

Villa Real School Art and Design Overview 2024-2027

Art and Design Scheme of Work for Villa Real School

The following overview has been compiled using the National Curriculum guidelines for EYFS to Key Stage 3. The activities planned ensure a full curriculum coverage for each Key Stage throughout the year. Activities increase in difficulty and depth of knowledge required as students move through the key stages. Class managers are expected to apply differentiation within all aspects of their art and design lessons to ensure appropriate levels of challenge. The following activities simply outline the key elements of the lessons for each Key Stage. Many pupils within CE classes are working towards short term targets which centre around their access to Conductive Education so the following scheme of work may be applied informally as the class manager fits their learning around their physical needs. Class staff to introduce and develop Philosophy for Children within art lessons (attached). Class staff to encourage correct terminology if appropriate(attached). Suggested artists attached. Explore art and artists from different time periods and cultures, male and female, link to British Values, equality and diversity ethos. Explore CEIAG linked to design.

All pupils have a sketchbook that they can use as part of their curriculum but also therapeutically across the curriculum e.g. music therapy.

EYFS Framework Requirements: Explore 'Understanding the World and Expressive Arts and Design'

Drawing (pencil, charcoal, inks, chalk, pastels, ICT software)	Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels)	Texture and 3D (textiles, relief surface)	Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc)	Printing (found materials, fruit/veg, wood blocks, press print, lino, string)	Pattern (paint, pencil, textiles, clay, printing)
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<p>Begin to use a variety of drawing tools for free mark making and expression</p> <p>Use drawings to tell a story. Investigate different lines</p> <p>Explore different textures. Encourage accurate drawings of people as appropriate</p>	<p>Experimenting using primary colours, explore and name , mix colour (not formal), learn the names of different tools that bring colour</p> <p>Use a range of tools to make coloured marks on paper , explore expressive mark making</p>	<p>Handling, manipulating and enjoying using materials</p> <p>Sensory experience exploring mark making in sand, cornflour and suitable materials</p> <p>Simple collages</p> <p>Simple weaving</p>	<p>Handling, feeling, enjoying and manipulating materials</p> <p>Constructing</p> <p>Building and destroying</p> <p>Shape and models</p>	<p>Rubbings</p> <p>Print with variety of objects</p> <p>Print with block colours</p>	<p>Repeating patterns</p> <p>Irregular painting patterns</p> <p>Simple symmetry</p>
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Art and Design Overview Key Stage 1

Suggested overview – class teachers may adapt to link into specific events, trips off site and visitors to school to facilitate spontaneous learning or improve thinking skills where appropriate. Teachers may alternate lessons with Design and Technology lessons. Theme and subject matter to be chosen by key stage leader / class manager.

TERM	Autumn	Spring	Summer
2024-25	<p>Drawing (pencil, charcoal, inks, chalk, pastels, ICT software) extend the variety of drawings tools</p> <p>Explore different textures</p> <p>Observe and draw landscapes</p> <p>Observe patterns and observe anatomy (faces)</p> <p>Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels)</p> <p>Name all the colours</p> <p>mixing of colours</p> <p>Find collections of colour</p> <p>Applying colour with a range of tools</p>	<p>Texture and 3D (textiles, clay, sand, plaster, stone)</p> <p>Weaving exploration</p> <p>Collage exploration</p> <p>Sort according to specific qualities</p> <p>How textiles create things</p> <p>Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc)</p> <p>Construct , use materials to make known objects for a purpose</p> <p>Carve ,Pinch and roll coils and slabs using a modelling media, make simple joins</p>	<p>Printing (found materials, fruit/veg, wood blocks, press print, lino, string)</p> <p>Create patterns</p> <p>Develop impressed images</p> <p>Relief printing</p> <p>Pattern (paint, pencil, textiles, clay, printing)</p> <p>Awareness and discussion of patterns</p> <p>Repeating patterns</p> <p>Symmetry</p>
	<p>Drawing</p>	<p>Texture and 3D (textiles, clay, sand, plaster, stone)</p>	<p>Printing</p>

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<p>2025 - 2026</p>	<p>(pencil, charcoal, inks, chalk, pastels, ICT software) Experiment with tools and surfaces Draw a way of recording experiences and feelings Discuss use of shadows, use of light and dark Sketch to make quick records Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels)begin to describe colours by objects Make as many tones of one colour as possible (using white) Darken colours without using black Use colour on a large scale</p>	<p>Use smaller eyed needles and finer threads Weaving Tie dying, batik Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) Awareness of natural and man-made forms Expression of personal experiences and ideas to shape and form -direct observation (malleable and rigid materials) Decorative techniques Replicate patterns and textures in a 3-D form Influence of other sculptors</p>	<p>(found materials, fruit/veg, wood blocks, press print, lino, string) Print with a growing range of objects Identify the different forms printing takes Pattern (paint, pencil, textiles, clay, printing) Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning Natural and manmade patterns</p>
<p>2026 – 2027</p>	<p>Drawing (pencil, charcoal, inks, chalk, pastels, ICT software) Experiment with the potential of various pencils, close observation , sketchbooks Draw both the positive and negative shapes Initial sketches as a preparation for painting Accurate drawings of people – particularly faces Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels) Colour mixing Make colour wheels Introduce different types of brushes to overlay colour Techniques- apply colour using dotting, scratching, splashing</p>	<p>Texture and 3D (textiles, clay, sand, plaster, stone) Overlapping and overlaying to create effects Use large eyed needles – running stitches Simple appliqué work Start to explore other simple stitches and collage layer Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) Shape, form, model and construct (malleable and rigid materials) Plan and develop understanding of different adhesives and methods of construction Aesthetics</p>	<p>Printing (found materials, fruit/veg, wood blocks, press print, lino, string) Relief and impressed printing Recording textures/patterns Mono printing Colour mixing through overlapping colour prints Pattern (paint, pencil, textiles, clay, printing) Pattern in the environment Design Using ICT Make patterns on a range of surfaces Symmetry</p>

Art and Design Overview Key Stage 2

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Suggested overview – class teachers may adapt to link into specific events, trips off site and visitors to school to facilitate spontaneous learning or improve thinking skills where appropriate. Teachers may alternate lessons with Design and Technology lessons. Theme and subject matter to be chosen by key stage leader / class manager.

TERM	Autumn	Spring	Summer
2024 - 2025	<p>Drawing (pencil, charcoal, inks, chalk, pastels, ICT software) Identify and draw the effect of light, scale and proportion, drawings of whole people including proportion and placement Work on a variety of scales Computer generated drawings</p> <p>Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels) Colour mixing and matching; tint, tone, shade Observe colours -suitable equipment for the task Colour to reflect mood</p>	<p>Texture and 3D (textiles, clay, sand, plaster, stone) Use a wider variety of stitches, observation and design of textural art Experimenting with creating mood, feeling, movement- Compare different fabrics</p> <p>Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) Plan and develop Experience surface patterns / textures Discuss own work and work of other sculptors Analyse and interpret natural and manmade forms of construction</p>	<p>Printing (found materials, fruit/veg, wood blocks, press print, lino, string) Use sketchbook for recording textures/patterns Interpret environmental and manmade patterns Modify and adapt print</p> <p>Pattern (paint, pencil, textiles, clay, printing) Explore environmental and manmade patterns Tessellation</p>
2025 - 2026	<p>Drawing (pencil, charcoal, inks, chalk, pastels, ICT software) Effect of light on objects and people from different directions Interpret the texture of a surface Produce increasingly accurate drawings of people</p> <p>Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels) Hue, tint, tone, shades and mood , explore the use of texture in colour , Colour for purposes</p>	<p>Texture and 3D (textiles, clay, sand, plaster, stone) Use stories, music, poems as stimuli Select and use materials , embellish fabric making art using textiles</p> <p>Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) Plan and develop ideas , shape, form, model and join , Observation or imagination Properties of media Discuss and evaluate own work and that of other sculptors</p>	<p>Printing (found materials, fruit/veg, wood blocks, press print, lino, string) Combining prints Design prints Make connections Discuss and evaluate own work and that of others</p> <p>Pattern (paint, pencil, textiles, clay, printing) Create own abstract pattern to reflect personal experiences and expression pattern for purposes</p>
	Drawing	Texture and 3D	Printing

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2026 - 2027	<p>(pencil, charcoal, inks, chalk, pastels, ICT software) Effect of light on objects and people from different directions Interpret the texture of a surface Produce increasingly accurate drawings of people Concept of basic perspective</p> <p>Colour Work (painting, ink, dye, textiles, pencils, crayon, pastels) Hue, tint, tone, shades and mood Explore the use of texture in colour Colour for purposes Colour to express feelings</p>	<p>(textiles, clay, sand, plaster, stone) Develops experience in embellishing Applies knowledge of different techniques to express feelings Work collaboratively on a larger scale</p> <p>Form and 3D (3D work, clay, dough, boxes, wire, paper sculpture, mod roc) Plan and develop ideas Shape, form, model and join Observation or imagination Properties of media Discuss and evaluate own work and that of other sculptors</p>	<p>(found materials, fruit/veg, wood blocks, press print, lino, string) Builds up drawings and images of whole or parts of items using various techniques Screen printing Explore printing techniques used by various artists</p> <p>Pattern (paint, pencil, textiles, clay, printing) Create own abstract pattern to reflect personal experiences and expression create pattern for purposes</p>
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Art and Design Overview Key Stage 3

Suggested overview – class teachers may adapt to link into specific events, trips off site and visitors to school to facilitate spontaneous learning or improve thinking skills where appropriate. Teachers may alternate lessons with Design and Technology lessons. Theme and subject matter to be chosen by key stage leader / class manager.

TERM	Autumn	Spring	Summer
2024 - 2025	<p style="text-align: center;">Drawing</p> <p>Experiment with a variety of media; pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalk Control the types of marks made with the range of media Lines and Marks - name, match and draw lines/marks from observations Invent new lines - draw on different surfaces with a range of media Shape - observe and draw shapes from observations Draw shapes in between objects, invent new shapes Tone - investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes</p>	<p style="text-align: center;">Painting</p> <p>Use a variety of tools and techniques including different brush sizes and types Mix and match colours to artefacts and objects Work on different scales Experiment with tools and techniques e.g. layering, mixing media, scrap books and mood boards Name different types of paint and their properties Colour - Identify primary and secondary colours by name</p>	<p style="text-align: center;">Printing</p> <p>Print with a range of hard and soft materials e.g. corks, pen barrels, sponge Make simple marks on rollers and printing palettes Take simple prints i.e. mono -printing Roll printing ink over found objects to create patterns e.g. plastic mesh, stencils Build repeating patterns and recognise pattern in the environment Create simple printing blocks with press print Design more repetitive patterns</p>

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	<p>Texture - investigate textures by describing, naming, rubbing, copying</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p> <p>Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities</p>	<p>Mix primary shades and tones</p> <p>Mix secondary colours</p> <p>Texture - create textured paint by adding sand, plaster</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p> <p>Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities</p>	<p>Colour - Experiment with overprinting motifs and colour</p> <p>Texture - Make rubbings to collect textures and patterns</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p> <p>Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities</p>
2025 - 2026	<p>Drawing</p> <p>Experiment with a variety of media; pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalk</p> <p>Control the types of marks made with the range of media</p> <p>Lines and Marks - name, match and draw lines/marks from observations</p> <p>Invent new lines - draw on different surfaces with a range of media</p> <p>Shape - observe and draw shapes from observations</p> <p>Draw shapes in between objects, invent new shapes</p> <p>Tone - investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes</p> <p>Texture - investigate textures by describing, naming, rubbing, copying</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p>	<p>Digital Media</p> <p>Explore ideas using digital sources i.e. internet, CD-ROMs</p> <p>Record visual information using digital cameras, video recorders</p> <p>Use a simple graphics package to create images and effects with</p> <p>Lines by changing the size of brushes in response to ideas</p> <p>Shapes using eraser, shape and fill tools</p> <p>Colours and Texture using simple filters to manipulate and create images</p> <p>Use basic selection and cropping tools</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p>	<p>3-D</p> <p>Manipulate malleable materials in a variety of ways including rolling and kneading, thumb pots, coil pots</p> <p>Explore sculpture with a range of malleable media, create wire armature and cover with tissue paper and pva.</p> <p>Manipulate malleable materials for a purpose, e.g. pot, tile using papier mache and recycled materials to create containers or sculpture</p> <p>Understand the safety and basic care of materials and tools</p> <p>Form - Experiment with constructing and joining recycled, natural and manmade materials</p> <p>Use simple 2-D shapes to create a 3-D form</p> <p>Texture - Change the surface of a malleable material e.g. build a textured tile</p>

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	Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities	Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities	Exploring and Developing Ideas - Record and explore ideas from first hand observations Ask and answer questions about the starting points for their work Develop their ideas – try things out, change their minds Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities
2026 – 2027	<p style="text-align: center;">Drawing</p> <p>Experiment with a variety of media; pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalk</p> <p>Control the types of marks made with the range of media</p> <p>Lines and Marks - name, match and draw lines/marks from observations</p> <p>Invent new lines - draw on different surfaces with a range of media</p> <p>Shape - observe and draw shapes from observations</p> <p>Draw shapes in between objects, invent new shapes</p> <p>Tone - investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes</p> <p>Texture - investigate textures by describing, naming, rubbing, copying</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p> <p>Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities</p>	<p style="text-align: center;">Collage</p> <p>Create images from a variety of media e.g. photocopies material, fabric, crepe paper , magazines etc</p> <p>Arrange and glue materials to different backgrounds</p> <p>Sort and group materials for different purposes e.g. colour texture</p> <p>Fold, crumple, tear and overlap papers</p> <p>Work on different scales</p> <p>Colour - collect, sort, name match colours appropriate for an image</p> <p>Shape - create and arrange shapes appropriately</p> <p>Texture - create, select and use textured paper for an image</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p>	<p style="text-align: center;">Textiles</p> <p>Match and sort fabrics and threads for colour, texture, length, size and shape</p> <p>Change and modify threads and fabrics, knotting, fraying, fringing, pulling threads, twisting, plaiting</p> <p>Cut and shape fabric using scissors/snips</p> <p>Apply shapes with glue or by stitching</p> <p>Apply decoration using beads, buttons, feathers etc</p> <p>Create cords and plaits for decoration</p> <p>Colour</p> <p>Apply colour with printing, dipping, fabric crayons</p> <p>Create and use dyes i.e. onion skins, tea, coffee</p> <p>Texture</p> <p>Create fabrics by weaving materials i.e. grass through twigs</p> <p>Exploring and Developing Ideas - Record and explore ideas from first hand observations</p> <p>Ask and answer questions about the starting points for their work</p> <p>Develop their ideas – try things out, change their minds</p>

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		Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities	Exploring and Developing Ideas - Record and explore ideas from first hand observations Ask and answer questions about the starting points for their work Develop their ideas – try things out, change their minds Explore the work of artists, craftspeople and designers from different times and cultures for differences and similarities
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Art and Design at Key Stage 4 and 5 '14 – 19' Provision

Students will work on a curriculum devised by the 14 – 19 Coordinator taking into account external accreditations and qualifications where possible. These may include:

ASDAN Towards Independence Printing,

ASDAN Towards Independence Making Pictures

ASDAN Towards Independence Pottery

ASDAN Towards Independence Photography

NOCN Entry level 3 and level 1 -Art appreciation, Drawing, Painting etc as option choice

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ASDAN Transition Challenge 'Induction and Progression' Expressive Arts within 'knowing how', making choices', 'feeling good', 'moving forward' and 'taking the lead'.

TERM	Autumn	Spring	Summer
24 – 25	<p>Two- and/or three-dimensional fine art drawing and painting, mixed media collage and embellishments.</p> <p>Students can select and use a variety of traditional and/or experimental recording, mark making and drawing materials, such as: charcoal, pastel , graphite and coloured pencils, biro, pen and ink, paint, collaged, and mixed media techniques</p> <p>This should encourage the student to engage with independent decision making, risk taking and enquiry. Students become or work towards becoming independent thinkers and problem solvers. They are able to begin to realise their ideas in a personal and creative manner. Document findings in their preferred format, such as sketchbook pages, mood boards, digital presentation, design sheets and journals and explore historical and contemporary painters and artists who use drawing.</p>	<p>Two- and/or three-dimensional textiles.</p> <p>Printing, resist techniques, constructed or stitched. Make connections with the work of textile artists, craftspeople and designers</p> <p>Integrate the use of drawing and written annotation into working practice linking to literacy and narrative story telling. They collect a variety of materials and objects that suggest different surface qualities, use their collection to help create a variety of mixed media samples /studies that explore surface quality and texture., compare and contrast the different tactile qualities and present their findings in any appropriate format. Use a variety of : felt, wool, nets, meshes, lace, cottons, mixed fibres, ribbons, decorative embellishments, metallic threads and rainbow, recycled and chunky yarns - stitched, pulled, twisted, woven, compacted, dissolved, distorted or combined by hand or machine effects to make new surfaces. Colour using different dye. Introduce students textile artists and designers who use, or have been inspired by, surface qualities and textural effects or techniques.</p>	<p>Two- and/or three-dimensional sculptural, ceramic.</p> <p>Students explore the possibilities of work with different types of finish and a clay, metals, wood, plastic, found/recycled materials and plaster and build small models. Draw from first hand observation looking at the form, structure and surface texture of natural forms such as bones, fossils, shells, fruit, vegetables, nuts and seeds etc. Appropriate visual investigations and written annotations are collated and presented in an appropriate manner as the creative journey evolves. Develop technical knowledge, understanding and skills and appreciation of the value of experiments through engagement with the work of Josiah Wedgewood, Bernard Leach, Hans Coper, Lucy Rie, Barbara Hepworth, Dorothy Feibleman or Ewan Henderson, Pablo Picasso, Jacob Epstein, Naum Gabo, Vladimir Tatlin, Sally Matthews and Kurt Schwitters to inform their own manipulation of raw materials and then record what emerges into three - dimensional forms.</p>
25- 26	<p>Art in the outdoors, ephemeral art which may change with climate, weather and seasons.</p>	<p>Two- and/or three-dimensional graphics and media / advertising Cameras and scanning, video and computer</p>	<p>Two- dimensional fine art drawing and painting.</p> <p>Observe and record from a range of objects in a sketchbook</p>

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	<p>Use only natural materials to create large and small scale / miniature installations. Creative arts using 'Forest School' approaches. Explore heritage skills of carving, whittling, pyrography etc to work with wood. Make own charcoal on a campfire. Create art work off site in local woodlands, beach countryside etc. Link to eco therapy and 'wilderness therapy' within outdoor education. Explore concept of green nature as a therapy and mindfulness, relaxation and good mental health in nature. Look at art work using plants, natural materials and outdoor sculpture. Possible visit to Dilston Physic garden, local woodlands and beach.</p>	<p style="text-align: center;">manipulation techniques digital recording.</p> <p>Animation, film making and cartoons Link to literacy and reading, narrative storytelling and creative writing. Look at Japanese illustration graphics and media, computer games, superheroes and heroes. Look at concept of super powers and saving the planet in graphics, illustration and animation. Explore mixed media, collage, pop art and photography in abstract art. Put up an exhibition or installation. Their creative journey should be evidenced in the preparatory work, which should show the development, refinement and recording of ideas</p> <p style="text-align: center;">Students select one theme from a closed selection.</p>	<p>'Natural Forms' could encourage students to: such as seed pods, shells, fungi, fruits and vegetables that display different surface qualities, exploring pattern, texture, shape, colour and form , explore and respond to a variety of contextual sources, such as Juan Sánchez Cotán and Ernst Haeckel, or the photographs of John Blakemore and Karl Blossfeldt. 'Close up' could allow students to observe and record from a range of natural and manufactured objects. The focus might be on the close-up surface qualities of the chosen subject matter</p>
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<p>26 – 27</p>	<p>Environmental art and design. Two- and/or three-dimensional textiles printing, resist techniques, stitched – using recycled objects. Students discuss the surface quality of the materials they have collected. These could include recycled or found objects such as bottle tops, plastics, wire, leaves, twigs, seed heads, dried flowers or shells. They could create samples/studies by collaging collected items using different types of card, paper, tissue, tinfoil, bubble wrap etc. They can apply colour using paint, pencil, ink or pastel. Introduce students to the creation of texture in the work of practitioners such as Jeanette Appleton, Jan Beaney, Rachel Quarmby and Kim Thittichai. They could investigate how Jennifer Collier and Sandra Meech use collected objects or recorded imagery in their textile pieces. Students could study how Alexander McQueen combined different fabric textures within a garment or how Christopher Kane or Hussein Chalayan create clothing use plastics, aluminium and wire. On completion, students present their work to their peers and discuss its inspiration and development.</p>	<p>Culture and diversity in art and design. Pupils select a cultures and consider such aspects as context, style, process, meaning and function, as well as how key features are depicted and created in the chosen textiles, fine art (drawing and painting) and graphics and media They consider visual concepts such as forms of representation be these, for example, abstract, figurative or naturalistic as well as visual considerations such as colour, scale, pattern, use of repeat, style, composition, symbolism and embellishment. They may also choose to explore the ceremonial content of specific garments or objects associated with their own culture. Students to extend their source material by considering the patterns or motifs found on a wide range of artefacts such as ceramics, coins, memorabilia, tools, jewellery, documents, antiquities or archaeology as well as those found on textiles. They could look at small sections of pattern or study specific areas of applied or carved decoration. They should identify contemporary artists or designers who have been inspired by museum artefacts or textiles from other cultures.</p>	<p>Printing. Students explore their selected imagery through print and dye experiments. They are introduced to dye resist processes, silk painting and batik. They explore simple stencil cutting and block printing. They develop repeat patterns using the imagery derived from their museum studies. Students could be encouraged to try bleeding dyes or to etch marks using bleaching techniques. Screen printing with stencils could be used to experiment with colour layering and marbling. Collagraph blocks could enable irregular or regular repeat patterns to be made. They should present their ideas and findings that have led to and support their decision making in an appropriate format.</p>
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Drawing	Colour	Texture and 3D	Form and 3D	Printing	Pattern
Leonardo Da Vinci Vincent Van Gogh Poonac	Pollock Monet Chagall Ben Moseley Van Gogh Seurat	Linda Caverley Molly Williams William Morris Gustav Klimt	Henry Moore Barbara Hepworth Andy Goldsworthy	Picasso Dan Mather Andy Warhol	Joan Miro Bridget Riley Escher Paul Klee

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Improving Thinking Skills within Art and Design Questioning Differentiated for Individual Learning

- 1. Activating prior knowledge:** Ask pupils to recall and draw / paint / produce something learned previously relative to the theme, topic or task.
- 2. Analysing skills:** Encourage core thinking skills that involve clarifying information by examining separate elements of , or relationships between them within theme, composition, tools and techniques using mind maps.
- 3. Attention and Commitment:** Encourage pupils to try to develop a conscious control of mental focus on particular information, to stay on task, further develop or improve mastery of artistic skills by refining skill, adding detail, improve design etc. Encourage self- regulation and emotional / behavioural strategies for self control to employ personal energy and resources.
- 4. Classifying:** Encourage pupils to create lists, mind maps, flow charts etc with visual sketches and mood boards in sketch books to explore concepts with more depth by grouping ideas on the basis of their common attributes.
- 5. Comparing:** Encourage pupils to observe and identify similarities and differences between or among pictures, designs, works of art or craft, between their own and each other or their own and that of a famous artist/ designer.
- 6. Composing:** Encourage pupils to explore a variety of ways to developing an artistic composition exploring different layouts, perspectives, artistic styles, designs and patterns. Explore the idea of the Golden Mean linking composition to maths and fractions.
- 7. Concept formation:** organizing information about 2D visual images and associating the information with a label (word or pictorial symbolic representation).
- 8. Creative thinking:** Encourage pupils to produce own original ideas with creative thinking outside of the box using word association and doodling – taking the pencil for a walk to music.
- 9. Critical thinking:** Encourage pupils to use specific skills such as analysing pros and cons or likes and dislikes in visual themes, designs, styles of art carefully, seeing other points of view, and reaching sound conclusions to deepen evaluations.
- 10. Decision making:** Encourage pupils to create at least three designs and then select from alternatives, explaining the reasoning for their selection.
- 11. Elaborating:** Encourage pupils to add more fine detail increasing depth of narrative visual information to pictures, adding details, sketched and written explanations, examples of various colour choices, colour combinations linked to colour theory, texture and tactile details or intricate patterns.

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12. Evaluating: assessing one's current knowledge state, judgement on own and others artwork with evaluating skills of core thinking to assess the quality of creative ideas and technical skill.

13. Identifying attributes and components: Encourage pupils to determine the characteristics in terms of artistic influences and styles on their design, art work, craft piece.

14. Identifying relationships and patterns: Encourage pupils to recognize ways elements are related in compositions, patterns, designs and form etc.

15. Information-gathering skills: Encourage pupils to develop core thinking skills that involve bringing to the activity, the relevant information, ideas, visual influences, needed for cognitive processing / more depth of thinking and explaining.

16. Integrating skills: Encourage use of core skills that involve connecting or combining information from different styles, cultural influences and periods in art history to create an eclectic art work.

17. Knowledge and control of process: Encourage pupils to master the tools and techniques used rather than accept a first attempt developing metacognition to involve executive control of information related to their technical work and how it is produced.

18. Knowledge domain: Encourage pupils to learn about the history, culture, artistic style and influences of their art work to facilitate cross curricular learning and develop oral discourse skills – talking to other peers about what they have produced, researched etc to develop self confidence and presentation skills needed in the workplace or for college interviews.

19. Metacognition: Encourage the pupils to think about their own role in the artwork, how they move their hand, speed of mark making, pressure on tools etc and how they can influence the outcome by combining a knowledge of self with a knowledge of the artistic process.

20. Observing: Encourage pupils to study closely in real life what they are going to portray, the trees blowing in the wind, the smell of something, how it sounds , feels on their skin etc to gain a multi sensory awareness.

21. Organizing and ordering skills: Encourage pupils to develop core thinking skills that involve arranging research, layout of art equipment etc, so that it can be used more effectively or by sequencing images according to a given criteria.

22. Planning and predicting : Encourage pupils to make a plan of action, a 'to do' list, steps to complete their art work developing strategies to reach a final goal and think of the means to an end rather than seeing what happens, anticipating an outcome based on research or previous artistic experiences, and knowledge.

23. Problem solving: Encourage pupils to think about how, where, why, what and when linked to their art work.

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Get them to analyse the expected artistic task to set higher expectations and challenge themselves to generate more advanced solutions/ designs, plans for the final art work.

24. Recalling skills: Encourage pupils to remember previous artistic success and why they were a success to develop skills that involve retrieving information stored in long-term memory.

25. Regulating: Encourage pupils to stop and evaluate mid way through an activity not only after final artwork is completed, to check their own progress towards a goal.

26. Representing: Encourage pupils to look at artwork which is abstract, surreal or symbolic and how artists changed the form of pictures / visual information to represent something else

27. Setting goals: Encourage pupils to set own goals and develop focusing skills that involve establishing intrinsic motivation, direction and purpose.

28. Summarizing: Encourage pupils to research and discard irrelevant information, using mood boards, sketch books, scrap books etc. Encourage pupils to learn how to combine information efficiently into a cohesive statement.

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Pupils will be taught specific vocabulary related to art terminology in their communication either through speech, Makaton signing or symbols.

See Ragged Key Vocabulary, below is additional vocabulary for Most Able Learners

Abstract art : Art that does not attempt to represent an accurate depiction of a visual reality, but instead uses shapes, colours, forms and gestural marks to achieve its effect.

Abstract expressionism: A development of abstract art which originated in New York in the 1940s and 1950s aimed at subjective emotional expression with particular emphasis on the spontaneous creative act.

Ancient: Belonging to the very distant past and no longer in existence.

Animation: Generating movement by displaying a series of images using frames.

Applique: The technique where one fabric is layered or applied on-top of another and secured in place by hand or machine stitching.

Aquatint: A technique in etching to create tonal areas.

Armature: A rigid framework, often wood or steel, used to support a sculpture or other large work while it is being made.

Art deco: Decorative art style of the 1920s and 1930s, characterised by precise and boldly delineated geometric shapes and strong colours, used most notably in household objects and in architecture.

Art nouveau : A style of decorative art, architecture, and design prominent in Western Europe and the USA from about 1890 until the First World War and characterised by intricate linear designs and flowing curves based on natural forms.

Assemblage: Art that is made by assembling disparate elements which are often scavenged by the artist, or sometimes bought: specially.

Asymmetrical: This is when graphics and/or text are not identical on both sides of a central line.

Backlighting: Lighting from behind the subject.

Bas relief: Sculpture in which figures project only slightly from a background, as on a coin. Also known as low relief sculpture.

Batik: The application of hot wax onto cloth to create a pattern or design. When dye is applied the waxed area resists the colour. Once dry, successive applications of wax and dye can be applied in layers to create intricate patterns. The process can often be found on textiles from Indonesia and India.

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Bleeding: Describes the action of one colour running into another. Most applicable to watercolour where a second or third colour can be dropped onto an already applied wash while wet.

Block print : Fabric that has been hand printed using carved wooden printing blocks.

Border: The decorative design or edge of a surface, line, or area that forms its outer boundary.

Branding: The process involved in creating a unique name and image for a product in the consumers' mind, mainly through advertising campaigns with a consistent theme.

Brushwork: Refers to the way paint is applied in a painting, describing texture of the paint surface applied with a brush.

Clay: Decomposed feldspathic rock which is uniquely plastic so can be formed into an endless range of forms.

Close-up: A picture of a subject taken with the subject close to the camera.

Coiling: A method of forming pottery or sculpture from rolls of clay that are smoothed together to form the sides of a jar or pot.

Collage: Describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other materials are arranged and stuck down onto a supporting surface.

Colour field painting: Describes the work of abstract painters working in the 1950s and 1960s who painted large areas of a more or less flat single colour.

Colour wash: A term used to describe the transparent layers of colour in a watercolour.

Combing: The use of a blunt-toothed comb to decorate wet surfaces.

Complementary colours: Red and green, yellow and purple, blue and orange. These colours lie opposite each other on the colour wheel.

Contemporary: The term contemporary art is loosely used to refer to art of the present day and of the relatively recent past, of an unusual style.

Contrast: The difference in colour found between the light and dark parts of an image.

Craft: Craft is a form of making which generally produces an object that has a function.

Cross hatching: Mark making technique using crisscrossed lines which are used to build up shadow and tone. They can be created using crisscrossed hand or machine stitches as well as 2D media.

Cubism: A movement in modern art that emphasised the geometrical depiction of natural forms.

Culture: The ideas, customs, and social behaviour of a particular people or society.

Cubism: The name given to the early phase of cubism, from about 1908–12. The subject was viewed from multiple viewpoints and recreated in fragmented and overlapping shapes.

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Decorative: Art that is meant to be useful as well as beautiful, it is inclusive of different crafts such as ceramics, furniture, interior design, jewellery, and textiles.

Depth of field: The distance between the nearest and furthest point in focus in an image.

Digital art: Refers to art made or presented using digital technology.

Direct print: Refers to printmaking processes, where the ink is applied to the surface of the printing block before printing onto paper.

Drawing : A technique in which images are created on a surface using lines and other marks. Drawings may also consist of areas of tone, washes and other non-linear marks. Drawing might, therefore, take many different forms as it features in the creative journey undertaken.

Dye: A colouring agent for cloth, fabric, fibre and yarn.

Embellishment: The application of stitching, trimmings, threads, braid, ribbons and beads to decorate a fabric or textile.

Environmental art : 1. Art that is large enough for viewers to enter and move about in. 2. Art designed for display in the outdoor environment. 3. Art that actually transforms the natural landscape.

Experience: Practical contact with and observation of facts or events. An event or occurrence which leaves an impression on someone.

Expressive: Effectively conveying thoughts or feelings. Where the process and style of creation is emphasised rather than the final product. Expression in art might be seen in bold colour, or gestural mark making.

Focal point: The main or principal point of focus.

Font: A complete combination of characters created in a specific type, style, and size.

Frottage: The process of making rubbings through paper of objects or textures underneath.

Golden section/Mean: The use of a mathematical proportion as the basis for important parts of a composition.

Gouache: A type of water-soluble paint that, unlike watercolour, is opaque so the white of the paper surface does not show through.

Horizon line: Refers to the eye level used in perspective.

Hue: One of the three primary attributes of colour. A hue is a variety of colour such as red, blue, green, or yellow.

Impasto: The process or technique of laying on paint or pigment thickly so that it stands out from a surface.

Impressionism: A style of painting associated mainly with French artists of the late nineteenth century, such as Edgar Degas, Edouard Manet, Claude Monet, and Pierre-Auguste Renoir. Impressionist painting seeks to re-create the artist's or viewer's general impression of a scene.

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Installation art: A term used to describe large scale assemblages or constructions of mixed media, often designed for a specific site or space.

Intaglio: Refers to printmaking processes such as etching, engraving and drypoint, where the ink is contained within the lines and shapes before printing.

Interactive media: The integration of digital media including combinations of electronic text, graphics, moving images, and sound, into a structured digital computerised environment that allows people to interact with the data for appropriate purposes.

JPEG: The initial letters for Joint Photographic Experts Group. It describes a standard form of compressing an image to reduce its memory size.

Land art: Art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs.

Landscape; One of the principal types or genres of subject in Western art. It can be rural or urban.

Line drawing: Refers to a kind of drawing in which there are only lines and no shading.

Media (in art): Refers to the materials you use to create your art. Mixed media is artwork in the making of which more than one medium has been employed.

Medium: Can refer to both to the type of art (painting, sculpture, printmaking) as well as the materials an artwork is made from.

Minimalism: A style that uses pared-down design elements (uncomplicated, kept purposefully simple).

Mixed media : A term used to describe artworks composed from a combination of different media or materials.

Modern: Modernism refers to the broad movement in Western arts and literature that gathered pace from around 1850. It is characterised by a deliberate rejection of the styles of the past, emphasising instead innovation and experimentation in forms, materials and techniques to create artworks that better reflected modern society.

Monochromatic: Having only one colour. Descriptive of work in which one hue, perhaps with variations of value and intensity, predominates.

The monoprint: A form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals. Usually but not only in one colour.

Montage: An assembly of images that relate to each other in some way to create a single work or part of a work of art.

Mosaic: A picture made up of small parts which are traditionally tiny tiles made out of terracotta, pieces of glass, ceramics or marble and usually inlaid into floors and walls.

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Motion graphics: Digital footage and/or animation technology to create the illusion of motion or rotation, and are usually combined with audio for use in multimedia projects.

Murals: Paintings that are executed directly on to a wall.

Narrative art: A form of art that tells a story.

Natural dyes: Dyes derived from a plant or animal origin such as leaves, flowers, insects or shellfish.

Negative space: The space around an object rather than the object itself.

Pastels: A coloured drawing medium made from a stick of compressed pigment and binder.

Patchwork: A textile constructed by sewing together small pieces of fabric. The design is often in a geometric composition.

Pattern: A repeated decorative design. It is also the term given to a series of templates or instructions which are used to assemble a fashion or costume piece.

Personal response: Belonging to or affecting you rather than anyone else. How you feel about your artwork.

Perspective: Refers to the use of a mathematical system to represent three dimensional space on the two dimensional surface of a drawing or painting.

Photography: The term 'Photography: lens-based and light-based media' has now changed to 'Photography'. It continues to enable the production of static or moving images using traditional and/or new media practices.

Post impressionism: An art movement at the end of the nineteenth century that followed on from Impressionism and included Cezanne, Gauguin and van Gogh.

Pottery: Any artefact made of clay which has undergone chemical changes produced by heat over 600 degrees centigrade.

Primary colours: Any hue that, in theory, cannot be created by a mixture of any other hues. Varying combinations of the primary hues can be used to create all the other hues of the spectrum. In pigment the primaries are red, yellow, and blue.

Realism: Representing a person, location or thing in a way that is accurate and true to life.

Screenprint: A technique of printing in which each coloured ink is squeezed through a stencil held on a mesh screen.

Scumble : The applying of an opaque or semi-opaque colour over an area of an oil-painting without completely obscuring the under painting.

Secondary colours: A hue created by combining two primary colours, as yellow and blue mixed together yield green. In pigment the secondary colours are orange, green, and violet.

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Sgraffito: (in Italian "to scratch") A decorating pottery technique produced by applying layers of colour or colours to leather hard pottery and then scratching off parts of the layer(s) to create contrasting images, patterns and texture and reveal the clay colour underneath.

Stencil: A shape or image cut out of paper or card to create a space through which dye can be applied.

Still life: One of the principal genres (subject types) of Western art – essentially, the subject matter of a still life painting or sculpture is anything that does not move or is dead.

Tertiary colours: Six colours positioned between the primary and secondary colours on the colour wheel.

Tie-dye: The technique where small objects can be tied into a fabric or where a fabric is gathered and tied tightly with string or thread prior to the application of dye.

Tint; A colour is made lighter by adding white, this is called a tint.

Tonal drawing; Refers to the technique of drawing in which there are no lines only shading.

Tone; The lightness or darkness of something – this could be a shade, or how dark or light a colour appears.

Vanishing point: The point at which the receding lines in perspective appear to meet.

Watercolour: A painting technique using coloured pigment suspended in a transparent medium.