

Green Lane Infant School Art Curriculum "In Art we use our imagination, skills and take inspiration from the greats to show our ideas and feelings"

Nursery  Artist Exposure for taking inspiration	Autumn 1 Piet Mondrian (patterns) Dutch (1872-1944)	Autumn 2 Banksy (wall art/ mark making) British Haring?	Spring 1 Franz Kline (charcoal) American (1910-1962)	Spring 2 Stik (street artist) British (1979-present)	Summer 1 Van Gogh (flowers) Dutch (1853-1890)	Summer 2 Georges Seurat (Pointillism) French (1859-1891)
	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> mark making on scraps of paper. Paintbrush</p> <p><b>Techniques-</b> Pouring own paint- ketchup bottles Using thick and thin paint brushes Painting straight lines Using lines and the use of red, yellow and blue</p> <p><b>VOCABULARY</b> pattern mark thick thin red yellow blue line</p> <p><b>KEY KNOWLEDGE:</b> Explore different materials and talk about how and why</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> Chalk, tinted water and mud. Outside vertical canvases eg walls</p> <p><b>Techniques-</b> Simple observational drawings/copying skills on outside canvas areas e.g. some of the main features are represented from the original image using large straight and curved lines. Enclosing a space. Look at Banksy artwork and discuss how people might be feeling I think they feel...</p> <p><b>VOCABULARY</b> observational copy happy sad angry fearful</p> <p><b>KEY KNOWLEDGE:</b> Artistic outcome</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> Large white paper, thick charcoal</p> <p><b>Techniques-</b> Using lines of charcoal (thick sticks) Most often chooses black on top of white and on large scales.</p> <p><b>VOCABULARY</b> black white large - big charcoal - a small stick of black burnt wood used for drawing join (in provision during college opps)</p> <p><b>KEY KNOWLEDGE:</b></p> <p><b>Artistic outcome</b> Independent artwork shows the use of black on top</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> Paint</p> <p><b>Techniques-</b> Enclosing a space to paint a face. Adding facial features. Expand on facial features of the face to adding a body. Uses simple circles and lines to create people Identify and use language to describe emotions on faces (Revisit emotions from Banksy)</p> <p><b>VOCABULARY</b> circle line face eyes arms legs body happy sad angry</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> Primary colour poster paint, paintbrush</p> <p><b>Techniques-</b> Using straight and curved lines. Enclosing a space. Beginning to pour own paint and explore colour mixing independently. When painting, gives meaning to their marks. Using lots of small even strokes to create a pattern</p> <p><b>VOCABULARY</b> straight curved mix orange</p> <p><b>KEY KNOWLEDGE:</b> Discuss how the piece of work makes them feel I feel...</p> <p><b>Artist outcome</b> Use straight and curved and lines, enclosed spaces</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and materials-</b> paint, paintbrush</p> <p><b>Techniques-</b> Using lots of small dots next to each other - our eyes then mix the colours (like the dots on a computer screen). Pouring own paint and exploring colour mixing independently. When painting, gives meaning to their marks</p> <p><b>VOCABULARY</b> mix dots brush green orange purple</p> <p><b>KEY KNOWLEDGE:</b> <b>Artistic outcome</b> Paintings with small dots e.g. using fingers or the end of a paint brush</p>

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	<p>they are using them e.g. thick vs thin brush</p> <p><b>Artistic outcome</b> Create artwork using red, blue and yellow poster paint and straight lines.</p>	<p>Large scale observational drawings of their friends' faces on a range of outside surfaces e.g. walls, concrete floor using chalk, tinted water and mud</p>	<p>of white e.g. with charcoal</p>	<p><b>fearful</b></p> <p><b>KEY KNOWLEDGE:</b> Show different emotions in their drawings- a smile to show happy and a smile to show sad.</p> <p><b>Artistic outcome</b> Faces painted with enclosed spaces: talk about the emotions shown</p>	<p>and small even strokes to paint real flowers.</p>	
	<p><b>Provision opportunities:</b> <b>Playdough-</b> moulding dough with hands, introduce rolling pin to roll, using play knives and rotary cutters. Combine with other resources e.g. matchsticks for candle sticks</p>	<p><b>Provision opportunities:</b> <b>Playdough</b> – as Autumn 1 + cutters</p> <p><b>Printing</b> with hands and fingers, prodding and applying appropriate pressure before moving on to rubber stampers.</p> <p><b>Mark making</b> with different tools- thick pens, crayons, chinks. Introducing thin pens, crayons and chinks as developmentally ready.</p>	<p><b>Provision opportunities</b> <b>Playdough-</b> use dough to represent real or imagined objects. Use play knives, fingers etc to add details.</p> <p>Explore basic <b>collage</b> and be given the opportunity to explore their preferred method of attaching materials. Children to explore paper tearing as a way of changing the shape of the paper they are using. Use a variety of papers. Start with standard paper, move on to sugar paper, then</p>		<p><b>Provision opportunities:</b> <b>Prints</b> with everyday objects</p> <p>Explore <b>playdough</b> with a stiffer consistency using appropriate pressure to change the shape and add details</p> <p>Begin to observe objects such as flowers and begin to <b>mark make</b> to represent these on a page e.g. using straight and curved lines and enclosed spaces.</p>	<p><b>Provision opportunities:</b></p> <p>Explore <b>clay</b> - can they roll, wrist, squeeze, pinch the clay to change the shape</p>

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			<p>introduce tissue paper etc.</p> <p><b>Techniques</b> PVA glue and glue spreaders and glue sticks - joining 2 materials with the same texture</p>			
Reception Artist Exposure for taking inspiration	<p><b>Autumn 1</b> Bridget Riley (lines and shape) (1931-present) British</p>	<p><b>Autumn 2</b> Henri Matisse (collage) (1869-1954) French</p>	<p><b>Spring 1</b> Wassily Kandinsky (patterns) (1866-1944) Russian</p>	<p><b>Spring 2</b> Antony Gormley (Sculpture) 1950-present British</p>	<p><b>Summer 1</b> Picasso (abstract portraits) (1881-1973) Spanish</p>	<p><b>Summer 2</b> Claude Monet (landscapes) (1840-1926) French</p>
	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> Paintbrushes- different heads, long handles. Primary colour poster paint. White and black paint.</p> <p><b>Techniques-</b> Begin to develop colour matching and Colour mixing for a purpose using poster paint in primary colours and introducing white and black to make a lighter tint/darker shade. Exploring with lines and shapes and abstract art.</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> Different types of paper. Pre-painted shapes on paper.</p> <p><b>Techniques-</b> Mixing and adhering different textures through collage techniques. Drawing/painting shapes onto white paper, cutting them out and then arranging onto boards to create a collage- adjusting where necessary. Introduce different paper techniques- scrunching/ tearing/</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> powder paint</p> <p><b>Techniques-</b> Enclosing spaces with increasing control e.g. concentric circles of a consistent size. Mixing own paints using powder paint. Mixing own colours using powder paint to make secondary colours, ensuring appropriate consistency in powder paint to water ratio. Explore printing patterns with</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> pencil, clay, modelling tools</p> <p><b>Techniques-</b> Sculpt with clay to create body shaped sculptures</p> <p><b>VOCABULARY</b> <b>model-</b> adding to create a sculpture. <b>sculpture-</b> art in 3d which can be made by carving, modelling or placing materials together <b>3d-</b> creating art that has height, width and depth. <b>sketch-</b> a quick drawing often done to show what something</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> powder paints including black and white textured materials paint brushes</p> <p><b>Techniques-</b> Exploring powder paints and making shades of a colour by adding black/using white to make a tint.</p> <p><b>VOCABULARY</b> <b>observational copy</b> <b>recreate</b> <b>spectrum-</b> a range of colours, <b>hues-</b> the original shade of colour.</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> water colour palettes, paint brushes</p> <p><b>Techniques-</b> Introducing water colours and talking about the different shades/tints you can create. Exploring shades of a colour by adding black to make it darker/white to make it a lighter tint. Using vibrant shades with thick, quick brush strokes and using the wet on dry technique.</p> <p><b>VOCABULARY</b> <b>vibrant-</b> very bright and clear</p>

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<p>When painting, gives meaning to their marks.</p> <p><b>VOCABULARY</b>  <b>lines</b>- path created by a point moving in space.  <b>shapes</b>- flat  <b>optical illusion</b>- images that trick the brain  <b>tint</b> – a mixture of a colour with white to make it lighter  <b>shade</b> – a mixture of a colour with black to make it darker</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic outcome</b>- Create optical art using lines and shapes (poster paint tints and shades)</p>	<p>twisting/ curling (provision challenge)</p> <p><b>VOCABULARY</b>  <b>vibrant</b>- very bright and clear.  <b>adjusting</b>- change things to make them better</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic outcome</b>- Create a collage using shapes drawn or painted on white paper.</p>	<p>hands, stampers and objects.</p> <p><b>VOCABULARY</b>  <b>spiritual</b>- people's thoughts and beliefs  <b>emotion</b>- how people feel  <b>tint</b> – a mixture of a colour with white  <b>shade</b> – a mixture of a colour with black to make it darker</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic outcome</b>- Using powder paints in secondary colours, create artwork inspired by Kandinsky that has repeating shapes/enclosed spaces/curved and straight lines.</p>	<p>will look like before it is made with other materials</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic Outcome</b>- Sketch of a sculpture based on a human body shape using quick, freeform lines. Sculpt with clay to form human body shape structures using clay tools to add texture and detailing.</p>	<p><b>tint</b> – a mixture of a colour with white  <b>shade</b> – a mixture of a colour with black to make it darker</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic Outcome</b>- Abstract self-portraits using shades/tints of powder paint</p>	<p><b>exhibition</b>- put in a public place for people to come and look at  <b>tint</b> – a mixture of a colour with white  <b>shade</b> – a mixture of a colour with black to make it darker  <b>stroke</b>- how you put marks on a surface with a tool  <b>observational</b></p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic Outcome</b> - A water colour landscape using a range of different tints/shades using thick, quick brush strokes and the wet on dry technique.</p>
<p><b>Provision opportunities:</b>  Manipulate <b>playdough</b> to create simple objects, rolling, cutting, snipping, pressing, squeezing, pinching, flattening and shaping using progressively stiffer</p>		<p><b>Provision opportunities:</b>  Observational <b>drawing</b> skills of smaller and bigger shapes, placement on the page, proportions and shading.</p>	<p><b>Provision opportunities:</b>  Begin to adhere to a 3D object e.g. a bottle top as a wheel  Add texture to collage designs using materials such as</p>	<p><b>Provision opportunities:</b>  <b>Dough</b> making stations where children make their own dough to create sculptures with attention to detail. Introduce coloured dough where children mix dough with powder paint.</p>	<p><b>Provision opportunities:</b>  Continue with <b>dough</b> making adding texture and scents. Use this dough to create sculptures with attention to detail.  Construct with a purpose in mind and begin to</p>

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	dough. Combine shapes and materials to create representations with attention to detail.		Introduce <b>sketching</b> using quick, freeform lines.	fabric, wool and natural resources. Construct sculptures based on a human body using provision materials e.g. stacking blocks		evaluate and adapt end product.  Being to use <b>shading</b> as a technique when drawing a still life.
Year 1 Artist Exposure for taking inspiration	<b>Autumn</b> Laurence Lowry (1887-1976) Naive Art, British	<b>Spring</b> Brianna McCarthy (1984 - ) Collage portraits, Trinidad and Tobago	<b>Summer 1</b> Georgia O'Keefe (1887-1986) and Flowers, Painting, American	<b>Summer 2</b> Yayoi Kasuma (1929 - ), Sculpture, Japanese		
	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> Scraps of paper/ envelopes, paint, thin charcoal sticks. Paintbrushes with different sized heads and short handles</p> <p><b>Techniques -</b> Industrial scene using a restricted palette of 5 earthy colours Matchstick people using simple shapes .Re-visit sketching using quick, freeform lines over white paint Smear lines.</p> <p><b>VOCABULARY</b> <b>industrial-</b> lots of industries <b>rough-</b>not exact and without detail <b>opaque-</b> cannot be seen through <b>sketch-</b> a quick drawing often done to show what something will look like before it is made with other materials <b>earthy-</b> like the earth- simple and natural <b>tint -</b> a mixture of a colour with white to make it lighter <b>charcoal-</b>a small stick of black burnt wood used for drawing</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> Fabric scraps, coloured paper, textured paper</p> <p><b>Techniques -</b> Sketch ideas before collaging and layering on top of each other to create effect. Try out different pieces of paper before gluing to create abstract portraits.</p> <p><b>VOCABULARY</b> <b>collage-</b> an artwork made up of different materials which are cut up and stuck to a surface <b>sketch-</b> a quick drawing often done to show what something will look like before it is made with other materials <b>layering-</b> when one thing is put on top of another <b>texture-</b> how something feels when you touch it</p> <p><b>KEY KNOWLEDGE:</b> <b>Artistic outcome</b></p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> watercolour, charcoal, hb pencil</p> <p><b>Techniques-</b> sketching flowers, thin watercolour paint, singular movements and use on wet on wet watercolour. Vivid colour choice and range of sizes of flower.</p> <p><b>VOCABULARY</b> <b>unique-</b> the only one of its kind, very unusual and special <b>simplifying-</b> making it easier to understand or clearer <b>charcoal-</b>a small stick of black burnt wood used for drawing <b>abstract-</b>making use of shapes and patterns, not objects</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials-</b> pencil, colourful clay, modelling tools</p> <p><b>Techniques-</b> Sculpt with clay to create structures and shapes that can stand up</p> <p><b>VOCABULARY</b> <b>sculpture-</b> art in 3d which can be made by carving, modelling or placing materials together <b>dots</b> <b>nature -</b> all the animals, plants and things in the world that are not made by people</p> <p><b>KEY KNOWLEDGE:</b> <b>Artistic outcome</b></p>		

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	<p><b>smear-</b> make a mark less neat by rubbing.</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic outcome</b>                  Artwork with a white background, industrial building, matchstick people and a restricted colour palette.</p> <p><b>Provision opportunities</b></p> <p>Begins to look closely at objects, animals and people, adding key features to their drawing. Placement of features has been considered.</p>	<p>Self-portrait formed from an initial sketch and then use of paper and fabric to form the collage.</p>	<p><b>encouraged-</b>made to feel confident</p> <p><b>striking-</b>very noticeable, impressive</p> <p><b>vivid-</b>clear and detailed, very bright</p> <p><b>KEY KNOWLEDGE:</b>  <b>Artistic outcome</b>                  Uses appropriate patterns when creating observational drawings of objects, animals and people.</p>	<p>3d sculpture with dot patterns that can stand up by itself</p>
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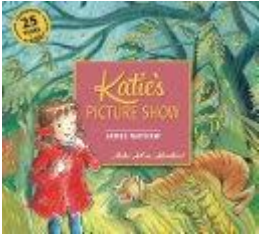
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Year 2 Artist Exposure for taking inspiration	Autumn 1 Jackson Pollock (1912-1956) Abstract Expressionism American	Autumn 2 Henri Rousseau (1844- 1910) Post- Impressionism French	Spring Naata Nungurrayi (1932-2021) (Aboriginal Art) Australian	Summer Habib Hajallie (1995-) British and West African
	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials</b> – horizontal canvases e.g. paper, paint</p> <p><b>Techniques</b> – ‘Drip technique’ and action painting - Pouring paint from a can or along a stick lying horizontally on the floor, flinging paint onto horizontal canvases</p> <p><b>Vocabulary-</b> <b>abstract-</b> no recognisable subject <b>transparent-</b> can be seen through <b>opaque-</b> cannot be seen through <b>contrast-</b> arrangement of opposite elements e.g. light vs dark, big vs small</p> <p><b>KEY KNOWLEDGE:</b></p>	<p><b>KEY CONCEPTS</b></p> <p><b>Process-</b> using imagination to create artwork inspired by nature e.g. exotic plants, bright flowers and wild animals</p> <p><b>Techniques-</b> exaggerative, layering, hiding animals within artwork</p> <p><b>Other Artists-</b> Pablo Picasso admired Rousseau</p> <p><b>Vocabulary-</b> <b>Botanical-</b> to do with plants and plant life <b>Imagination-</b> forming pictures or ideas in your mind <b>Exaggerating-</b> making larger or more noticeable</p> <p><b>Artistic outcome</b></p>	<p><b>KEY CONCEPTS</b></p> <p><b>Process-</b> rock painting, dot painting, rock engravings, bark painting, carvings, sculptures.</p> <p><b>Colour Theory-</b> palettes ranging from earthy tones to bright and colourful</p> <p><b>Effects-</b> Art and paintings mostly represent the Dreamtime, aka the creation stories and spiritual beliefs of Aboriginal people. The earliest type of Aboriginal art were symbols and patterns, made only in natural colours, often with dots and swirls.</p> <p><b>Techniques-</b> Dot painting: a versatile technique, fine dot work made with thin sticks/the end of paintbrushes to large bold dots to create patterns including swirls.</p> <p><b>Vocabulary-</b> <b>Indigenous-</b> live in a particular area <b>Aboriginal-</b> groups of people who have lived in one area for many thousands of years <b>Symbolism-</b> when an idea, feeling or emotion is used to represent something else <b>Dreamtime-</b> the creation stories and spiritual beliefs of Aboriginal people. <b>Earthy-</b> from the earth or soil</p>	<p><b>KEY CONCEPTS</b></p> <p><b>Media and Materials –</b> Maps, pages of books, ballpoint pens</p> <p><b>Techniques –</b> Delicate and precise, small strokes with a ballpoint pen to draw portraits on top of maps and printed text</p> <p><b>VOCABULARY</b> <b>portrait-</b> a picture/representation of a person <b>self-portrait-</b> a picture/representation the artist has created of themselves <b>stroke-</b> how you put marks on a surface with a tool <b>precise –</b> careful and planned</p> <p><b>KEY KNOWLEDGE:</b> <b>Artistic Outcome -</b> A ballpoint pen self-portrait with precise, small strokes drawn over a map/piece of text that represents themselves or part of their identity.</p>



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	<p>The artwork shows... (emotions)  <b>Pollock</b> uses strong colour contrasts, dark/light, warm/cool, transparent/opaque</p> <p><b>Artistic outcome</b>          Abstract paintings using the dripping/pouring techniques</p>	<p>Large, exaggerated plants overlapped and overlaid with animals hidden within the artwork</p> 	<p><b>Engravings</b>- to cut or carve into a hard surface  <b>Carvings</b>- cutting into or shaping wood</p> <p><b>Artistic outcome</b> – rock paintings with dot work in earthy tones.</p>	
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KS1 Clay Sculpture (Clay Day)

Year 1	Year 2
<p>Explore relief printing into clay e.g. using natural objects like sticks, leaves, flowers, stones, grass</p> <p>Roll, knead, press, cut and carve into clay.</p> <p><b>Artistic outcome</b>            Clay tiles with relief prints.</p>	<p>Make simple joins using a slip.</p> <p>Roll, knead, cut and carve into clay and use a range of tools to create visual effects into and onto clay e.g. joining balls to clay to make a border</p> <p><b>Artistic outcome</b>            Clay tiles with 3D additions.</p>

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