.  |
| **Printing** | **Printmaking** is creating a printing plate and creating paters using different materials.  |
| **Technique** | The **tools** they have used as artists so far. |
| **Manipulate** | The artist to make a change |
| **Rolling** | Turning media over and over repeatedly.  |
| **Kneading** | **massage** or **squeeze** with the hands. |
| **Shaping** | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Texture** | Can be seen and felt. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D word.  |
| **Construct** | Build or make |
| **Join** | Put together  |
| **Natural** | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | made or caused by human beings (as opposed to occurring or being made naturally). |
| **slip** | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Strength**  | the quality or state of being physically strong. |
| **Stability**  | the state of being stable. |
| **mass structure** | **Mass structure** is a **structure**, natural or manufactured, that is made by piling up of materials. |
| **Colour-scheme**  | A planned combination of colours. |
| **Colour spectrum** | Red, orange, yellow, green, blue, indigo, violet.  |
| **Tertiary Colours** | These are the resulting colour formed when an equal amount of a primary and a secondary colour are mixed. The primary and secondary colour must be beside each other on the colour wheel.(**Skin tone**: need a combination of yellow, brown, red and white. ) |
| **Developed colour vocabulary** | Introduce **colour swatches**. Can Children create a tertiary colour and name it based on its **tone/texture/purpose**? |
| **Colour washing**  | A wash of whitewash or other water-based paint tinted with a coloured pigment  |
| **Properties of paint**  | **Thickness, water/oil based, ease of application, application (brush marks), high opacity, water resistant.** |
| **Grades of pencil** | Experiment with the different grade practising, shading and adding texture.  |
| **Scale**  | Size in relation to the page, can the children increase and decrease the scale of their sketch?  |
| **Symmetry** | Symmetry is when two or more parts are identical after a flip, slide or turn.The simplest type of Symmetry is "Reflection" (or "Mirror") Symmetry. Can The pupils identify and create symmetry? |
| **pattern pieces** | In sewing and fashion design, a **pattern** is the template from which the **parts** of a garment are traced onto fabric before being cut out and assembled. |
| **assemble** | fit together the separate component parts of (a machine or other object). |
| **Carving**  | The act of fashioning or producing by cutting into or shaping a solid material.  |
| **Surface** | Pupils should be taught how to create a surface for a model to stand/ be based upon.  |
| Bond  | joining together using glue |
| **Mechanism** |
| **Levers** | a rod pivoted along its length |
| **sliders** | a knob or lever that is moved horizontally or vertically to control a variable, such as the volume of a radio. |
| **wheel** | a circular object that revolves on an axle and is fixed below a vehicle or other object to enable it to move easily over the ground. |
| **axels** | a rod or spindle (either fixed or rotating) passing through the centre of a wheel or group of wheels. |
| **machine**  | a device which does work using moving and fixed components |
| gears | a toothed wheel that works with others to alter the relation between the speed of a driving mechanism (such as the engine of a vehicle) and the speed of the driven parts (the wheels). |
| pulleys | a wheel with a grooved rim around which a cord passes, which acts to change the direction of a force applied to the cord and is used to raise heavy weights. |
| linkages | the action of linking or the state of being linked. |
| Axis  | the centre of rotation |
| **Clamping**  | forcing two materials together using a G-clamp or vice |
| **Materials** |
| **knot**  | a round dark part of timber where a branch starts in a tree |
| **natural** | from sources in nature, plants and animals |
| **Characteristics**  | the qualities of a material or ingredient |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **Malleable** | Easily moved/changed.  |
| **Recycled** | Can the children experiment and construct different materials more confidently?  |
| **Care**  | Children should understand how to treat different materials based on how durable they are.  |
| **packaging**  | the containers in which products are sold |
| **Abrasive** | a material which can wear others away |
| **elastic limit** | the maximum extent to which a solid may be stretched without permanent alteration of size or shape. |
| **Fibres**  | threads from which fabrics are made |
| **Electrical Control**  |
| **circuits**  | a roughly circular line, route, or movement that starts and finishes at the same place. |
| **switches** | a device for making and breaking the connection in an electric circuit. |
| **bulbs** | a light bulb. |
| **buzzers** | an electrical device that makes a buzzing noise and is used for signalling |
| **motors** | a machine, especially one powered by electricity or internal combustion, that supplies motive power for a vehicle or for another device with moving parts. |
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| Sauté | fry quickly in a little hot fat. |
| char | partially burn so as to blacken the surface. |
| **Bacteria**  | micro-organisms; some can cause food poisoning |
| **garnish**  | to decorate food using colours, textures etc |
| **quality assurance** | making sure products are up to standard |
| **Evaluating** |
| **Annotate** | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and structures and add annotations in design and evaluation lessons.  |
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| **questionnaire**  | a list of questions with spaces for answers |
| **data**  | any information which is in a database or spreadsheet |
| **database**  | a program which links together information which can then be searched |
| **Developing their own style.**  | Identify similar artists to own technique/style.  |
| **Description** **In Year 3 pupils should be encouraged to use a wider range of vocabulary to express how others’ artwork, as well as their own makes them feel. Here are some ideas to introduce starting with colour, texture, size.**  | **Simple****Fine****Dull****Patterned****Opaque****Translucent****Focus****crowded****Flat****Natural****Distance****Symbolic****Subtle****Complex****Complementary****Contrasting****Atmosphere** **Representation****Contrasting****engaging****Inconsistent** **Delicate****Flowing****Vibrant** |