

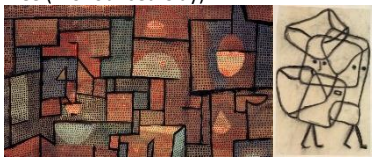
















	Drawing	Linked Artist	Vocabulary	Assessment Prompts
Early Years	Hold a pencil correctly using the tripod grip. Draw straight and curved lines with control. Begin to represent objects and people with simple shapes.	Mondrian: 	Grip Straight Curved Line Mondrian	<u>Nursery</u> Are children able to discuss the difference between straight and curved lines? Can children demonstrate a straight line? Can children demonstrate a curved line? Are children able to see the connection between Mondrian's trees and those that they see? <u>Reception</u> Can children represent objects through 'still life' observation? Are they able to discuss why some lines are curved and some are straight by relating their drawing to the objects that they can see? Are there tangible opportunities for children to recreate 'Still Life with Ginger Pot,' feeling the curved and straight parts of the objects? Can they translate this to their drawing?
13, 28				How do the pictures make you feel? What might Mondrian be trying to express? Express how the paintings make you feel, using your imagination. For example, a child might draw the grey colour monster, representing fear in connection to the trees.
Year 1	Use drawing to represent ideas, experiences and imagination. Control mark making with a range of dry media (such as pencil, charcoal, pastel or chalk), focusing on one medium at a time.	Kandinsky: 	Represent Control Dry Pencil Pastel Charcoal Chalk Imagination Connection Kandinsky	Are children showing creativity and individuality in what they produce? Can children see the connection between 'Life Through a Mathematician's Eyes' and the different elements of maths? Are children able to use this understanding to represent something from their own lives creatively? Can they articulate what this is? If named, would their work reflect their chosen subject in the way that 'Life Through a Mathematician's Eyes' is reflective of maths? What might 'Life at Bredbury Green' look like if it were created by Kandinsky?
13, 31				Do you agree that colours and shapes can represent emotions? Which emotions do you feel when looking at the work of Kandinsky? Do these emotions connect to the title of the piece? If you were going to select a piece of music to represent the piece of art, which would you choose and why?
Year 2	Invent and experiment with different lines. Explore texture in drawing with varied media, continuing to use one medium at a time. Understand and experiment with tone (light and dark).	Klee (Pronounced Clay): 	Invent Texture Medium Tone Light Dark Pressure Klee	Do children know what it means to experiment in art? Have they had tangible experiences that they remember that have supported them to experiment with line? (e.g. dropping string and seeing where it lands, creating line in different substances, line being negative space) Are children able to see elements of texture in Klee's work? How well can they replicate different textures in drawing? Can children discuss 'pressure' when thinking about tone?
13, 29, 31				How do you feel that you have developed your own talents through the study of Klee? Do you think that the Bauhaus movement would be impressed with you? Why? Why not? Does your work show your personality? How?

Year 3	Develop control of line and shape. Create tonal variations to suggest light and dark.		Tonal variation Suggest Clarity Replicate Monet	Are children able to discuss line and shape in relation to Monet? Could children select the most appropriate painting to express their understanding of line, tone and shape? Do they understand that line, tone and shape have more clarity in some paintings than others? Is their replication of Monet's work indicative of their understanding of line, shape and tone?
31				<i>If you stepped into Monet's waterlily painting, how would you spend your time? Which of the paintings would you rather step into? Why? How would stepping into the picture make you feel?</i>
Year 4	Use hatching and cross-hatching for depth and shadow. Choose lines, tones, and textures for different purposes. Use shading to suggest form and light direction.		Hatching Cross-hatching Depth Purpose Shading Form Light direction Impressionist Van Gogh	Are children able to demonstrate hatching and cross-hatching? Do they know how these techniques can be used to add depth? Do children have an understanding of why these drawing techniques work well with the 'impressionist' style of Van Gogh? Can children relate the light sources within 'Starry Night' back to their understanding of Kandinsky and the concentric circles? Can children relate their understanding of form within 'Starry Night' to form within 'Sunset in Venice' (Monet) – how does 'Starry Night' show depth in a way that 'Sunset in Venice' (Monet) does not?
13, 24				<i>What impression do you get of Van Gogh's mental state, based upon the style of impressionism that he uses in his work? Do you know that your impression is accurate, based on what you can see?</i>
Year 5	Use hatching, cross-hatching, stippling and blending to create texture and shadow. Choose techniques based on desired effects. Evaluate and refine drawings using knowledge of tone and shading.		Stippling Blending Shadow Technique Effect Evaluate Refine Gradient Contour O'Keefe	Georgia O'Keefe's paintings are mostly smooth – showing gradients and contours. Are children able to apply taught drawing skills to replicate this smoothness and flow? The horse's skull looks as though it is placed on fabric. Can children see the creases in the fabric, discussing the texture and shadow created? How is this similar or different to the shadow and texture within the flower painting? Would all fabrics have the same texture?
2, 6, 12				<i>Why is it important that O'Keefe's artwork is showcased? Is her gender relevant to the quality of her work? Why?</i>
Year 6	Use a full range of drawing techniques fluently. Use different grades of pencil for gradients, contrast, and depth. Apply understanding of light source to create realistic form and shadow.		Light source Realistic form Appropriate Kahlo	Are children able to discuss a range of shading techniques? Can they discuss when these might and might not be used, based upon what they are trying to replicate? Can they purposefully select the appropriate drawing skill? Do children show understanding of gradient, contrast and depth? Can they articulate this understanding verbally? Are children able to relate the smoothness of facial features and the drawing of skin back to their understanding of Georgia O'Keefe? Can children identify when something is realistic and when it is not? Can they suggest ways to make it more realistic?
2, 8, 12, 23, 39				<i>Does having a disability impact upon your capability? How could Frida Kahlo's work be used to justify your opinion?</i>
	Painting	Linked Artist	Vocabulary	Assessment Prompts
Early Years	Explore colours and experiment with large brushes. Cover spaces with intentional marks.	Mondrian	Explore Experiment Brush Primary	<u>Nursery</u> Do children have the opportunity to experiment with colour? Do children understand what it means to fill a space? Can they fill spaces with colour in different ways? Can children show control within their mark making?

	+ Mix primary colours to make secondary. (Reception)		Secondary Mix Plan Mondrian	Are children able to use brushes to cover spaces? Do children discuss their intentions? Can children discuss their plans for painting? <u>Reception</u> Are children able to confidently do all of the above? Are children able to show individuality through colour mixing? Mondrian uses primary colours in this piece; can children adapt it to use only secondary colours?
Year 1	Recognise and name primary and secondary colours. Mix primary colours to create secondary. Experiment with brush sizes and shapes.	Kandinsky 	Brush size Shape Recognise Palette Kandinsky	Are children able to recognise primary and secondary colours? Do children know why some colours are primary and others are secondary? Can they link this to an understanding of a Venn diagram? Do children know how to colour mix using a variety of different types of paint? Can children explain how a paint palette is used and why one is necessary? Can children justify their choice of brush size and shape? Do children understand that they might use a number of different brushes in one piece?
Year 2	Mix secondary colours with control. Begin to mix tints (white) and shades (black). Use colour to express mood or feelings.	Klee 	Control Tint Shade Express Mood Feeling Adapt Klee	Do children confidently mix secondary colours using poster paint? Are they able to adapt secondary colours using white to make different tints? Do they understand why they might need to do this? Why is it not enough to have one orange? Why would you not just use the orange poster paint straight away? Do children understand how to gradually adapt a shade, without having to remix (starting with the original colour) each time? Are children able to articulate how certain colours make them feel? Can they make connections to the colour monsters taught in PSHEE? If you were going to create your own cityscape, which colours would you choose?
Year 3	Mix and apply colours with confidence. Explore brush strokes and paint textures. Represent objects or imagination in paint.	Monet 	Brush strokes Textures Represent Replicate Technique Inspiration Monet	Do children understand which type of paint might be used to replicate Monet's work most accurately? Are they able to compare brush strokes and paint textures between poster paint and acrylic paint? Can children replicate the textures used in Monet's waterlilies? How does this differ to the painting techniques that they have used before? If you were going to travel across Monet's bridge to a place in your imagination, where would you go? Can children use appropriate brush technique to create this place in the style of Monet? Does using the text 'Katie and the Waterlily Pond' serve as inspiration for the children? How does the story support them to build upon their understanding of feeling and mood from Year 3?
Year 4	Understand warm and cool colours and their effects. Mix colours with greater precision for specific purposes. Explore texture using thick paint, dry brush, and layering.	Van Gogh 	Warm Cool Effect Precision Purpose Layering Acrylic Poster Paint Van Gogh	Can children use their prior knowledge of colour mixing to identify warm and cool colours? Do children understand the need to layer to replicate Van Gogh's sunflowers accurately? Are children able to explain where to start when replicating this picture? Do they know why it is important that they paint the background first? Which type of paint should then be used to paint the sunflowers? Do children know why they paint needs to be thick and have high opacity? Why might they need to layer? Are children able to explain the effect that using a dry brush has? How is this technique similar to that of Monet? Why might this be? Does this link to the style of painting that these artists use or the movement that they were a part of?
Year 5	Mix tertiary colours. Use complementary colours for contrast. Layer and glaze to build colour depth.	O'Keefe 	Tertiary Colour wheel Contrast Complimentary Analyse Glaze Build Appropriate O'Keefe	Do children readily identify tertiary colours? Do they know what makes them tertiary colours? Do children so independence in finding ways to create the appropriate tints and shades of these colours? Do children understand the meaning of contrast? Can children confidently use a colour wheel to identify complimentary and contrasting colours? Are children able to analyse the different colour choices within the Georgia O'Keefe paintings? Can children identify where glazing might be an appropriate technique? Why might this be the case? Can children link their wider understanding of colour mixing, tertiary colours and the colour wheel to this technique?

Year 6	Use a full range of painting skills with control. Apply colour theory to composition. Refine work based on critical reflection.	Frida Kahlo 		Are children able to understand how to control the paintbrush? How is using a paintbrush different from other mark making equipment? Is pressure required in painting? Why? Why not? Are children able to mix intended colours and understanding their role in composition? Can children reflect critically upon elements of their own work – such as direction of brush strokes – and make adaptations to refine their work? How does Frida Kahlo's style of painting differ from other painters studied? How does that affect the choices made?
	Sculpture	Linked Artist	Vocabulary	Assessment Prompts
Early Years	Build simple models from recycled materials or blocks. Manipulate materials by rolling, squeezing, pinching, pulling. Join materials with glue or tape.	 Andy Goldsworthy	Model Build Join Shape Soft Hard	<u>Nursery</u> Are children able to discuss what a model is? Do they know that a model represents something? <u>Reception</u> Are children able to adapt the materials that they are given? Can children make a model that fits within specific criteria? Do children know the difference between soft and hard materials? Can some children connect their ideas to the concept of strength within structures?
Year 1	Explore 2D and 3D shapes in artwork. Construct simple 3D models with a range of materials. Join materials in different ways.	Barbara Hepworth 	Sculpture 2D 3D Form Structure	Do children confidently articulate what is meant by sculpture? Can they make links between what they have learnt about models and the concept of form? Can children translate ideas from 2D into 3D? Are they given opportunities to explore joining in different ways? Which way might be best to create a form that is smooth? Can they make connections between this form and any natural forms? What does it remind you of? For example – the children may liken this form to that of a coconut. Are the children given opportunities to explore the form of a coconut to see the likeness? When they create their own sculpture, how can they ensure that it shows their own creativity?
Year 2	Shape and model materials for a purpose. Explore joining methods: tabs, slip for clay. Add surface texture using tools.	 Andy Goldsworthy	Join Roll Pinch Slip Pattern	Can children make links to their prior knowledge of Andy Goldsworthy? How can the children show an ability to adopt his style, without using found materials? Can they make connections to the Kandinsky artwork studied in Year 1? How are these pieces similar? Do children have the opportunity to experiment with clay, using pinching, rolling and joining? Working on a base slab, can children replicate the textures used by Goldsworthy?
Year 3	Plan a sculpture before making. Use papier-mâché or modroc to build forms. Explore surface textures and patterns.	 Louise Bourgeois	Papier-mâché Surface Texture Form	Do children understand the importance of planning before creating a sculpture? Are they able to show that they can select appropriate materials to support their structures? Traditionally, papier-mâché would be used on a balloon to add strength to the foundation of a sculpture before the balloon is popped. How else could this be used to support the strength in the legs of the spider? Do children understand the difference between the role of modroc and that of Papier-mâché? Which is heavier? Why does that matter? Considering the texture of Bourgeois work, how does this differ from that of Hepworth? Why might you use different materials?
Year 4	Use scoring, slip, and joining techniques. Add texture and surface decoration. Consider how to display 3D work.	 Henry Moore	Scoring Slip Framework Base	How do you think Henry Moore might join two pieces of clay so they don't fall apart? What do you notice happens when you scratch (score) the clay before adding slip? Why might that help? Can you show where your sculpture needs strong joins? How will you make them secure? What shapes or forms do you want to attach to your base slab? How will you make sure they stay put? What kinds of textures can you see on Henry Moore's sculptures? Are they smooth, rough, bumpy, or something else? How could you use tools—or even your fingers—to make similar textures on your sculpture? What story or feeling do you want your surface decoration to give? How can texture help? Where on your sculpture might you add extra details to make it more interesting to look at or touch? When you look at a Henry Moore sculpture, how does the view change when you walk around it? How might that help you decide how to show your own piece?

				<p>Which side of your sculpture do you want people to see first? Why?</p> <p>Does your sculpture look different from above, below, or the side? How could you display it so people can see all your favourite parts?</p> <p>Where would be a good place to put your sculpture so it looks its best—on a table, a plinth, a shelf? Why?</p>
Year 5	<p>Combine materials within a sculpture.</p> <p>Explore balance, symmetry, and proportion.</p> <p>Use recycled objects creatively.</p>	 <p>Alberto Giacometti</p>	<p>Balance</p> <p>Proportion</p> <p>Symmetry</p> <p>Construction</p>	<p>Giacometti often used wire and plaster—what different materials could you mix together in your sculpture?</p> <p>How can you make two different materials join or work together?</p> <p>Which material could make the main structure, and which ones could add details? Why?</p> <p>How do the materials you chose change the feeling or look of your sculpture?</p> <p>Giacometti's figures are tall and thin—how will you make sure your sculpture stands up without tipping over?</p> <p>Which parts of your sculpture need to be bigger or smaller to look “right” to you?</p> <p>If you look at your sculpture from the front, does it look balanced? What about from the side?</p> <p>Do you want your sculpture to be symmetrical like a mirror, or uneven and expressive? Why?</p> <p>What recycled objects could you use to help build a tall, strong sculpture like Giacometti's?</p> <p>Can you find a recycled item that gives your figure interesting shapes—maybe long legs, arms, or a base?</p> <p>How can you transform a piece of recycling so it becomes something new in your sculpture?</p> <p>Does your recycled object inspire a story or character for your sculpture? How?</p> <p>How is Giacometti's work similar to that of Henry Moore? How is it different?</p>
Year 6	<p>Plan and execute sculptures independently.</p> <p>Experiment with scale, negative space, open/closed forms.</p> <p>Create purposeful 3D pieces with meaning, mood, or narrative.</p>		<p>Negative space</p> <p>Conceptual</p> <p>Narrative</p> <p>Refine</p>	<p>Before you start building, what is your plan? Can you sketch the main idea the way Gormley often plans his human forms?</p> <p>What steps will you need to follow to create your sculpture from start to finish?</p> <p>What materials will you choose, and why are they the best for your idea?</p> <p>If something doesn't work the first time, what could you change in your plan to improve it?</p> <p>Gormley sometimes makes huge sculptures like the Angel of the North, and sometimes very small ones.</p> <p>What scale will your sculpture be, and how will that change how people experience it?</p> <p>Where could you include negative space—gaps, holes, or empty areas—to make your sculpture more interesting or expressive?</p> <p>Do you want your sculpture to feel open and airy, or closed and solid? How can you show that through your forms?</p> <p>How might changing the proportions or the size of different parts affect the mood or meaning of your piece?</p> <p>What message or story do you want your sculpture to communicate, the way Gormley explores ideas about the human body and space?</p> <p>How should people feel when they look at your sculpture—calm, curious, amazed, thoughtful? What design choices help create that mood?</p> <p>If your sculpture could “speak,” what would it say about the world, your life, or the space it's in?</p> <p>Where would your sculpture be displayed, and how would that location add to its meaning?</p>
	Mixed Media and Collage	Linked Artist	Vocabulary	Assessment Prompts
Early Years	<p>Use found objects to create art (e.g. leaves, scraps of paper, fabric).</p> <p>Experiment with materials of different textures and colours.</p> <p>Explore simple collage using tearing, cutting, and sticking.</p>	<p>Carle</p> 	<p>Cut</p> <p>Tear</p> <p>Glue</p> <p>Stick</p> <p>Texture</p> <p>Shape</p>	<p><u>Nursery</u></p> <p>Do children understand the concept of texture? Can they share their opinions about textures that they like and textures that they do not?</p> <p>What can you find that you would like to stick on your picture?</p> <p>How does this piece feel—soft, smooth, or crinkly?</p> <p>How does this material feel in your hands?</p> <p>Do you want to make your picture bumpy or smooth?</p> <p>Can you tear this paper into little pieces like Eric Carle does?</p> <p>Do you want to make a big shape or lots of tiny ones?</p> <p><u>Reception</u></p> <p>Do children understand the difference between tearing and cutting? Do they understand that tearing and cutting can be a choice in art?</p>

				<p>How does your object's texture (bumpy, smooth, soft) make your artwork feel?</p> <p>Which material has a texture you really like to touch? Why?</p> <p>Can you find two pieces with different textures—maybe rough and smooth—and try them together?</p> <p>What makes tearing and cutting different? What do you think Eric Carle does?</p>
Year 1	<p>Use overlapping to create effects.</p> <p>Use cut, torn, and glued materials to create pictures.</p> <p>Explore simple pattern and texture through collage.</p>	<p>Picasso</p> 	<p>Overlap</p> <p>Pattern</p> <p>Arrange</p> <p>Cut-out</p>	<p>Do the children have an awareness of Picasso already? Can they make any links between Picasso and Kandinsky?</p> <p>What happens when you put one shape on top of another?</p> <p>Can you make your picture look different by letting pieces overlap?</p> <p>Which pieces do you want to show on top, and which underneath?</p> <p>Do you want to cut or tear your paper to make your shapes?</p> <p>Where will you glue your pieces so they resemble the work of Picasso?</p> <p>Did Picasso use collage? Why might you use collage to represent his work?</p> <p>How do your torn or cut shapes look different when you put them together?</p> <p>Can you make a pattern by using the same shape or colour? Does Picasso do that?</p> <p>How can you mix different textures in your collage to make it more interesting?</p>
Year 2	<p>Select and arrange materials for purpose.</p> <p>Use collage to represent mood or ideas.</p> <p>Combine drawing or painting with collage.</p>	<p>Matisse</p> 	<p>Mood</p> <p>Represent</p> <p>Combine</p> <p>Surface</p>	<p>Which materials do you want to use on your collage surface, and why did you choose them?</p> <p>How can you arrange your shapes to represent the idea or feeling you want?</p> <p>Do you want to combine big and small pieces, or different textures on your surface? Why?</p> <p>What mood do you want your collage to show?</p> <p>Which colours or shapes help represent that mood on your surface?</p> <p>How can you combine materials in different ways to make the mood stronger?</p> <p>Where could you add drawing or paint to combine with your collage and make your surface more interesting?</p> <p>How can your drawing or painting help represent your idea or mood more clearly?</p> <p>What happens when you combine paint, drawing, and collage on the same surface? How does it change the mood?</p>
Year 3	<p>Explore combining different media in a single piece (e.g. paint with fabric or paper). - Layer materials to create depth and texture. - Use mixed media to represent imagined or real scenes.</p>	<p>Beardon</p> 	<p>Mixed media</p> <p>Layer</p> <p>Real</p> <p>Imagined</p>	<p>Which materials do you want to combine in your artwork—paint, fabric, paper, or something else?</p> <p>How can you use different media on the same surface to make your piece more exciting?</p> <p>When you combine materials, how do they change the way your scene looks or feels?</p> <p>How can you layer pieces of fabric, paper, or paint to make your artwork look more 3D or textured?</p> <p>Which parts of your surface could have more layers to show what is closer or further away?</p> <p>How does the texture of each layer help show what is real or imagined in your scene?</p> <p>What scene do you want to represent—something real or something from your imagination?</p> <p>How can you combine different materials to show the objects, people, or mood in your scene?</p> <p>How do the layers and textures on your surface help tell the story or show the mood?</p> <p>Which parts of your surface could have more layers to show depth in a real or imagined scene?</p> <p>How does the texture of each layer help your artwork feel like a real place or an imagined world?</p>
Year 4	<p>Create collages using a wide range of materials (fabric, magazines, foil, and tissue). - Experiment with texture to evoke mood or meaning. - Mix drawn, painted, printed, and collaged elements in one piece.</p>	<p>Schwitters</p> 	<p>Texture</p> <p>Narrative</p> <p>Composition</p>	<p>Schwitters used lots of different scraps in his art—what kinds of materials can you find that you'd like to include in your collage?</p> <p>How do different materials feel or look when you place them next to each other?</p> <p>Which pieces will be the background, and which ones will you layer on top?</p> <p>How can you arrange your materials so they create an interesting pattern or picture?</p> <p>How do the textures of your materials—smooth, rough, crinkly, soft—change the feeling of your collage?</p> <p>Which textures could help show a mood like excitement, calmness, or chaos?</p> <p>Can you combine different textures the way Schwitters did to make your collage more expressive?</p> <p>What meaning do you want your collage to have, and how can texture help you show that?</p> <p>Where could you add drawing or painting to bring extra details into your collage?</p> <p>How can you make your drawn or painted parts blend in—or stand out—from the collaged bits?</p> <p>Would printing (using stamps, rubbings, or found objects) add something interesting to your piece?</p> <p>How can using lots of different art techniques together make your collage more exciting or unique?</p>

Year 5	<p>Combine drawn, painted, and found materials in abstract compositions. - Choose materials deliberately to communicate meaning. - Explore photomontage techniques.</p>	<p>Höch</p> 	<p>Abstract Symbolic Photomontage Deliberate</p>	<p>Hannah Höch often mixed cut-out pieces with drawing and painting—what materials would you like to combine in your abstract artwork?</p> <p>How can you arrange shapes, lines, and colours so they don't make a picture of something real but still look interesting?</p> <p>Where might you add drawing or paint to connect different pieces together?</p> <p>How can you use overlapping, layering, or cutting to make your abstract composition more exciting?</p> <p>What feeling or idea do you want your artwork to express—mystery, energy, silliness, calm?</p> <p>Which colours, patterns, or textures help show that meaning best? Why?</p> <p>Are there any found images or scraps that seem to “fit” your idea—what do they add to your artwork?</p> <p>How could changing one material (a different colour, a different texture) change the message of your piece?</p> <p>Höch loved cutting and rearranging photos—what pictures could you cut up and mix to make something new?</p> <p>What happens when you put two parts of different photos together? Does it tell a new story or look funny or strange?</p> <p>How can you use cutting, rotating, or swapping pieces to create surprising effects?</p> <p>Where might you add drawing or colour to your photomontage to make certain parts stand out?</p>
Year 6	<p>Use collage/mixed media with clear intent for meaning, mood, or narrative. Experiment with layering imagery and text to convey complex ideas. Refine composition and material choice for impact.</p>	<p>Rauschenberg</p> 	<p>Assemblage Concept Refine Purposeful</p>	<p>Rauschenberg used everyday images and objects to tell stories—what message or mood do you want your artwork to communicate?</p> <p>Which images, colours, or materials best help you express that idea? Why those ones?</p> <p>Is there a narrative or sequence happening in your piece? How will viewers understand it?</p> <p>How can you combine different media (paint, photos, drawings, objects) so they work together to support your message?</p> <p>What happens when you layer text over images or images over paint? How does it change the meaning?</p> <p>Which parts of your artwork do you want people to notice first, and how can layering help you guide their eyes?</p> <p>Can you use overlapping, transparency, or repetition to show something complicated—like a memory, a place, or a feeling?</p> <p>How might cutting, tearing, or partially hiding parts of images create mystery or deeper meaning?</p> <p>How can you arrange your materials so the composition feels balanced, dynamic, or intentional?</p> <p>Are there any parts of your collage that feel too busy or too empty? What could you adjust?</p> <p>Do the textures, colours, and shapes you chose support your big idea, or do any pieces need replacing?</p> <p>If you step back and look at your collage from a distance, what stands out the most—and is that what you want viewers to focus on?</p> <p>When you look at your assemblage from a distance, which materials or images have the most impact, and how could you refine your choices to make your meaning even clearer?</p>