

# ART AND DESIGN

Art and Design is the study of the creation and consideration of 2D and 3D artwork.

# Art and Design at Defford

Our vision

Our intent

Faith	Friendship	Fun	Learn	Grow
<ul style="list-style-type: none"><li>• To appreciate the artwork of others.</li><li>• To appreciate their own artistic creations</li><li>• To gain and maintain the confidence to take risks, to be bold, to be creative...</li></ul>	<ul style="list-style-type: none"><li>• To collaborate successfully with others on shared creative projects</li><li>• To appreciate art of different styles from around the world and cultures</li></ul>	<ul style="list-style-type: none"><li>• To enjoy the process of creation</li><li>• To recognize and/or develop a passion for art</li></ul>	<ul style="list-style-type: none"><li>• Different techniques</li><li>• Knowledge of famous artists</li><li>• Knowledge of famous pieces</li><li>• How to communicate visually</li></ul>	<ul style="list-style-type: none"><li>• To learn how to improve their own art skills</li><li>• To respond to feedback</li><li>• To refine the techniques they have learnt</li></ul>

# Art and Design Curriculum Threads

Line	Shape	Form	Space	Value	Colour	Texture
<p>Line is the most basic element of art.</p> <p>Control of line (length, thickness, direction, curve, alignment) and the combined use of lines is a powerful tool.</p>	<p>When a line meets up to enclose a space, a shape is formed.</p> <p>Control of line allows for accuracy in shape and shapes allow for engaging images to be formed.</p>	<p>Adding depth to a shape produces a form. Implied form can be produced in 2D images and sculptures allow for the use of physical form.</p>	<p>Space lies between, around and within an object.</p> <p>Artists use space in 2D art to create the illusion of placement on a flat surface. In 3D art space is used to play with an observers view.</p>	<p>Value is how light or dark something is.</p> <p>Getting the values right is often more important than getting the colours right in a painting. Value can be used to strengthen the shape or form or an image.</p>	<p>In art, colours are arranged on a colour wheel. A colour wheel will traditionally show the primary, secondary and tertiary colours.</p> <p>Colours have hue (the name of the colour) and their own value.</p>	<p>Actual texture is the way an object feels to the touch.</p> <p>Every textured surface reflects light in a very particular way.</p>

## KNOWLEDGE

### Spirals

That when we draw, we can move our whole body.

That we control the lines we make by being aware of how we hold a drawing tool, how much pressure we apply, and how fast and slow we move.

That we can draw from observation or imagination.

### Simple print making

How to make a plate from which to print.

Printing can be used to make multiple copies of an image.

We can explore line, shape, colour and texture to explore pattern, shape, symmetry and intention.

## VOCABULARY

Scale – how big something is drawn

Control

Observation

Imagination



(LL) Printing – pressing of a surface covered in ink/paint to reveal an image or pattern from the surface.

Plate – a surface that ink/paint can be applied to that will create multiple copies of an image pressed into it or raised from its surface.

Pattern – repeated shapes, colours etc.

Symmetry

## UNDERSTANDING

Colour can be used to engage with a viewer.

We can draw from a combination of observation and imagination.

Some famous artists have used spirals in their work.

That there is a relationship between plate and print – positive / negative



## SKILLS

To control a drawing tool to create a spiral.

To draw a spiral both going in and expanded out.

To draw a spiral from an observation.

To draw a spiral and use it to draw something from imagination.

To create a printing plate (could be from a variety of materials).

To begin to predict what a print will look like having looked at the plate.

Correct application of paint/ink to a plate to create prints of improving quality.



## KNOWLEDGE

### Playful making

That when we make art in 3 dimensions it is often called Sculpture.

That we can build understanding of the properties of materials through manipulation.

Explore the work of Linda Bell and Nnena Kalu

### Exploring watercolour

That watercolour paint has special characteristics.

That we can use the elements of surprise and accident to help us create art.

Explore the work of Paul Klee

## VOCABULARY

Sculpture – 3D art

3D

2D

Sculptures can be made by bringing 3D items together, carving away at a 3D item or building up a 3D item.

Characteristics – how a material behaves.

Experiment – try out different things and observe what happens



## UNDERSTANDING

That we can generate ideas through playful exploration.

That making sculpture is a partnership between materials, ideas, hands and tools.

That we can reflect upon our intention when we see our ideas made physical.

That we can develop our painting by reflecting upon what we see, and adding new lines and shapes to help develop imagery.



## SKILLS

To use play to explore objects and use this to inspire the creation of sculpture.

To look at, reflect and consider art.

To experiment, to take some risks and see what happens with watercolour.

Paint on dry paper, damp paper, wet paper.

To at an image and consider how it was created.



## KNOWLEDGE

### MAKING BIRDS

That there is a relationship between drawing & making – we can transform 2d to 3d.

That we can use observational drawing and experimental mark-making together to make art.

You can produce an observational drawing from looking at a photo or from an item in front of you.

### EXPLORING FLORA AND FAUNA

That artists can be inspired by the flora and fauna around them.

That we can use careful looking to help our drawing, and use drawing to help looking.

That we can use a variety of materials to make images, and that the images we make can become imaginative.

Explore the work of Eric Carle

## VOCABULARY

Observational drawing

Manipulating – moving around, bending, pulling, twisting an object.



Naturalist – someone who learns about and studies that natural world.

Collaborate – combine artwork from more than one artist

## UNDERSTANDING

That we can work from similar stimulus or starting point but end up with very different individual results.

That the individual results can then be brought together to make a whole artwork.

That we can create individual artwork, and that we can bring that artwork together to make a shared artwork.

## SKILLS

Combining 2D and 3D artwork.

Collaborating with other artists can make better, more interesting images.



## KNOWLEDGE

**(LL) Vincent Van Gogh painted The Starry Night.**

It was painted in 1889 whilst he was a patient in an asylum, a hospital specializing in mental health.

Van Gogh used impasto to give the sky an impression of movement.



## VOCABULARY

Painting

**Oil pastels** – a painting/drawing medium formed into a stick which consists of pigment mixed with a binder.

**Impasto** – short brushstrokes with a thick paint.

**Impressionism** – a style of painting that uses small, visible brushstrokes, unblended colours that offer an impression of a form.

Spiral

Sketchbook

Continuous line

## UNDERSTANDING

How the thickness of paint impacts on a picture and its texture.

How the length and direction of brushstrokes impacts on a picture.

Van Gogh explored using brush strokes and paints in different ways.

What is impressionism?

What are the differences between poster paint, acrylic paint, water colour paint, oil pastels etc.

When we draw or paint, we should do with our whole body.

Sketchbooks are used to capture and support the journey of art.

## SKILLS

Painting skills developed.

Use of different types of paint

Children to create their own version of a Starry Night.

Children study and consider what they like and don't like about The Starry Night.

Use of a sketchbook to experiment and document the artistic journey

Continuous line drawing to develop pencil/pen control and develop observational drawing

## RATIONALE

Why this? Pupils should be taught to use a range of materials to express their ideas and imagination.

Why now? To build upon colour and shape skills developed during Early Years/Year 1.

Line – Shape – Form – Space – Value – Colour - Texture  
Through faith, friendship and fun we learn and grow.



## KNOWLEDGE

How to draw the shape and features of an eye. Combining shapes and colours to create a dragon eye.



Complimentary colours



How to manipulate clay with both hands and tools to recreate a 3D version of a 2D image (dragon eye).

## VOCABULARY

Sketching

Sculpture

Complimentary colours

Shape

Line

**3D** – 3 dimensional. Has three dimensions, therefore it is not flat (2D). Can be measured by the length, width and depth.

## UNDERSTANDING

How different colours complement or contrast with each other?

How can I make different marks in clay?

Select appropriate tools for an effect

How texture impacts upon a piece. Both in 2D and 3D.

Using different tools in different ways produces a different texture on clay.

Clay weakens if pulled apart and reattached.

Clay needs to dry.

## SKILLS

-drawing/sketching skills

-manipulate clay to create a design

- refining an image

- 3D manipulation of clay

## RATIONALE

Why this? To develop sculpture skills to move from 2D to 3D. To consider colour, shape and texture.

Why now? To use 2D skills and move them into 3 dimensions.



## KNOWLEDGE

To be an architect

### EXPRESSIVE PAINTING

- That artists sometimes use loose, gestural brush marks to create expressive painting.
- Expressive painting can be representational or more abstract.
- Artists use impasto and sgraffito to give texture to the painting.
- Artists sometimes use colour intuitively and in an exploratory manner.
- That we can enjoy, and respond to, the way paint and colour exist on the page

**Artists Marela Zacharias, Charlie French, Van Gogh, Cezanne**

## VOCABULARY

Undulating

Sculpture

Impasto

Sgraffito

(LL) Abstract

(LL) Primary/secondary colours

## UNDERSTANDING

How does it make you feel?

What does it remind you of?

Does your eye stay still when you look at it?

Is it like anything you have seen before?

What kinds of colours does he/ she use?

How do you feel when you paint?

What are you representing in your work?

## SKILLS

**Different brush strokes**

**Using a variety of tools for different effects**

**Exploration/creativity/freedom when creating artwork**

**Colour mixing**

## RATIONALE

Why this?

To revisit Van Gogh and compare to other artists

Why now?

Builds upon previous colour work, learns new techniques and gives chance to explore own ideas

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## KNOWLEDGE

**Georgia O'Keefe** was an American artist known for her paintings of enlarged flowers.

Georgia O'Keefe painted nature in a way that showed how it made her feel.

Information on [Georgia O'Keefe](#)



[Access Art – Flora and Fauna](#)

Eric Carle used collage to create the images in The Hungry Caterpillar.

## VOCABULARY

**Modernism** – was a movement in art that rejected tradition. It was interested in new ways of doing old things.

Sketching

Pastels or water colours

Oil pastels

Collage



## UNDERSTANDING

Historically female artists did not get the same attention as male artists.

The history of art shows a gradual shifting in artistic styles.

Trying to work at different scales (sizes) with different mediums can make mark making a lot easier/harder.

When we have finished a picture/piece it is important to step back and reflect on it: what went well, what are our favourite parts, what would we do differently if we did it again?

## SKILLS

Children will produce some pictures based on the natural world.

Observation skills will be practiced and used to try to achieve a close likeness.

Combine oil pastel and graphite – considering which is better as the top/bottom layer.

## RATIONALE

Why this? Pupils should learn about a range of artists work. Consider similarities and differences between their approaches.

Why now? To build upon drawing skills and further develop collage.

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## KNOWLEDGE

[Pathway: Storytelling Through Drawing \(accessart.org.uk\)](https://www.accessart.org.uk)

Shaun Tan – The Arrival  
Graphic novel with a story told entirely through images.

Graphic novels use images to tell their stories. Comics are regularly produced graphic novels that traditionally tell their stories over multiple publications.

[Pathway: Exploring Pattern \(accessart.org.uk\)](https://www.accessart.org.uk)

Shaheen Ahmed – artist who uses maps and draws over them or alters them to create artwork.

How some shapes do and some do not tessellate.

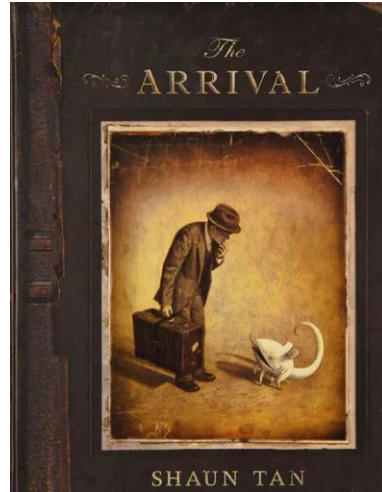
Rachel Parker – Pattern designer

## VOCABULARY

Graphic novel

Composition – the placement and arrangement of parts of an image

Comic



Sensory drawing – a drawing that can be felt, as well as seen

Tessellation

Repeated patterns

## UNDERSTANDING

That we can tell stories through drawing

That we can use text within our drawings to add meaning

That we can sequence drawings to help viewers respond to our story

That we can use line, shape, colour and composition to develop evocative and characterful imagery

That we can use line, shape and colour to help us create patterns.

That we can use folding, cutting and collage to help us create pattern.

That we can create repeated patterns to apply to a range of products or outcomes.

## SKILLS

The combined use of images and text to give more details to a viewer

Sequencing images carefully can tell a story to a viewer.

To create a simple image that can be repeated many times to produce a pattern.

To make deliberate choices of colours, shapes, lines to create a visually pleasing pattern.

## RATIONALE

Why this? Pupils should become aware of different forms of art.

Why now? To consider the clarity of images to communicate to a viewer. To further develop patterns and repeating patterns.



## KNOWLEDGE

[Pathway: The Art Of Display](https://www.accessart.org.uk)  
([accessart.org.uk](https://www.accessart.org.uk))

Thomas J Price - sculpture who questions who we make sculptures of.

That location and position of artwork (often sculpture) in our world is almost as important as what the piece looks like.

[Pathway: Exploring Still Life](https://www.accessart.org.uk)  
([accessart.org.uk](https://www.accessart.org.uk))

That when artists make work in response to static objects around it is called still life.

Paul Cezanne – painter who painted many still life

Frames can be used to focus our attention on what we are looking at.

## VOCABULARY

Plinth

Curator

Location

Still life

Negative space – The space surrounding an object. It surrounds the positive space of the object.

Frame



## UNDERSTANDING

That artists think carefully not just about what they make, but also how they present what they make.

That when we view a sculpture (or other art), the context (way it is presented) affects how we react to it.

That how something will be seen can help us shape what is made.

That we can give thought to how we display the art we make, to help us understand how people will view our work.

That artists can make a still life creative response in many media; drawing, painting, collage, relief...

## SKILLS

To consider the location of a piece of artwork before creating it. What considerations would an artist make if they start with the location?

Develop observation skills through several challenging still life exercises.

## RATIONALE

Why this? To further develop pupils' understanding of position and location of artwork.

Why now? To develop important observation and drawing skills.

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## KNOWLEDGE

[Pathway: Sculpture, Structure, Inventiveness & Determination \(accessart.org.uk\)](#)

That we can express ourselves and our personality through the art we make.

[Pathway: Festival Feasts \(accessart.org.uk\)](#)

Claes Oldenberg – sculptor who makes work based upon food.

Lucia Hierro – textile artist who sculpts and creates installations

## VOCABULARY

Visual notes – drawn notes to help thinking, creativity and memory.

Study – focus on one area and look at it in depth, in different ways to develop a personal understanding of it.

Collaboration

Installation



## UNDERSTANDING

That artists take creative risks. That artists try to say new things by manipulating and representing the materials of the world.

That we can feel safe enough to take creative risks in our own work. That we can explore materials and ideas feeling free from criticism.

That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork.

## RATIONALE

Why this? To develop an understanding of and appreciation for risk taking in art. How artists can use their work to push boundaries and make a statement.

Why now? This builds upon previous learning from Art and DT to create 3D pieces for a purpose.

## SKILLS

Risk taking. Know that art can be fun and joyful, and that we find subject matter which inspires us all and brings us together.

We can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art.

Use sketchbook to take visual notes.

Further develop drawing skills

Further develop skills of moving work from 2D to 3D and vice versa.



## KNOWLEDGE

Gesture drawing with charcoal  
[Pathway: Gestural Drawing with Charcoal \(accessart.org.uk\)](https://www.accessart.org.uk)

Gestural marks can add a sense of drama to an image.

When we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material to capture the drama.

Cave paintings - earliest form of graffiti. Uses natural drawing materials such as charcoal.

**Jean-Michel Basquiat** (1960-1988), was an American, black artist who initially made his name with his graffiti.

[Access Art – Working with shape and colour](#)

How to study an image and use it to inspire us.

## VOCABULARY

Charcoal

Gesture

Gestural

Composition

Graffiti

(LL) Collage



Stencils

## UNDERSTANDING

When we draw, we can move around.

Fixative or hairspray can be used on a charcoal picture to help it to stop smudging.

Drawing can be big and using the whole hand, arm, body and improve our drawings.

Further develop pupils use of their sketchbooks to consider other people's work and to experiment with their own creativity.

To look at images as blocks of colour. Use collage to recreate an image using blocks of colour.

The "Show me what you see" process to study an image.

## SKILLS

Use gestural drawing. Free ourselves from the need to draw an accurate depiction of something.

Use gestural drawing to give our pictures a sense of drama and movement.

Use charcoal and chalk on coloured paper to create a sense of depth.

Painting with scissors – collage

## RATIONALE

Why this? Pupils need to know how art has developed. Pupils need to be aware of the lack of diverse artists in historically popular art.

Why now? To further develop children's mark marking skills.

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## KNOWLEDGE

[Pathway: Telling Stories Through Drawing & Making \(accessart.org.uk\)](https://www.accessart.org.uk)

(LL)

Quentin Blake – pictures to support stories.

Recognise the work of popular illustrators of children's books.

[Pathway: Cloth, Thread, Paint \(accessart.org.uk\)](https://www.accessart.org.uk)

Pictures can include drawings, paintings and (LL) sewing or other textile materials.

How different stitches can provide different effects on a finished picture.

Artists who use textiles and paint to sew pictures – Alice Kettle and Hannag Rae

## VOCABULARY

Illustration – the use of images to support a story.

Water colour

Sewing

Medium – the resources used to create a piece of artwork.



## UNDERSTANDING

- We do not have to use resources in traditional ways.
- Artists combine art and craft, combining painting and sewing to make pictures.

## RATIONALE

Why this? To give children the opportunity to develop from 2D into 3D.

Why now? Continues to develop children's sewing skills (DT). Encourage experimentation in art, allowing children to take risks and develop creatively.

## SKILLS

How to take some text and use it to inspire an illustration that will complement part of a story.

How to develop a 3D figure from a 2D drawing.

How to thread a needle

Take risks and be creative and experimental with materials and how you use them.



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## KNOWLEDGE

[Pathway: Making Animated Drawings \(accessart.org.uk\)](https://www.accessart.org.uk)

That images can be manipulated and moved to turn a static image into a moving one.

Lauren Child – children’s book author and illustrator.

That images can often be structured into layers eg background, foreground etc.

[Pathway: Using Natural Materials to Make Images \(accessart.org.uk\)](https://www.accessart.org.uk)

That natural materials have been used for thousands of years to provide resources for artists.

Light can affect materials, allowing artist to make images using sunlight through photographic technics.

## VOCABULARY

Animation

Puppet

Puppeteer

Background

Foreground

Cyanotypes – photographic process which results in a cyan coloured print.

Anthotypes – Pictures created by covering paper with items and letting the sun dis-colour the paper.

## RATIONALE

Why this? To introduce and revisit the concept of animation (computing) but using a physical rather than digital process.

Why now? Summer to give us easier access to natural materials.

## UNDERSTANDING

That artists can make animations by creating drawings which move in a sequence.

That we all use mark making skills and imagination to make our drawings visually engaging.

That we can use our moving drawings to share narrative.

That we use the world around us as “ingredients” with which to make art.

That photographs are created when a light sensitive surface to exposed light.

That we can manipulate the world around us, transforming it into art.

## SKILLS

Using split pins in carefully chosen positions to make an image rotate and move.

Careful cutting skills to create 2D puppets.

