

ARCHITECTURE KNOWLEDGE ORGANISER

Year 3 Art and Design

Key Objectives (WALT)

Make marks, lines, textures and patterns with a small range of drawing implements.

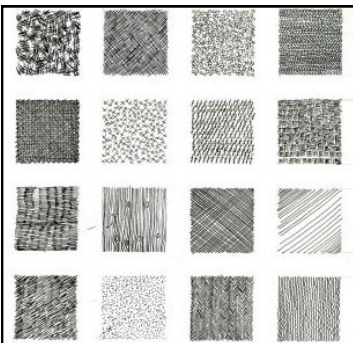
Apply a simple use of pattern and texture in a drawing.

Experiment with some collage techniques such as tearing, overlapping and layering.

Create printing blocks using a press printing method and given images.

Create repeated prints.

Comment on artwork using some visual language.



Artist Study

Antoni Gaudi (1852 - 1926)



Sticky Knowledge

This topic is all about buildings and how they are designed. You will be looking at special buildings in our local area and iconic buildings from around the world. You will be learning how to draw the face of a building by exploring how to make marks, lines, textures and patterns with some drawing materials. By looking at the work of Catalan architect Antoni Gaudi, you will learn how great artists and architects design unique buildings with imaginative shapes, textures and patterns. You will produce your own collages and prints inspired by Gaudi's mosaics.

By the end of this topic, you should know and remember:

- Lines can vary in length, width, direction, thickness and shape.
- Artists, architects and designers use lines for many different reasons, including showing the outline of shapes and objects, giving details of features and patterns, and creating texture on a surface.
- Some of Antoni Gaudi's most famous work includes the Sagrada Família Basilica, Salamandra, Casa Batllo and Casa Mila.
- Gaudi was inspired by nature and is known for being a pioneer of Art Nouveau.
- Lots of Gaudi's buildings are now World Heritage Sites - they contribute to the cultural and tourism industries in Barcelona.

Subject Specific Vocabulary

Architecture: the style or way a building is designed and constructed

Architect: a person who designs buildings

Line: a mark made on a surface that joins different points

Texture: how work feels when it is touched or is implied to feel when looked at

Pattern: repeated symbols or motifs—something that follows a rule or structure when repeating

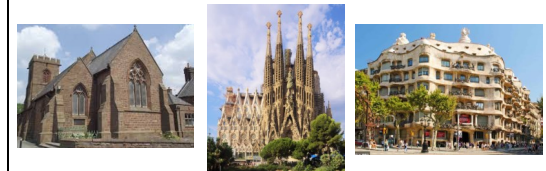
Symmetry: when elements of a painting, drawing or 3D piece balance each other out

Key Places

St Bede's church, Widnes

Sagrada Família Basilica, Barcelona

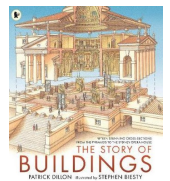
Casa Mila, Barcelona



Suggested books

Architecture according to pigeons (by Stella Gurney)

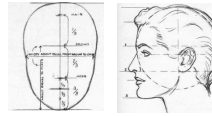
The Story of Buildings (by Patrick Dillon and Stephen Biesty)



ARCHITECTURE KNOWLEDGE ORGANISER

Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • The meaning of the phrase 'observational drawing' • Use of the correct, comfortable pencil grip • Accurate use of the terms 'mark', 'line', 'shape', 'pattern' and 'texture' • Knowledge that lines can vary in length, width, direction, thickness and shape • Creation of a range of marks and lines: dots, circles, rings, swirls/spirals, straight lines, wavy lines, zig-zags, vertical lines, horizontal lines, hatching, cross-hatching, stippling • Use of pencil and pen in drawing • The meaning of the terms 'collage' and 'mosaic' • Creation of a collage using techniques such as cutting, tearing, layering and overlapping • Knowledge of how to create a printing tile using polystyrene and how to create repeated prints 	<ul style="list-style-type: none"> • How architects and designers use lines to outline shapes, give details and replicate texture • The meaning of the term 'Art Nouveau' <p><i>Art Nouveau is an international art movement and style based on organic forms. It was seen in modern art, architecture and applied arts such as decoration, jewellery, ceramics and glass. It peaked in popularity in the late 19th century (1890-1905), and continued until the First World War.</i></p> <ul style="list-style-type: none"> • How Gaudi's interest in nature influenced his architecture <p><i>Suffering from health problems as a child, Gaudi spent extended periods at a summer home in the Spanish town of Riudoms, where he spent much of his time observing and studying the natural world. Experiences of this kind are believed to have shaped his architectural style.</i></p> <ul style="list-style-type: none"> • How Gaudi built on architectural traditions <p><i>Decorating or cladding buildings with tiles had been introduced to Spain in the 8th Century; Gaudi continued this tradition but added his own twist. Gaudi's design for the Sagrada Familia, especially the part called the 'façade of the nativity', includes scenes from the Bible, which is traditional for a cathedral.</i></p> <ul style="list-style-type: none"> • Key features of Gaudi's style that can inspire their own work, including the use of multi-coloured tiles and shapes that are organic (look like living things or natural forms) 	<ul style="list-style-type: none"> • Recognition of architecture as a form of art and architects as artists in their own right • How art can affect and transform human environments (Why do Gaudi's buildings stand out?) <p><i>Gaudi's designs were unconventional. When designing La Sagrada Familia, he strayed from the Gothic plan for the cathedral. The Sagrada Familia now stands in stark contrast to the subtler and less showy look of many cathedrals in Europe. Some of Gaudi's buildings were so unusual that, at the time they were built, they were criticised.</i></p> <ul style="list-style-type: none"> • How art can contribute to the wealth of a nation through tourism (How is Gaudi's art useful to the people of Barcelona, Spain?) <p><i>The Basílica de la Sagrada Família has become one of the most popular tourist destinations in Europe in the last century. Gaudi died in 1926 before the construction of the cathedral was completed; now, people use his detailed plans to finish the building nearly a century later.</i></p> <ul style="list-style-type: none"> • Why some art is so revered (Why are Gaudi's buildings now World Heritage Sites?) <p><i>Art Nouveau monuments are now recognized by UNESCO on their World Heritage Sites list as significant contributions to cultural heritage. Seven of Gaudi's structures—Park Güell, Palácio Güell, Casa Mila, Casa Vicens, the Nativity façade and crypt of La Sagrada Família, Casa Batlló, and the crypt in Colonia Güell—are designated as UNESCO World Heritage sites.</i></p>

Portraits Knowledge Organiser



Year 3 Art and Design

Key Objectives (WALT)

Mix colours and know which primary colours make secondary colours.

Mix shades and tints of a single colour with increasing confidence.

Begin to use light and dark in drawings and paintings.

Explore facial proportion in drawing.

Begin to apply paint with a range of implements.

Begin to mix colours effectively.

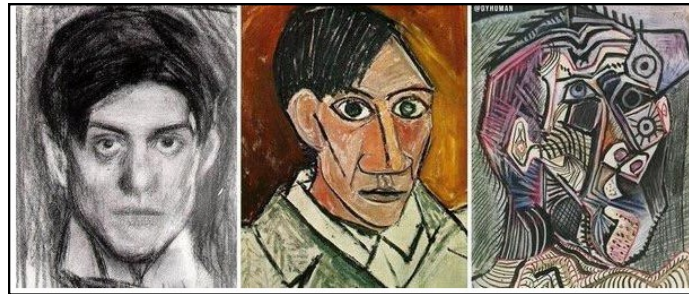
Experiment with some further collage techniques.

Use collage as a means of collecting ideas and information and building a visual vocabulary.

Replicate some of the techniques used by notable artists.

Artist Study

Pablo Picasso (1881 - 1973)



Sticky Knowledge

This topic is all about people and how they are represented as portraits. By exploring the preliminary sketches done by Renaissance painters, you will be looking at how to draw realistic portraits using correct proportion. You will be learning how to mix secondary colours, shades and tints correctly and about Spanish artist and painter Pablo Picasso. You will observe how Picasso's style of drawing and painting changed over time and developed into a form of art that we call Cubism, as well as how he was a co-inventor of Collage as a form of art.

By the end of this topic, you should know and remember:

- When creating realistic portraits, it is important to get the facial proportions correct. There is a formula for positioning facial features and many artists create sketches and drawings before painting to practise.
- Secondary colours are made by mixing two primary colours together: blue and red make purple; blue and yellow make green; and yellow and red make orange.
- You can change the value of a colour (make it lighter or darker) by adding white or black to form shades and tints.
- Picasso and Georges Braque came up with the name "collage" from the French verb "coller" which means "to glue" or "to stick".
- Cubism is a style of art which aims to show all of the possible viewpoints of a person or an object all at once. It is called Cubism because the items represented in the artworks look like they are made out of cubes and other geometric shapes.
- Pablo Picasso's style constantly changed throughout his life.

Subject Specific Vocabulary

Portrait: a painting, drawing, photograph, or engraving of a person, especially one of only the face or head and shoulders

Proportion: the relative size and scale between elements in a design

Primary colour: a group of colours (red, yellow and blue) that can be mixed to make all other colours

Secondary colour: a colour made by mixing two primary colours (green, orange and purple)

Shade: the mixture of a colour with black to form a darker colour

Tint: the mixture of a colour with white to form a lighter colour

Light: an area which receives light

Dark: an area where a light source is blocked

Collage: art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing

Key Places

Walker Art Gallery, Liverpool



Suggested books

Just like me: stories and self-portraits by fourteen artists (by Harriet Rohmer)

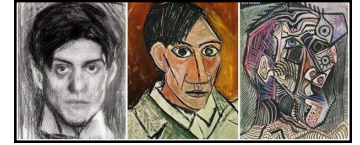
When Picasso met Mootisse (by Nina Laden)

Picasso and the Girl with a Ponytail (by Laurence Anholt)

Just behave, Pablo Picasso (by Jonah Winter)



Portraits Knowledge Organiser



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Creation of light and dark through pencil pressure and shading or highlighting to suggest form • Use of finger blending in pencil drawing • Orientation of drawings: portrait and landscape • The meaning of the term 'proportion' and use of the formula for positioning facial features to achieve realistic proportion • Accurate use of the terms 'colour' and 'hue', and knowledge that secondary colours are made by mixing two primary colours together: blue and red make purple; blue and yellow make green; and yellow and red make orange • Changing of the value of a colour (make it lighter or darker) by adding white or black to form shades or tints • Use of brushes and sponges to apply paint • Creation of a collage using techniques such as cutting, tearing, layering and overlapping 	<ul style="list-style-type: none"> • How painters, particularly Renaissance painters like Leonardo Da Vinci and Hans Holbein, used sketching as preliminary work for their paintings • The meaning of the term 'Cubism' and key features of this style of art, including geometric, fragmented forms • How Picasso and Georges Braque came up with the name "collage" from the French verb "coller" which means "to glue" or "to stick" <p><i>Picasso experimented and started glueing real-life objects to his pieces. Picasso's early collages often used wallpapers and newspapers, but he later used all sorts of materials: parts of musical instruments, music score, tobacco boxes, fabrics and metal. Braque and Picasso also began adding sand to paint to obtain a grain effect and texture of the surface.</i></p> <ul style="list-style-type: none"> • How and why Picasso's style changed throughout his life (the evolution of his art) <p><i>At thirteen, Picasso began his career as an artist. At this time, he worked in a realist style; he depicted subjects authentically, using a true-to-life colour palette. He particularly enjoyed painting scenes inspired by his Catholic faith and portraits of his family members. From around 16, Picasso's paintings took on a less lifelike quality. He was influenced by Expressionist Edvard Munch and famously said, "The world today doesn't make sense so why should I paint pictures that do?" In 1901, Picasso appeared to have entirely abandoned realism. His preference for colour evolved from naturalistic hues to cooler tones. This change in pigment lasted until 1904, and is now characterized as the artist's Blue Period. Art of this period is sombre in both colour and in subject matter, which is likely caused by depression due to a close friend's death. Later, Picasso became inspired by African tribal masks. In 1908, he developed a style now known as Cubism. Picasso's later work, leading up to his death, incorporates influences from all the periods of his life.</i></p> <ul style="list-style-type: none"> • How knowledge of colour theory can be used to create eye-catching paintings 	<ul style="list-style-type: none"> • The purpose of a portrait and why great rulers commissioned painters to depict them <p><i>State portraits are carefully constructed images of power, designed to present the monarch as the embodiment of Royal rule. From the sixteenth century onwards, state portraits have been used to shape how we see royalty. Many artists enjoyed close relationships with kings and queens as patrons.</i></p> <ul style="list-style-type: none"> • What critics say about very famous portraits, such as Da Vinci's Mona Lisa (What makes Mona Lisa so special?) <p><i>Most critics agree that there is no one reason for the Mona Lisa's fame: there is mystery surrounding the sitter's identity; it is an extremely realistic portrait, which shows Da Vinci's skill; the painting's home is the Louvre, one of the world's most-visited museums; it was once even stolen.</i></p> <ul style="list-style-type: none"> • How art can break rules and create new possibilities (Why was Cubism so revolutionary?) <p><i>Cubism changed a wide range of ideas as far as art was concerned in the 1910s and 1920s. It also allowed for the development of abstract modern art movements, and led to the invention of collage.</i></p>

Oceans Knowledge Organiser



Year 3 Art and Design

Key Objectives (WALT)

Use watercolour paint to produce washes.

Make marks, lines, textures and patterns with a growing range of drawing implements.

Design and make models from observation, imagination and research of famous sculptures.

Create original pieces that are influenced by studies of others.

Develop ideas from given starting points.



Artist Study

Artists promoting ocean conservation (including Robert Wyland)



Sticky Knowledge

This topic is all about the ocean and the concerns people have today about the rubbish and waste that fills it. You will be revising how to make lines, textures and patterns in drawings and extend this knowledge by using other drawing materials such as pastel, chalk and pen. You will learn how to use watercolour paint correctly and create painted seascapes inspired by Robert Wyland's Whaling Walls.. By looking at the work of sculptors who promote ocean conservation by using scavenged materials, you will be inspired to create original 3D artwork based on this theme.

By the end of this topic, you should know and remember:

- Watercolour paint contains paint pigments held together with a binder. This binder dissolves in water so when we add water to the paint, we can use it.
- Some artists create their work from recycled materials and items they have found in the environment.
- Lots of artists use their work to send a message about an issue or problem facing the world: they display their work publicly so that all can see it and in the form of installations so that people can interact with it.

Subject Specific Vocabulary

Watercolour: paint made with a water-soluble binder and thinned with water rather than oil, giving a transparent colour

Wash: a semi-transparent layer of colour made by applying diluted watercolour or ink to a page

Sculpture: artwork that is three-dimensional (3D)

Line: a mark made on a surface that joins different points

Texture: how work feels when it is touched or is implied to feel when looked at

Pattern: repeated symbols or motifs—something that follows a rule or structure when repeating

Form: the three-dimensional shape of an object

Key Places

Local beaches

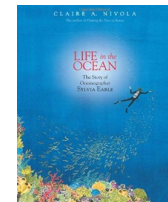


The world's oceans and the Great Pacific garbage patch



Suggested books

Life in the Ocean: The Story of Oceanographer Sylvia Earle (by Claire A. Nivola)



Oceans Knowledge Organiser

Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • The meaning of the phrase 'observational drawing' • Accurate use of the terms 'mark', 'line', 'shape', 'pattern' and 'texture' • Creation of a range of marks to express pattern and texture: dots, circles, rings, swirls/spirals, straight lines, wavy lines, zig-zags, vertical lines, horizontal lines, hatching, cross-hatching, stippling • Creation of tone, value and the suggestion of form using shading, highlighting and finger blending • Use of pencil, pen, pastel, charcoal and chalk in drawing • Knowledge that watercolour is a translucent paint, which contains pigments held together with a soluble binder • Creation of shades, tints and tones in watercolour through mixing, diluting and removing paint with tissue • Use of watercolour paint to produce background washes • The meaning of the term 'form' • The development of ideas from given starting points • Designing of three-dimensional models from observation, imagination and research • Making of three-dimensional models from scavenged materials 	<ul style="list-style-type: none"> • The meaning of the term 'Environmental Art' <p><i>Environmental art is that which addresses social and political issues relating to the natural and urban environment. The main aims of environmental art are to raise awareness of the dangers facing the planet and promote its conservation.</i></p> <ul style="list-style-type: none"> • How and why art from this movement often takes the form of installation • How environmental artists' work fits into the natural and urban environments they are positioned in and how this can change how the viewer perceives the work • How and why many environmental artists use natural, recycled or scavenged materials to create sculptures <p><i>Environmental artists aim to work in harmony with the natural environment rather than disrupt it. This means they deeply consider the impact that they as individuals have on nature and do not sacrifice its health or wellbeing in order to create work..</i></p> <ul style="list-style-type: none"> • What tools and techniques sculptors use to join materials when assembling and, later, display their work 	<ul style="list-style-type: none"> • How artists draw attention to issues and use their art to communicate social messages or agendas <p><i>Some artists collaborate with charities or work within social action projects that are important to them personally.. Artists and creators may produce work with 'shock-factor' in order to encourage people to start talking about issues.</i></p> <ul style="list-style-type: none"> • How art is often created for the purpose of being seen but why some artists choose not to show their work in galleries (Can great art belong outside galleries and museums?) <p><i>Environmental artists rethink the importance of exhibition spaces like galleries and museums, and seek other places where art can happen and where art can exist. By looking for new and sometimes unique and surprising locations, artists remove the power from art-dealers, buyers, and from the art-market in general. Environmental artists care more about imagining and creating their work than having it be seen by art critics or collectors.</i></p> <ul style="list-style-type: none"> • Formulation of an answer to the big question, 'What is the purpose of art?'

Landscapes Knowledge Organiser



Year 4 Art and Design

Key Objectives (WALT)

Begin to make close observations, identifying the basic geometric and organic shapes within an object.

Show awareness in drawing of objects having a third dimension.

Begin to use simple perspective in their work.

Mix shades and tints using watercolour, and create colour swatches to match observations.

Use a range of collage techniques such as tearing, overlapping, tessellating and layering to create images and represent textures.

Fold and manipulate paper using a range of techniques such as pinching, scoring, quilling, curling, weaving and twisting to create desired effects.

Join pieces using flaps or nets.

Create original pieces that are influenced by studies of others.

Comment on artworks using visual language.

Artist Study

J.M.W. Turner (1775-1851)



Matthew Cusick



Sticky Knowledge

This topic is all about our natural landscapes here in Britain. You will begin by making close observations of some natural forms such as trees, rocks and leaves, focusing on using shading to show that the items you are drawing have a third dimension. You will learn how to create simple perspective in your drawings of familiar landscapes. During the residential visit to the Peak District, you will have the opportunity to observe further natural landscapes, including caves. You will study the work of British Romantic painter J.M.W. Turner and use his work to inspire your own watercolour paintings of the landscapes you have explored. In looking at the work of contemporary artist Matthew Cusick, you will learn how to use collage to create images and represent textures, creating our own original work in this way. You will also explore how to create three-dimensional landscapes using paper sculpture techniques.

By the end of this topic, you should know and remember:

- Simple perspective is achieved when the lines in a drawing extend from a vanishing point placed somewhere on the horizon line.
- J.M.W. Turner was a Romantic artist and became well known for painting beautiful landscapes, dramatic storms and scenes of nature. Turner is sometimes called 'the Painter of Light' because he enjoyed painting the light at different times of day, but especially at sunrise and sunset.
- Turner often used watercolours to create his paintings. Artists create shades, tints and tones in watercolour through mixing, diluting, layering and removing paint with tissue.
- Matthew Cusick creates intricate images by collaging maps.
- Some paper sculpture techniques include pinching, scoring, quilling, curling, weaving and twisting.

Subject Specific Vocabulary

Landscape: the depiction of natural scenery such as mountains, valleys, trees, rivers, and forests, especially where the main subject is a wide view of the land

Perspective: an art technique for creating an illusion of three-dimensions (depth and space) and that makes a piece of artwork seem to have distance

Horizon line: a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or show where the sky meets the ground.

Vanishing point: the point in a perspective drawing where lines that are parallel to each other come together

Collage: art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing

Key Places

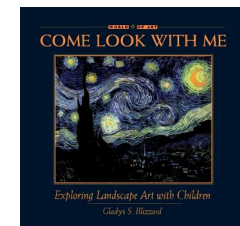
Our local area: Victoria Park, Mersey Gateway bridge, Spike Island Nature Reserve

Peak District Residential Visit



Suggested books

Come Look With Me (by Gladys S. Blizzard)



LANDSCAPES KNOWLEDGE ORGANISER



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Accurate use of the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture' in drawing • Creation of tone, value and the suggestion of form using shading, highlighting and finger blending • Accurate use of the terms 'perspective', 'horizon line' and 'vanishing point' • Creation of simple, single-point perspective in drawing and painting with the knowledge that perspective is achieved when the lines in a drawing extend from a vanishing point placed somewhere on the horizon line • Knowledge that watercolour is a translucent paint, which contains pigments held together with a soluble binder • Creation of shades, tints and tones in watercolour through mixing, diluting, layering and removing paint with tissue • Matching and swatching of colours • Creation of a collage using techniques such as cutting, tearing, layering and overlapping • Creation of paper sculpture using techniques such as pinching, scoring, quilling, curling, weaving and twisting 	<ul style="list-style-type: none"> • The meaning of the term 'Romanticism' <p><i>Romanticism was the nineteenth century movement focused on the expression of personal feeling and interest in the natural world.</i></p> <ul style="list-style-type: none"> • How J.M.W. Turner was different to other artists of the time <p><i>One of the reasons that Turner was so extraordinary was because he liked to draw and paint 'en plein air', which means out in the open. This was unusual in Turner's day as most artists painted in their studios. Turner drew and painted at different times of the day and in all weathers. He painted sunrises, sunsets, mist, rain and snow, which is why he is sometimes called 'the painter of light'. Turner sometimes went to crazy extremes to capture what nature looks and feels like. There is a famous story that he once had himself tied to the mast of a ship during a very bad storm so that he could experience what it was like to have the waves crashing about him! No one really knows if this is true.. Turner also painted great moments in history and fantastic stories, which often challenged the styles of older painters. Although lots of his paintings are full of light and look dream-like, he also made dark, epic paintings, which had great atmosphere.</i></p> <ul style="list-style-type: none"> • How the work of J.M.W. Turner inspired others <p><i>People call Turner the first modern artist because his messy, expressive style and bright colours influenced lots of modern artists. Many of his later artworks look like impressionist paintings. This was a style of painting that happened in France many years after Turner was working. (Pupils will learn more about Impressionism in Year 6.)</i></p>	<ul style="list-style-type: none"> • How 'great' art is judged (Why is Turner said to be Britain's greatest artist?) <p><i>Unlike many artists, J.M.W Turner was greatly revered in his own time. Now, two centuries later, his fame has continued to grow: in 2005, Turner's Fighting Temeraire (1839) was voted as the nation's "greatest painting." and, in 2016, the Bank of England selected Turner as the first artist to grace the £20 note. But why is Turner so great?</i></p> <p><i>Art is often judged using four theories: imitationalism, formalism, instrumentalism and emotionalism. People say that art is good when it imitates reality, masters the artistic elements and principles, communicates a message and evokes an emotional response.</i></p> <p><i>Pupils should be discussing which of these theories are most important to them and whether they think Turner's art deserves its acclaim.</i></p>

LANGUAGE KNOWLEDGE ORGANISER



Year 4 Art and Design

Key Objectives (WALT)

Draw or make marks in a given style.

Create and construct a simple stencil design.

Transfer a design by brushing, spraying, or squeegeeing ink or paint through the open areas of a stencil cut from thin card or cardboard.

Create repeated and reversed images using the same stencil.

Create shapes and patterns by making selections to cut, duplicate and repeat using digital media.

Experiment with colours and textures by making an appropriate choice of special effects and simple filters to manipulate and create images for a particular purpose.

Create original pieces that are influenced by studies of others.

Comment on artwork using visual language.

Give opinions about an art form, showing understanding of its cultural development.

Artist Study

Banksy (1974 - present)



Sticky Knowledge

This topic is all about artwork that uses letters and words, and art that communicates messages. You will learn how to draw and make marks in a calligraphy or graffiti style, by designing your own font, and how words can be arranged to form artwork (typography). You will study the work of renowned street artist, Banksy, and examples of local street art to build an understanding of this art form and contribute to the cultural debate about whether graffiti is art or vandalism. You will design and make a stencil, then creating repeated and reversed images using the stencil, and transferring your design onto different surfaces. You will also explore how this type of art can be created through digital, or graphic, design.

By the end of this topic, you should know and remember:

- Graffiti art can range from bright graphic images (called 'wildstyle') to the artist's signature (called a 'tag').
- Street art is any art that is done in a public place. It doesn't have any rules.
- Some street artists are paid for their work.
- There is a debate about whether graffiti and other street art is really art or vandalism.
- Banksy is an anonymous street artist.
- In 2018, one of Banksy's artworks (called 'Girl with balloon') was mysteriously shredded after it sold at auction for £1,042,000.

Subject Specific Vocabulary

Graffiti: decorative writing applied by paint or other means to buildings, public transport or other property

Street art: artwork that is created in a public space, typically without official permission

Calligraphy: the design and execution of lettering with a broad tip instrument, brush, or other writing instruments

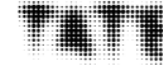
Stencilling: a technique for reproducing designs by passing ink or paint over holes cut in cardboard or metal

Key Places

Liverpool Street Art 'Hotspots'



Tate Liverpool (and its website)



Kelburn Castle



Suggested books

Bricksy: Unauthorised Underground Brick Street Art (by Jeff Friesen)





LANGUAGE KNOWLEDGE ORGANISER



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Drawing and making of marks in a given style • Accurate use of the terms 'calligraphy', 'font' and 'typography' • Creation and construction of a simple stencil design • Knowledge of how to transfer a design by brushing, spraying, or squeegeeing ink or paint through the open areas of a stencil cut from thin card or cardboard • Knowledge of how to create repeated and reversed images using the same stencil • Creation of shapes and patterns by making selections to cut, duplicate and repeat using digital media • Experimentation with colours and textures by making an appropriate choice of special effects and simple filters to manipulate and create images 	<ul style="list-style-type: none"> • How the graffiti we see today has developed throughout history and taken influences from even ancient civilisations around the world <p><i>Graffiti art as a term refers to images or text painted usually onto buildings, typically using spray paint. The first drawings on walls appeared in caves thousands of years ago. Later the Ancient Romans and Greeks wrote their names and protest poems on buildings. Modern graffiti art has its origins in 1970s New York, when young people began to use spray paint and other materials to create images on buildings and on the sides of subway trains. Such graffiti can range from bright graphic images (wildstyle) to the artist's signature (tag).</i></p> <ul style="list-style-type: none"> • The influences of graffiti art on other artists <p><i>Graffiti as such is rarely seen in galleries and museums, yet its aesthetic has been incorporated into artists' work. The French artist Jean Dubuffet incorporated tags and graphic motifs into his paintings, and the New York artists Jean-Michel Basquiat and Keith Haring could be defined as street art pioneers. More recently, graffiti artists such as Banksy have had their work exhibited in commercial spaces.</i></p>	<ul style="list-style-type: none"> • How art can affect and transform human environments (How does street art change the urban landscape?) <p><i>Since it is often created illegally, street art has ephemerality: it runs the risk of being removed or painted over by authorities or by other artists. No one can own it or buy it. Viewers are seeing a one-of-a-kind work that is likely not to last. This temporariness creates an immediacy and electricity around the work. Many street artists use the public canvas of buildings, bridges, lampposts, underpasses, ditches, sidewalks, walls, and benches to assure their individual messages are seen by lots of people. Most of these surfaces would usually be plain and street art adds colour and interest. Street art can also attract tourists and bring economic development to a community. People may travel from other areas to see murals and other street art, which can generate revenue for local businesses.</i></p> <ul style="list-style-type: none"> • How there is debate about what makes something art (Is graffiti art or vandalism?) • How some artists use their art to make political statements (What is Banksy trying to say?) • How anonymity helps artists (Why do so many artists operate anonymously?) <p><i>Artists like Banksy may choose to work anonymously for lots of reasons. The most common reason is to protect them from being prosecuted, especially in the case of graffiti and street artists. It is not, however, for protection alone that all artists remain anonymous. For some, the goal of their artwork is to incite social change and so they remove themselves from the narrative, amplifying the message in their work. Some artists also think that their anonymity allows viewers the complete freedom to interpret their artwork any way they wish. Others might say that it makes the art 'purer' because it is separated from the entertainment of the artist's personal life: the focus is just on the art.</i></p> <ul style="list-style-type: none"> • Different ways of working as artists: street artists, illustrators, graphic designers and typographers

ART FROM ANCIENT CIVILISATIONS KNOWLEDGE ORGANISER

Year 4 Art and Design

Key Objectives (WALT)

Make close observations, identifying the basic geometric and organic shapes within an object, and sketching lightly.

Show light and dark in drawing by identifying shadows and highlights, and using shading techniques: blending, smudging.

Identify, mix and use tertiary colours.

Experiment with different paint effects and textures with increasing control.

Work on some different scales using appropriate tools.

Join clay adequately and construct a simple base for extending and modelling other shapes.

Create surface patterns and textures in a malleable material.

Comment on artworks using visual language.

Draw inspiration from a small range of sources to produce own work.

Artist Study

Vadim Puyandaev



Sticky Knowledge

This topic is all about art that comes from or is inspired by ancient world civilisations. You will begin by producing observational drawings of ancient artefacts, learning how to use shading techniques to show shadows and highlights. You will build on your knowledge of colour theory by learning about tertiary colours and comparing the paint colours we have now with those used in ancient art. With this knowledge, you will produce original paintings- inspired by the work of Vadim Puyandaev - which show ancient artefacts in a contemporary way. You will also use clay to produce three-dimensional work inspired by the magnificent statues, busts and friezes of the Ancient Greek and Roman eras.

By the end of this topic, you should know and remember:

- Ancient art helps us to know about the accomplishments of human beings who lived in civilisations in different points in history: ancient Greek and Roman friezes, statues and busts tell us lots about their stories and beliefs.
- The Ancient Greeks created sophisticated sculptures of the human form and developed the contrapposto pose to make figures more life-like
- Paint was invented by early humans. They used earth pigments, (minerals limonite and hematite, red ochre, yellow ochre and umber), charcoal from the fire (carbon black), burnt bones (bone black) and white from grounded calcite (lime white) to create different colours.
- Nowadays, we also use synthetic paint pigments so have a much wider range of colours.
- Vadim Puyandaev is a contemporary artist, who uses lots of vivid colours because he believes colour is the essence of painting.

Subject Specific Vocabulary

Light: an area which receives light

Dark: an area where a light source is blocked

Shadow: another name for a dark area in a piece of artwork

Highlight: any spot in a drawing, painting, or photograph where the area is brighter than the surrounding area

Tertiary colour: a colour made by mixing one primary and one secondary colour

Statue: a carved or cast figure of a person or animal, especially one that is life-size or larger

Bust: a sculpted or cast representation of the upper part of the human figure, depicting a person's head and neck

Frieze: a long narrow band of sculpture that runs along the architrave of a Greek temple or another building

Key Places

Liverpool World Museum (Antiquities collection)

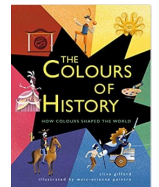
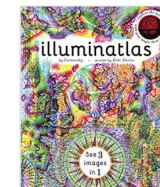
Antiquities



Suggested books

Illuminatlas (by Kate Davies and Carnovsky)

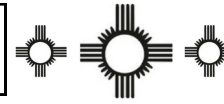
The Colours of History (by Clive Gifford)



ART FROM ANCIENT CIVILISATIONS KNOWLEDGE ORGANISER

Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Knowledge of how to identify the basic geometric and organic shapes within an object • Knowledge of how to sketch lightly at first • Creation of light and dark by identifying shadows and highlights, and using shading techniques such as finger blending, smudging and removal of pencil with an eraser • Knowledge that tertiary colours are made by mixing a primary and secondary colour together • Experimentation with different paint effects and textures • Knowledge of appropriate tools for working on some different scales • Joining of clay adequately using a slip and construction of a simple base for extending and modelling other shapes • Creation of surface patterns and textures in a malleable material (clay) using carving tools • Accurate use of the terms and techniques 'slabbing', 'pinching' and 'coiling' 	<ul style="list-style-type: none"> • How and why modern palettes differ from those in ancient art <i>Paint was invented by early humans. They used earth pigments, (minerals limonite and hematite, red ochre, yellow ochre and umber), charcoal from the fire (carbon black), burnt bones (bone black) and white from ground calcite (lime white) to create different colours. Nowadays, we also use synthetic paint pigments so have a much wider range of colours. Contemporary artists like Vadim Puyandazev, use lots of vivid colours.</i> • How sculptors throughout history have used four main techniques (carving, casting, modelling or assembling) but most ancient busts, friezes and statues were carved or cast in stone or bronze <i>Carving involves cutting or chipping away a shape from a mass of stone, wood, or other hard material. Carving is a subtractive process whereby material is systematically eliminated from the outside in. Sculptures that are cast are made from a material that is melted down—usually a metal—that is then poured into a mould. The mould is allowed to cool, thereby hardening the metal, usually bronze. Casting is an additive process.</i> • How myths, stories and beliefs are represented in ancient Greek and Roman friezes, statues and busts • How the ancient Greeks glorified humans and created sophisticated sculptures of the human form, developing the contrapposto pose to make figures more life-like than in older statues – the standing figure is poised such that the weight rests on one leg, freeing the other leg, which is bent at the knee • How Greek sculptors were inspired by 'muses' and how later artists in history often had muses too 	<ul style="list-style-type: none"> • How art and history are interconnected <i>Art is greatly influenced by historical events and has moved/ developed over time as a result of the world's changing history. Our understanding of history, particularly ancient history, comes from the study of art and artefacts.</i> • Knowledge of some different practices and industries linked to art, craft and design, specifically the role of museum curators and those who work on restoration or conservation of antiquities <i>Museums and galleries typically employ numbers of curators whose role it is to acquire and develop a collection. They will also arrange displays of collection and loaned works and interpret the collection in order to inform, educate and inspire the public. Museums and galleries also employ restorers and conservators: they care for, manage, treat, preserve and document many different historical items including artefacts, art, and specimens. There is a difference between these roles. Restoration attempts to return an artefact back to its original condition. By contrast, conservation attempts to preserve an artefact in its current condition.</i> • Formulation of an opinion about the following statement: <i>'The older the art, the more valuable it is.'</i>

Native American Art Knowledge Organiser



Year 5 Art and Design

Key Objectives (WALT)

Work from a variety of sources including close first-hand observation, photographs and digital images.

Select a style of drawing suitable for the work.

Plan a sculpture through drawing and other preparatory work.

Experiment with ways to solve problems independently.

Create original pieces that show a range of influences and styles.

Develop and extend ideas from given starting points.

Collect information, inspiration and resources and present ideas imaginatively in sketchbooks.

Understand the cultural significance of an art form.

Artist Study

Traditional mask makers



Sticky Knowledge

This topic is all about Native American art and culture. You will learn about a range of Native American art forms and symbols that hold special or spiritual meaning to people of this culture. You will develop your drawing skills by making close observational drawings of feathers, which are often used in traditional items of clothing and ceremonial outfits. In looking at ledger art, you will learn to select a style of drawing that is suitable for the work - in this case, learning to emphasise colours and exaggerate or remove details. By looking at the work of traditional mask-makers, you will develop your own designs for a Native American mask and produce your final design using a range of materials.

By the end of this topic, you should know and remember:

Some important Native American symbols include the arrow, the sun, the bear, the bear claw, the buffalo, the coyote, the crow, the eagle, the feather, the fox, the wolf and the circle.

Colours have important meanings to Native American people:

- Black – Victory and Success/Power, Aggression & Strength
- Red – Faith, Beauty and Happiness/Blood, Violence & Energy
- White – Sharing, Purity and Light/Mourning
- Yellow / Orange – Intellect and Determination/Willing to fight to the Death
- Green – Nature, Harmony and Healing/Endurance
- Blue – Wisdom and Intuition/Confidence
- Purple – A sacred colour and symbolised power, mystery and magic

Subject Specific Vocabulary

Symbol: a solid, recognizable thing – like an animal, a plant or an object – that stands for something

Ceremony/Ritual: a religious or other important act to celebrate or remember something

Ledger art: a term for Native American narrative drawing or painting on paper or cloth. Ledger art flourished primarily from the 1860s to the 1920s.

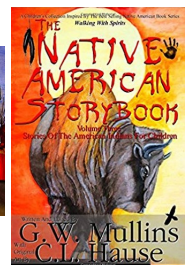
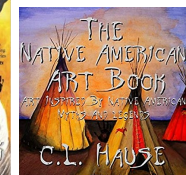
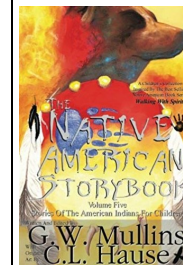
Key Places

North American Museums (and their websites):

- National Museum of the American Indian
- Museum of Indian Arts and Culture

Suggested books

The Native American Storybook (series by G.W. Mullins and C.L. Hause)



Native American Art Knowledge Organiser



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> The meaning of the phrase 'observational drawing' and its difference to drawing from memory or imagination Varying of pencil pressure for purpose: sketching lightly, use of greater pressure in adding depth/tone and outlining The qualities of different drawing materials including graphite, charcoal, pen Knowledge of pencil grades: H pencils produce a fainter and more precise line and are useful for preliminary sketching and detail; B pencils produce a heavier, softer line and are useful for adding shade, tone and depth to drawings. Accurate use of the terms 'mark', 'line', 'shape', 'pattern' and 'texture' Creation of a range of marks and blends to replicate textures: hatching, cross-hatching, stippling, finger-blending, smudging, removal of pencil using an eraser Drawing, making of marks and use of colour in a given style, and selecting of a drawing style suitable for the work Working from a variety of sources including close first-hand observation Planning and design of a three-dimensional piece through drawing and other preparatory work Creation of original pieces that show a range of influences, and development of ideas from given starting points. 	<ul style="list-style-type: none"> The history, development and qualities of Native American Ledger Art <p>Ledger art is so named because it includes paintings/drawings created on ledger books (collections of records/accounts). It grew out of artistic images originally painted by Plains Indians (people native to the Great Plains of North America) on buffalo hide robes and tipi covers. After western expansion in the mid-1800s forced Plains Indians onto U.S. government reservations and their way of life passed into history, they preserved their culture by drawing pictures of their past battles, heroic deeds, ceremonies and everyday customs in ledger books. Plains Indian artists had no formal artistic training and many of their figures seem simplistic and out of proportion, almost like stick figures. These artists had as their goal to record elements of their culture before it changed forever as a result of being forced onto government reservations. Characteristics of this art form are flat colours, outlines, lack of shading and no depth or perspective. Artists had limited colours like red, blue, green and graphite. Many ledger art pieces were not signed so artists are unknown. Ledger art is still created by artists today. The ledger drawing, "The Road to Indian Market is Filled with Potholes" by Dolores Purdy Corcoran (2012) features trucks, which did not exist in the late 1800s when most early ledger art was created. It shows how, today,, many Indians sell their crafts at various Indian markets to earn income. Ledger art is a very popular form of Indian art even now and illustrates aspects of Indian culture both past and present.</p> How colours and symbols have important meanings in Native American history and culture <p>Black represents victory, power, aggression and strength. Red symbolises faith, beauty and happiness but also blood, violence and energy. White is the colour of sharing, purity and light but also represents mourning. Yellow and orange are symbolic of intellect and determination. Green is the colour of nature, harmony, healing and endurance. Blue symbolises wisdom, intuition and confidence. Lastly, purple is a sacred colour, representing power, mystery and magic. Some important symbols include the arrow (protection and defence), the sun (life, abundance, healing and peace), the bear (strength, family and courage), the bear claw (protection), the buffalo (abundance, hope and manifestation), the coyote (good and evil), the crow (wisdom), the eagle (warrior), the feather (connection to the Creator), the fox (slyness), the wolf (loyalty) and the circle (equality).</p> The purpose, function and use of masks in Native American rituals <p>A mask is an object normally worn on the face, typically for protection, disguise, performance or entertainment. Native American masks were usually created in the image of an animal. These animals represented certain Native American ideas such as spirits, status, and characteristics. Some Native American tribes believed that each clan descended from an animal and that animal was depicted in their spirit masks. Some masks were portrait masks: they represented a particular person. Masks were carved from wood. Paint would be used. Items such as feathers, hair, fur, leaves, leather and straw would be added for further decoration. Masks were hand-crafted for ceremonies, decoration, war rituals, inductions into the tribe, healing rituals, for entertainment or to be given as gifts. Native Americans believed that the person wearing a mask was taken over by the spirit that mask represents. Trained dancers would wear the masks and perform legend stories.</p> 	<ul style="list-style-type: none"> How art and history are interconnected (building on work from Year 4) <p>Art can be a means of recording history. Art can be used to chronicle important aspects of any given culture. (Chronicle: record a series of events in a factual and detailed way.) Those whose way of live has historically been threatened, oppressed or suffered conflict will use art as a way of preserving their culture.</p> Some different pathways within art and design, specifically the differences between folk or indigenous art, naïve art and the work of professional or master artists, and whether all of these should be equally valued <p>Folk art is derived from a distinct cultural context or tradition. Folk artists usually have no formal training. Naïve artists also have no formal training but produce fine art such as sculptures or paintings. Professional artists are those who have studied art and typically produce 'masterpieces'.</p>

OUT OF THIS WORLD KNOWLEDGE ORGANISER

Year 5 Art and Design

Key Objectives (WALT)

Select a style of drawing that is suitable for the work.

Control the types of marks made using a range of implements and painting techniques.

Use mixed media to paint on different surfaces.

Mix paint confidently, creating a colour palette based upon colours in the natural or built world.

Experiment with a range of media to overlap and layer creating interesting textures and effects.

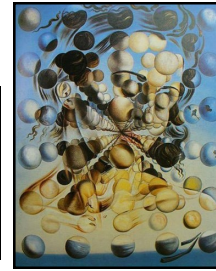
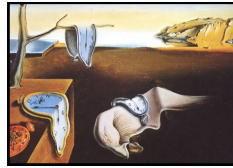
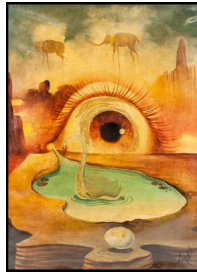
Use a variety of techniques e.g. printing, dyeing, weaving and stitching, knotting, fraying, fringing, pulling threads, twisting, plaiting to create different textural effects.

Give details (including own sketches) about the style of a notable artist.

Comment on artworks with a growing visual language.

Artist Study

Salvador Dali (1904 - 1989)



Sticky Knowledge

This topic is all about art that makes us think about life beyond this world - our planet Earth. You will develop realistic drawing techniques by looking at examples of trompe l'oeil and recreating some simple pieces. You will look at and draw some of your own optical illusions. By looking at the work of Salvador Dali, you will learn about surrealism and create your own 'out of this world' dreamscapes using paint and collage. You will practice mixing paint to create specific shades, tones and tints. You will then produce your own space-themed textile artwork, using a variety of techniques to create different effects and represent the mystery of space.

By the end of this topic, you should know and remember:

Trompe l'oeil is artwork that attempts to be so realistic that the viewer is fooled into thinking that actual three-dimensional objects are being displayed rather than a two-dimensional representation of those objects.

Optical Illusions can use colour, light and patterns to create images that can be deceptive or misleading to our brains. The information gathered by the eye is processed by the brain, creating a perception that in reality does not match the true image.

Salvador Dali made paintings, sculptures and films about the dreams he had. He painted melting clocks and floating eyes, clouds that look like faces and rocks that look like bodies.

Dali was involved with surrealism. This was an art movement where painters made dream-like scenes and showed situations that would be bizarre or impossible in real life.

Artists throughout history, working with the knowledge and research available during their time, have endeavoured to construct realistic images of visions throughout the universe. (Lots of examples of this artwork can be found in 'The Art of Space'.)

Subject Specific Vocabulary

Trompe l'oeil: an illusion that tricks the eye into thinking something is three-dimensional

Realism: art that attempts to represent the subject truthfully and accurately

Surrealism: artwork that shows things 'beyond reality' like dreams and thoughts

Colour palette: a collection of colours

Shade: the mixture of a colour with black to form a darker colour

Tint: the mixture of a colour with white to form a lighter colour

Tone: the mixture of a colour with grey

Key Places

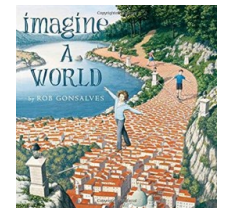
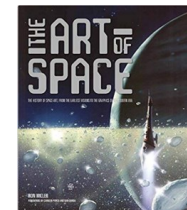
Liverpool World Museum Space exhibit and Planetarium



Suggested books

The Art of Space (by Ron Miller)

Imagine a World (and other books in this series by Rob Gonsalves)



OUT OF THIS WORLD KNOWLEDGE ORGANISER



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Accurate use of the terms 'perspective', 'angle', 'shadow', 'highlight' and 'illusion' • Selection of a suitable drawing style • Designing and drawing from imagination • Development of control over the types of marks made in drawing and painting • Use of mixed media to paint on different surfaces and different paint effects: dry brush, combing, wet-in-wet, impasto, drips and splatters, stencilling and sponging. • Mixing of paint to create shades, tints and tones, and develop a colour palette based upon colours in the natural or built world • Experimentation with a range of media to work on top of paintings and overlap or layer textures • Accurate use of the terms 'fabric', 'textile', 'applique' and 'thread' • Use of a variety of textile techniques such as weaving, dyeing, stitching, knotting, fraying, fringing and plaiting 	<ul style="list-style-type: none"> • The meaning of the term 'illusion' and the purpose of trompe l'oeil art <i>Trompe l'oeil is an illusion that deceives the eye into thinking something is three-dimensional. It creates the illusion of a real object or scene that doesn't exist. Trompe l'oeil attempts to be so realistic that the viewer is fooled into thinking that actual objects are being displayed rather than a two-dimensional representation. Many trompe l'oeil pieces only 'work' when viewed from specific angles or perspectives.</i> • The meaning of the terms 'real', 'surreal' and 'Surrealism' <i>'Surreal' is an adjective used to describe something weird, bizarre, unusual, unearthly or that simply cannot really occur or exist in our world. Surrealism is the name of an art movement that began in the 1910s and 1920s where painters made dream-like scenes and showed situations that would be bizarre or impossible in real life.</i> • The influences behind Surrealism and Salvador Dalí's work <i>Surrealist artists were influenced by a famous psychoanalyst called Sigmund Freud, who believed our mind was divided into two parts: the conscious part and the unconscious part. The conscious mind is what we use to make decisions every day. The unconscious mind is where our memories are stored. Most of the time we are not aware of our unconscious mind, but sometimes the memories stored there get mixed up in our dreams and this is what Surrealists tried to paint.</i> <i>Salvador Dalí made paintings, sculptures and films about the dreams he had. He painted melting clocks and floating eyes, clouds that look like faces and rocks that look like bodies. Dalí frequently described his works as "hand-painted dream photographs." Dalí was born in 1904 in Figueres, Spain which is near the Pyrenees Mountains. Surrounded by this landscape as he was growing up, Dalí often included the scenery he saw as a boy in his paintings. He blended unreal forms with realistic landscapes, and lots of his work is described as autobiographical because it links to his childhood memories. Dalí went to Paris after leaving art school, which was where he met the Surrealists. The Surrealists appealed to his wild sense of humour since they invented surrealist games and enjoyed putting different objects together to make something playful and disturbing at the same time.</i> • How artists throughout history, working with the knowledge available during their time, have endeavoured to construct realistic images of space and the universe 	<ul style="list-style-type: none"> • How and why many artists are deemed 'mad' because they go to extreme lengths to produce their art or develop obsessions with certain themes (Why are so many artists mad?) <i>Salvador Dalí induced himself to hallucinate in order to access his subconscious while making art, a process he called the paranoiac critical method. On the results of this process, he wrote, "I am the first to be surprised and often terrified by the images I see appear upon my canvases." In Year 4, pupils learn about J.M.W. Turner, who is rumoured to have tied himself to the mast of a ship during a storm in order to experience what it felt like to have waves crashing around him. Other artists, such as Vincent Van Gogh, were famously 'mad' because they struggled with mental illness – often depression.</i> • Formulation of an answer to the big question, 'Is and should all art be beautiful?' <i>Salvador Dalí's work features distorted forms and often depicts death or decay. Pupils should start to consider and discuss whether this can be deemed 'beautiful' and indeed if it needs to be.</i>

Stained Glass Knowledge Organiser



Year 5 Art and Design

Key Objectives (WALT)

Mix colour, shades and tones with confidence building on previous knowledge.

Recognise warm and cool colours.

Identify and use complementary colours.

Develop close observation skills using view finders.

Draw complex geometric patterns.

Create layered digital images from original ideas.

Use filters to manipulate the colour, saturation, contrast and transparency of an image and to layer images.

Explore a range of work, using an increasingly broad vocabulary to discuss similarities and differences.

Create original pieces that show a range of influences and styles.



Artist Study

Paul Klee (1879 - 1940)



Marc Chagall (1887 - 1985)



Sticky Knowledge

This topic is all about the art of stained glass. You will begin by using viewfinders to make close observations of stained glass windows, and through this learn how they are constructed. You will make first-hand observations at St Bede's Church. You will learn to recognise warm, cool and complementary colours using the colour wheel. You will study the work of Paul Klee and Marc Chagall, describing the similarities and differences between them. Drawing on the work of both artists, you will create a stained glass window design. You will also look at Islamic stained glass, comparing this to the stained glass you observed in our Catholic church. You will build further drawing skills by precisely replicating complex geometric patterns. You will transform your ideas into an original piece of digital artwork.

By the end of this topic, you should know and remember:

Stained glass windows are works created from coloured glass that are traditionally found in places of worship that have stood for hundreds of years and homes from the Art Deco era (1930s).

Coloured glass is crafted into stained glass windows in which small pieces of glass are arranged to form patterns or pictures, held together (traditionally) by strips of lead and supported by a rigid frame.

Marc Chagall's 1964 'Peace Window' is displayed in the United Nations building in New York.

The window's full name is "The Window of Peace and Human Happiness". It is one of Chagall's most ambitious and largest stained-glass projects. It stands at 12 feet (3.7 m) and 15 feet (4.6 m) wide. It is inspired by the Bible passage, Isaiah 9: 1-7.

Paul Klee enjoyed experimenting with and exploring colour theory.

Paul Klee was an expressionist artist; he painted about emotion.

Subject Specific Vocabulary

Shade: the mixture of a colour with black to form a darker colour

Tint: the mixture of a colour with white to form a lighter colour

Tone: the mixture of a colour with grey

Colour wheel: a circle with different coloured sectors used to show the relationship between colours.

Warm colour: colours that are vivid and bold in nature (red, yellow, orange)

Cool colour: colours that are calm and soothing in nature (blue, green)

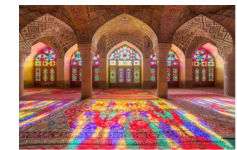
Complementary colour: colours that are opposite on the colour wheel

Key Places

St Bede's Church



Nasir al-Mulk Mosque (Pink Mosque)



Suggested books

Paul Klee for children (by Silke Vry)

Journey on a Cloud : A Children's Book Inspired by Marc Chagall (by Veronique Massenot)



Stained Glass Knowledge Organiser



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> The meaning of the phrase 'observational drawing' and its difference to drawing from memory or imagination, as well as the development of close observation using viewfinders Creation of tone, value and the suggestion of form using shading, highlighting and finger blending Varying of pencil pressure for purpose: sketching lightly, use of greater pressure in adding depth/tone and outlining The qualities of different drawing materials including graphite, charcoal and pen Knowledge of pencil grades: H pencils produce a fainter and more precise line and are useful for preliminary sketching and detail; B pencils produce a heavier, softer line and are useful for adding shade, tone and depth to drawings Drawing of complex geometric patterns Accurate use of the terms 'warm', 'cool' and 'complementary' when choosing and using colour Mixing of colour, shades and tones with confidence building on previous knowledge Accurate use of digital terms – filter, saturation, contrast, transparency, duplicate – and use of filters to manipulate colour and layer images Creation of original pieces that show a range of influences 	<ul style="list-style-type: none"> Where stained glass is often found, how it is made (including the tools used) and considerations artists make in their designs <p><i>Stained glass windows are works created from coloured glass that are traditionally found in places of worship that have stood for hundreds of years and homes from the Art Deco era (1930s). Coloured glass is crafted into stained glass windows in which small pieces of glass are arranged to form patterns or pictures, held together (traditionally) by strips of lead and supported by a rigid frame.</i></p> <ul style="list-style-type: none"> How warm, cool and complementary colours are used in great works of art, and can be used to create mood, build atmosphere or highlight key parts of a piece <p><i>Warm colours are indicative of the sun or fire. They can seem to come towards you. Cool colours remind you of the earth and can seem to recede from you. Complementary colours are opposite on the colour wheel. They can be used together to make features stand out, like in Van Gogh's Starry Night and Wheat Field paintings and further works by Van Gogh and Vermeer.</i></p> <ul style="list-style-type: none"> The meaning of the term 'Expressionism' <p><i>The Expressionist movement is characterised by art in which the image of reality is distorted in order to make it expressive of the artist's inner feelings or ideas.</i></p> <ul style="list-style-type: none"> How Paul Klee drew on colour theory and geometric forms to produce 'childlike' paintings How Marc Chagall was a modernist, influenced by many artistic movements including Cubism, Surrealism, Expressionism and Symbolism, and drew influence from the Bible in producing his most ambitious stained glass project: the UN Peace Window The geometric forms expressed through patterns in Islamic art <p><i>The geometric designs in Islamic art are often built on combinations of repeated squares and circles, which may be overlapped and interlaced to form intricate patterns, including a variety of tessellations.</i></p>	<ul style="list-style-type: none"> Why some highly-skilled, professional artists strive to make their work appear childlike (Why did Paul Klee want his work to look like a child's painting?) <p><i>Paul Klee greatly admired the art of children, who seemed to create free of models or previous examples.</i></p> <ul style="list-style-type: none"> How art and religion are linked <p><i>Many artists are inspired by their personal beliefs, faith and religious upbringing. For some artists, like Marc Chagall, scripture passages act as stimuli for their work. Art such as stained glass is used within the architecture of places of worship or shrines, and often depicts religious stories or events. Both art and religion can often bring people a sense of peace and calm.</i></p>

Japanese Art Knowledge Organiser



Year 6 Art and Design Key Objectives (WALT)

- Draw from a variety of sources.
- Develop an awareness of composition (focal points), scale and proportion in drawings and paintings.
- Select a style of drawing suitable for the work from a growing 'bank' of styles.
- Create printing blocks by simplifying an initial sketch book idea.
- Use a press printing method with a range of materials, using tools safely.
- Create prints with up to three overlays.
- Print onto different materials and surfaces, including fabric.
- Work into prints with a range of media.
- Apply some decoration using needle and thread e.g. buttons, sequins.
- Use a number of different stitches creatively to produce different patterns.
- Give details (including own sketches) about the style of some notable artists, showing understanding of their cultural and historical significance.
- Comment on artworks with a fluent grasp of visual language.

Artist Study

Hokusai Katsushika (1760 - 1849)



Utagawa Kuniyoshi (1798 - 1861)



Sticky Knowledge

This topic is all about Japanese art and culture. Through research, you will learn about different forms of Japanese art - some traditional and some contemporary - and their relationship to the world today. After exploring the features of the Nihonga period, you will learn how to create a focal point in a composition and produce your own Japanese landscape paintings. By looking at the work of Hokusai Katsushika, you will become more familiar with the woodblock printmaking process and will work towards creating your own prints on fabric, which tell the story of a volcanic eruption. You will also learn about storytelling through art by looking at the work of Utagawa Kuniyoshi, exploring how these works led to the development of modern manga and anime.

By the end of this topic, you should know and remember:

- Some forms of Japanese art include woodblock printing; ink drawing; origami; manga; printing and calligraphy.
- A focal point can be created in a piece of art through contrast, isolation, placement, convergence and the unusual.
- Hokusai is best known for creating the woodblock print series 'Thirty-six Views of Mount Fuji' and is especially famous for his iconic print, 'The Great Wave off Kanagawa'.
- Hokusai had a long career, but he produced most of his important work after age 60.
- Hokusai created the Thirty-six Views as part of a personal obsession with Mount Fuji. (Mount Fuji has traditionally been linked with eternal life.)
- Each piece of Hokusai's and Kuniyoshi's work was created using the traditional woodblock printing method called ukiyo-e.
- Ukiyo-e is a type of Japanese woodblock prints. They were produced between the 17th and the 20th centuries, and showed landscapes, tales from history and the theatre.
- Ukiyo-e were cheap because they could be mass-produced. They were meant for mainly townsmen, who were generally not rich enough to pay for an original painting.

Subject Specific Vocabulary

- Composition: the arrangement of elements in a work of art
- Focal point: the area in the composition to which the viewer's eye is naturally drawn
- Scale: the size of an object in relation to another object in a work of art
- Proportion: the relative size and scale between elements in a design
- Press (relief) print: a print achieved when the artist cuts away areas not requiring to be printed from a surface, leaving raised portions which are then inked before the print is taken
- Overlays: layers of colour

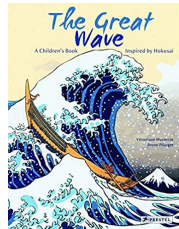
Key Places

Mount Fuji (Japan)



Suggested books

The Great Wave: A children's book inspired by Hokusai (by Veronique Massenet and Bruno Pilorget)



Japanese Art Knowledge Organiser

Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> • Observing and drawing from a variety of sources, selecting a style that is suitable for the work • Use of a wider range of drawing implements beyond the pencil and pen, including applying ink with a brush, stick or string pull • Awareness of composition (focal points), scale and proportion in drawings and paintings • Creation of printing blocks by simplifying an initial sketch book idea • Use of a press printing method, using tools safely • Creation of prints with up to three overlays that embody the characteristics of ukiyo-e • Printing onto different materials and surfaces, including fabric, and working into prints with a range of media • Application of decoration using needle and thread e.g. stitching, buttons, sequins 	<ul style="list-style-type: none"> • The range and diversity of traditional Japanese art and the symbols used within it <i>Japan is a place full of history and tradition that is blended into modern life. Japanese art is extremely varied: there are numerous different forms, some of which are very traditional and others that are more contemporary/modern. Examples of types of Japanese art include calligraphy, manga, ink drawing, woodblock printing and origami. These traditional symbols are still seen in Japan even today: Koinoburi (carp), cherry blossom trees, lanterns, cicadas, torii gates.</i> • Features of art produced in the Japanese Nihonga period, including the modulation of ink tones and the presence or absence of outlines, and how these distinguished it from Western art of a similar time • The characteristics of Japanese ukiyo-e prints: flat planes of colour or pattern and strong line • Why ukiyo-e was so popular in Japan <i>While they are now highly valuable, ukiyo-e were once very cheap because they could be mass-produced. They were meant for mainly townsmen, who were generally not rich enough to pay for an original painting.</i> • How Hokusai was inspired by a personal obsession with Mount Fuji and how his work depicts life in Japan in the 18th-19th centuries <i>Hokusai is best known for creating the woodblock print series 'Thirty-six Views of Mount Fuji' and is especially famous for his iconic print, 'The Great Wave off Kanagawa'. Hokusai had a long career, but he produced most of his important work after age 60. Hokusai created the Thirty-six Views as part of a personal obsession with Mount Fuji, for it has traditionally been linked with eternal life.</i> • How traditional Japanese art forms from as far back as the twelfth century, and the later work of Utagawa Kuniyoshi which depicted samurai warriors and heroes, developed into the modern manga and anime we see today 	<ul style="list-style-type: none"> • How art finds its way into popular culture (Why are some artworks, like Hokusai's Great Wave, seen everywhere?) <i>Like Davinci's Mona Lisa, John Pasche's Rolling Stone tongue, and Andy Warhol's Soup Cans, The Great Wave of Kanagawa by Katsushika Hokusai is a painting that has far surpassed the title of a mere 'artwork'. Since it's creation, somewhere between 1830 and 1834, it has emerged across many different facets of popular culture resulting in thousands of parody images in the form of murals, fashion, stickers, and more. There are many reasons why critics say it became so popular, from the fact that Hokusai was regarded as the 'best' Japanese printmaker to the way the piece resonates with viewers through the themes it depicts – including the significance of natural disasters in Japan.</i> • Formulation of a response to the statement, "The value of art cannot be measured by money alone." <i>Pupils can start to consider whether art that can be mass-produced cheaply is as valuable as one-of-a-kind pieces which take years to paint or sculpt and are valued in the millions.</i>

BIRDS KNOWLEDGE ORGANISER



Subject Specific Vocabulary

Harmonious colours: colours that are next to one another on the colour wheel

Neutral colours: colours that are not shown on the colour wheel and sometimes called 'earth tones'

Monochrome: using only one colour

Pencil grade: a measure of how hard or soft a pencil is

Shading: used in drawing for showing levels of darkness or shadow

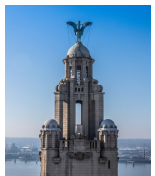
Hatching: an artistic technique used to create tonal or shading effects by drawing (or painting or scribing) closely spaced parallel lines

Blending: gently intermingling two or more colours or values to create a gradual transition or to soften lines

Key Places

Pickerings Pasture and Hale Duck Decoy

Royal Liver Building

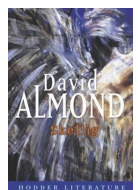
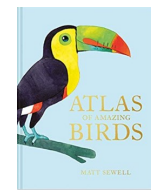
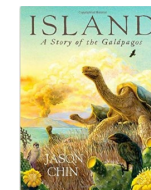


Suggested books

Island: A story of the Galapagos (by Jason Chin)

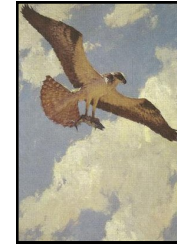
Atlas of Amazing Birds (by Matt Sewell)

Skellig (by David Almond)



Artist Study

Frank Weston Benson (1862 - 1951)



Sticky Knowledge

This topic is all about birds. You will learn how to draw (selecting and using different pencil grades) Darwin's Galapagos finches—making links to learning in Science. You will also complete some observational drawings of common garden birds. Using Picasso's lithograph 'Dove' as inspiration, you will further develop your printmaking skills using new techniques. In looking at the work of Frank Weston Benson, and famed Impressionist artists such as Claude Monet, you will develop your painting technique. You will learn about harmonious and neutral colours and begin to understand how colours can be matched to create atmosphere. You will produce paintings on a range of scales, including on a larger scale.

By the end of this topic, you should know and remember:

The letters H and B, and the numbers 2-9, help us to know how hard or soft a pencil lead is and therefore how light or dark a pencil's mark is.

A B grade means the core has more graphite, and will make a bolder, darker line, and also be a little smudgier than a light pencil. A H grade means the core has more clay, and will make a lighter, finer line, and will be less smudgy than a dark pencil.

Harder pencils, such as 2H to 6H range, are great for very light sketching, like drafting an outline of something before you go over it with something bold, like a dark pencil or a pen, or for laying out a sketch before you paint over it. The lines you get from a hard pencil will be very precise.

Bolder, softer pencils, such as a 2B to a 6B, are great for loose, expressive sketching or shading.

Frank Weston Benson worked using lots of different mediums: oil paint, watercolour, printing and etching. He initially became interested in painting to capture the wildlife he enjoyed, particularly birds, and was an artist of the American Impressionist movement.

Impressionism is a style of painting that focuses on the effects of light, movement and atmosphere on colours and forms. Impressionist painters worked quickly and outdoors.

Year 6 Art and Design

Key Objectives (WALT)

Use different techniques and grades of pencil for different purposes i.e. shading, hatching, and blending within their own work.

Work in a sustained and independent way to create a detailed drawing with increasing control.

Identify and use harmonious colours and neutrals.

Mix and match colours to create atmosphere.

Develop a painting from a drawing, combining line and colour.

Carry out preliminary studies, trying out different media and materials and mixing appropriate colours.

Work on a range of scales, selecting appropriate implements for the task.

Work on top of paintings using drawing or collage.

Use a relief printing method.

Develop a personal style of painting, drawing upon ideas from other artists.

Collect information, inspiration and resources and present ideas imaginatively in sketchbooks.

Comment on artworks with a fluent grasp of visual language.

BIRDS KNOWLEDGE ORGANISER



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> The meaning of the phrase 'observational drawing' and its difference to drawing from memory or imagination, as well as the development of close observation using viewfinders Creation of tone, value and the suggestion of form using shading, highlighting and finger blending Varying of pencil pressure for purpose: sketching lightly, use of greater pressure in adding depth/tone and outlining The qualities of different drawing materials including graphite, charcoal and pen Knowledge of pencil grades <p><i>The letters H and B, and the numbers 2-9, help us to know how hard or soft a pencil lead is and therefore how light or dark a pencil's mark is. A B grade means the core has more graphite, and will make a bolder, darker line, and also be a little smudgier than a light pencil. A H grade means the core has more clay, and will make a lighter, finer line, and will be less smudgy than a dark pencil. Harder pencils, such as 2H to 6H range, are great for very light sketching, like drafting an outline of something before you go over it with something bold, like a dark pencil or a pen, or for laying out a sketch before you paint over it. The lines you get from a hard pencil will be very precise. Bolder, softer pencils, such as a 2B to a 6B, are great for loose, expressive sketching or shading.</i></p> <ul style="list-style-type: none"> Working in a sustained and independent way to create a detailed drawing with increasing control Accurate use of the terms 'harmonious' and 'neutral' when describing and using colour Mixing and matching of colours to create atmosphere Development of a painting from a rough sketch, combining line and colour Use of preliminary studies to test materials and mix a suitable colour palette Selection of appropriate implements when working on different scales Use of a relief printing method Development of a personal style of painting, drawing upon ideas from other artists 	<ul style="list-style-type: none"> How artists and explorers recorded their observations in sketchbooks before the invention of photography and cinema The meaning of the term 'Impressionism', how it developed from the work of Claude Monet in France during the 1860s, and defining features of art from this movement such as quick, loose brushstrokes <p><i>Impressionism is a style of painting that focuses on the effects of light, movement and atmosphere on colours and forms. Impressionist painters worked quickly and outdoors. The Impressionist movement originated in France in the 1860s, with key figures including Claude Monet, but extended out to wider Europe and America.</i></p> <ul style="list-style-type: none"> How neutral colours are important in Impressionist paintings <p><i>Neutrals provide the viewer a break from the intensity of highly saturated tones while also complementing and balancing them. If everything was painted in bright colours, the composition would appear flat and unnatural. Neutrals create a sense of depth and recede into the distance when used with brighter colour tones. (There is usually less contrast for objects far away, especially when compared to objects that are closer to you. Neutrals are perfect for showing this.) First and foremost, however, neutrals are our natural colours - they come from the natural world. Neutral colours are therefore important in impressionist work, which focuses on the natural world before our eyes.</i></p>	<ul style="list-style-type: none"> Why some artists are not appreciated in their own time and only find fame posthumously (e.g. Claude Monet) <p><i>Monet's works were rejected by society and art exhibitions because it went against the traditional style and method of painting at the time.. Sometimes artists' work is underappreciated by critics because it is 'ahead of its time' and moves away from the norm - it builds on or subverts the work of previous artists.</i></p> <ul style="list-style-type: none"> How art and science are connected <p><i>Both art and science involve recording, interpreting and finding meaning from observations of the natural world. Often, art and science are both concerned with 'truth'. Darwin drew sketches to try to explain his observations and theories around evolution.</i></p>

WAR ART KNOWLEDGE ORGANISER



Year 6 Art and Design

Key Objectives (WALT)

Develop further awareness of composition, scale and proportion in drawings and paintings.

Use appropriate proportion when drawing figures and portraits.

Work in a sustained and independent way to create a detailed drawing with increasing control using a range of materials.

Shape, form, model and construct from observation or imagination, using appropriate proportion.

Use tools (e.g. wire cutters; craft knives) safely to carve and add texture and pattern.

Use frameworks such as wire or moulds to provide stability and form.

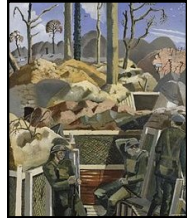
Give details (including own sketches) about the style of some notable artists, showing understanding of their cultural and historical significance.

Comment on artworks with a fluent grasp of visual language.

Develop and extend ideas from a selection of starting points.

Artist Study

Paul Nash (1889 - 1946)



Henry Moore (1898 - 1986)



Sticky Knowledge

This topic is all about art that depicts scenes from war, especially the first and second world wars. You will refine your compositional skills by completing observational drawings of artefacts and monuments, including the cenotaph in Victoria Park. You will continue to build understanding of proportion by looking at the human figure and learn to abstract this by exploring the work of sculptor, Henry Moore. By also studying Henry Moore's Shelter Drawings, you will further develop drawing skills using a range of materials to create a similar effect. You will explore how Paul Nash depicts scenes of war and make comparisons between the two artists. Drawing inspiration from both artists, you will produce your own three-dimensional work using wire to shape, form, model and construct a sculpture that demonstrates the horrors of war.

By the end of this topic, you should know and remember:

Henry Moore was an English sculptor and artist. He is famous for his abstract bronze sculptures of people with bumpy forms and hollow spaces in their bodies.

Henry Moore is also well-known for his 'Shelter Drawings', which depict those who took shelter in London's tube system during the Blitz. The scratchy dark drawings powerfully capture the feelings of anxiety that people must have felt. He achieved the spooky effect in his drawings using only cheap wax crayons and watercolour paint.

Paul Nash was an English surrealist painter, who is most famous for his landscape paintings, which look mysterious and sometimes slightly spooky.

The surrealists were a group of artists who, in the 1920s, began to make art and creative writing inspired by thoughts that are hidden deep in our brains. They painted unnerving, illogical scenes and often created strange creatures from everyday objects.

During both the First and Second World Wars Paul Nash was an official war artist. A war artist is someone paid by the government to paint or draw events that were happening in the war.

Subject Specific Vocabulary

Composition: the arrangement of elements in a work of art

Scale: the size of an object in relation to another object in a work of art

Proportion: the relative size and scale between elements in a design

Commission: the act of requesting the creation of a piece, often on behalf of another

Key Places

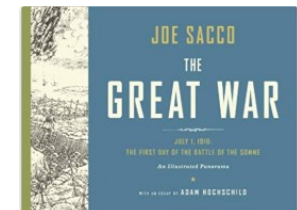
Victoria Park cenotaph, Widnes

Liverpool War Museum (Western Approaches HQ Restored Underground Bunker)



Suggested books

The Great War: The First Day of the Battle of the Somme (An illustrated panorama by Joe Sacco)



WAR ART KNOWLEDGE ORGANISER



Practical Knowledge	Theoretical Knowledge	Disciplinary Knowledge
<p>Pupils' knowledge of how to create art, craft and design, and make choices based on what they know about the limits and possibilities of materials and media</p>	<p>Pupils' knowledge of the tools, materials and history of art, craft and design, and the way themes and influences have existed over time and in different places</p>	<p>Pupils' knowledge of the kinds of questions that artists, critics and scholars ask, and the ways in which art can be described, judged, valued and evaluated</p>
<ul style="list-style-type: none"> Working in a sustained and independent way to create detailed drawings with increasing control Creation of 'scratchy' effects in drawing through loose mark-making and wax relief Awareness of composition, scale and proportion in drawings and paintings Use of appropriate proportion when drawing figures Knowledge of shape in abstracting the human form through drawing and three-dimensional work Accurate use of the terms 'shape', 'form' and 'space' Shaping, forming, modelling and construction from observation and imagination Safe use of tools such as wire cutters and craft knives to carve and add texture or pattern Use of wire frameworks to provide stability and form Use of techniques such as looping, coiling, braiding, weaving, crocheting to join parts and give wire sculptures volume and strength 	<ul style="list-style-type: none"> How and why official war artists are commissioned <i>In Britain, official government-sponsored schemes were established for artists to record both the First and Second World Wars from their first-hand experience. The Imperial War Museum has continued to commission artists to record the events of war in more recent conflicts. War artists explore the visual and sensory dimensions of war, often absent in written histories or other accounts of warfare. These artists may be involved in war as onlookers to the scenes, military personnel, or as specifically commissioned to be present and record military activity. Artists record military activities in ways that cameras and the written word cannot. Their art collects and distils the experiences of the people who endured it. The artists and their artwork affect how subsequent generations view military conflicts. Some war artists are commissioned for propaganda purposes and produce art with a particular stance or viewpoint.</i> How sculptors such as Henry Moore imagine and create abstractions of the human form <i>Henry Moore continually reduced the shape of the human figure to its essential elements then abstracted them to resemble shapes found in nature.</i> How Henry Moore's 'Shelter Drawings' were created using the most basic materials: cheap wax crayons and watercolour paint The features of Surrealist art within Paul Nash's pieces (building on work from Year 5) <i>The surrealists were a group of artists who, in the 1920s, began to make art and creative writing inspired by thoughts that are hidden deep in our brains. They painted unnerving, illogical scenes and often created strange creatures from everyday objects. Paul Nash was an English surrealist painter, who is most famous for his landscape paintings, which look mysterious and sometimes slightly spooky. Paul Nash's war paintings are described as being rich in symbolism and having an intense mystical quality.</i> How sculptors create form using wire 	<ul style="list-style-type: none"> The roles of artists who work on commission How art is used for propaganda and the biased nature and persuasive purpose of such art (What effects can art have on a viewer?) The artistic approaches used in other areas of making not studied in depth, namely war photography and film, such as the difference between candid and staged (constructionist) photographs