



Art

Design

Sacred Heart Catholic
Primary School

Art and Design
Progression

Art Curriculum Map Overview

	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
Nursery	Mark-making	Finger painting Use tools to make prints	Collage Cutting and sticking	Colour Colour mixing	Drawing Continuous lines Explore shapes	Painting Colours for purpose
Reception	Mark-making Self-portraits Photography	Painting- Colour Name Primary and Secondary	Sculpture Texture Malleable materials	Painting Printing	Textiles Collage	Drawing Fine motor control
YEAR 1	Drawing Lines and shapes (tone)			Painting Colour/Printing Hot/Cold colours – primary/secondary colours		Sculpture Landmarks- Patterns- Digital media
YEAR 2	Painting Colour Paint and pastels		Drawing landscapes Shades			Sculpture Natural resources
YEAR 3	Sculpture Junk Modelling Shape wire model	Painting Colour/Printing Complimentary colours- tertiary		Drawing Tone- hatching/cross hatching		
YEAR 4	Painting Multimedia Collage Create effects		Drawing Shade/Tone Portraits		Sculpture Printing Norse Mythology	
YEAR 5	Painting Colour Tint- colour matching			Drawing Proportion Perspective	3D Sculpture Greek Clay Printing impressions	
YEAR 6	Drawing	Drawing Shadows and reflections – shade	Painting Colour Surrealism		Sculpture Use a range of materials	

How do we make marks?

Prior learning	New learning	What success looks like:	Future learning
<p>In Nursery . . .</p> <p>I know that I can make marks using my fingers in sand and paint.</p>	<ul style="list-style-type: none"> To create closed shapes with continuous lines. Use shapes to represent objects. Draw with increasing detail. Show different emotions in drawing. Begin to draw from observation. 	<ul style="list-style-type: none"> Children know the names of simple marks – line, circle, wave. Children begin to use colour to represent objects. Children will begin to show control over their mark making. Children use an Ipad to capture a still image. Children draw a representation of an observational image. 	<p><i>In Year R . . .</i></p> <ul style="list-style-type: none"> To explore making different marks with different resources and begin to compare lines and pastel smudges. To explore where chalk and pencils come from and that they can make thin, thick, light, dark marks. To discuss marks and patterns created and begin to give reasons for their choices. Draw from memory and observation Identify and draw parts of humans, plants and trees

Key vocabulary

Drawing- a picture or diagram made with a pencil, pen, or crayon rather than paint.

Pencil- an instrument for writing or drawing, consisting of a thin stick of graphite or a similar substance enclosed in a long thin piece of wood.

Crayon- a pencil or stick of coloured chalk or wax, used for drawing. Felt tip- a pen with a writing point made of felt or other tightly packed fibres.

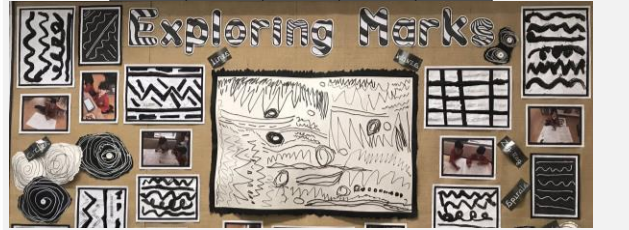
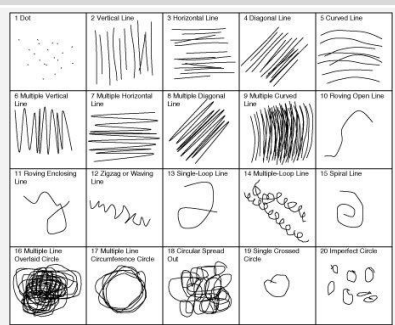
Mark Making- describes the different lines, dots, marks, patterns, and textures we create in an artwork.

Chalk- a white soft earthy limestone.

Patterns- a repeated decorative design.

Lines- a mark made using a drawing tool or brush.

Expectations



End Point

- Draw lines with control over size
- Can name drawing tools including pencil, chalk
- Draw straight and curved lines
- Can attribute meaning to their marks.

Artist References

Varied – linked to books and artists throughout

Franz Marc

Bridget Riley

Art and Design: Drawing

Art and design area: **Drawing**

Year group: **Reception**

What is drawing?

Prior learning	New learning	What success looks like:	<i>Future learning</i>
<p>In Nursery . . .</p> <p>I know that drawing tools create marks.</p> <p>I know the names of basic drawing tools.</p>	<ul style="list-style-type: none"> To explore making different marks with different resources and begin to compare lines and pastel smudges. To explore where chalk and pencils come from and that they can make thin, thick, light, dark marks. To discuss marks and patterns created and begin to give reasons for their choices. Draw from memory and observation. Identify and draw parts of humans, plants and trees 	<ul style="list-style-type: none"> Children know the names of different drawing tools including chalk, crayons and pencils and understand their properties. Children begin to colour in-between lines with increasing accuracy. Children know that drawing tools create marks. Children demonstrate control over the types of marks made with a range of media such as crayons, pastels, felt tips, and chalk. 	<p><i>In Year 1 . . .</i></p> <p><i>Can use a variety of drawing media to invent new lines, marks and shapes. Can describe marks that they have made.</i></p> <p><i>Explain that lines and shapes are used by artists in a range of different ways to create final pieces. Recalls some artists who use line and shape in their art.</i></p>

Key vocabulary	Expectations	End Point	Artist References
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Drawing- a picture or diagram made with a pencil, pen, or crayon rather than paint.
Pencil- an instrument for writing or drawing, consisting of a thin stick of graphite or a similar substance enclosed in a long thin piece of wood.
Crayon- a pencil or stick of coloured chalk or wax, used for drawing. Felt tip- a pen with a writing point made of felt or other tightly packed fibres.
Mark Making- describes the different lines, dots, marks, patterns, and textures we create in an artwork.
Chalk- a white soft earthy limestone.
Patterns- a repeated decorative design.
Lines- a mark made using a drawing tool or brush.



- Explain that drawing tools create marks.
- Can name drawing tools including chalk, charcoal and pencils.
- Can explain where chalk and pencils come from and how they can make dark, light, thick and thin lines by changing the tool or pressure.
- Can draw parts of a human, plants and trees.

Varied – linked to books and artists throughout

Julian Opie

Jackson Pollock

How are lines and shapes used in drawings?

Prior learning	New learning	What success looks like:	Future learning
<p>In Reception . . .</p> <ul style="list-style-type: none"> To explore making different marks with different resources and begin to compare lines and pastels muddes. To explore where chalk and pencils come from. To discuss marks and patterns created and begin to give reasons for their choices. Draw from memory and observation. 	<ul style="list-style-type: none"> To explore a range of different drawing mediums and tools to create and invent a range of lines of different thicknesses. To explore famous artists who use dots, lines and shapes to create art. To explore how lines and shapes can be used and overlapped to create a piece of artwork. Know that when you hold a pencil close to the tip it increases control and detail. Begin to explain how to draw what you can see and use the vocabulary observation not what you think you see. Add detail to a drawing of a person or an animal. 	<ul style="list-style-type: none"> Children develop effective grip using smaller crayons, pencils and pens. Children describe lines, shapes and patterns created. Children demonstrate control when drawing using chalk, wax crayons, pencils, colouring pencils and felt tips. 	<p>In Year 2</p> <ul style="list-style-type: none"> To explore lines and blending using pencils, pastels chalk and oil pastels. Choose when to use dots or lines to show texture or patterns. To study and analyse landscapes using artists vocabulary. To identify backgrounds and foregrounds in a landscape. To study landscapes created by famous artists. To use secondary source images to observe and draw a landscape. To create objects in the foreground that appear larger than those in the background.

Key vocabulary

Drawing- A picture or diagram made with a pencil, pen, or crayon not paint.

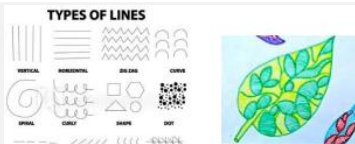
Line- Connection between two points. It can vary in length, size and direction.

Shape- the form or outline of something.

Observation- the action or process of closely observing or monitoring something or someone.

Abstract- modern art which does not represent images of our everyday world. It has colour, lines and shapes (form), but they are not intended to represent objects or living things.

Expectations



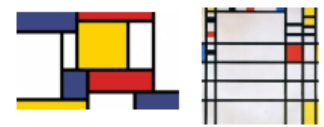
End Point

- Can use a variety of drawing media and tools to create lines, marks and shapes.
- Can describe how the marks that they have made have different thicknesses eg chalks, charcoal, felt tips
- Understand that dots, lines and shapes are used by artists to create final pieces. E.g. Mondrian.
- Shows how dots can make something lighter or darker.

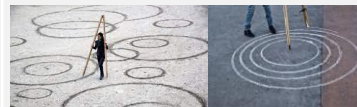
Artist References



Roger Hargreaves




Piet Mondrian






How are landscapes created?

Prior learning	New learning	What success looks like:	Future learning
<p>In Year 1 . . .</p> <p>How lines are used in art...</p> <p>To explore a range of different drawing mediums to create and invent a range of lines and alter thickness using different mediums.</p> <p>To explore how famous artists use dots, lines and shapes to create works of art.</p> <p>To link a range of lines together to create a piece of artwork.</p>	<ul style="list-style-type: none"> To explore lines and blending using pencils, pastels chalk and oil pastels. Choose when to use dots or lines to show texture or patterns. Explain how to shade by drawing in certain directions using 4B and 2H pencils. Explain that a pencil must be used at an angle when shading and move back and forth using the shapes outer line as a guide. To identify backgrounds and foregrounds in a landscape created by famous artists. To create objects in the foreground that appear larger than those in the background. 	<ul style="list-style-type: none"> Children continue to develop an effective pencil grip when using smaller drawing tools. Children begin to add detail to picture and begin to use side of pencil to add shading detail. Children demonstrate control and accuracy when drawing using pencils, pastels, charcoal, chalk and oil pastels. 	<p>In Year 3 . . .</p> <ul style="list-style-type: none"> To explore and experiment with graded pencils to shown tone and texture and annotate findings in sketchbooks. To draw from first-hand observation and secondary sources images e.g. pictures and artists' copies. To explore hatching and cross hatching to show tone and texture. To identify areas of shadow and light and blend tones accurately to create soft gradients. Draw on a range of different scales.

Key vocabulary
<p>Landscape- a picture representing a view of a natural inland scenery.</p> <p>Background- The ground or parts of a scene that are behind the main subject of the artwork.</p> <p>Horizon- the line where the earth or sea meets the sky. Middle ground- the middle distance of a painting or photograph.</p> <p>Foreground- The ground or things placed in the front of the picture.</p> <p>Observation- the action or process of closely observing or monitoring something or someone.</p> <p>Blending- the technique of gently intermingling two or more colours or values to create a gradual transition or to soften lines.</p>

Expectations


End Point
<ul style="list-style-type: none"> Can identify and explain what a landscape is. Can identify and use the terms foreground and background in a landscape. Can add some detail to the foreground of a picture, making it larger than the background. Can use the side of a pencil to add tone and shading detail.

Artist References
<p>David Hockney</p> 
<p>Claude Monet</p> 
<p>Shoreditch Sketcher</p> 

How are hatching and cross hatching methods used to create tone in drawing?

Prior learning	New learning	What success looks like:	Future learning
<p>In Year 2 . . .</p> <ul style="list-style-type: none"> To explore lines and blending using pencils, pastels chalk and oil pastels. Choose when to use dots or lines to show texture or patterns. To study and analyse landscapes using artists vocabulary. To identify backgrounds and foregrounds in a landscape. To study landscapes created by famous artists. 	<ul style="list-style-type: none"> To explore and experiment with graded H and B pencils to show tone and texture and annotate findings in sketchbooks. To develop charcoal skills by using the edge to create tone, pressing hard to make dense marks and using finger to smudge To explore hatching and cross hatching to show areas of light and dark. Explore how ancient civilisations drew about their lives with materials on rocks etc. Know what a still life composition is and what it symbolises—e.g. apples/temptation, grapes/pleasure, candles/passing of time, skull/death, flowers in full bloom/growth and power, daisies/innocence, poppies/sleep or death, red roses/love Explain what realism means 	<ul style="list-style-type: none"> Children know that H pencils are hard and will produce light marks, best for technical drawing. Children use different parts of charcoal to create effects Children know that B pencils are soft and will produce darker tones – best used for tonal drawings and shading. 	<p>In Year 4 . . .</p> <ul style="list-style-type: none"> To explore blending lines to create different shades and tones with different drawing mediums. Select which grade of pencil would be best to use on the chosen area to create line, tone and texture. To explore how light and shadow is captured in the correct areas with knowledge of light source. To draw from observation and apply shades and tones. To refine techniques when using oil pastels and blend colours to create different tones and shades.

Key vocabulary

Hatching / Cross hatching- techniques used by drafts men, engravers, and other artists who use mediums that do not allow blending.

Textures- one of the seven elements of art that refers to the visual "feel" of a piece.

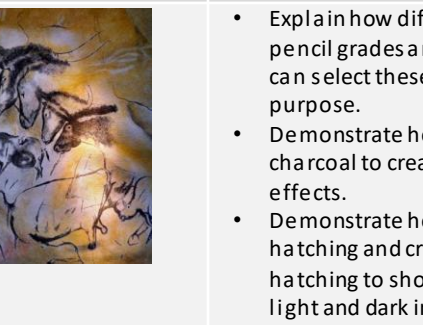
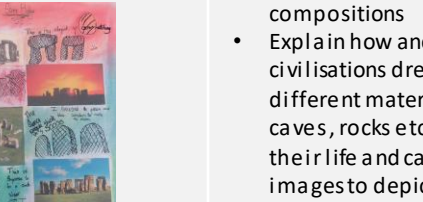
Still-life – a painting or drawing of an arrangement of objects

Shades- the darkening or colouring of an illustration or diagram with parallel lines or a block of colour.

First-hand observation- when you look at surroundings and you draw what you see first.

Secondary source images - material produced by others. e.g artefacts, photographs, film, video or web-based material.

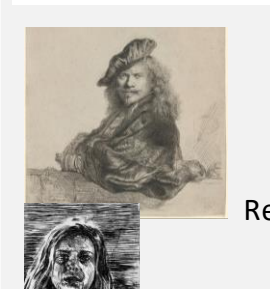
Expectations

End Point

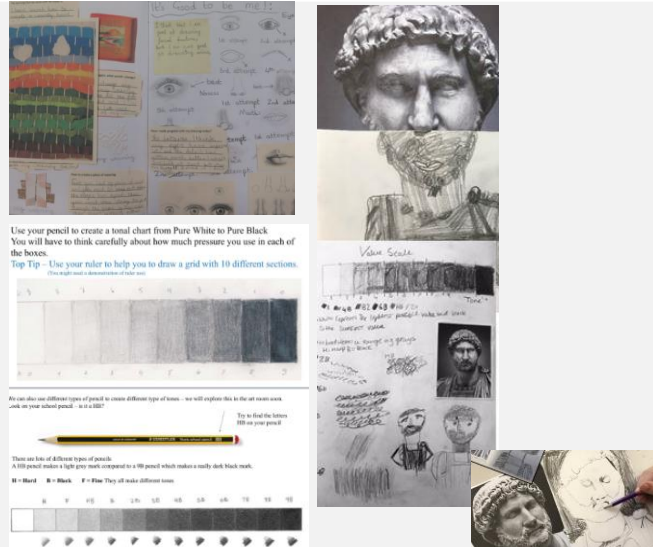
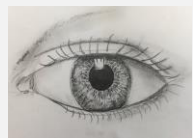


- Explain how different pencil grades are used and can select these for purpose.
- Demonstrate how to use charcoal to create different effects.
- Demonstrate how to use hatching and cross hatching to show tone and light and dark in still-life compositions
- Explain how ancient civilisations drew with different materials in caves, rocks etc. to depict their life and can draw images to depict own life story

Artist References



Know how to select graded pencils for specific purposes

Prior learning	New learning	What success looks like:	Future learning
<p>Year 1- How are lines and shapes used in art?</p> <p>Year 2- How are shapes and lines used to create landscapes?</p> <p>Year 3- How is hatching and cross hatching used to create tones in drawings?</p>	<ul style="list-style-type: none"> To explore blending lines to create different shades and tones with different drawing mediums. Select which grade of pencil would be best to use on the chosen area to create line, tone and texture. To explore how light and shadow is captured in the correct areas with knowledge of light source. Explore how different cultures drew facial features e.g. eyes- (Egyptians, Greeks, South Americans) Research the work of Da Vinci, Michelangelo and Renaissance artists and how they drew facial features from different angles. 	<ul style="list-style-type: none"> Children clearly mark areas of light and shadow in an observational drawing. Children know how to draw and blend lines to create different textures, shades and tones. Children begin to select pencil grades for purpose. Children know different grades of pencils HB, 2H - 4B and select these for purpose. Children know how to create contrast and tone in drawings. 	<ul style="list-style-type: none"> In Year 5 . . . <p>To use a range of mark making techniques to show contrast and tone in drawings.</p> <p>To make small studies from observation using viewfinders to focus on selected parts.</p> <p>To apply drawing skills using ink pens and explore the different properties.</p> <p>To draw from first-hand observation and from source material.</p> <p>To explore the work of famous architects and designers and experiment with some of these styles.</p> <p>To use perspective and proportion in their artwork</p> <p>Select an appropriate style of a piece of artwork</p>

Key vocabulary	Expectations	End Point	Artist References
<p>Textures- one of the seven elements of art that refers to the visual "feel" of a piece.</p> <p>Reflection- when light bounces off an object.</p> <p>Shades- the darkening or colouring of an illustration or diagram with parallel lines or a block of colour.</p> <p>First-hand observation- when you look at surroundings and you draw what you see first.</p> <p>Secondary source images - material produced by others. e.g artefacts, photographs, film, video or web-based material.</p> <p>Tone- this is how light or dark a picture is. Tone is very important to an artist because tone is often more important than colour.</p>	 <p>Use your pencil to create a tonal chart from Pure White to Pure Black. You will have to think carefully about how much pressure you use in each of the boxes.</p> <p>Tip - Tip - Use your ruler to help you to draw a grid with 10 different sections. This might make a demonstration of color use.</p> <p>As you use different types of pencil to create different types of tones - we will explore this in the next lesson with an observational pencil - see a list?</p> <p>There are lots of different types of pencils. A HB pencil makes a light grey mark compared to a 9B pencil which makes a really dark black mark.</p> <p>H = Hard B = Black F = Fine They all make different tones</p>	<ul style="list-style-type: none"> Demonstrate how to draw from first-hand experience. Demonstrate how to select graded pencils from 2H to 4B for shading and blending effects and explain choice. Demonstrate how to use graded pencils and shading for drawing facial features. 	 <p>Hector Gonzales</p>  <p>Leonardo Da Vinci</p> <p>Paul Morrison (Liverpool) 8</p>

Know how to create proportion and perspective in drawings

Prior learning	New learning	What success looks like:	Future learning
<p>Year 1- How are lines used in art? Year 2- How are shapes and lines used to create landscapes? Year 3- How is hatching and cross hatching used to create tones in drawings? Year 4 – Explain how to select graded pencils for specific purpose</p>	<ul style="list-style-type: none"> To use a range of mark making techniques to show contrast and tone in drawings. To make small studies from observation using viewfinders to focus on selected parts. To apply drawing skills using ink pens and explore the different properties. To draw from first-hand observation and from source material. To explore the work of famous architects and designers and experiment with some of these styles. Begin to understand how lines of perspective, horizon line and vanishing points gives form to artwork. Draw objects that are in proportion to other objects in the same drawing 	<ul style="list-style-type: none"> Children are able to show contrast in terms of tone in their drawings. Children successfully use viewfinders to be able to focus on a given feature Children recognise the difference when using ink pens Children use their drawing techniques effectively to capture different observations. Children begin to use perspective in their drawing. Children know when it is appropriate to use close observation skills in their work 	<ul style="list-style-type: none"> In Year 6... Children should be able to use a full range of pencils, pastels, charcoal and mixed media to create observational art independently Children should be able to explain the effect of light on objects and people from different directions Children should use perspective in their work, using a single focal point and horizon

Key vocabulary

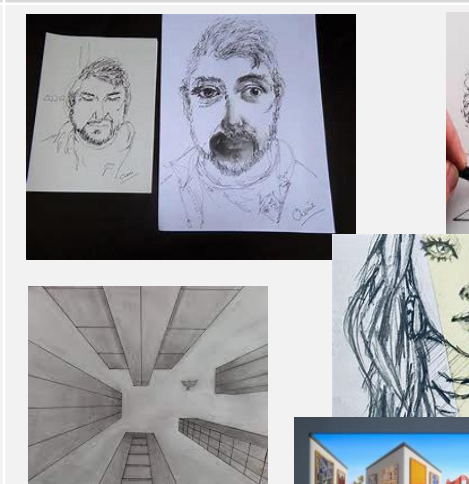
View finder – this is a small hole, usually circular or square on a piece of card to allow a child to focus on a given area.

Tone- this is how light or dark a picture is. Tone is very important to an artist because tone is often more important than colour.

First-hand observation- when you look at surroundings and you draw what you see first.

Perspective – the art of representing 3D objects on a 2D surface to give the impression of height, width, depth and position in relation to each other.

Expectations



End Point

- Use ink to enhance the quality of their drawings
- Demonstrate how to draw using a viewfinder to provide a focus.
- Demonstrate how to create perspective in drawings and explain how it is done.
- Demonstrate how to use observation skills to accurately draw with proportion, shape, form and tone.

Artist References



Van Gogh
 Julian Opie
 David Hockney
 Patrick Hughes – Modern
 Dan Howden - Liverpool

How are shadows and reflections created in drawing?

Prior learning

Year 1- How are lines used in art?
Year 2- How are shapes and lines used to create landscapes?
Year 3- How is hatching and cross hatching used to create tones in drawings?
Year 4 – Explain how to select graded pencils for specific purposes
Year 5 – Demonstrate how to use proportion within their drawing and begin to use perspective.

New learning

- Use a full range of pencils, pastels, charcoal and mixed media to create observational art independently
- Explore the effect of light and shadow on objects, animals and people from different directions
- Know how tone can add impact to a drawing.
- Focus on a small area such as eyes or lips and be able to capture the different tones and shades
- Use perspective in their work, using a single focal point and horizon

What success looks like:

- Children should be able to decide which grade of pencil to use for a particular piece of art work from 2H to 4B.
- Children should also be able to decide when it is appropriate to use ink, pastels or charcoal.
- Children should be confident when using perspective and know about horizons.
- Children should know about the impact of tone in their drawing.
- Children should know about the effects of shadow and light on a drawing.

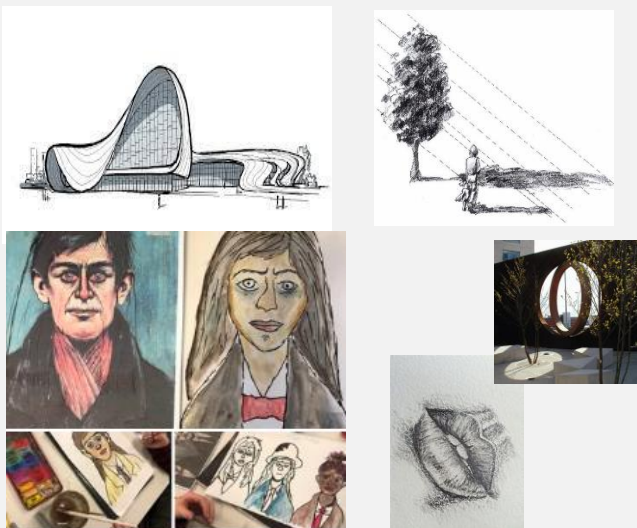
Future learning

- **In Year 7 . . .**
- Show increasing control with drawing with a adventurous development using a range of increasing variety of tools to create specific effects.
- Emphasis on refinement and quality of finish
- Critically and technically analyse and evaluate own and others work, identifying key features, make comparisons and use information to inform developments.

Key vocabulary

View finder - techniques used by draftsmen, engravers, and other artists who use mediums that do not allow blending.
Ink- one of the seven elements of art that refers to the visual "feel" of a piece. Reflection- when light bounces off an object.
Tone- the darkening or colouring of an illustration or diagram with parallel lines or a block of colour.
First-hand observation- when you look at surroundings and you draw what you see first.

Expectations



End Point

- Can decide which range of pencils to use for specific tasks and explain why.
- Use perspective in drawings.
- Show the impact that tone has on a piece of work.
- Show effects of light, shadow and reflection on a drawing and explain it.

Artist References



Lotte Reiniger – Director's shadow
 Thomas Witte
 Caravaggio
 Lowry
 Ian Hughes – Contemporary Architects – Frank Gehry,




Art and Design: Painting

Art and design area: **Painting**

Year group: **Nursery**

How can paint be applied in different ways to create different textures?

Prior learning	New learning	What success looks like:	<i>Future learning</i>
<p>In Nursery . . .</p> <ul style="list-style-type: none"> Experiences with painting with different tools. Explored colours Combined collage and paint Matched objects and materials to colours 	<ul style="list-style-type: none"> To experiment with a range of painting tools such as thick or thin paintbrushes, fingers, spatulas, combs, toothbrushes etc. To name a range of different primary and secondary colours. To mix paint to change its colour and match colours they see. To explore and refine colour mixing using poster paint. To combine paint and collage. To offer viewpoints of paintings. 	<ul style="list-style-type: none"> Children begin to develop control when using a variety or standard and self-made painting tools. Children describe textures and techniques - for example, 'thick', 'thin', 'wet', 'dry' and 'dribble', 'splatter' and 'drip'. Children begin to show control when using a variety of standard and self-made painting tools. 	<p><i>In Year 1 . . .</i></p> <ul style="list-style-type: none"> To explore primary and second colours. To represent primary and second colours on a colour wheel. To experiment with warm and colours. To paint from observation. To combine paint and collage.

Key vocabulary	References	End Point	Artist References
<p>Painting- the action or skill of using paint, either in a picture or as decoration.</p> <p>Artist- a person who creates paintings or drawings as a profession or hobby.</p> <p>Collage- a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing.</p> <p>Paint- a coloured substance which is spread over a surface and dries to leave a thin decorative or protective coating.</p> <p>Vocabulary to describe paint: thick, thin, wet, dry, dribble, splatter, drip</p>		<ul style="list-style-type: none"> Explain and demonstrate that paint can be applied in different ways. Can name primary and secondary colours. Can mix colours to match objects that they see. Can combine paint and collage to produce a work of art. Can hold painting mediums (paintbrush, sponge brush etc.) with increasing control, using a consistent full grip or three-fingered grip. 	<p>Varied – linked to books and artists throughout</p> <p>Wassily Kandinsky</p>  <p>George Seurat</p> 




Art and Design: Painting

Art and design area: **Painting**

Year group: **Reception**

How can paint be applied in different ways to create different textures?

Prior learning	New learning	What success looks like:	<i>Future learning</i>
<p>In Nursery . . .</p> <ul style="list-style-type: none"> Experiences with painting with different tools. Explored colours Combined collage and paint Matched objects and materials to colours 	<ul style="list-style-type: none"> To experiment with a range of painting tools such as thick or thin paintbrushes, fingers, spatulas, combs, toothbrushes etc. To name a range of different primary and secondary colours. To mix paint to change its colour and match colours they see. To explore and refine colour mixing using poster paint. To combine paint and collage. To offer viewpoints of paintings. 	<ul style="list-style-type: none"> Children begin to develop control when using a variety or standard and self-made painting tools. Children describe textures and techniques - for example, 'thick', 'thin', 'wet', 'dry' and 'dribble', 'splatter' and 'drip'. Children begin to show control when using a variety of standard and self-made painting tools. 	<p><i>In Year 1 . . .</i></p> <ul style="list-style-type: none"> To explore primary and second colours. To represent primary and second colours on a colour wheel. To experiment with warm and colours. To paint from observation. To combine paint and collage.

Key vocabulary	References	End Point	Artist References
<p>Painting- the action or skill of using paint, either in a picture or as decoration.</p> <p>Artist- a person who creates paintings or drawings as a profession or hobby.</p> <p>Collage- a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing.</p> <p>Paint- a coloured substance which is spread over a surface and dries to leave a thin decorative or protective coating.</p> <p>Vocabulary to describe paint: thick, thin, wet, dry, dribble, splatter, drip</p>		<ul style="list-style-type: none"> Explain and demonstrate that paint can be applied in different ways. Can name primary and secondary colours. Can mix colours to match objects that they see. Can combine paint and collage to produce a work of art. Can hold painting mediums (paintbrush, sponge brush etc.) with increasing control, using a consistent full grip or three-fingered grip. 	<p>Varied – linked to books and artists throughout</p> <p>Wassily Kandinsky</p>  <p>George Seurat</p> 

What are primary and secondary colours?

Prior learning	New learning	What success looks like:	Future learning
<p>In Reception ..</p> <p>Reception key question: How can paint be applied in different ways to create different textures?</p> <p>Explain and demonstrate that paint can be applied in different ways.</p> <p>Demonstrate that paint can create different textures.</p> <p>Demonstrate how to change properties of paint using water</p>	<ul style="list-style-type: none"> To explore mixing primary and secondary colours. To represent primary and secondary colours on a colour wheel. To identify and experiment with warm and cool colours. To paint from observation Explain that paintbrushes can differ in appearance – flat brush and round brush 	<ul style="list-style-type: none"> Children select thick and thin paintbrushes for purpose Children hold thick and thin paintbrushes close to the tip for control and detail and closer to the top for loose mark making Children show control when using painting tools Children mix colours using poster paint, powder paint and watercolours Children explain the different properties and discuss artist's work Children comment on the warm and cold colours in the work of Joan Miro and recreate their work and similar from observation 	<p>In Year 2 ...</p> <p>To explore creating tints and shades in a variety of different colours.</p> <p>To experiment with different painting effects such as washes, blocking and thickened paint.</p> <p>To explore paint effects and techniques used by famous artists. (Claude Monet and Paul Klee)</p> <p>To explore texture in an artwork using techniques such as layering, differing brush strokes or varying equipment such as a sponge or spatula.</p>

Key vocabulary

Primary colours- Colours which cannot be created by mixing other colours in a given colour space.

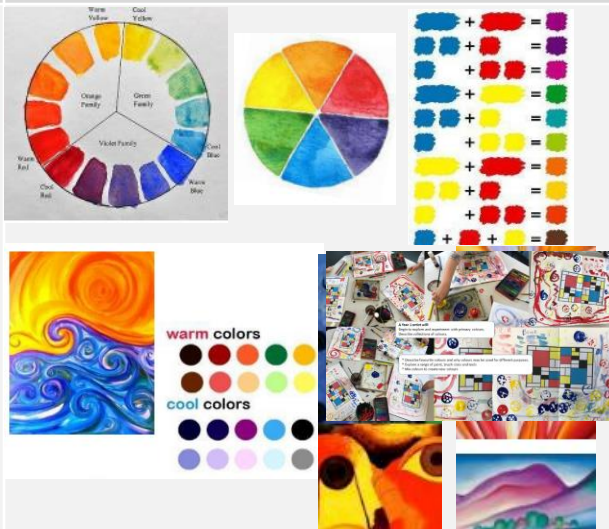
Secondary colours- A colour made by the mixing of two primary colours.

Colour wheel- A colour wheel shows you how colours relate to each other cold and warm colours

Warm colours - one side of the colour wheel that includes red, yellow, and orange. This evokes warmth because they remind us of things like the sun or fire or energy

Cool colours — the other side of the colour wheel that includes blue, green, and purple. This evokes a cool or sad feeling because they remind us of things like water or grass.

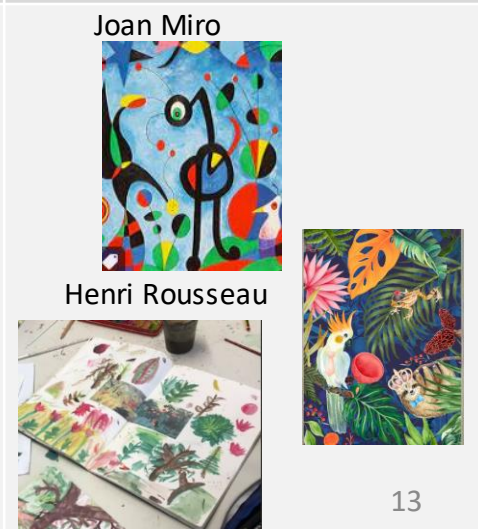
References



End Point

- Explain how to mix primary and secondary colours
- Explain how primary and secondary colours are presented on a colour wheel
- Can name and use some warm and cold colours and explain why artists may use them in their work

Artist References



How can paint be used to create different effects?

Prior learning	New learning	What success looks like:	Future learning
<p>EYFS Explain and demonstrate that paint can be applied in different ways. Demonstrate that paint can create different textures. Explain how to change properties of paint using water.</p> <p>Year 1 What are primary and secondary colours? How are colours mixed? How are warm and cool colours used effectively?</p>	<ul style="list-style-type: none"> To explore creating tints and shades in a variety of different colours. To experiment with different painting effects such as washes with a flat brush, blocking and thickened paint. To explore paint effects and techniques used by famous artists. (Claude Monet and Paul Klee) To explore texture in an artwork using techniques such as layering, differing brush strokes or varying equipment such as a sponge or spatula. To create a final piece that applies two different painting effects. 	<p>Children independently mix primary colours to make secondary colours Children accurately mix colours using powder paint and watercolour Children can explain that adding white to colours creates tints and adding black to colours creates shades. Children can name different types of paint and know their properties – watercolour= translucent, Acrylic = opaque; Children hold thick and thin paintbrushes close to the tip for control and detail and closer to the top for loose mark making</p>	<p><i>In Year 3 . . .</i></p> <ul style="list-style-type: none"> To explore how famous artists have used complementary colours to create an artwork. To explore creating tones To create colour wheel that displays tertiary colours. To explore complementary colour combinations. To explore creating hues using watercolour paints.

Key vocabulary

Tint- a mixture of a colour with white, which increases lightness.
Shade- a mixture with black, which increases darkness.
Washes- A term for a visual arts technique resulting in a semi-transparent layer of colour.
Blocking- A common and relatively simple method of underpainting that allows an artist to quickly sketch out the work by painting in simple “blocks,” or shapes, of colour.
Application- The way in which art materials are transferred to a surface.
Textures- Texture refers to the surface quality in a work of art. Texture that is created to look like something it is not, is called visual or implied texture

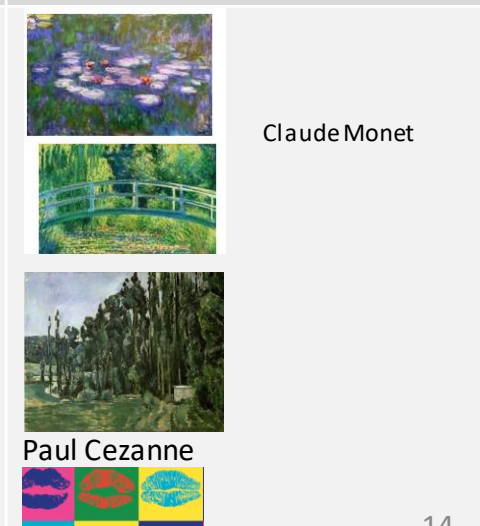
References



End Point

- Explain and demonstrate how to create shades and tints with paint
- Can create different effects with painting
- Demonstrates how to change properties of paint, using water
- Can discuss artist’s use of painting effects

Artist References



Art and Design: Painting

Art and design area: **Painting**

Year group: **Year 3**

What are complementary colours and how do artists use them in painting?

Prior learning	New learning	What success looks like:	Future learning
<p>In Key Stage 1 . . .</p> <p>Year 1- Learnt about primary and secondary colours, warm and cool colours and created a simple colour wheel.</p> <p>Year 2 - Learnt that adding white to colours creates tints and that adding black to colours creates shades.</p>	<ul style="list-style-type: none"> Experiment with brush techniques (thick and thin brushes to produce shapes, textures, patterns and lines) Mix colours effectively To explore how famous artists have used complementary colours to create art To explore creating hues using watercolour paints. To create colour wheel that displays tertiary colours. To explore complementary colour combinations. To create a final piece that uses complementary colours 	<ul style="list-style-type: none"> Children work confidently in different scales Children can create pieces using complementary colours Children can work with increased independence and confidence 	<p>In Year 4. . .</p> <ul style="list-style-type: none"> Explain how hues are created using water colours. Define what tints, tones and shades are. Combine colours to create tints, tones and shades. Mix and match colours to objects in the natural or man-made forms

Key vocabulary

Colour wheel- shows you how colours relate to each other and visually demonstrates the relationship between primary, secondary and tertiary colours.

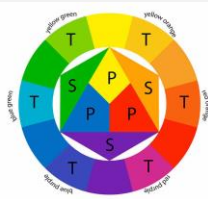
Primary colours- the primary colours cannot be created by mixing other colours in a given colour space.

Secondary colours- A secondary colour is made by the mixing of two primary colours.

Tertiary colour- is a colour made by mixing full saturation of one primary colour with half saturation of another primary colour and none of a third primary colour.

Complementary colours- Two colours that are on opposite sides of the colour wheel. This combination provides a high contrast and high impact colour combination – together, these colours will appear brighter and more prominent.

References



End Point

- Can create a tertiary colour wheel independently.
- Can identify and explain primary, secondary and tertiary colours.
- Can identify/explain complementary colours.
- Name key artists (Paul Klee) that use complementary colours and use their influence in their own art work.

Artist References

Georgia O'Keeffe



Vincent Van Gogh



Paul Klee



How does colour capture different moods?

Prior learning	New learning	What success looks like:	Future learning
<p>Year 1- Learnt about primary and secondary colours, warm and cool colours. Created a simple colour wheel.</p> <p>Year 2- Learnt to create tints and tones.</p> <p>Year 3- Learnt what primary, secondary and complementary colours are</p>	<ul style="list-style-type: none"> To explore how artists express thoughts and feeling through use of colour and application. To mix colours accurately and understand the properties of a range of different paint types. To experiment with different colours that represent moods. To create a mood painting through use of colour and application. Develop watercolour techniques. Mark make with paint (dashes, blocks of colour, strokes, points). Develop fine brush strokes for detail. 	<ul style="list-style-type: none"> Mix colour accurately and make decisions about which type of paint is appropriate for each aspect of their art Talk about how colour creates different moods and can make appropriate choices Create different moods in their work according to the colour used Uses water colours techniques accurately Uses fine brush strokes in own art Understands how an artists uses colour to explore feelings. 	<ul style="list-style-type: none"> In Year 5... Brush techniques are explored to create different effects. To mix and match colours to objects in the natural or man-made forms. Use black and white to lighten and darken tones. To combine colours and create tints, tone and shades to reflect the purpose of the work. To observe colours on hands and faces - mix a range of flesh colours. To mix and blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals Use water colours paint to produce washes for backgrounds then add detail.

Key vocabulary	References	End Point	Artist References
<p>Tint- where an artist adds white to a colour to create a lighter version of the colour.</p> <p>Tone- refers to the relative lightness or darkness of a colour.</p> <p>Shade- where an artist adds black to a colour to darken it down.</p> <p>Hue- the origin of the colours we can see.</p>		<ul style="list-style-type: none"> Can explain how colour captures different mood in paintings Demonstrates how to use watercolours for effect. Compare watercolours with other mediums. Can use colour in own work to create different moods, movement and emotions Can use fine brush strokes to complement detail in our own work. 	<p>Munch</p> <p>Elizabeth Murray</p> <p>Bridget Riley</p>

Art and Design: Painting

Art and design area: **Painting**

Year group: **Year 5**

How do you mix colours to match objects?

Prior learning

Year 1- Learnt about primary and secondary colours, warm and cool colours. Created a simple colour wheel.

Year 2- Learnt to create tints and tones.

Year 3- Learnt what primary, secondary and complementary colours are.

Year 4- How does colour capture mood?

New learning

- Brush techniques are explored to create different effects.
- To mix and match colours to objects in the natural or man-made forms.
- Use black and white to lighten and darken tones.
- To combine colours and create tints, tone and shades to reflect the purpose of the work.
- To observe colours on hands and faces - mix a range of flesh colours.
- To mix and blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals
- Use water colours paint to produce washes for backgrounds then add detail.

What success looks like:

- Children demonstrate control and accuracy when painting using thick and thin paintbrushes and select for purpose.
- Children use precise colour language e.g. tint, tone, shade, hue
- Children demonstrate a secure knowledge of primary, secondary, complementary, tertiary, warm, cold and contrasting colours.

Future learning

- **In Year 6...**
- Explain when using a wash (either with water colour or other paint) perspective can be achieved through darkening the paint towards to foreground
- Choose appropriate paint, paper and implements to adapt and extend their work
- Mix and match colours to create atmosphere and light effects
- Be able to identify and work complementary and contrasting colours into their artwork
- Experiment with the use of paint to create contemporary art ideas

Key vocabulary

Tint- where an artist adds white to a colour to create a lighter version of the colour.

Tone- refers to the relative lightness or darkness of a colour.

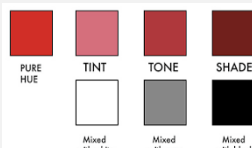
Shade- where an artist adds black to a colour to darken it down.

Hue- the origin of the colours we can see

Tertiary colour- is a colour made by mixing full saturation of one primary colour with half saturation of another primary colour and none of a third primary colour.

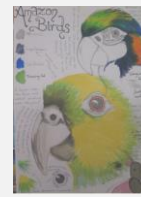
References

Using sketchbooks to show knowledge and understanding of what is a hue, tint, tone & shade. How can we represent the rainforest using fineliner pen?



End Point

- Demonstrate and explain how hues are created using water colours.
- Can combine colours to create tints, tones and shades.
- Can mix and match colours to objects in their natural or man-made forms.



Artist References

Theresa Paden



Nixiwaka Yawanawá with John Dyer- rainforest artists



Edward Saidi

Art and design area: **Painting**

Year group: **Year 6**

How do different viewpoints and perspectives affect appearance?

Prior learning	New learning	What success looks like:	Future learning
<p>Year 1- Learnt about primary and secondary colours, warm and cool colours. Created a simple colour wheel.</p> <p>Year 2- Learnt to create tints and tones.</p> <p>Year 3- Learnt what primary, secondary and complementary colours are</p> <p>Year 4 - How to mix colours to match objects</p> <p>Year 5 – know how to use colour to capture different moods</p>	<ul style="list-style-type: none"> • Explain when using a wash (either with water colour or other paint) perspective can be achieved through darkening the paint towards to foreground • Choose appropriate paint, paper and implements to adapt and extend their work • Mix and match colours to create a atmosphere and light effects • Be able to identify and work complementary and contrasting colours • Experiment with the use of paint to create contemporary art ideas • Demonstrate how to paint something from different viewpoints using knowledge of perspective. • Explain what cubism was and how this tried to portray objects from different angles. • Explain about Surrealism 	<ul style="list-style-type: none"> • Applies wash appropriately and knows how to paint onto a wash background • Chooses appropriate paper, paint and brushes for a given task.. • Create atmosphere in own work by using appropriate colour and brush strokes • Demonstrates how to make use of contrasting and complementary colours 	<ul style="list-style-type: none"> • <i>In Year 7...</i> • Explore and investigate a range of paints and know the techniques and processes involved with each • Colour mixing methods with a range of materials, techniques and processes • Colour symbolism and connotations • Increasing control with painting with adventurous development, using an increasing variety of tools to create specific effects

Key vocabulary

Tint- where an artist adds white to a colour to create a lighter version of the colour.

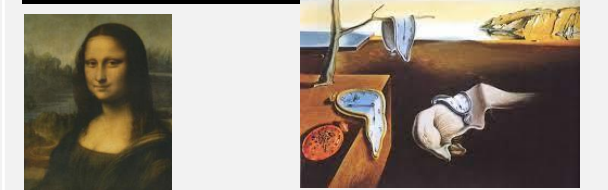
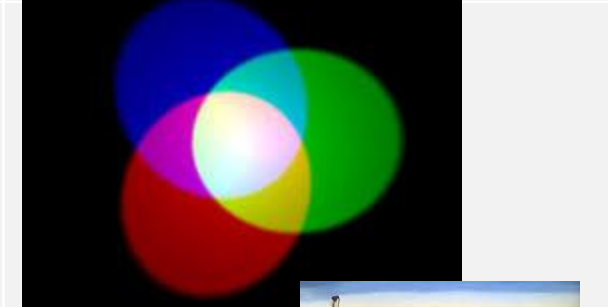
Tone- refers to the relative lightness or darkness of a colour.

Shade- where an artist adds black to a colour to darken it down.

Hue- the origin of the colours we can see

Perspective – the art of representing 3D objects on a 2D surface to give the impression of height, width, depth and position in relation to each other.

References



End Point

- Can explain how colour, shape and composition capture different mood in paintings
- Demonstrate how to paint something from different viewpoints using knowledge of perspective.
- Explain what cubism was and how they tried to portray objects from different angles.



Artist References



Da Vinci

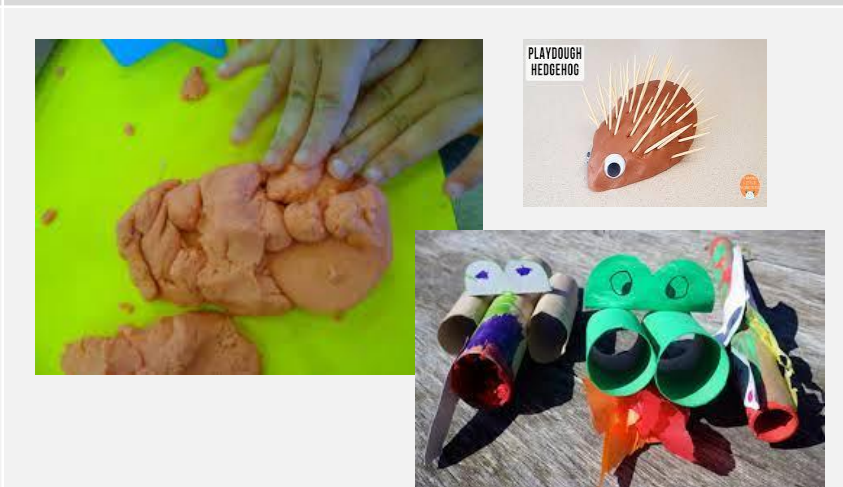


What is a sculpture?

Prior learning	New learning	What success looks like:	<i>Future learning</i>
<p>In Nursery . . .</p> <p>Children manipulate materials to achieve a planned effect.</p> <p>They select tools and techniques needed to shape, assemble and join materials they are using.</p>	<ul style="list-style-type: none"> To use hands to manipulate malleable materials in different ways, rolling, kneading, squashing, pinching, making thicker and thinner Demonstrate how different tools can roll out and make different imprints and impressions in sand and dough To arrange blocks and boxes in different ways- stacking, lining up, enclosing To create models using natural and recycled materials, joining and attaching To collaborate with other children to create a group piece of work. 	<ul style="list-style-type: none"> Can knead, squash, roll, pinch malleable materials such as plasticene and clay Can arrange boxes, blocks in a line, as a stack or to create an enclosure. Can make indents into materials or add things to make sculptures. eg hedgehog Demonstrate how to use tools to make holes and indents. 	<p><i>In Year 1 . . .</i></p> <ul style="list-style-type: none"> Children will manipulate malleable materials in a variety of ways i.e., rolling, joining and kneading They will use joining techniques of gluing, pins, staples and threading They will work with others to create a group piece of artwork using recycled materials. They communicate reasons, thoughts, observations and feelings. They create models using recycled materials.

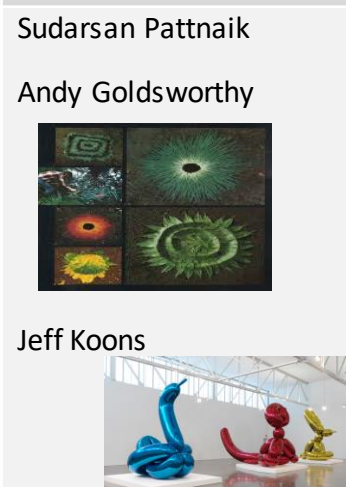
Key vocabulary	References	End Point	Artist References
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Malleable
Roll
Knead
Squash
Pinch
Joining
Gluing
Staples



End Point

- Have created sculptures for artwork using a range of different materials.
- Have worked collaboratively as part of a team and individually to create a sculpture.







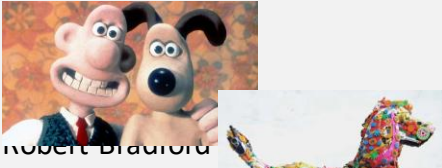
Art and Design: Sculpture

Art and design area: **Sculpture**

Year group: **Year 1**

How can we manipulate malleable materials?

Prior learning	New learning	What success looks like:	Future learning
<p>In Reception . . .</p> <ul style="list-style-type: none"> Children use hands to manipulate malleable materials in different ways, rolling, kneading, squashing, pinching To arrange blocks, boxes in different ways- stacking, lining up, enclosure They create models using recycled materials. They collaborate with other children to create a group piece of work. 	<ul style="list-style-type: none"> To manipulate malleable materials in a variety of ways i.e. rolling, joining and kneading To use joining techniques of gluing, pins, staples and threading To work with others to create a group piece of artwork using recycled materials. To communicate reasons, thoughts, observations and feelings. To create models using recycled materials. Imprint a clay/playdough tile with natural materials. 	<ul style="list-style-type: none"> Children confidently handle clay and know how to roll it, knead it and make good attempts at joining it. and making imprints. with materials They use a range of joining techniques successfully. They work well as a group and suggest improvements. They use a range of materials to create models that have meaning to them. 	<p>In Year 2...</p> <ul style="list-style-type: none"> Children will create sculptures using, clay, wire, paper mâché and other man-made and natural materials. They will use sketchbook to inform, plan and develop ideas. They will shape, form, model and join with confidence. They will use paper mâché to create 3D models They compare ideas, methods and approaches to their own and others' work and say what they think and feel about it They adapt work according to their views and describe how they might develop it further

Key vocabulary	References	End Point	Artist References
<ul style="list-style-type: none"> Malleable Rolling Joining Kneading Gluing Staples Recycle Natural materials Textures Artists Sculptures 	 	<ul style="list-style-type: none"> Explain and demonstrate that sculptures can be made from anything. Describe how artists have used found materials to create sculptures. Create a sculpture from a variety of malleable and found objects. 	<p>Mathilde Roussel</p>  <p>Gill Parker</p>  <p>Nick Park</p>  <p>ROBERT BRADFORD</p>

Art and Design: Sculpture

Art and design area: **Sculpture**

Year group: **Year 2**

How can we create art with natural and found materials?

Prior learning	New learning	What success looks like:	Future learning
<p>In Year 1 . . .</p> <ul style="list-style-type: none"> Children manipulate malleable materials in a variety of ways i.e. rolling, joining and kneading They use joining techniques of gluing, pins, staples and threading They work with others to create a group piece of artwork using recycled materials. They communicate reasons, thoughts, observations and feelings. They create models using recycled materials. 	<ul style="list-style-type: none"> To explore arrangements using natural and found materials. To twist, knot, tie, intertwine and construct using natural materials. To observe and use colours, textures, shapes and patterns in natural materials. Work with others to create a group piece of artwork using natural materials. Communicate reasons, thoughts, observations and feelings about work created. Explore, experiment and sculpt with a range of natural and found materials 	<ul style="list-style-type: none"> Children are familiar with a range of natural materials and can use them to create own ideas. Children recall a range of artists who use found materials as their main medium. They can explain what recycled art is and can create their own piece explaining about the texture, etc. They can explain about different forms of sculpture and relate to personal experiences. 	<p>In Year 3...</p> <ul style="list-style-type: none"> Children explore wire as a medium for sculptures. They use aluminium wire to create sculptures They shape, form, model and construct using wire They use tools safely They explore and experiment with other forms of sculpture

Key vocabulary

- Rolling
- Joining
- Gluing
- Textures
- Twisting
- Creating
- Communicate
- Explore
- Experiment
- Pattern
- Coiling

Expectations



End Point

- Explain about famous sculptors who use a variety of different materials
- Recall how they have created a sculpture using natural or found materials
- Can explain the process of how to create a recycled art piece

Artist References



Malleable paper sculpture by Li Hongbo
 Louise Nevelson
 Beatriz Milhazes
 Andy Goldsworthy

British Ironworks



Art and design area: **Sculpture**

Year group: **Year 3**

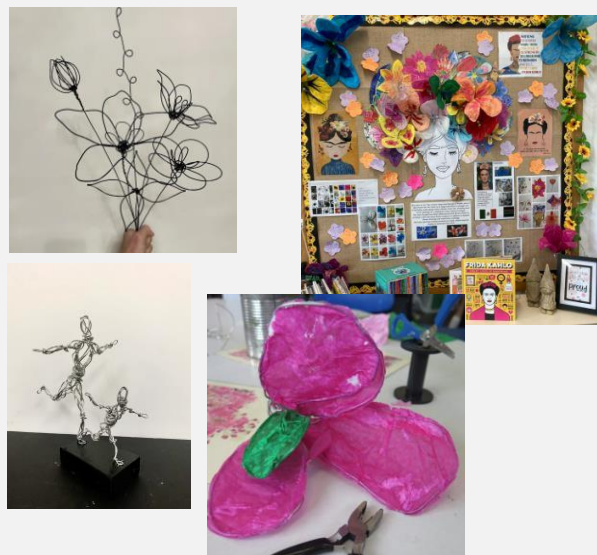
How do we create sculptures from wire?

Prior learning	New learning	What success looks like:	<i>Future learning</i>
<ul style="list-style-type: none"> Children can explain about a range of artists who use recycled materials in their work. They have experienced using recyclable materials to create a piece of art. They know what found materials are and can use them in artwork. They explain about different forms of sculpture and relate to personal experiences. 	<ul style="list-style-type: none"> Explore wire as a medium for sculptures. Shape, form, model and construct using wire Explore and experiment with other forms of sculpture Explore artists who use wire in their sculptures Manipulate wire to form shapes Use wire to create sculptures 	<ul style="list-style-type: none"> Children recall about a number of sculptors and their processes They use wire to create their own sculptures. They can shape and model using wire. They demonstrate how to use tools carefully and safely to manipulate wire. 	<p><i>In Year 4...</i></p> <ul style="list-style-type: none"> Children use and explore clay and experiment with mark making tools. They use sketchbook to plan and develop ideas They use coiling techniques to make a pot.

Key vocabulary

- Sculpture
- Wire
- Safety
- Aluminium
- Sculptors

Expectations



End Point

- Explain how to use tools safely to create wire sculptures.
- Recall about famous sculptors who work with wire and can discuss their work confidently.
- Shape and model a wire Ironman sculpture.

Artist References



Robin Wight



Diane Komoter



<https://thatartteacher.com/2022/12/10/wire-figure-sculpture/>

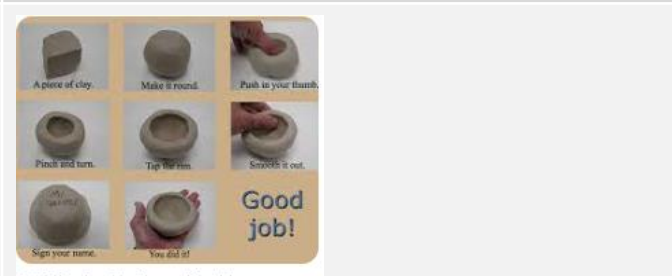
How can we explore clay using different techniques?

Prior learning	New learning	What success looks like:	Future learning
<p>In Year 2 . . .</p> <ul style="list-style-type: none"> Children explore arrangements using natural materials. They twist, knot, tie, intertwine and construct using natural materials. They observe and use colours, textures, shapes and patterns in natural materials. They work with others to create a group piece of artwork using natural materials. They communicate reasons, thoughts, observations and feelings about work created. They explore and experiment with other sculpting materials. 	<ul style="list-style-type: none"> To use and explore clay and experiment with mark making tools. To press shapes into clay, engrave shapes and textures using tools. To use sketchbook to plan and develop ideas To make a thumb pot or use coiling technique to make a pot Know that sculptors will shape different features and sometimes attach things such as handles, rims. Know the history of clay pots and how they are used to depict images and stories. Explore how Vikings used pottery. Know what a slip is and how it helps to join clay to clay. 	<ul style="list-style-type: none"> Children demonstrate a good technique when making thumb pots or coils from clay. They demonstrate and explain how clay joins together to create a permanent bond. They can roll clay and press shapes into it. They use their sketchbooks to support their ideas. 	<p>In Year 5...</p> <ul style="list-style-type: none"> Children use and explore clay and experiment with mark making tools. They press shapes into clay, engrave shapes and textures using tools. They use sketchbook to plan and develop ideas.

Key vocabulary

- Shape
- Construct
- Sculpture
- Coiling
- Sketchbook
- Technique
- Experiment
- Press
- Slip (as related to clay)
- Slab (as related to clay)
- Score (as related to clay)

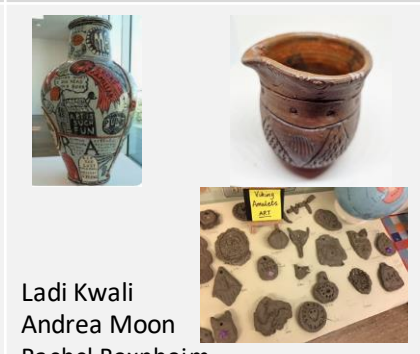
Expectations



End Point

- Can explain key vocabulary coil, score, slip and slab.
- Can recall steps to create their 3D clay sculpture.
- Explain that Viking pottery was used for utensils but predominantly as urns

Artist References



Ladi Kwali
 Andrea Moon
 Rachel Boxnboim
 Ringerike
 Grayson Perry

How can we create sculptures from clay?

Prior learning	New learning	What success looks like:	Future learning
<p>In Year 3 ...</p> <ul style="list-style-type: none"> Children use and explore clay and experiment with mark making tools. They press shapes into clay, engrave shapes and textures using tools. They use their sketchbook to plan and develop ideas They learn to use coiling technique 	<ul style="list-style-type: none"> Make a face on a clay tile. Create reliefs, indentations, impressions and how to manipulate clay to demonstrate texture. Create and demonstrate how to shape, score, indent or attach eyes, eyebrows, mouth etc. Explain what happens to materials when they harden. Use natural materials to add to clay for different effects. Explain that shapes can be made by scoring with thicker or thinner tools. to look like fine hairs or eyebrows. Thicker scoring can be used to depict and shape features on the face such as laughter lines or chins. Explain how the Greeks made theatrical masks to depict emotions and characters. 	<ul style="list-style-type: none"> Children demonstrate a good technique when making masks from clay. They have an idea how clay joins together to create a permanent bond. They can roll clay and press shapes into it. They use their sketchbooks to support their ideas. 	<p>In Year 6...</p> <ul style="list-style-type: none"> Children can explain that sculptures can be made out of a range of different materials and can recall materials used in previous year groups. Recall a range of sculpting artists. Create their own sculptures using different materials and techniques.

Key vocabulary

- Shape
- Construct
- Sculpture
- Sketchbook
- Technique
- Experiment
- Press
- Slip (as related to clay)
- Slab (as related to clay)
- Score (as related to clay)

Expectations



End Point

- Can recall steps to create their 3D clay sculpture.
- Know that Greek Clay theatrical masks usually depict emotions within characters

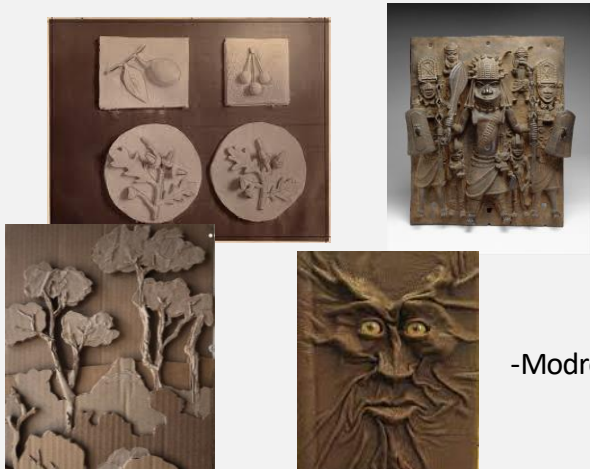

Artist References



Arcimboldo
Phidias,
Franz Messerschmidt
Apollodorus
Greek theatrical masks

How do we use a range of materials to create sculpture?

Prior learning	New learning	What success looks like:	Future learning
<ul style="list-style-type: none"> From the previous year, children recall about a number of sculptors and how they worked. They demonstrate how to use wire to create their own sculptures. They can shape and model using wire. They demonstrate how to use found materials to create a 3D effect. They demonstrate how to use tools carefully and safely. 	<ul style="list-style-type: none"> Create sculptures using clay, wire, paper mâché and other man-made and natural materials. Use sketchbook to inform, plan and develop ideas. Compare ideas, methods and approaches to their own and others' work and say what they think and feel about it Adapt work according to their views and describe how they might develop it further. Explain how abstract and modern artists change proportions, details and forms to create different effects and to make the viewer's eyes run over the shape of the sculpture. Create a relief 	<ul style="list-style-type: none"> Children feel confident in using clay, wire, paper mache', and other man-made and natural materials to create their sculptures. They use sketchbooks with increasing confidence to plan out their final sculpture. They work in groups, if needed, and share ideas. They are able to talk about their ideas and make a adaptation when required to do so Sketch statues and annotate them with notes about how the sculptor is creating movement, shape, form, texture, and how they have an impact on the emotions of the viewer 	<ul style="list-style-type: none"> In Year 7 . . . Pupils will explore and investigate a range of materials, techniques and processes They will critically and technically analyse and evaluate their own and others work, identify key features, make comparisons and use this information to inform developments They will develop and use creative, critical and technical language, using quality talk and speak like an artist They will explain about art, craft and design of different periods and cultures, understanding the development of the work, the context of the artists, as well as the historical, political, spiritual, cultural, social, moral, environmental context(s) in which the work(s) was, were or are created.

Key vocabulary	Expectations	End Point	Artist References
<p>Sculptures Paper Mache' Natural materials Join Model Sketchbooks Discussion Collaboration Modroc Safe handling</p>	 <p>-Modroc</p>	<ul style="list-style-type: none"> Explain that sculptures can be made out of a range of different materials and can recall materials used in previous year groups. Discuss a range of sculpting artists, comparing similarities and differences Design and compose their own sculptures using 	 <p>Henry Moore Anthony Gormley Barbara Hepworth</p>

EYFS

Explore different textures and materials by handling and manipulating.
Explore simple collages, weaving and threading (Christmas card designs)

Year 1

Explore different textures and materials through layering, weaving and collage of mixed media
Sort textiles according to specific qualities e.g. shiny, warm and smooth (Linked to science – Materials)

Year 2

Explore paper and card manipulation and joining techniques
Embellish with beads, threads, collage and simple running stitch

Year 3

Explore overlapping and overlaying to create collage effects with complementary colours
Explore simple appliques work – use small eyed needles and fine threads
Attach different elements using straight stitch and running stitch

Year 4

Observation and design of textural art using felting technique
Use a wide variety of stitches to embellish – straight, running and particularly cross stitch

Year 5

Select and use contrasting colours and textures in stitching and weaving
Use plaiting, pinning, stapling and sewing techniques to produce more complex applique designs
Dye fabrics and use the tie-dye techniques to control and create a fabric image

Year 6

Select and use contrasting colours and textures in stitching or weaving to express feelings and mood
Use tools to cut intricate shapes and use fastenings. Use a variety of stitches to attach and embellish different elements according to need – straight, running and cross stitch
Work collaboratively to use the pieces of art work e.g. to perform

Art and Design

Developing a Sketch book habit



Stage 7: (Lesson 6)

Evaluate

Once completed, pupils should evaluate their final pieces, making reference to how they have varied or added aspects to their final pieces. This should be in their sketch books.

Stage 5 and 6: (Lesson 4 and 5)

Compose a final piece

This is where the pupil is expected to make use of the knowledge gained to create their own final piece based on the artist or technique being developed. They should be encouraged to create a 'mock up' first before creating the final piece. This should be something they are aiming to put on display or into an exhibition.

Stage 1: (Lesson 1)

Link it (Pre task)

This is a stage where we consider prior knowledge, links to personal experience or year group work or links to another subject. It is an important stage in relation to long term memory.

Art and Design - stage by stage development

Stage 4: (Lesson 3)

Develop specific technique

Pupils to use sketch books and attempt to capture the drawing or painting technique that they are striving for. The quality of outcome in sketchbook should be high and not done in a quick manner.

Stage 2: (Lesson 1)

Research artist (New learning)

This is where there is a focus on a specific artist. Pupils will be provided with some information but also may be expected to carry out their own individual research.

Stage 3: (Lesson 2)

Explore the genre/specific skills

This where pupils will be asked to explore and imitate the specific genre, e.g., surrealism. water colour, landscape etc. They may annotate some of the artist's work in sketchbooks with the aim to develop this technique.

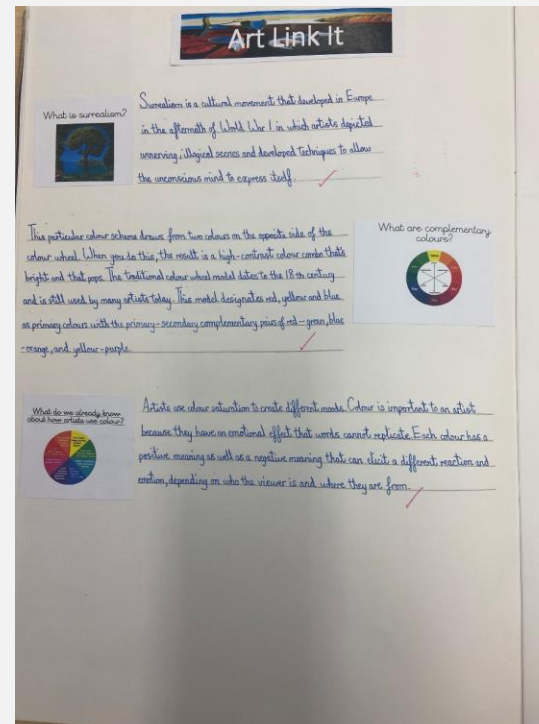
Art Sketchbook Expectations

- It is important that the sketchbook is seen by all in the same light as a writing or mathematics book. It is well organised and carefully kept with each page showing a WALT and date. Handwriting, punctuation, spelling and grammar are given full consideration and NO blank pages are left or doodles drawn on pages. Feedback is given orally or on post-it notes so that the pupil takes ownership of their sketchbook work.
- A good sketchbook will follow a clear path. It will show different development and research stages as outlined in the link it pathway.
- There should be evidence of: a 'link it'; research into specific artist/s; research the genre; development of a specific technique; final piece (or photograph) and a final evaluation.

Stage One: Link it! Pre-Task

- This is the stage where pupils are asked to consider any prior knowledge links they may have with the new learning to develop their **disciplinary knowledge**
- It may be through previous art lessons, a previous year group or other subject lessons. We must not under-value the personal experience that some may bring to certain art-work, for example, experienced something similar when visiting an art exhibition or art gallery with others.

Example



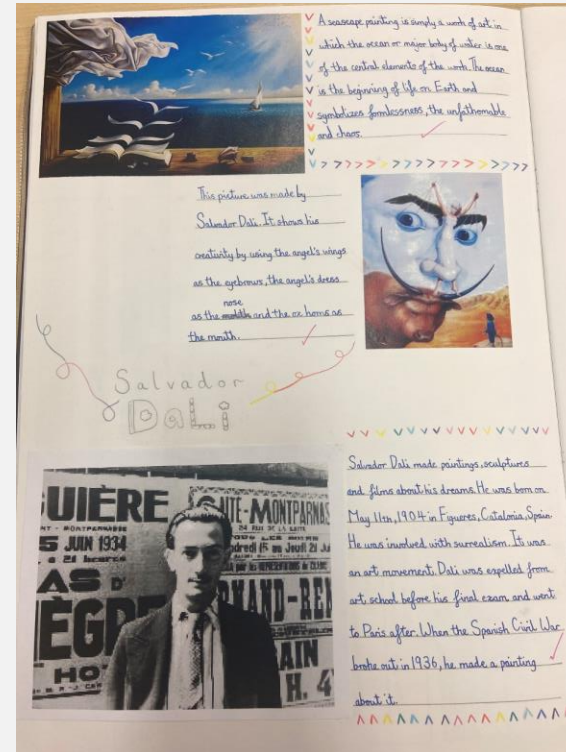
Here a pupil has linked the new learning to previous art lessons when she was exploring paint mixing.

Art Sketchbook Expectations (continued)

Stage Two: Research the artist

- This is an important stage where a pupil finds out more about an artist they are about to consider. Sometimes this can be more than one artist.
- The idea is that they familiarise themselves with the artist's technique and style.
- They may be fascinated to find out more about the artist's life and particularly the time they lived and the art that was prominent at that stage.
- (Note the use of photographs/ photocopies/ leaflets to enhance the quality of the research).
- Aim for the children to have examples of the artists' main pieces and to at least write a brief evaluation, even if they are notes or short sentences, bullet pointed (or annotated by the teacher if needed).

Example



In this example the pupil has researched the life of Salvador Dali. He has found out about the range of his work as well as which country he was from and which period of time he was alive, etc.

Art Sketchbook Expectations (continued)

Stage Three: Research the art genre

- This is the stage where pupils are exploring the genre a little more. At this stage they will go beyond the one artist they are focusing on and try and find out more about the genre itself.
- They will annotate the pieces of art they are looking at and maybe even make a note of what they want to achieve in their own work.
- This is the stage where discussions should be encouraged. Some pupils may make a note of what they like and dislike about the genre. It is interesting to see many make notes on areas they dislike only to change their minds by the end of the process.
- There could be a case made for researching the genre before researching a specific artist.

Example

Surrealism in art



Pupils are studying surrealism and this pupil has collected examples from different artists to expand her knowledge of the genre.

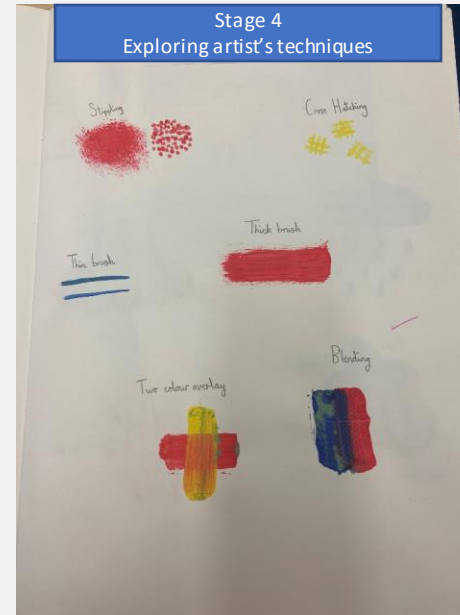


Art Sketchbook Expectations (continued)

Stage Four: Practise the techniques

- This is a very important stage where the pupil is learning a new technique or improving a technique they have already learnt.
- This can be in any specific area, for example drawing or painting. They could, for example experiment with a water colour or acrylic paint for the first time or use a new grade of pencil.
- In the main, it is chance for pupils to try out ideas they may wish to apply to their own final pieces. Therefore, in some cases, it is practising before applying to their final piece later on.
- Be aware that this stage could well be a piece of art work in its own right.

Example



In this instance the pupil is exploring different techniques with paint, with a view to using some of them in their final piece.

In this case, the pupil is using different coloured pencils to try out different effects.

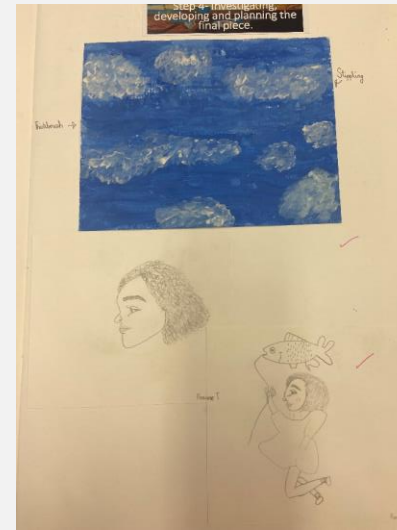


Art Sketchbook Expectations (continued)

Stage Five: Creating a 'mock up'

- Encourage pupils to have a trial before moving to their final piece.
- They should check colour, size, shade, etc and decide if the desired outcome is being met.
- This may sometime involve matching a mixed paint colour and checking it against the one used by an artist or just checking that it is the one they want for their final piece.
- In essence, it is similar to a draft piece of writing, with the pupil ensuring that they have used their best effort.

Example



In this example a pupil has been focusing on surreal art and has researched the work of Salvador Dali. She is attempting to get the right effect for her sky and also for the facial expression on the figure



In this example the pupil has experimented more widely when using her drawing skills to capture minibeasts.

The final pieces for these two are set out on the next page so that it is easier to see how the pupils made use of their 'mock-ups'.

Art Sketchbook Expectations (continued)

Stage Six: The final piece

- The final piece should be something that pupils have been supported to get to, having first found out more about the artist and genre.
- It should reflect the main purpose of the unit, e.g. surreal art as in the first example to the right.
- There should be evidence of the technique that they have been developing and it represents the genre that they have been working on.
- What it should not be is a copy of the original artist's own work. Instead, the final piece should include something of the way the pupil has interpreted the original artist's work.

Example



Art Sketchbook Expectations (continued)

Stage Seven: Evaluation	Example
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- The final stage should include a self- evaluation including the pupils' thoughts and should reflect what they are pleased with, what they didn't quite get right and sometimes even a comment on improving their final outcome.
- This is important to include within the sketchbook and may go further than the example shown by having distinct sub-headings included, such as 'what went well', etc.

