

WEST CHILTINGTON SCHOOL JANUARY 2019

ART AND DESIGN LONG TERM SKILLS OVERVIEW

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<b>PAINT</b>	<p>Mixing paint to required consistency, using both Ready Mix and powder paint</p> <p>Applying paint by using selected brush strokes.</p> <p>Understanding the technique of mixing colours through adding small amounts of dark to light.</p> <p>Identifying shapes and colours and the way they can be used to create images.</p> <p>Exploring shape and space</p> <p>Producing colour tints using white paint.</p>			<p>To understand tint and tone through practical experience. 4a</p> <p>To experiment with the techniques of 'tonking' and 'sgraffito'.2b</p>	<p>Working in the environment to produce direct observational paintings in the style of e.g. Turner.</p> <p>Using fine brushes to produce careful, marks onto painted shapes.</p> <p>Using contrasting tones of colour.</p> <p>To mix colours and select appropriate brushes for specific purposes. 2b</p>	<p>Making a multi-layered piece with a variety of media.</p> <p>Understanding the use of contrasting, adjacent colours.</p> <p>Knowing about the use of vibrant and unrealistic application of 'Fauvist' colours.</p>	<p>Understanding the visual elements of colour, shape and space and how these can be combined to produce abstract images</p> <p>Selecting appropriate materials to transpose their drawings into multi-media Cubist images.</p> <p>Adapting and improving their work to realise their intentions.</p>
<b>COLLAGE</b>	<p>Understanding the concept of hot and cold colours.</p> <p>Experimenting with and using found materials to create a range of linear visual effects.</p> <p>Working in the style of Andy Goldsworthy and developing an understanding of his linear work.</p> <p>Sorting, identifying and selecting contrasting materials.</p> <p>Identifying and using primary, secondary and complementary colours. Collecting, sorting, selecting and sticking materials.</p> <p>Mixing primary colours to make secondary colours and beginning to recognise and use complementary colours.</p>			<p>Transposing ideas from painting to collage in response to the work of Paul Klee.</p> <p>Arranging and assembling horizontal and vertical, thick and thin paper strips.</p> <p>Developing an understanding of positive and negative imagery. (Matisse)</p>	<p>Describing the body positions of figures in motion using torn paper.</p> <p>Using photographic images as a starting point for artwork.</p> <p>Overworking identical designs to produce unique state imagery.</p> <p>Working collaboratively to form a class image.</p>	<p>Overworking images.</p> <p>Exploring and inventing symbols to represent meaning.</p>	<p>Developing the use of p simple geometric shapes and patterning in response to the work of Gustav Klimt.</p> <p>produce a figurative image in the Cubist style using collage and painting techniques.</p>

<p><b>3D</b></p>	<p>Producing lines with natural material in the natural environment showing awareness of pattern, colour and shape.</p> <p>Learning the techniques of pulling, pinching and smoothing clay to produce forms in response to a story stimulus.</p> <p>Making impressions into a clay slab using found objects.</p> <p>To roll clay to an even thickness. 2a To make coils and apply these as surface decoration. 2b To use a story as a starting point for 3D work. 5a. To roll clay to an even thickness. 2a To make coils and apply these as surface decoration. 2b</p>	<p>To select and develop ideas into 3D work in response to Aboriginal Art.1b, 4b</p> <p>To use paper forms to produce a 3d relief surface. 2b, 4a To develop forming and sticking techniques. 2b</p> <p>Transposing 2D designs onto a 3D form.</p>	<p>Dipping fabric to produce 3D forms. Working collaboratively to produce artwork.</p> <p>Understanding the idea of design related to purpose.</p> <p>Developing ideas for packaging and display.</p>	<p>Developing and applying understanding of the work of Alberto Giacometti in the production of individual figurative sculptural forms.</p> <p>Developing understanding of modroc (plaster bandage) as a sculptural material.</p> <p>To use tissue paper and PVA to produce coloured 3D form. 2a</p>	<p>To respond to the reclining figure work of Henry Moore. 4c</p> <p>To observe the figure from a range of viewpoints. 1a</p> <p>Understanding the concept of 'drawing' in 3D.</p>
<p><b>DRAWING</b></p>	<p>To investigate the possibilities of a range of different mark makers (pencils and pastels). 2a, 2b</p> <p>To use appropriate vocabulary when describing marks 4a</p> <p>To try out a range of marks on different surfaces using different media with the focus on tone. 2a, 2b</p>	<p>To explore shading techniques and talk about and investigate light/medium/dark tone. 3a, 3b</p>	<p>To use fine control with a pencil to make detailed, analytical observational drawings. 2b</p>	<p>To use positive and negative drawing techniques</p>	<p>To make detailed, analytical observational drawings. 1a</p>
<p><b>PRINT</b></p>	<p>To explore direct printmaking with a variety of objects. 2a</p> <p>To investigate the possibilities of direct and overprinting using primary colours. 4a</p> <p>To tear, and print with positive and negative stencils. 2a, 2b</p> <p>To investigate layering and overlapping colours when printing. 2a</p>	<p>To use a roller and printing ink to experiment with mark making. 2a, 4b</p>	<p>To investigate printmaking in other cultures. 4c</p>	<p>To produce a reduction print block using press-print. 2b</p>	<p>To use the batik process and to produce an image in the style of an artist. 4b, 5d</p>

<p><b>TEXTILES</b></p>	<p>To investigate materials and processes to embellish strips of fabric and use these to produce a weaving. 2a          To investigate dip dye materials and processes. 2a</p>	<p>To use knowledge of dip dye technique to produce backgrounds for printed work. 2a</p> <p>To print collograph blocks onto fabric squares. 2b</p>	<p>To use a variety of folds to produce dip dyed pieces. 2b</p> <p>To use resist methods on dip dyed fabric. 2a</p>	<p>To investigate and reform visual and tactile qualities using construction and destruction processes. 2a</p> <p>To use a variety of methods and approaches to make a hanging. 2c</p>	<p>To collect and select visual information and develop ideas. 1c          (link with architecture)</p> <p>To construct a twig loom and select natural and made materials to produce a multi-media weaving. 2c</p>
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