



Art and Design Curriculum

Art and Design Intent, Implementation and Impact

Learning for life with Jesus

INTENT

All areas of our curriculum are underpinned by our Gospel Values, and we ensure that our curriculum makes links to these values. At the heart of each subject is a set of core skills, which form a subject learning journey. This journey is built from EYFS through to Year 6 and the skills are progressive as you move through the school. Knowledge is communicated to ensure coverage of the National Curriculum and it is through this knowledge that children apply their skills.

Children at St. Thomas' leave with both secure academic knowledge and skills needed for the next stage of their education. They will have developed a clear set of Christian and moral values which they can apply in all areas of their lives. They will have taken part in real-life experiences, which will have raised their aspirations and given them a thirst for wisdom and knowledge.

The intention of the St. Thomas' Art and Design learning journey is first and foremost to help develop children's artistic knowledge and creative competencies. It is our intention that Art and Design contributes to the development of the whole child emotionally, aesthetically, spiritually, intellectually, and socially. We intend to create, in the child, a sense of enjoyment and purpose and provide pupils with a unique way of perceiving themselves which is essential to their learning. We intend Art and Design to be inspiring and want our children to use creativity and imagination to create art in a variety of contexts, considering their own and others interpretation. As pupils progress, they should be able to think critically and develop a more rigorous understanding of Art and Design. They will also know how Art and Design reflect and shape our history and contribute to the culture, creativity, and wealth of our nation. We want Art and Design to prepare our children, give them opportunities, responsibilities and experiences they need, to be successful later in life.

IMPLEMENTATION

The Art and Design units are organised into four key areas: **Drawing, Painting and mixed-media, Craft and design, Sculpture and 3D**. All units focus on:

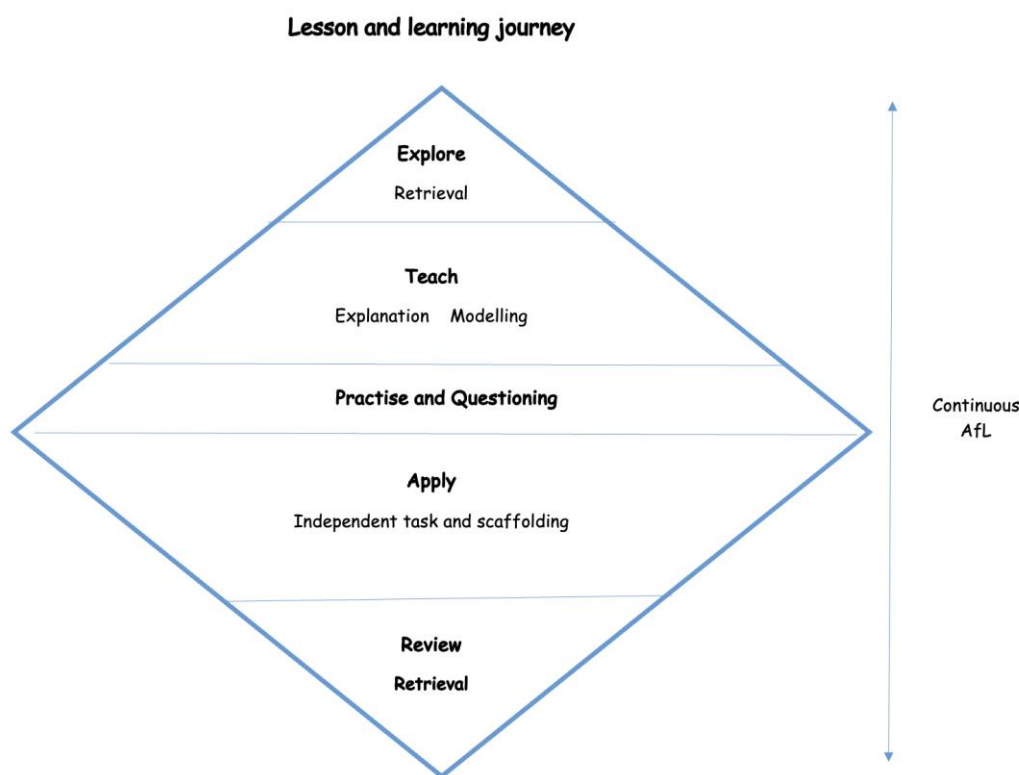
- Generating ideas
- Sketchbooks
- Knowledge of artists
- Evaluating and analysing
- Making skills (including formal elements)
- Knowledge (line, shape, form, texture, tone, pattern and colour)

Units of lessons are sequential, allowing children to build skills and knowledge which are revisited again and again in increasing complexity using a spiral curriculum model.

Art and Design is taught for 1 hour each week or 2 hours every two weeks, depending on the unit and year group being taught. Each new unit of learning is introduced by exploring previous skills and knowledge. Children are then introduced to the key knowledge of the unit in the form of a knowledge organiser. Key vocabulary for that lesson is shared. During the lesson, a lesson journey is followed consisting of 'Explore-Teach/Practise-Active Learning (Apply) – Review'. Where appropriate, assessment and feedback will focus on misconceptions and next steps for learning.

In KS1, Art and Design is recorded in 'ideas books.

In KS2, Art and Design is recorded in sketchbooks.



EYFS

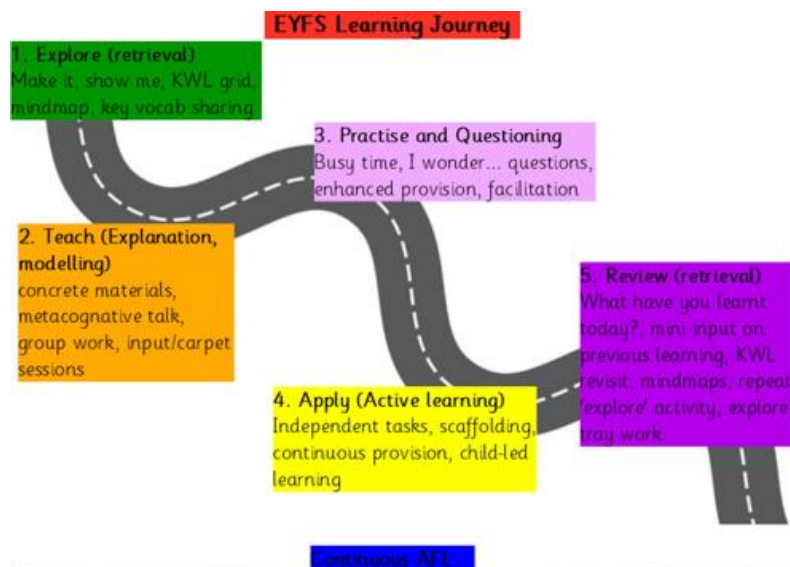
The most relevant Development Matters (2021) statements for Art and Design are taken from the following areas of learning:

Expressive Art and Design

EYFS have three art projects throughout the year, one per half term. Children will have adult-led input sessions focusing on an aspect of Art and Design.

Activities may be initiated after adult input sessions in an afternoon. Activities relating to the half-termly project may be planned for as an enhanced provision activity in the Creative Corner for that week.

Children also have free access to a range of tools and resources as part of the child-initiated provision, enabling them to follow their own interests in designing, making and creating. Resources include paint, brushes, junk modelling, string, hole punches, staplers, lolly sticks and papers.













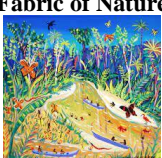
IMPACT

In addition to the outcomes shown on our curriculum tree, the specific impact of the St. Thomas' Art and Design learning journey is that children will be able to:












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| <ul style="list-style-type: none"> Produce creative work, exploring and recording their ideas and experiences |
| <ul style="list-style-type: none"> Be proficient in drawing, painting, sculpture and other art, craft and design techniques |
| <ul style="list-style-type: none"> Evaluate and analyse creative works using subject-specific language |
| <ul style="list-style-type: none"> Know about great artists and the historical and cultural development of their art |
| <ul style="list-style-type: none"> Meet the end of key stage expectations outlined in the National Curriculum for Art and Design |

Formative assessment takes part in each lesson, leading to misconceptions and next steps being the focus for feedback. Summative assessment is completed for each child at the end of each unit of teaching, using the assessment framework at the end of this document. A best fit approach to statements achieved results in an end of year summative grade.

Art and Design Overview

	Autumn Term		Spring Term		Summer Term	
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	Art and Design Painting and mixed media: Our first painting: Incy Wincy Spider  (Bedtime stories)	Art and Design Painting and mixed media: Collage - Gruffalo  (Bedtime stories)		Art and design Sculpture and 3D: Out of this world  (Out of this world)		
Reception	Art and Design Drawing: Marvellous Me  (Marvellous me)		Art and Design Painting and mixed media: Bear Hunt  (The farm)		Art and Design Painting and mixed media: Paint the festivals of light  (Commotion in the Ocean)	
Year 1,2,3 Year A		Art and Design Sculpture & 3D: Paper play  (Science: Animals)			Art and Design Drawing Make your mark  (the dot)	Art and Design Craft and design: Map it out  (Geography: Our Wonderful World)
Year 1,2,3 Year B	Art and Design Drawing Tell a story 		Art and Design Sculpture and 3D: Clay houses  (History: GFOL – make Tudor style house tiles)			Art and Design Craft and design: Fabric of Nature  (Rainforest Art)

Art and Design Overview

	Autumn Term		Spring Term		Summer Term	
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1, 2, 3 Year C	Art and Design Painting and mixed media: Colour splash  (History: Local Area Study - link with Clarice Cliff) Age)	Art and Design Drawing: Growing artists  (Science: Plants)			Art and Design Sculpture and 3D: Paper Play 	
Year 4	Art and Design Painting and mixed media: Prehistoric paintings  (History:			Art and Design Drawing: Power Prints 	Art and Design Craft and design: Ancient Egyptian Scrolls 	
Year 5		Art and Design Drawing: I need space  (Science: Earth and space)		Art and design Craft and design: Architecture  (Geography: populations/cities)		
Year 6	Art and Design Drawing: Make my voice heard  (History: WW1/2)		Art and Design Painting and mixed media: Artist study 			Art and Design Sculpture and 3D: Making memories  (Leavers)

SEN Adjustments

In our Art and Design Lessons, we cater for our SEN children using the following strategies.

Cognition and Learning	Communication and Interaction	SEMH	Physical and Sensory
<ul style="list-style-type: none"> Alternative methods of recording (talking tins, laptops, creative tasks) Differentiated tasks Visual supports Word banks/phonic maps Pre-teaching of vocabulary Teaching of key skills Coloured overlays Timers and chunked activities Use of practical apparatus Sit close to the board Allow extra time 	<ul style="list-style-type: none"> Talking tins Pre-teaching language Visuals to support Now/Next Increased focus on Oracy and developing talk opportunities Thinking time Explicit instructions Makaton signs Steps to success (one task at a time) 	<ul style="list-style-type: none"> Brain and movement breaks Calm Brain Reward time Reflection areas (weighted blankets) Sensory/fidget toys Sit near to the teacher Steps to success (one task at a time) Peer buddies 	<ul style="list-style-type: none"> Own learning space (workstation) Brain breaks Appropriate seating Fidget toys Adapted resources (scissors, rulers etc.) Sloping board Alternative methods of recording Wobble cushions Use of a sensory areas (tent) Chew buddies Pencil grips/sloping boards

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Attendance	Pastoral	Healthy Mind and Body	Academic
<ul style="list-style-type: none"> Encouraging text messages Parenting drop-ins School to collect children Rewards for parents Reward charts for children Relationship building with families Attendance action plans Free additional hours in the Nursery Free access to before and after school club Meet and Greet at the Hive 	<ul style="list-style-type: none"> Additional transition Pastoral plans for children Pastoral coffee and catch-up sessions for parents ELSA therapy Providing uniform and school supplies Funding of trips, clubs and before and after school care Individual invites for parents to events Enrichment opportunities Referrals and signposting to external services Pastoral support unit access. Individual whole school roles to boost self esteem Reduced timetable if needed to support pastoral needs Sensory circuits and access to the sensory room 	<ul style="list-style-type: none"> School foodbank Food vouchers Parent workshops School nurse referral for healthy living programme Free school meals Breakfast provision After school sports clubs-personal invites Budgeting support for families Medical care plans Invites to sports camps in the school holidays 	<ul style="list-style-type: none"> Before and after school clubs with personal invites Teacher targeting in every lesson National Tutoring Programme In school interventions Aspirational targets Parenting workshops Individual daily reading Pre and post teaching Scaffolding for aspiration Access to technology Metacognitive learning Reward time with school dog Targeted clubs including homework club Home access to phonics subscription and magazine subscriptions School funded instrumental lessons Breakfast and books

Art and Design - EYFS

Three and Four-Year-Olds	Physical Development	<ul style="list-style-type: none"> Use large-muscle movements to wave flags and streamers, paint and make marks. Choose the right resources to carry out their own plan. Use one-handed tools and equipment, for example, making snips in paper with scissors. Use a comfortable grip with good control when holding pens and pencils.
	Expressive Arts and Design	<ul style="list-style-type: none"> Explore different materials freely, in order to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Join different materials and explore different textures. Create closed shapes with continuous lines, and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing.
Reception	Physical Development	<ul style="list-style-type: none"> Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Use their core muscle strength to achieve a good posture when sitting at a table or sitting on the floor. Develop overall body-strength, balance, coordination and agility.
	Expressive Arts and Design	<ul style="list-style-type: none"> Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills.
ELG	Physical Development: Fine Motor Skills	<ul style="list-style-type: none"> Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases. Use a range of small tools, including scissors, paintbrushes and cutlery. Begin to show accuracy and care when drawing.
	Expressive Arts and Design: Creating with Materials	<ul style="list-style-type: none"> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the process they have used.

Skills and Knowledge Progression – Art and Design

		Generating ideas	Sketchbooks	Evaluating and analysing	Knowledge of artists
Skills	Year 1	<ul style="list-style-type: none"> Explore their own ideas using a range of media. 	<ul style="list-style-type: none"> Use ideas books to explore ideas in an open-ended way. 	<ul style="list-style-type: none"> Describe and compare features of their own and other's artwork 	<ul style="list-style-type: none"> Describe similarities and differences between practices in Art and Design, eg between painting and sculpture, and link these to their own work.
	Year 2	<ul style="list-style-type: none"> Begin to generate ideas from a wider range of stimuli, exploring different media and techniques 	<ul style="list-style-type: none"> Experiment in ideas books, using drawing to record ideas. Use sketchbooks to help make decisions about what to try out next 	<ul style="list-style-type: none"> Explain their ideas and opinions about their own and other's artwork, giving reasons. Begin to talk about how they could improve their own work. 	<ul style="list-style-type: none"> Talk about art they have seen using some appropriate subject vocabulary. Be able to make links between pieces of art.
	Year 3	<ul style="list-style-type: none"> Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. 	<ul style="list-style-type: none"> Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process 	<ul style="list-style-type: none"> Confidently explain their ideas and opinions about their own and other's artwork, giving reasons. Use sketchbooks as part of the problem-solving process and make changes to improve their work 	<ul style="list-style-type: none"> Use subject vocabulary to describe and compare creative works. Use their own experiences to explain how art works may have been made.
	Year 4	<ul style="list-style-type: none"> Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome 	<ul style="list-style-type: none"> Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome 	<ul style="list-style-type: none"> Build a more complex vocabulary when discussing their own and others' art. Evaluate their work more regularly and independently during the planning and making process 	<ul style="list-style-type: none"> Use subject vocabulary confidently to describe and compare creative works. Use their own experiences of techniques and making processes to explain how art works may have been made.
	Year 5	<ul style="list-style-type: none"> Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. 	<ul style="list-style-type: none"> Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. 	<ul style="list-style-type: none"> Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. 	<ul style="list-style-type: none"> Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.
	Year 6	<ul style="list-style-type: none"> Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes 	<ul style="list-style-type: none"> Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks 	<ul style="list-style-type: none"> Give reasoned evaluations of their own and others work which takes account of context and intention. Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. 	<ul style="list-style-type: none"> Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.

Making skills (including formal elements)

	Year 1	Year 2	Year 3
Drawing	<ul style="list-style-type: none"> Use a range of drawing materials such as pencils, chalk, charcoal, pastels, felt tips and pens. Develop observational skills to look closely and reflect surface texture through mark-making. To explore mark making using a range of tools; being able to create a diverse and purposeful range of marks through experimentation building skills and vocabulary. 	<ul style="list-style-type: none"> Further develop mark-making within a greater range of media, demonstrating increased control. Develop observational skills to look closely and reflect surface texture through mark-making. Experiment with drawing on different surfaces and begin to explore tone using a variety of pencil grade (HB, 2B, 4B) to show form, drawing light/dark lines, patterns and shapes. 	<ul style="list-style-type: none"> Confidently use of a range of materials, selecting and using these appropriately with more independence. Draw with expression and begin to experiment with gestural and quick sketching. Developing drawing through further direct observation, using tonal shading and starting to apply an understanding of shape to communicate form and proportion.
Painting and mixed media	<ul style="list-style-type: none"> Experiment with paint, using a wide variety of tools (eg brushes, sponges, fingers) to apply paint. Investigate colour mixing. Play with combinations of materials to create simple collage effects. Select materials based on their properties, eg shiny, soft. 	<ul style="list-style-type: none"> Begin to develop some control when painting, applying knowledge of colour and how different media behave eg adding water to thin paint Mix different hues of primary and secondary colours by using different amounts of each starting colour or by adding water. Make choices about which materials to use for collage based on colour, texture, shape and pattern. Experiment with overlapping and overlaying materials to create interesting effects. 	<ul style="list-style-type: none"> Select and use a variety of painting techniques, including applying their drawing skills, using their knowledge of colour mixing and making choices about suitable tools for a task eg choosing a fine paintbrush for making detailed marks. Mix colours with greater accuracy and begin to consider how colours can be used expressively. Explore contrasting and complimentary colours. Modify chosen collage materials in a range of ways eg by cutting, tearing, re-sizing or overlapping. In sketchbooks, use collage as a means of collecting ideas.
Sculpture and 3D	<ul style="list-style-type: none"> Use their hands to manipulate a range of modelling materials. Create 3D forms to make things from their imagination or recreate things they have seen. 	<ul style="list-style-type: none"> Develop understanding of 3D forms to construct and model simple forms using a range of materials. Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials. Develop basic skills for shaping and joining clay, including exploring surface texture 	<ul style="list-style-type: none"> Able to plan and think through the making process to create 3D forms using a range of materials. Shape materials for a purpose, positioning and joining materials in new ways (tie, bind, stick, fold). Experiment with combining found objects and recyclable material to create sculpture
Craft and design	<ul style="list-style-type: none"> Able to select colours, shapes and materials to suit ideas and purposes. Design and make something that is imagined or invented. Begin to develop skills such as measuring materials, cutting, and adding decoration. 	<ul style="list-style-type: none"> Respond to a simple design brief with a range of ideas. Apply skills in cutting, arranging and joining a range of materials to include card, felt and cellophane. Experiment with techniques when trying out design ideas. Follow a plan for a making process, modifying and correcting things and knowing when to seek advice. 	<ul style="list-style-type: none"> Learn a new making technique (paper making) and apply it as part of their own project. Investigate the history of a craft technique and share that knowledge in a personal way. Design and make creative work for different purposes, evaluating the success of the techniques used.

Making skills (including formal elements)

	Year 4	Year 5	Year 6
Drawing	<ul style="list-style-type: none"> Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. Use growing knowledge of different drawing materials, combining media for effect. Demonstrate greater control over drawing tools to show awareness of proportion and perspective, continuing to develop use of tone and more intricate mark making. 	<ul style="list-style-type: none"> To use a broader range of stimulus to draw from, such as architecture, culture and photography. Begin to develop drawn ideas as part of an exploratory journey. Apply known techniques with a range of media, selecting these independently in response to a stimulus. Draw in a more sustained way, revisiting a drawing over time and applying their understanding of tone, texture, line, colour and form. 	<ul style="list-style-type: none"> Draw expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop a drawing independently. Apply new drawing techniques to improve their mastery of materials and techniques Push the boundaries of mark-making to explore new surfaces, e.g. drawing on clay, layering media and incorporating digital drawing techniques.
Painting and mixed media	<ul style="list-style-type: none"> Explore the way paint can be used in different ways to create a variety of effects, eg creating a range of marks and textures in paint. Develop greater skill and control when using paint to depict forms, eg beginning to use tone to create 3D effects. Work selectively, choosing and adapting collage materials to create contrast and considering overall composition. 	<ul style="list-style-type: none"> Apply paint with control in different ways to achieve different effects, experimenting with techniques used by other artists and applying ideas to their own artworks eg making choices about painting surfaces or mixing paint with other materials. Develop a painting from a drawing or other initial stimulus. Add collage to a painted, printed or drawn background for effect. Explore how collage can extend original ideas. Combine digital effects with other media 	<ul style="list-style-type: none"> Manipulate paint and painting techniques to suit a purpose, making choices based on their experiences. Work in a sustained way over several sessions to complete a piece. Analyse and describe how colour is used in other artists' work. Consider materials, scale and techniques when creating collage and other mixed media pieces. Create collage in response to a stimulus and work collaboratively on a larger scale.
Sculpture and 3D	<ul style="list-style-type: none"> Use more complex techniques to mould and form malleable materials, such as the coil pot technique in clay and adding detailed surface decoration. Show an understanding of appropriate finish and present work to a good standard. Respond to a stimulus and begin to make choices about materials used to work in 3D. 	<ul style="list-style-type: none"> Investigate scale when creating forms in three dimensions. Explore a greater range of materials to create 3D forms eg.wire and found materials Plan a sculpture, developing an idea in 2D into a three-dimensional piece. Persevere when constructions are challenging and work to problem solve more independently 	<ul style="list-style-type: none"> Uses personal plans and ideas to design and construct more complex sculptures and 3D forms. Combine materials and techniques appropriately to fit with ideas. Confidently problem-solve, edit and refine to create desired effects and end results.
Craft and design	<ul style="list-style-type: none"> Learn new making techniques, comparing these and making decisions about which method to use to achieve a particular outcome. Design and make art for different purposes and begin to consider how this works in creative industries. 	<ul style="list-style-type: none"> Design and make art for different purposes and begin to consider how this works in creative industries eg in architecture, magazines, logos, digital media and interior design. Extend ideas for designs through sketchbook use and research, justifying choices made during the design process 	<ul style="list-style-type: none"> Develop personal, imaginative responses to a design brief, using sketchbooks and independent research. Justify choices made during a design process, explaining how the work of creative practitioners have influenced their final outcome

Knowledge

Art – formal elements			
	Year 1	Year 2	Year 3
Pattern	<ul style="list-style-type: none"> Know that a pattern is a design in which shapes, colours or lines are repeated. 	<ul style="list-style-type: none"> Know that surface rubbings can be used to add make patterns Know that drawing techniques such as hatching, scribbling, stippling, and blending can make patterns. Know that patterns can be used to add detail to an artwork 	<ul style="list-style-type: none"> To know that pattern can be man-made (like a printed wallpaper) or natural (like a giraffe's skin). To know that the starting point for a repeating pattern is called a motif, and a motif can be arranged in different ways to make varied patterns
Texture	<ul style="list-style-type: none"> Know that texture means 'what something feels like' Know that different marks can be used to represent the textures of objects Know that different drawing tools make different marks. 	<ul style="list-style-type: none"> Know that collage materials can be chosen to represent real-life textures. Know that collage materials can be overlapped and overlaid to add texture. Know that drawing techniques such as hatching, scribbling, stippling, and blending can create surface texture. 	<ul style="list-style-type: none"> Know that texture in an artwork can be real (what the surface actually feels like) or a surface can be made to appear textured, as in a drawing using shading to recreate a fluffy object.
Tone	<ul style="list-style-type: none"> Know that 'tone' in art means 'light and dark' Know that we can add tone to a drawing by shading and filling a shape 	<ul style="list-style-type: none"> Know that shading helps make drawn objects look more three dimensional. Know that different pencil grades make different tones. 	<ul style="list-style-type: none"> Know some basic rules for shading when drawing, eg shade in one direction, blending tones smoothly and with no gaps. To know that shading is used to create different tones in an artwork and can include hatching, cross-hatching, scribbling and stippling.
Colour	<ul style="list-style-type: none"> Know that the primary colours are red, yellow and blue. Know that primary colours can be mixed to make secondary colours: Red + yellow = orange Yellow + blue = green Blue + red = purple 	<ul style="list-style-type: none"> Know that different amounts of paint and water can be used to mix hues of secondary colours. Know that colours can be mixed to 'match' real life objects or to create things from your imagination Know that colour can be used to show how it feels to be in a particular place, eg the seaside 	<ul style="list-style-type: none"> Know that complementary colours appear opposite each other on the colour wheel, and when placed next to each other, a strong contrast or 'clash' is created. Know that paint colours can be mixed using natural substances, and that prehistoric peoples used these paints
Form	<ul style="list-style-type: none"> Know that we can change paper from 2D to 3D by folding, rolling and scrunching it. Know that three-dimensional art is called sculpture. 	<ul style="list-style-type: none"> Know that 'composition' means how things are arranged on the page. Know that pieces of clay can be joined using the 'scratch and slip' technique. Know that a clay surface can be decorated by pressing into it or by joining pieces on. 	<ul style="list-style-type: none"> Know that three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube). To know that organic forms can be abstract.
Shape	<ul style="list-style-type: none"> Know that paper can be shaped by cutting and folding it 	<ul style="list-style-type: none"> Know that collage materials can be shaped to represent shapes in an image. Know that shapes can be organic (natural) and irregular. Know that shapes can geometric if they have mostly straight lines and angles. Know that patterns can be made using shapes. 	<ul style="list-style-type: none"> Know that negative shapes show the space around and between objects.
Line	<ul style="list-style-type: none"> Know that drawing tools can be used in a variety of ways to create different lines. Know that lines can represent movement in drawings. 	<ul style="list-style-type: none"> Know that lines can be used to fill shapes, to make outlines and to add detail or pattern. 	<ul style="list-style-type: none"> To know that different drawing tools can create different types of lines.

		Art – formal elements		
		Year 4	Year 5	Year 6
Knowledge	Pattern	<ul style="list-style-type: none"> To know that symmetry can be used to create repeating patterns. To know that patterns can be irregular, and change in ways you wouldn't expect 	<ul style="list-style-type: none"> To know that artists create pattern to add expressive detail to art works, for example Chila Kumari Singh Burman using small everyday objects to add detail to sculptures. 	<ul style="list-style-type: none"> To know that pattern can be created in many different ways, eg in the rhythm of brushstrokes in a painting (like the work of van Gogh) or in repeated shapes within a composition
	Texture	<ul style="list-style-type: none"> To know how to use texture more purposely to achieve a specific effect or to replicate a natural surface 	<ul style="list-style-type: none"> To know how to create texture on different materials. 	<ul style="list-style-type: none"> To know that applying thick layers of paint to a surface is called impasto, and is used by artists such as Claude Monet to describe texture
	Tone	<ul style="list-style-type: none"> Know that using lighter and darker tints and shades of a colour can create a 3D effect. To know that tone can be used to create contrast in an artwork. 	<ul style="list-style-type: none"> To know that tone can help show the foreground and background in an artwork. 	<ul style="list-style-type: none"> To know that chiaroscuro means 'light and dark' and is a term used to describe high-contrast images.
	Colour	<ul style="list-style-type: none"> To know that adding black to a colour creates a shade. To know that adding white to a colour creates a tin 	<ul style="list-style-type: none"> To know that artists use colour to create an atmosphere or to represent feelings in an artwork, for example by using warm or cool colours 	<ul style="list-style-type: none"> To know that a 'monochromatic' artwork uses tints and shades of just one colour. To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration
	Form	<ul style="list-style-type: none"> Know that using lighter and darker tints and shades of a colour can create a 3D effect. Know that simple structures can be made stronger by adding layers, folding and rolling. 	<ul style="list-style-type: none"> Know that an art installation is often a room or environment in which the viewer 'experiences' the art all around them. To know that the size and scale of three-dimensional art work changes the effect of the piece. 	<ul style="list-style-type: none"> To know that the surface textures created by different materials can help suggest form in two-dimensional art work.
	Shape	<ul style="list-style-type: none"> To know how to use basic shapes to form more complex shapes and patterns. 	<ul style="list-style-type: none"> To know that a silhouette is a shape filled with a solid flat colour that represents an object. 	<ul style="list-style-type: none"> To know how an understanding of shape and space can support creating effective composition.
	Line	<ul style="list-style-type: none"> To know that lines can be lighter or darker, or thicker or thinner and that this can add expression or movement to a drawing. 	<ul style="list-style-type: none"> To know that lines can be used by artists to control what the viewer looks at within a composition, eg by using diagonal lines to draw your eye into the centre of a drawing. 	<ul style="list-style-type: none"> To know how line is used beyond drawing and can be applied to other art forms.

National Curriculum Coverage - Art and Design

Key Stage 1 pupils should be taught:	Making your mark	Paper play	Colour splash	Map it out	Clay houses
To use a range of materials creatively to design and make products	•	•	•	•	•
To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination	•	•	•	•	•
To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space	•	•	•	•	•
About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work	•	•	•	•	•

Lower Key Stage 2 pupils should be taught:	Prehistoric paintings	Growing artists	Fabric of nature	Light and dark	Power prints
To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.	•	•	•	•	•
To create sketch books to record their observations and use them to review and revisit ideas	•	•	•	•	•
To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	•	•	•	•	•
About great artists, architects and designers in history	•	•	•	•	•
Understand seasonality, and know where and how a variety of ingredients are grown, reared, caught and processed	•	•	•	•	•

Upper Key Stage 2 pupils should be taught:	I need space	Architecture	Make my voice heard	Artist study	Making memories
To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.	•	•	•	•	•
To create sketch books to record their observations and use them to review and revisit ideas	•	•	•	•	•
To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	•	•	•	•	•
About great artists, architects and designers in history	•	•	•	•	•
Understand seasonality, and know where and how a variety of ingredients are grown, reared, caught and processed	•	•	•	•	•

Year 1 Knowledge Organisers

Year 1 - Drawing



Geometric	Mathematical shapes with straight lines, angles and point
Horizontal	Flat or level with the ground and not at an angle to it
Irregular	When shapes or lines are not formed of the same sizes
Line	A mark on a surface can be different lengths, widths and create shapes
Mark-making	The creation of different lines, patterns and shapes
Observation	To look at something carefully
Regular	A consistent size or pattern
Texture	A surface quality that is not flat
Vertical	Pointing straight up at a 90 degree angle from a horizontal base

Artists

Bridget Riley

Zaria Forman

Renata Bernal

Wassily Kandinsky

Ilya Bolotowsky

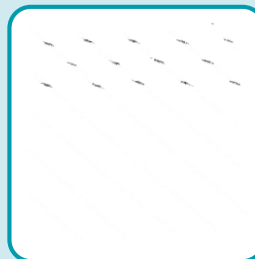
Different types of lines



Horizontal



Vertical



Diagonal



Wavy



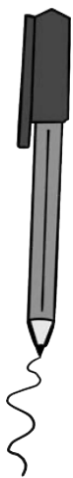
Cross-hatched



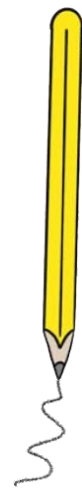
Broken

Different materials and their marks

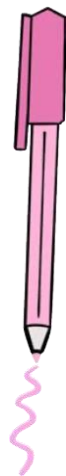
Biro



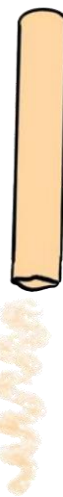
Pencil



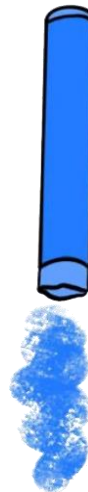
Felt pen



Soft pastel



Oil pastel



Crayon

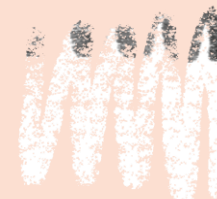
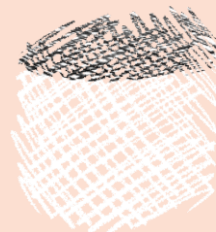
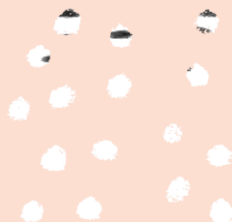


Charcoal



Mark-making

How would you make these marks?



Year 1 - Sculpture and 3D

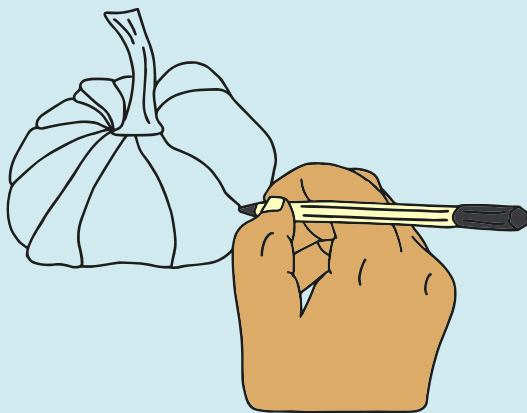
Cylinder	A tube shape
Detail	Extra decoration or items that add interest
Sculpture	Art in three dimensions; walk all around it to look at it
Spiral	something curved from the centre outwards
Three dimensional (3D)	A solid shape; art that isn't flat on paper
Zig-zag	something that goes in one direction, then another

Artists

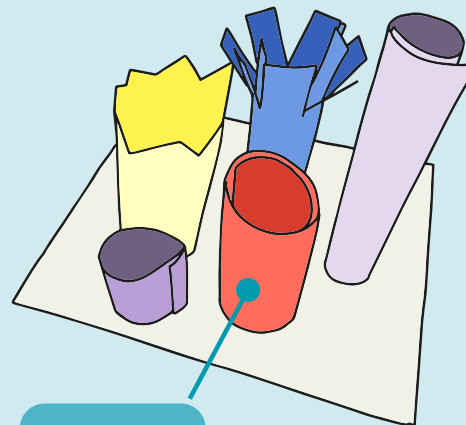
Samantha Stephenson

Louise Bourgeois

2D - flat, like a drawing



3D - can be held, like a cylinder



Cylinder

Tree of Life

Many cultures have stories about a tree of life. The tree often represents all of nature.

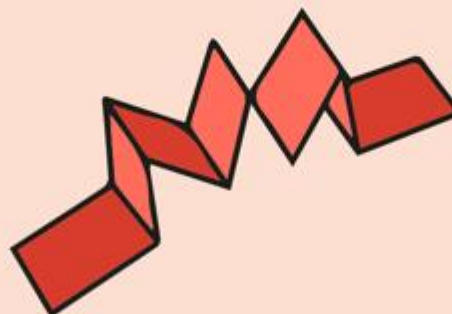


Sidi
Saïdyed
Mosque

Scrunch



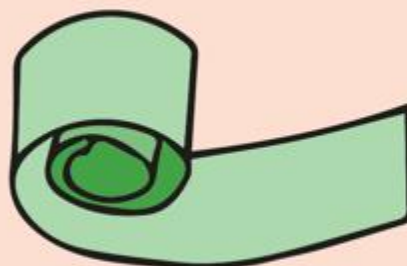
Zig-zag



Fold



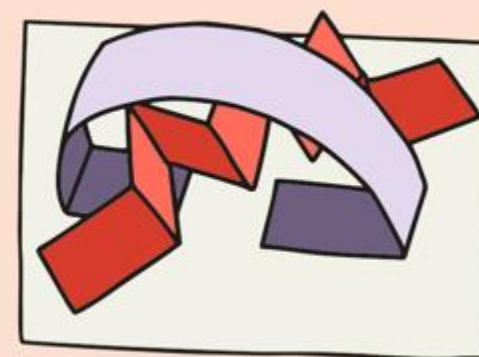
Spiral



Roll



Overlap



Year 1 - Painting and mixed media

Hue	Describing an exact colour: sky blue, dark green, rose pink
Mix	Combining two or more colours together
Pattern	Pattern is a design in which shapes, colours or lines are repeated
Primary colours	Red, yellow and blue
Print	Transferring an image onto another surface, e.g. finger printing
Secondary colours	Orange, green and purple and made by mixing two primary colours together

Artists

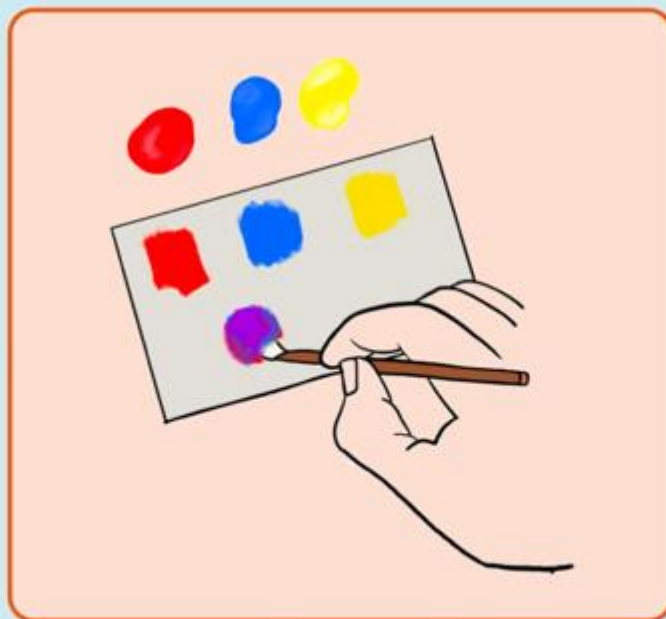
Jasper Johns

Clarice Cliff

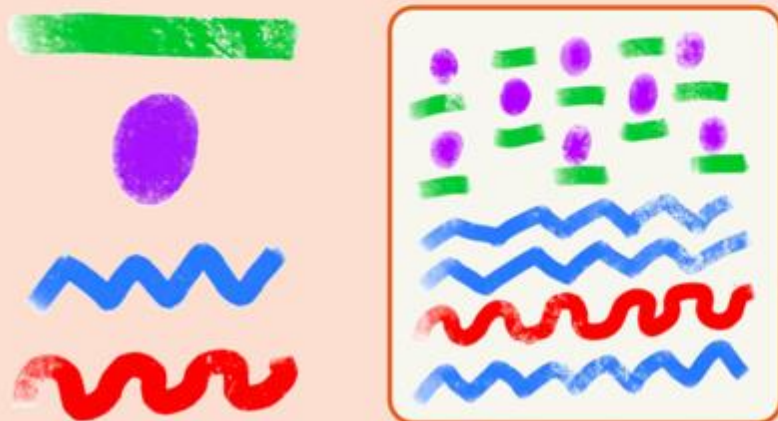
Primary colours



Mix secondary colours



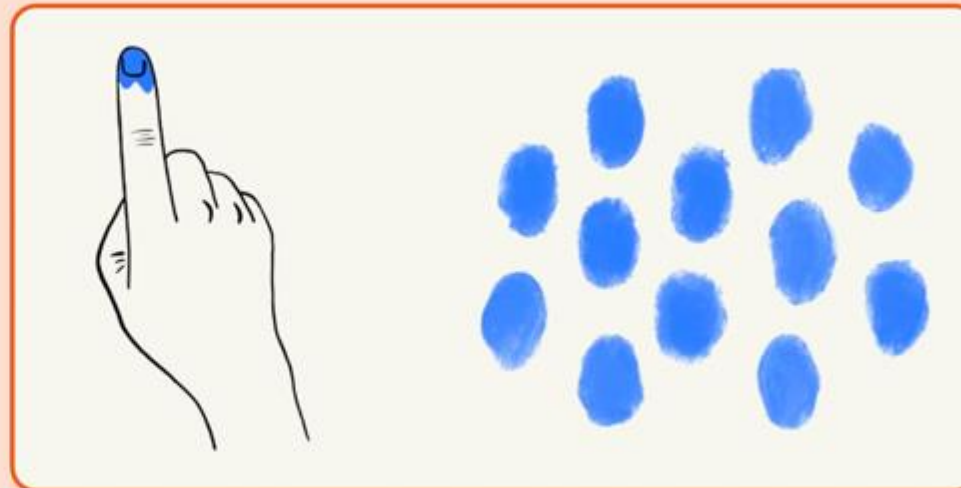
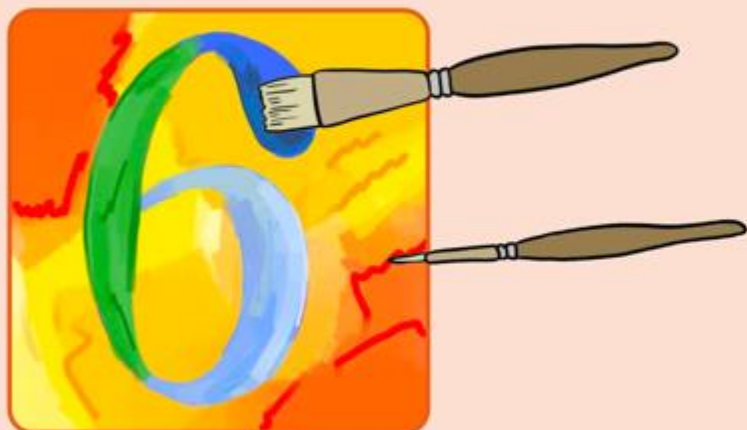
Create patterns by repeating shapes, colours, lines



Create patterns by printing



Different brushes make different marks



Year 2 Knowledge Organisers

Year 2 - Craft and design



Abstract	Art where the subject doesn't necessarily look like it does in real life
Composition	Putting different elements together in a pleasing way
Curator	Someone who organises and looks after collections in museums and galleries
Felt	A material made by laying fibres in different directions then squashing them together
Fibre	Threads of wool
Inspired	Feeling very interested and excited by something you have seen
Negative print	Ink will show the background of the tile rather than the drawn lines
Pattern	A design in which shapes, colours or lines are repeated
Stained glass	Colourful, decorative glass that makes a design
View finder	A tool used to help choose a composition

Felt is used to make both artworks and useful objects



Artists

Susan Stockwell

Kim Soon Im

Josef Albers

Eduardo Paolozzi

Matthew Cusick

Abstract art doesn't necessarily look like it does in real-life. Artists use shapes, colours and different marks



Arranging artwork for display

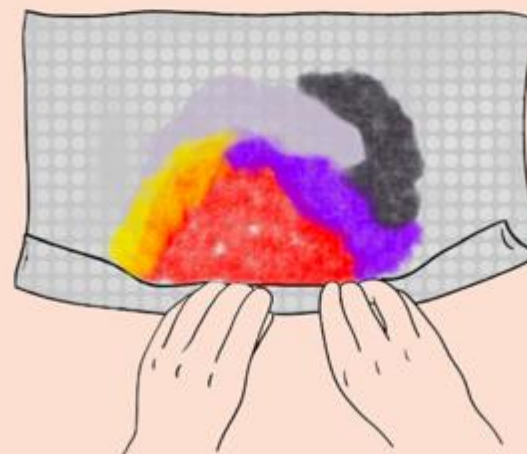


- Think about your audience
- Try out combinations of work
- Fix your work in position
- Add labels



Mix colours by
overlapping
materials

Make felt by laying wool fibres in different directions, adding hot water then rolling and squeezing the felt.



Using a roller for printing



- Not too much ink!
- Roll in different directions.
- Aim for a thin layer all over the roller.
- Listen for a sticky 'hissing' noise!

Year 2 - Sculpture and 3D

Clay slip	A runny mixture of clay and water, a bit like clay 'glue'
Impress	Pushing objects into a clay surface to make interesting marks
Pinch pot/thumb pot	A simple pot formed by pushing your thumb into a ball of clay
Relief	Three dimensional parts of an artwork that are joined to a flat base
Score	Marking hatched lines into the clay surface
Sculpture	Art in three dimensions; walk all around it to look at it
Surface	The top layer of something

Artists

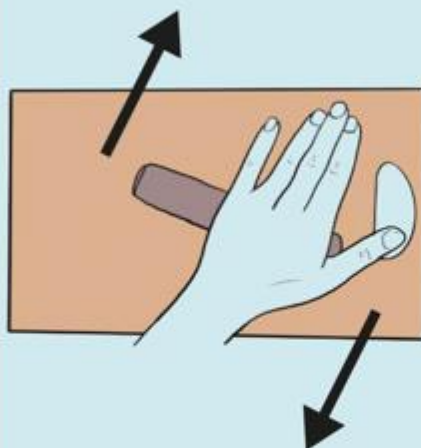
Ranti Bam

Rachel Whiteread

Roll a ball of clay



Roll a clay sausage shape



Press objects into the clay surface to make patterns



Make changes when working in clay

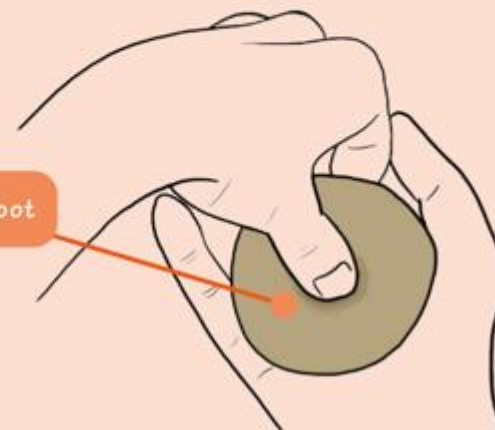


Mix clay slip



Mix water with
clay using a
brush to make
a liquid

Push thumb in, smooth clay up and out



Pinch pot

Join clay using the 'score and slip' method

Score



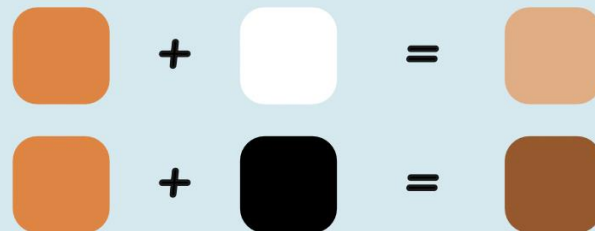
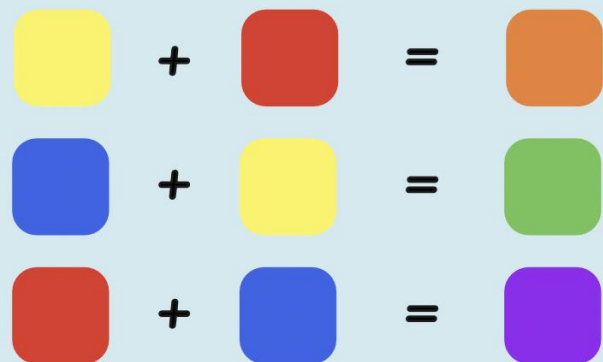
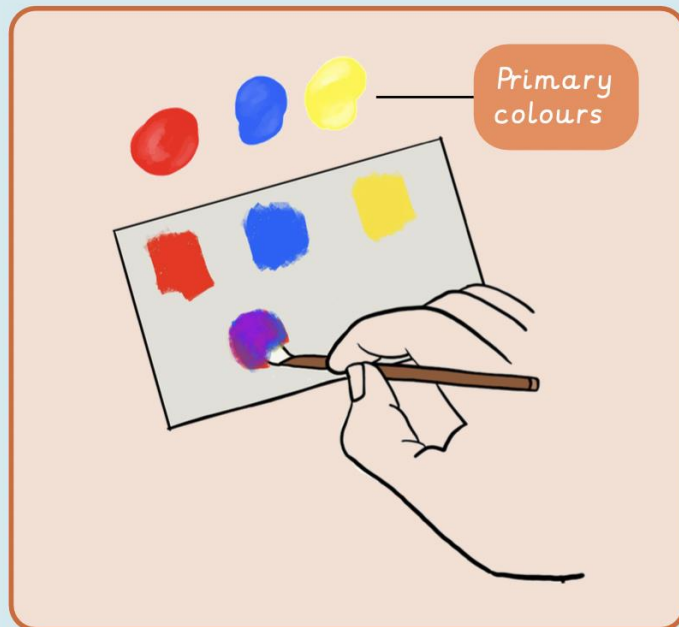
Slip



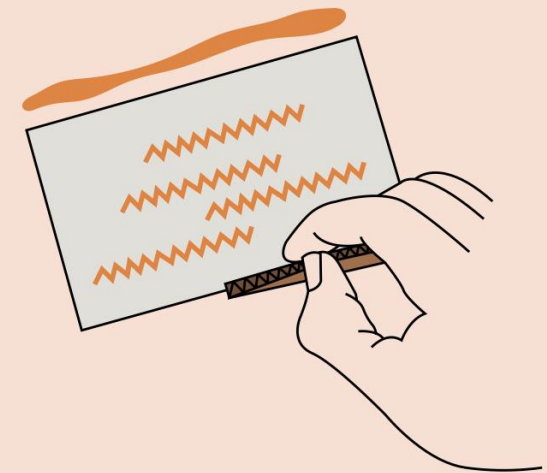
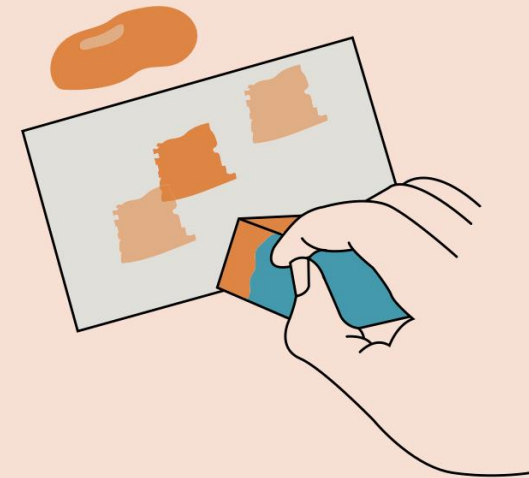
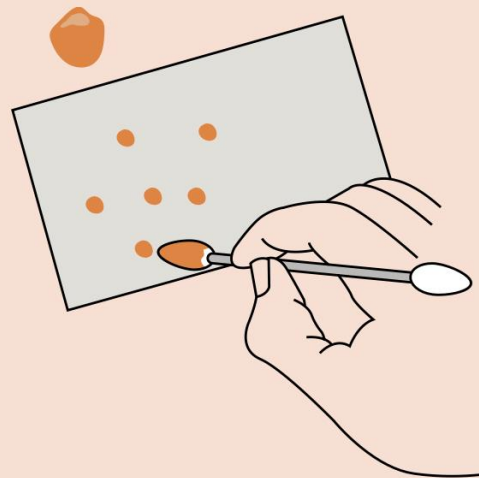
Stick



Mixing secondary colours



Painting tools can make textures



Collage

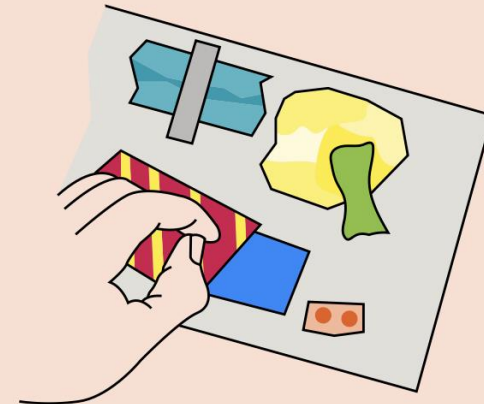


Arranging materials and sticking them to a surface.

Romare Bearden 1911-1988

- ▶ His work explored memories, everyday life and the idea that people should be treated equally.
- ▶ He used patterned paper in his collages.
- ▶ He layered other materials on top of the collage paper.

Overlap materials



Year 3 Knowledge Organisers

Year 3 - Painting and mixed media



Charcoal	Burnt wood that can be used to draw with
Drawing medium	Different materials used to draw e.g. pencils, charcoal, pastels
Pigment	The colour in a natural object
Prehistoric	A time in the past before humans wrote things down to record history
Proportion	How big a part of something looks compared to the rest of it
Scale up	Enlarge a drawing so the proportions stay the same
Smudging	Blending a soft drawing material on a surface
Stone age	The oldest period in which humans are known to have lived, lasting over 2.5 million years

Prehistoric people painted in dark conditions



People living in the Stone Age drew and painted animals because animals were an important food source



People living in the Stone age made paint and dye using natural objects like berries, burnt wood, plants and animal fats.

The colours used in cave art reflect the pigments that could be found. Green and blue were hard to find and make into paint.

Historians think paint was applied using natural objects like animal hair brushes, or was sprayed on using hollowed out bones.

Mix natural paint using a flour and water base with strong pigments like spices mixed in



Some Stone age art contains bold black outlines, patterns and dots

Scaling up drawings



Look for the big shapes



Positive print



Negative print

Year 3 - Sculpture and 3D

sculptor	An artist who makes sculptures.
structure	Parts arranged in a particular way, like a cardboard model.

Artist information

Anthony Caro
(March 1924 - October 2013)

- A British artist who made abstract sculptures.
- Used scrap metal and found objects.
- Some of his sculptures are colourful.

Ruth Asawa
(January 1926 - August 2013)

- An American sculptor who made wire sculptures.
- She was interested in the shapes created by space between artworks.

Abstract



Figurative



Positive space



Negative space



Year 3 - Drawing

Abstract	Art where the subject doesn't necessarily look like it does in real life.
Botanical art	To depict whole plants or parts of plants that is visually pleasing and scientifically accurate
Composition	Putting different elements together in a pleasing way
Geometric	A regular shape with angles and straight lines
Organic	Irregular natural shapes
Scale	The size of what is being drawn
Shading	Drawn marks to show areas of light and dark
Texture	A surface quality that is not flat
Tone	The light and dark something is

Artists

Georgia O'Keeffe

Charles Darwin

Maud Purdy

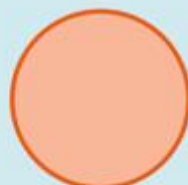
Max Ernst

Carl Linneaus

Everything in our world is made from simple shapes. Identifying shapes within objects will help you to draw more accurately.



Sqaure and rectangles



Circles and ovals



Triangles



Straight lines



Wavy lines



Holding a pencil to shade



Detail grip
(Writing grip)



Shading grip

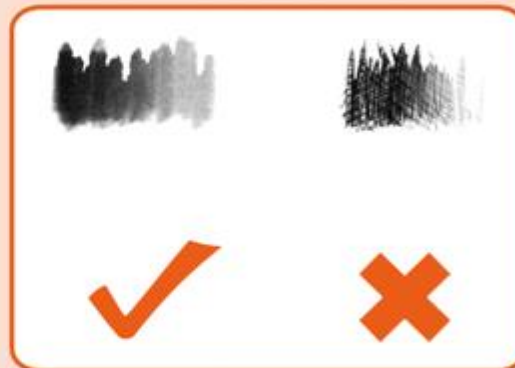
The four rules of shading

To shade in
ONE direction

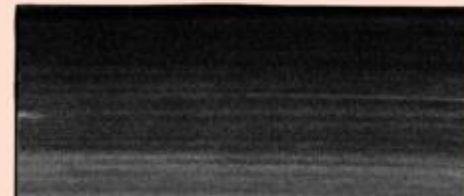
To not leave
any gaps

To work neatly
to the edges

To create smooth
even tones



Creating tones:



Dark tones
show where
there is less
light on an
object. Pressing
firmly with your
pencil when you
shade will
create darker
tones.



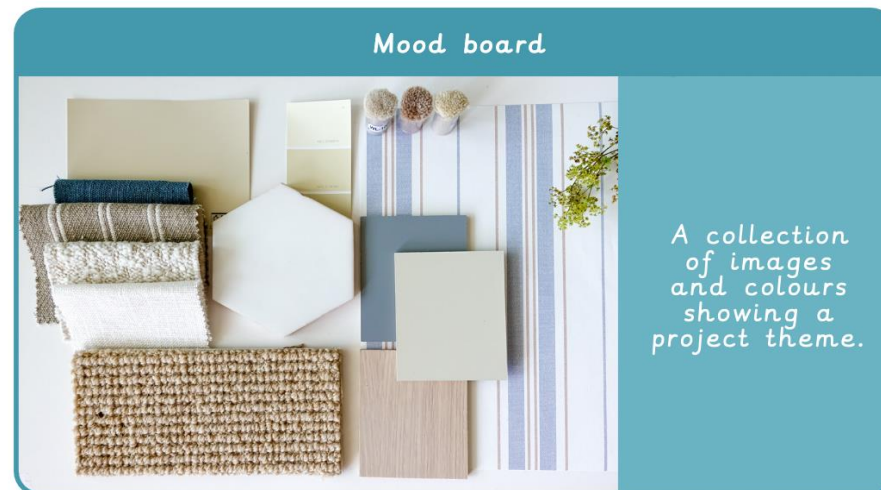
Light tones
show where
there is more
light on the
subject and less
pressure is
needed when
you shade.

Year 4 Knowledge Organisers

Year 4 - Craft and design



batik	A technique to create patterns on fabric.
colour palette	A range of colours grouped together to look nice.
craft	Something creative and useful.
design	A decorative pattern or drawing of what something might look like.
industry	Companies and activities that design and make products, sometimes in a factory.
pattern	A design in which shapes, colours or lines are repeated.
repeat	When the same thing occurs more than once.
theme	Similar ideas that work together as a group.



Artists

Ruth Daniels

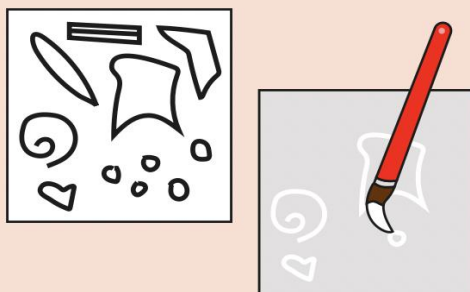
Senaka Senanayake

William Morris

Megan Carter

Glue batik

Step 1



Paint the design onto fabric with PVA glue. Then allow it to dry completely.

Step 2



Use acrylic paints to add colour and patterns. Cover the entire piece of fabric, painting over and around the dry glue. Allow to dry.

Step 3



Wash out the glue. As it dissolves it will feel slimy. Keep going until you can't feel any more glue. Lay your fabric flat to dry.

Year 4 - Painting and mixed media

Composition	Putting different elements together in a pleasing way
Hue	Describing an exact colour: sky blue, dark green, rose pink
Proportion	How big a part of something looks compared to the rest of it
Shade	Adding black to a colour makes a shade
Shadow	A dark area created when light is blocked
Still life	An artwork showing a collection of things that don't move, e.g. objects rather than people
Tint	Adding white to a colour makes a tint
Tone	How light or dark a colour is

Still life



Creating contrast

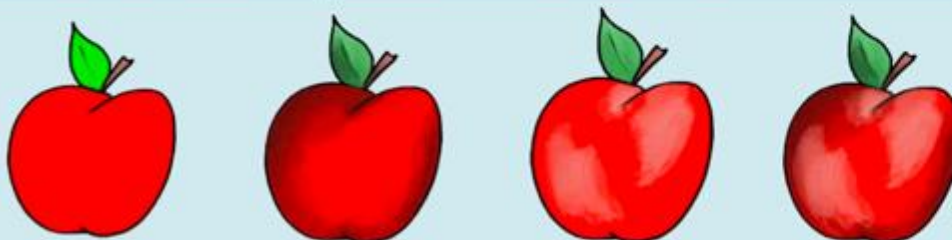


Contrasting
texture

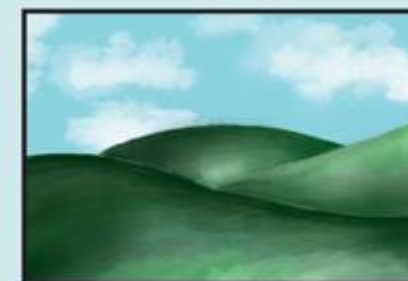


Contrasting
colours

Using tints and shades can help a painted object appear three-dimensional



Portrait



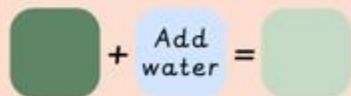
Landscape

Colour mixing



Making colours lighter:

+ a lighter colour
+ water
+ white



Making colours darker:

+ a darker colour
+ black



Painting techniques



Dabbing



Stippling



Pointillism



Adding texture to paint



Washes



Using different tools

Collaborate	Work in a group to create a shared artwork
Collage	Cutting, arranging and sticking materials like paper, fabric etc to a background
Composition	Putting different elements together in a pleasing way
Engraving	Lines cut into a hard surface which is covered in ink and printed
Printing technique	Creating prints in different ways e.g. monoprint, block print
Proportion	How big one element of an artwork appears compared to the whole thing
Shading	Drawn marks to illustrate degrees of light and dark
Tone	How light or dark something is
Wax-resist	Using wax to stop another material, like paint, from sticking permanently to a surface

Mark making with a pencil



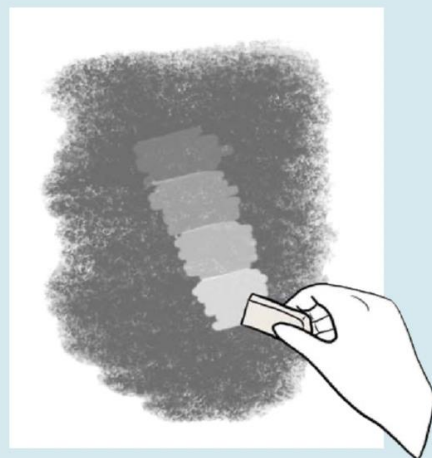
Hatching



Cross-hatching

Mark making with charcoal

- Use the tip of the charcoal for sharp lines
- Blend light and dark areas to create tone.
- Use a rubber to draw light tones.



Proportion

- Use the relative size and shape of objects to help draw them in proportion.
- Artists use proportion to help make drawings look realistic.
- Artists can exaggerate proportion to draw attention to one aspect of an artwork.



Creating contrast



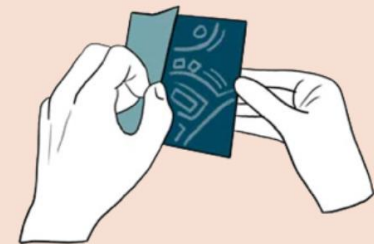
Patterns

Textures

Light and dark

Block printing

- Draw your design on the polystyrene block, pressing in with the pencil
- Don't press too hard!
- Apply ink or paint to the block
- Press the block ink-side down to print it



Henri Matisse

- Painted with bold shapes and colours in the 'Fauvist' style.
- Made paper cut-outs when he could no longer stand up to paint.
- He called his collage style 'Painting with scissors'.



Artists

Georges Seurat

Ed Ruscha

Fernando Botero

Alberto
Giacometti

Henry Moore

Year 5 Knowledge Organisers

Year 5 - Drawing



collagraphy	A printmaking process that uses textures to create interesting surfaces within a print.
decision	After taking different things into account you come to a conclusion.
futuristic	An object or image that looks like it is from the future.
imagery	A collection of visual images.
propaganda	Information, that may be misleading, to promote an often political cause.
purpose	The reason for something being created.
retrofuturism	A vision of what the future might look like created in the pre-1960s.
technique	Applying a particular method of making something.

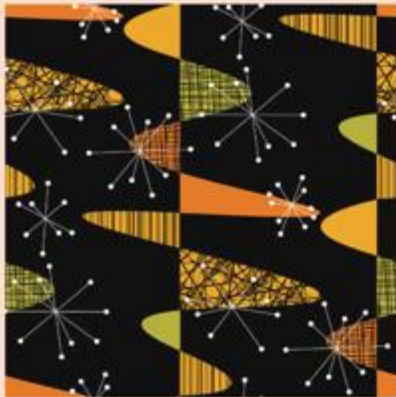
Retrofuturism



Art produced between 1950-1960 that depicted what people imagined the future would look like.

Credit: Look and Learn / Bridgeman Images

Impact of the Space Race on art and design



What was the space race?



During the 1950s and 1960s, the United States of America and the Soviet Union were competing for supremacy in many areas, including competing to explore space.

Making a collagraph printing plate

Step 1

Glue the different textures to your flat cardboard plate.

Top tip!
It must be allowed to dry completely before you use it.



Step 2

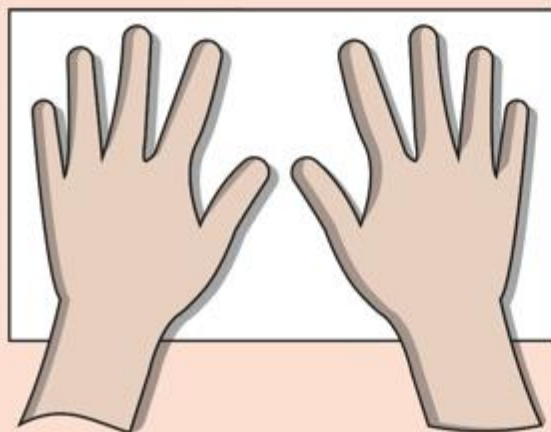
Completely cover your plate with printing ink. Use a thick brush to get into all the gaps. Make sure the ink is evenly applied.



Step 3

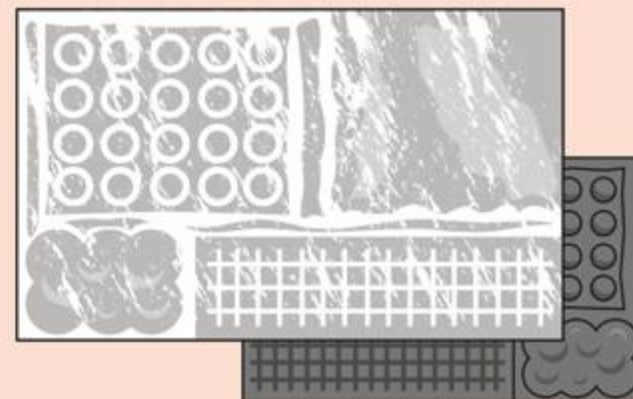
Place your inked plate onto your paper and press firmly all over. You can use a dry roller to do this.

Top tip!
Work from top to bottom to smooth over the entire plate.



Step 4

Peel the paper away from the printing plate to reveal your print!



Year 5 - Painting and mixed media

Collage	Cutting, arranging and sticking materials like paper, fabric etc to a background
Identity	Your qualities or beliefs that make you unique
Mixed-media	Art made from a combination of different materials
Monoprint	A print that can only be made exactly the same way once
Multi-media	Artwork that includes audio or video elements
Photomontage	Collage made from photographs
Self-portrait	A portrait of the artist, by the artist

Artists

Chila Kumari
Singh Burman

Vincent van Gogh

Frida Kahlo

Sonia Boyce

Njideka
Akunyili Crosby



Self-portraits can communicate things about the artist depending on:

- The composition
- The materials used
- What is included in the background
- The artist's clothes
- Their facial expression



Mixed-media artwork uses a combination of different materials

Add contrast with a background



Collage



Wash of paint

Match the materials you choose to the effect you want to create



Dreamy



Relaxed
and happy



Bold

Creating a monoprint



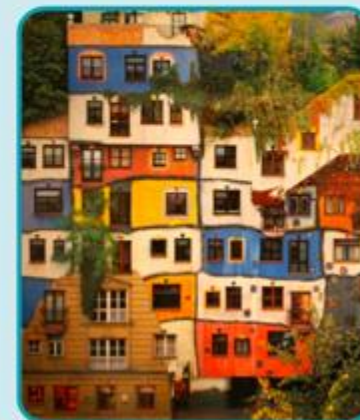
Year 5 - Craft and design

Architecture	Designing buildings
Architect	A person who designs buildings
Composition	Putting different elements together in a pleasing way
Elevation	In architecture this refers to the angle that a building is being viewed from
Legacy	Something lasting to remember a person or event for future generations
Monoprint	Printmaking where only one impression can be made
Perspective	The angle from which you are looking at something
Proportion	How big one element of an artwork appears compared to the whole thing
Transform	To change how something looks

Friedensreich Hundertwasser (1928-2000)
An Austrian artist and architect.

Most famous for his imaginative, colourful and whimsical architectural work.

The Hundertwasser house in Austria is one of his most famous buildings.



Famous buildings



The Shard, London
(Renzo Piano)



La Sagrada Família,
Barcelona
(Antoni Gaudí)



Taj Mahal, India
(Ustad Ahmad Lahori)



Burj Khalifa, Dubai
(Adrian Smith)

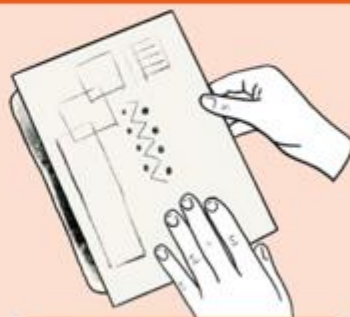


Empire State building,
New York City
(Shreve, Lamb & Harmon)

How to make a monoprint



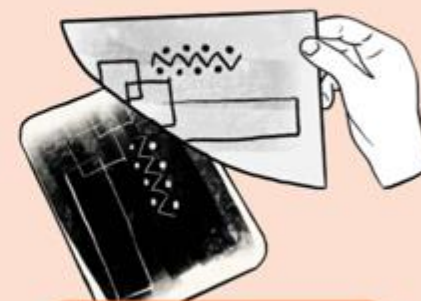
Step 1
Ink a flat surface.



Step 2
Lay paper over the
ink.



Step 3
Draw your design on
the paper pressing
firmly.



Step 4
Peel the paper from
the ink to reveal
your print.

Zaha Hadid

- Born in Baghdad, Iraq in 1950.
- Moved to London to study architecture.
- First woman to be awarded the Pritzker Architecture Prize in 2004.
- Her futuristic designs use strong materials like steel and concrete but her buildings appear soft and curved.
- Inspired by childhood visits to cities in Iraq.

The Riverside
Museum, Scotland:



University of Economics,
Austria:



'Argos' building, Austria:



Year 6 Knowledge Organisers

Year 6 - Drawing



Maya art



Artists

Dan Fenelon

Leonardo da Vinci

Banksy

Diego Rivera

Caravaggio

Pablo Picasso

Chiaroscuro

Chiaroscuro is an Italian word meaning light and dark. A drawing, painting or photograph is described as using chiaroscuro when dramatic light and shade is the main feature of the image. It is used to make something on a flat surface look more three-dimensional.



Year 6 - Drawing

aesthetic	As an adjective, it describes something that is pleasing to look at.
commissioned	When someone is asked to create a piece of art.
interpretation	How the meaning of an image is understood.
mural	A painting made directly on a wall or other permanent structure.
symbolic	Conveying a message using symbols.
tone	How light or dark something is.



Graffiti



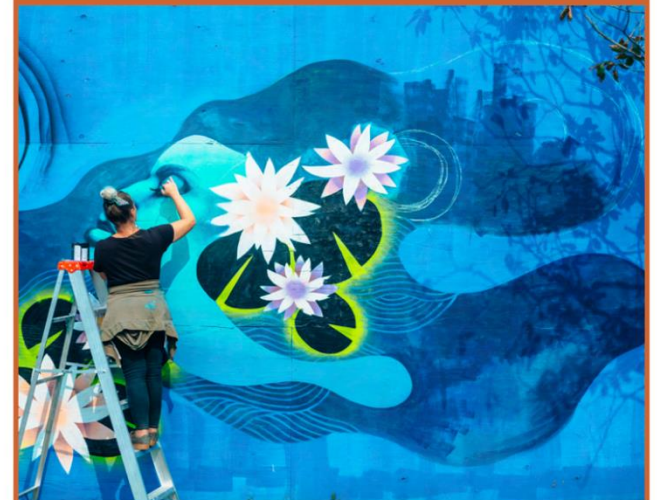
Graffiti is used to describe spray-painted words and images that appear on property without permission. It is illegal to graffiti on private and public property.

Guerrilla art



Guerrilla art is similar to graffiti because it is often produced without permission. It usually appears unannounced in unusual places and can have a controversial message.

Mural



A mural is a large painting that may cover a wall. Artists are usually commissioned to paint them.

Year 6 - Painting and mixed media

abstract	Art that doesn't necessarily look like it does in real-life - use shapes, colours, and gestural marks
analyse	To investigate something in detail to understand it
evaluate	To form an opinion about how good or useful something is
interpret	To understand and explain the meaning of something
medium	The materials used to make a piece of art
mixed-media	Art made from a combination of different materials
narrative	Is a story recalling events whether fictitious or true
respond	To create ideas formed from experiencing art of others
tableau	People recreating a scene from a story, painting in a motionless poses

Artists

David Hockney

Paula Rego

John Singer
Sargent

Fiona Rae

Lubaina Himid



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'The Dance', 1988
(acrylic on paper
laid on canvas) by
Paula Rego



© Bridgeman images 2022

Untitled, 1991 (oil
on canvas) by
Fiona Rae.

Describe

What can you see?

What words would you use to describe it?

How would you describe the colours, shapes, and people?

How would you describe it to someone who can't see it?

Relate

Does it remind you of anything?

What things do you recognise?

How is this similar to other art you have seen?

How does it make you feel?

What do you find interesting about it?

Analyse

How did the artist create this?

What questions would you ask the artist?

What do you think is the most important part of it?

What does it tell you about the subject, artist or time in history?

Interpret

What would you name the piece and why?

What do you think is happening?

If you could step inside the piece what would you hear, see, smell or feel?

Does it have a message?

What do you think this might be?



Looking at art

Evaluate

What do you think is successful or unsuccessful about it?

What is most memorable about this piece?

What do you think others will think about it?

What might other people say about it?

Respond

What would you write about this art?

What does this piece make you want to say?

What style of art work does this make you want to produce?

What does this inspire you to do?

Year 6 - Sculpture and 3D

abstract	When something doesn't necessarily look like it does in real-life.
assemblage	A 3-dimensional collage of collected or made items.
composition	Putting different elements together in a pleasing way.
literal	When something is represented exactly as it is.
manipulate	To change how a material looks by handling or using tools.
memory	Something remembered from the past.
relief	In art, refers to artwork that projects from a solid base.
sculpture	Three dimensional art made by carving, modelling, casting or constructing.

Artists

Joseph Cornell

Cornell made 3D art from found objects with personal meaning assembled in a box. He was one of the first artists to create 'Assemblage' art.



Assemblage in the style of Cornell.

- Louise Nevelson
- Joseph Cornell
- Judith Scott
- Yinka Shonibare
- Nicola Anthony
- Louise Bourgeois
- Romare Bearden

Sculpture and 3D art can be...



Art and Design Assessment Grids

Year 1	Working Towards (WTS)	Working Within (WW)	Greater Depth (GD)
Drawing: Make your mark	Creating a modern style line drawing, experimenting with different resources and using the vocabulary; wavy, vertical, horizontal and cross hatch to describe the lines	Knowledge of the language and literacy to describe lines. Control in their use of the string and chalk lines	More precise use of materials and control when drawing lines on the A4 sheet with pencil and on black card using chalk
	Drawing lines to create a water effect using a variety of different materials to create one large collaborative piece of art, using the different styles of drawing lines for effect	Experimenting with a range of mark making techniques.	Linking their marks to others and responding to the music and the work of the artist
	Developing an understanding of different drawing materials and how to use them.	Drawing shapes in an interesting composition that overlap, experimenting with a range of different media and colour.	Discussing and explaining their choices of material, including differences between materials used.
	Developing an understanding of mark-making	Successfully applying a range of marks to a drawing, making considered choices.	Showing a more developed approach to observation, and using marks that reflect a deeper understanding of appropriate mark making for a specific effect.
	Applying an understanding of drawing materials and mark-making to draw from observation	Producing a drawing that displays observational skill, experimenting with a range of lines and mark making.	Experimenting further with lines and marks to represent texture, dark and light.
Painting and mixed media: Colour splash	Investigating how to mix secondary colours	Naming the primary colours and exploring coloured materials to mix secondary colours.	Knowing how the secondary colours are made, and making them using different materials.
	Applying knowledge of colour mixing when painting	Remembering the primary/secondary colours and how to mix primary colours to make secondary colours.	Applying paint using the impasto style successfully and achieving a balance of colour on their paintings.
	Exploring colour when printing	Using a range of colours when printing, being able to apply paint consistently to achieve a print.	Creating designs that indicate deliberate pattern and/or colour choices.
	Experimenting with paint mixing to make a range of secondary colours	Being able to mix five different shades of their chosen secondary colour. Using a variety of patterns to decorate their hands.	Being able to reflect on their work and talk about how they might mix a lighter or darker shade of a secondary colour. Painting patterns with some control.
	Applying painting skills when working in the style of an artist	Mixing secondary colours with confidence and describing and comparing their finished plates.	Being able to make considered decisions about their choice of colours; mixing secondary colours confidently and showing some independence in their organisation and choice of painting equipment.
Sculpture and 3D: Paper play	Rolling paper to make 3D structures	Persevering to roll paper tubes and attaching them to the base securely. Making choices about their sculpture, eg colour and arrangement of tubes.	Describing their ideas and decisions as they work. Adding detail to or adapting the tube shapes as they work.
	Shaping paper to make a 3D drawing	Shaping, overlapping and arranging the paper strips in interesting ways to make their 3D drawings.	Shaping the paper strips confidently and using original ideas. Making considered choices about the way they arrange the shapes on the base.
	Applying paper-shaping skills to make an imaginative sculpture.	Showing they can apply a variety of skills in shaping paper (learned in lesson 1 and 2) to their sculpture.	Solving problems as the work and creating a tree sculpture that uses a variety of paper shapes and includes details that add interest.
	Working collaboratively to plan and create a sculpture.	Working successfully with others; sustaining effort over a time.	An awareness of how the sections they are making contribute to the whole piece.
	Applying painting skills when working in 3D.	Painting with good technique, ensuring good coverage	Giving reasons for their evaluation of the success of the project. Suggesting changes that could be made next time

Year 2	Working Towards (WTS)	Working Within (WW)	Greater Depth (GD)
Painting and mixed media: Life in colour	Developing knowledge of colour mixing.	Being able to name the primary and secondary colours. Talking about the colour changes they notice and making predictions about what will happen when two colours mix.	Naming primary and secondary colours. Describing and comparing the colours they mix using precise language, for example, 'The orange is lighter here because it has mixed with the yellow' and 'Wetter paper makes the colour lighter'.
	Understanding how texture can be created with paint.	Describing the colours and textures they see. Trying out different tools to recreate a texture and decide which tool works best.	Being able to talk about how they are adapting colours as they mix paint. Explaining why they have chosen a particular tool to create a texture, comparing the effects of each.
	Using paint to explore texture and pattern.	Showing they can identify different textures in a collaged artwork. Choosing what paper to paint on and which tool to try to create a specific texture. Applying their knowledge of colour mixing to match colours effectively.	Identifying different textures in a collaged artwork. Making considered choices about the paper they work on and the painting tool they use, describing the effect they aim for as they work. Colour mixing confidently and making changes to match colours more closely.
	Composing a collage, choosing and arranging materials for effect.	Choosing collage materials based on colour and texture. Talking about their ideas for an overall collage. Trying out different arrangements of materials, including overlapping shapes.	choosing collage materials based on colour and texture and making choices about how to create the shapes they need, e.g. using scissors or tearing the paper. Children can confidently describe how their choices match their collage ideas. They try out different arrangements of materials, including overlapping shapes, showing that they consider the overall effect.
	Evaluating and improving artwork.	Sharing likes and dislikes about their work and others. Describing their ideas for developing their collages and choosing materials and tools once they have tried them out.	Discussing their own work and comparing it to others, expressing opinions. Confidently describing how they could improve or develop their work and independently choosing how to work on top of their collages.
Sculpture and 3D: Clay houses	Using hands as a tool to shape clay.	Flattening and smoothing their clay, rolling an even sausage shape and making a range of marks in their clay.	Applying clay work skills to improve their model. Being more adventurous in the range of surface marks they incorporate.
	Shaping a pinch pot and join clay shapes as decoration	Making a basic pinch pot and joining at least one clay shape onto the side using the scoring and slipping technique.	Making a pinch pot with quite even sides and with clay pieces attached to create a finished design.
	Using impressing and joining techniques to decorate a clay tile.	Rolling a smooth tile surface. Joining clay shapes and making marks in the tile surface to create a pattern.	A finished tile with a clear pattern made by both clay shapes being joined effectively and interesting use of marks in the tile surface.
	Using drawing to plan the features of a 3D model.	Drawing a house design and identifying how they plan to create the key features in clay.	Confidently drawing a house design that includes plans for using shapes in relief, features pressed in and surface patterning.
	Making a 3D clay tile from a drawn design	Creating a clay house tile that has recognisable features made by both impressing objects into the surface and by joining simple shapes.	Adapting their drawn designs as they work to create a successful clay tile, and using the impressing and joining techniques learned effectively
Craft and design: Map it out	Investigating maps as a stimulus for drawing.	Being able to explain their choices when grouping map images. By drawing a map of their journey to school that includes some key landmarks and that uses different types of mark-making in their chosen medium.	Confidently justifying their choices when grouping map images, possibly using art vocabulary to explain similarities and differences. Drawing a map of their journey to school that includes the required detail but that also shows they have thought about shape, colour and texture to make it interesting.
	Learning and applying the steps of the felt-making process.	With support, following the instructions to make a piece of felt that holds together and has elements of similarity to their map square.	Following the felting instructions independently and making a felt piece that interprets elements of their map square in a creative way.
	Experimenting with a craft technique to develop an idea	Being able to make decisions about how to place the 'jigsaw' pieces to create an abstract composition. Being able to make choices about which shapes and details from their map to include in their stained glass. Cutting cellophane shapes with care and arranging them into a pleasing composition.	Making and justifying decisions about how to place the 'jigsaw' pieces to create an abstract composition. Being able to make independent choices about which shapes and details from their map to include in their stained glass. Problem solving as they work to simplify or replace shapes in their design. Cutting cellophane shapes accurately and arranging them into a pleasing composition.
	Developing ideas and apply craft skills when printmaking.	Following the process to make and print from a polystyrene tile; design a print with simple lines and shapes; make choices about what to turn their prints into and make improvements as they work.	Designing an effective printing tile; following the steps in the printing process mostly independently; making creative choices about how to turn their prints into a final piece; displaying some problem-solving skills as they work, possibly by making suggestions to their peers.
	Presenting artwork and evaluate it against a design brief.	Being able to justify their preferences for a favourite artwork; annotating their chosen artwork with relevant evaluation points and taking an active part in decisions around how to display their artworks in the class gallery.	Confidently justifying their preferences for a favourite artwork; annotating their chosen artwork with relevant evaluation points using some art vocabulary and trying out different options for how to display their artworks in the class gallery.

Year 3	Working Towards (WTS)	Working Within (WW)	Greater Depth (GD)
Drawing: Growing artists	To recognise how artists use shape in drawing.	Demonstrating a good knowledge of different shapes, able to recognise them in objects with little support and draw them accurately. Knowing the difference between organic and geometric shapes, able to understand how this is reflected in objects. Being able to apply using simple shapes as a basis to <u>drawing</u> , may require support to consider the size and scale of the objects in relation to each other.	Demonstrating a strong knowledge of different shapes and will be able to recognise them in objects with little or no support. Knowing the difference between organic and geometric shapes, quickly noticing that not all objects are made from geometric shapes. Can independently problem solve how to identify the shape of an organic object to draw it.
	To understand how to create tone in drawing by shading	Able to demonstrate a sense of light and dark in their work by shading with a reasonable degree of accuracy and skill following the four shading rules. Able to shade from light to dark, blending tones smoothly, mostly gradually, without sudden changes.	Able to describe the different tones in their work and that of others, demonstrating how this reflects light and dark in a drawing. Following all four shading rules to a high accuracy and minimal teacher input or direction. Blending smoothly with <u>minimal noticeable changes displaying a confident use of tools</u> .
	To understand how texture can be created and used to make art	Recognising suitable surfaces to collect a varied range of textures with a competent use of tools and willingness to experiment. Able to generate ideas mostly independently and make decisions to compose an interesting frottage picture. Can make considered cuts and tears to create their ideas and need little support.	Recognising suitable surfaces to collect a varied range of textures that may include less obvious choices. Competent and confident use of tools, confident to experiment. Able to generate their own ideas without support, confidently making decisions to compose an interesting picture. Demonstrating greater dexterity and independence in <u>tearing or cutting the shapes</u> .
	To apply observational drawing skills to create detailed studies	Will use simple shapes to form the basis of a detailed drawing most of the <u>time</u> , able to add detail from good observation with little direction or prompting. Will be able to understand how to apply tone but may need a little guidance to think about where to use it.	Will confidently sketch using <u>simple</u> shapes to form the basis of a detailed drawing. Can add a range of different details, using tools to create other effects and show precise, careful observation. Will be confident to apply tone to drawings <u>independently, carefully considering where to use it to build form in their drawing</u> .
	To explore composition and scale to create abstract drawings	Can select interesting compositions using a viewfinder. Able to draw a framed selection onto a large scale with some guidance. May need reminding to work to the edges of the paper. Willing to use a range of drawing materials and can experiment with trying out tools in an interesting way to begin to make gestural marks.	Can select interesting compositions which are varied in features. Able to draw a framed selection onto a large scale with confidence. Demonstrates good use of different drawing materials, using expressive marks confidently using tools in an interesting way.
Painting and mixed media: Prehistoric painting	To understand how prehistoric <u>man made</u> art, and to reflect this style in their work	Recognising the processes involved in creating prehistoric art, explaining roughly when they were made as well as creating their own animal drawing in this style. Being able to use simple shapes to build initial sketches.	Working with a greater level of control and detail when drawing, confidently using shapes to sketch accurate proportions of the animals and being able to discuss similarities and differences to contemporary art using some art vocabulary.
	To scale up drawings and sketches in a different medium	Creating a <u>large scale</u> copy of a small sketch, using charcoal to recreate the style of cave artists.	Confidently working with the medium of charcoal, <u>chalk</u> and pastel, using different techniques and tools to create varied effects and textures and being able to describe how they have scaled up their drawing.
	To experiment with the pigments in natural products to make different colours	Demonstrating a good understanding of colour mixing when using the natural pigments, evidenced by the record of mixed colours in sketchbooks. Being able to discuss the differences between prehistoric paint and modern paint.	Demonstrating a good understanding of colour mixing when using the natural pigments, evidenced by the record of mixed colours in sketchbooks. Being able to discuss the differences between prehistoric paint and modern paint.
	To select and apply a range of painting techniques	Experimenting with paint to create different colours and textures to make a piece of art in a prehistoric style. Making choices about equipment or paint that enable them to recreate features like bold lines.	Using greater skill and control in their painting and creating a more complex and sophisticated composition, possibly involving more than one animal. Able to discuss the choices they are making as they work, adapting ideas if they don't work as <u>expected on the textured surface</u> .
	To apply painting skills when creating a collaborative artwork	Successfully making positive and negative handprints in a range of colours; applying their knowledge of colour mixing to make natural colours suitable for the task	Creating more elaborate designs; manipulating colours, <u>patterns</u> and shapes to suit their own ideas and intentions.
Sculpture and 3D: Abstract shape and space	To join 2D shapes to make 3D structures.	Being able to try out different ways to make card shapes three dimensional, for example, folding and curving the card or joining the flat shapes together; making a structure that holds its 3D shape; being able to explain in simple terms the difference between 2D and 3D art.	confidently trying out their own techniques for shaping or joining the card; creating an interesting structure that stands by itself; by explaining what sculpture is using their own work or experience to add detail to the definition.
	To join materials in different ways when working in 3D.	Being able to try out different ways to make card shapes three dimensional, for example, folding and curving the card or joining the flat shapes together; combining shapes together to make a free-standing sculpture; trying out more than one way to create joins between shapes.	Showing independence when problem-solving as they work; trying several ways of joining shapes and deciding which works best in each case; creating a sculpture that balances and stands by itself.
	To develop ideas for 3D artwork.	Being able to identify familiar 2D shapes in photographs; being able to identify shapes in the negative space between objects and by drawing the cardboard model from different angles, focusing on shapes in the positive and negative space to achieve an abstract effect; planning an abstract sculpture based on play equipment.	Confidently identifying 2D shapes in the positive and negative space in a photo of something 3D; experimenting with drawing the shapes they can see when looking at the cardboard model and completing all three of the drawing challenges, showing they are considering how the shapes are arranged to achieve interesting effects; <u>planning an achievable abstract sculpture clearly inspired by play equipment</u> .
	To apply knowledge of sculpture when working in 3D.	Showing that they have learned how to shape materials in more than one way (for example, by folding and rolling it); by choosing appropriate methods for joining elements in their sculptures; combining shapes together to make an interesting free-standing sculpture.	Showing increased confidence when using a variety of ways to <u>shape and</u> join materials; demonstrating independence when problem-solving as they work; creating an interesting abstract sculpture that balances, stands by itself and is linked to their original plan.
	To evaluate and improve an artwork.	Showing that they have thought about how to improve their sculptures and made choices about what to add; being able to work cooperatively in pairs to add detail to their artwork.	Being able to discuss their ideas about how they are changing their sculptures, explaining why they believe it will improve the overall effect; being able to work cooperatively in pairs to add detail to their artwork, and combining both partner's ideas to good effect.

Year 4	Working Towards (WTS)	Working Within (WW)	Greater Depth (GD)
Drawing: Power prints	To draw using tone to create a 3D effect.	Being able to create several pencil tones when shading and use these to create a simple 3D effect. Showing that they have explored different ways to hold the pencil and different pressures of the pencil on the paper to create line and tone.	Showing good observational skills through careful application of tone to create 3D effects.
	To explore proportion and tone when drawing.	Using the charcoal and rubber to show areas of light and dark in their drawings and by demonstrating an awareness of the relative size of the objects they draw.	Using the rubber and charcoal effectively to create tone when drawing a range of different shapes and textures. Their finished drawings should include objects drawn to relatively accurate proportions.
	To plan a composition for a mixed-media drawing.	Being able to use scissors with care and purpose to cut out the images they want to use; by trying out more than one arrangement of the cut images to decide on their composition and being able to create contrast by using pieces of different shapes and sizes in interesting ways.	Using scissors confidently to cut even intricate shapes out; by making choices with the position of the cut images that combine to create a strong composition; by being able to make changes to their composition to make it more interesting or to create stronger contrasts.
	To use shading techniques to create pattern and contrast.	Being able to use the tools provided to create different marks and patterns when scratching into the painted surface; showing some awareness of how to create contrast by including areas with more and less marks; creating an interesting, finished drawing based on their original composition.	Using the scratching tools in creative ways to generate a variety of marks on the painted surface; being able to create curved hatching marks; showing awareness of contrast within their compositions both in terms of the elements they choose to include and by having areas with detail.
	To work collaboratively to develop drawings into prints.	Being able to work co-operatively to create a joint artwork, listening to others and compromising where necessary. Trying out something new in the way they work e.g., a new print technique, a new material, making something abstract when they would usually choose figurative etc. Including detail in their print such as contrast and pattern.	Being able to compromise and change ideas as they work to achieve a strong overall print effect. Trying out something new in the way they work e.g., a new print technique, a new material, making something abstract when they would usually choose figurative etc. Contributing confidently to the group, including detail such as contrast and pattern whilst working in a way that matches the style of the group as a whole.
Painting and mixed media: Light and dark	To investigate different ways of applying paint and to be able to mix tints and shades of a colour.	Sharing their ideas about a painting, describing the difference between a tint and a shade. Mixing tints and shades by adding black or white paint.	Using some key art vocabulary to describe similarities and differences between paintings. Confidently mixing tints and shades by adding black or white paint gradually.
	To use tints and shades to give a three-dimensional effect when painting	Mixing tints and shades of their original colour and using these to make one side of a painted object appear dark and one side appear light.	Discussing the effects of light and shade on how a painted object looks. Working in a considered way to mix tints and shades that give a gradual effect of light and shade.
	To explore how paint can create very different effects	Organising their equipment for painting, discussing their choices and their work. Applying their experience with using tints and shades to paint objects in 3D.	Independently organising the equipment needed for a painting technique. Discussing how their choice of technique has challenged them. Applying their experience with using tints and shades to paint objects successfully in 3D.
	To consider proportion and composition when planning a still life painting	Trying out different arrangements of objects and explaining why they chose their composition. Producing a clear sketch that reflects the way their objects are arranged.	Justifying their decisions about any changes to their compositions. Producing a clear sketch that shows they have observed the relative size and shape of objects in the composition.
	To apply knowledge of colour mixing and painting techniques to create a finished piece.	Showing in their final painting that they have understood how colour can be used to show light and dark, and therefore show three dimensions. Painting with care and control to make a still life with recognisable objects.	Demonstrating that they can paint using tints and shades to help show the form of objects. Showing a consistent use of the painting techniques they chose for the task. Evaluating and improving their painting as they work.
Craft and design: Fabric of nature	To understand starting points in a design process	Describing objects, images, and sounds with relevant subject vocabulary. Creating drawings that replicate a selected image; making confident choices about what materials to use. Selecting imagery and colours that link to drawn starting points, creating a mood board where a theme and colour palette are defined.	Using relevant subject language with confidence to describe objects, images, and sounds. Drawing from imagery; may include detailed studies of small sections rather than a complete object. Use of expressive drawing techniques to show textures and shapes. Selecting imagery and colours that link to drawn starting points. Creating a mood board that strongly depicts a clear theme and colour palette.
	To explore techniques to develop imagery.	Discussing the work and inspiration of artists using subject relevant language. Completing four drawings that are mostly different and fill the space, created with confident use of materials and tools to add colour.	Discussing the work and inspiration of artists using subject relevant language; may include the formal elements. Completing four drawings that show four distinctly different views, that fill the space. Confident use of materials and tools to add colour but to also illustrate texture and detail through mark making.
	To explore using a textile technique to develop patterns	Understanding the work of William Morris and using subject vocabulary to describe his work and style. Creating a pattern using their drawing and taking inspiration from mood boards and initial research to develop it.	Describing and discussing the techniques of William Morris, using subject vocabulary and their own experience; making comparisons to the work of other artists; creating a pattern made from their drawing; making choices to translate in glue batik; developing from mood board inspiration and initial research.
	To learn how to create a repeating pattern	Identifying where a pattern repeats and explain; following instructions to create a repeating pattern; adding extra details and patterns to improve their design.	Demonstrating an understanding of a repeating pattern through discussion using examples; identifying and explaining where a pattern repeats; following instructions to create a repeating pattern taking inspiration from William Morris and their own research to make considered enhancements to the design.
	To understand how art is made for different purposes	Understanding different methods of creating printed fabric in creative industries. Using sketchbooks to evaluate patterns, recognising what has worked well and what could be improved. Producing ideas to illustrate products using their designs.	Understanding and discussing different methods of creating printed fabric using examples. Evaluating patterns in detail, recognising what worked well and what could be improved, possibly using sketches to illustrate. Illustrating and annotating detailed and carefully drawn designs to show a product.

Year 5	Working Towards (WTS)	Working Within (WW)	Greater Depth (GD)
Drawing: I need space	To explore the purpose and effect of imagery	Understanding and explaining what retrofuturism is. Participating in discussions and offering ideas. Evaluating images using simple responses such as 'I like...I don't like..' but may use formal elements to extend ideas.	Understanding and explaining what retrofuturism is and referencing examples that they have seen before. Participating in discussions; offering and explaining ideas. May take the lead to direct discussion. Evaluating images with a varied range of responses, confidently using the formal elements to extend.
	To understand and explore decision making in creative processes.	Providing plausible suggestions for how a piece was created. Comfortable to use a different stimulus to draw from. Using past experiences to use a good range of drawing processes.	Providing suggestions for how a piece was created referring to personal experiences or process knowledge. Confidently using different stimuli to draw from. Confidently uses a diverse range of drawing techniques, which may extend to using simple printing.
	To develop drawn ideas through printmaking	Participating in discussion; suggesting sensible ideas about how the image was produced. Can select and place textures to create a collagraph plate applying an understanding of the material, which may be supported by testing.	Participating in, and possibly leading, discussions about how the image was produced. Able to use knowledge and language of the formal elements to support their ideas. Confidently selects and places textures to create a collagraph plate applying an understanding of how they expect it to print.
	To test and develop ideas using sketchbooks	Producing drawings and visual notes that demonstrate using sketchbooks to explore ideas. Generating a clear composition for a final piece; including how it will be drawn. Applying confident skills to make an effective collagraph print.	Diverse drawings and visual notes with confident use of sketchbooks to test. A clear composition for a final piece annotated to show how it will be drawn and includes what the drawing could be used for. Applying confident skills to make an effective collagraph print that may show some experimentation with colours.
	To apply an understanding of drawing processes to revisit and improve ideas.	Selecting tools and drawing techniques with some guidance. Demonstrating a growing independence; able to discuss ways to improve work; willing to seek support or guidance when needed.	Selecting tools and drawing techniques with little or no guidance. Working confidently and independently throughout most of the task. Recognising that seeking guidance allows them to develop; able to discuss and demonstrate ways to improve work.
Painting and mixed media: Portraits	To explore how a drawing can be developed.	Varying the size, shape, and placement of words to create interest during the drawing task. Trying out a variety of materials and compositions for their drawing backgrounds.	Creating a drawing that skillfully manipulates text and image. Playing with materials for effect when creating background surfaces for the final drawing
	To combine materials for effect.	Showing that they are making decisions about the position of their drawing on their background and trying out more than one idea. Creating a successful print.	Describing decisions made about the position of their drawing on their background, solving problems to improve the effect. Creating a finished self-portrait that combines several media successfully.
	To identify the features of self-portraits.	Using some Art vocabulary to talk about and compare portraits. Identifying key facts using a website as a reference.	Confidently using Art vocabulary to talk about and compare portraits. Identify key facts using a website as a reference and to use these facts to justify their ideas about the artist's work.
	To develop ideas towards an outcome by experimenting with materials and techniques.	Using some art vocabulary to talk about a portrait and be able to explain their opinion of an artwork. Trying something new when experimenting with adapting their photo portrait.	Using appropriate art vocabulary to describe and compare portraits; justify their opinion of choices the artist has made. Try out several different ways of using the photo portrait and confidently adapt ideas as they work.
	To apply knowledge and experience to create a mixed-media self-portrait	Applying skills and understanding developed throughout the unit, including creating a self-portrait that aims to represent something about them. Considering the effect created by their choice of materials and composition of their final piece.	Creating a self-portrait with a strong composition that clearly represents something about them, combining a range of materials confidently, thinking about the effect on the viewer, and being able to talk about the choices they have made throughout the process using some Art vocabulary.
Craft and design: Architecture	To apply observational drawing skills to interpret forms accurately	Sketching a house from first-hand or second-hand observation using basic shapes to place the key elements to form the composition. Beginning to measure features to work out proportions but may not use consistently. Noticing small details to incorporate into the drawing by observing and not guessing. Evaluating as they draw; willing to make adjustments.	Sketching a house from first-hand or second-hand observation using basic shapes to place the key elements to form the composition, applying measuring skills to do this with increased accuracy. Good understanding of proportion from confident use of measuring techniques. Increased detail that may include shading to start to imply 3 dimensions further. Naturally evaluating as they draw; making improvements as needed.
	To apply composition skills to develop a drawing into print	Selecting a section that creates an interesting composition, that includes a variety of patterns, lines, and texture. Following the steps to create a print with a little smudging but clear lines. Purposeful evaluation that demonstrates a reflection on what went well as well as what could be improved.	Selecting a section that creates an interesting composition that explores unusual angles and a variety of features. Demonstrating an understanding of selecting areas purposefully, knowing what will create more interesting effects or variations in patterns, lines, and texture. Following the steps to create a print with minimal smudging and clear lines. Purposeful evaluation that demonstrates a reflection on what went well as well as what could be improved.
	To apply an understanding of architecture to design a building	Creating a building design based on a theme or set purpose, drawing a plan view or front elevation. Their designs should include basic annotated notes to explain key features.	Creating a more intricate design in perspective view, perhaps using an architectural style layout. Their design should be detailed with clear consideration of the design brief shown in their annotations. They may have also planned the interior of their building.
	To extend design ideas through research and sketchbook use	Discussing Hundertwasser's work and recognising his style. Creating a factual presentation about Hundertwasser in a visually pleasing way incorporating a variety of patterns and colours	Discussing and forming opinions on Hundertwasser's work and explaining their ideas. Presenting a visually pleasing response in sketchbooks that includes recording their opinions and new ideas formed from their research.
	To explore and evaluate the intention of a design.	Showing they understand what a monument is for by designing a monument which symbolises a person or event. Being able to describe their monument and say why they have chosen the various design elements. Giving constructive feedback to others about their monument designs.	Showing they understand what a monument is for by creating a design that uses symbolic aspects and has a strong, visual concept. Presenting their design confidently on paper, including clear explanation of their ideas. Giving constructive feedback to others about their monument designs and being able to suggest how they might adapt their own design to

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Drawing: Make my voice heard	To explore expressive drawing techniques.	Selecting a good range of imagery presented with annotated notes and sketches. Able to make relevant comparisons between different styles of art, able to use tools effectively to explore a range of effects.	Selecting a diverse range of imagery presented to a high standard with annotated notes and detailed sketches. Able to make relevant comparisons and connections between different styles of art, able to use tools effectively to explore and create a diverse range of effects.
	To consider how symbolism in art can convey meaning	Can respond to the meaning of a spirit animal through discussion and drawing. Able to generate symbols that reflect their likes and dislikes, with minimal support. Able to create a tile that is full of pattern, symbols and colours that effectively represents them.	Responds to the meaning of a spirit animal through discussion and a carefully observed drawing. Can generate symbols independently that reflect their likes and dislikes and personality. Creates a carefully drawn tile that is full of pattern, symbols and colours that is detailed and accurately representative.
	To apply understanding of the drawing technique chiaroscuro.	Can discuss ideas to create light and dark through drawing techniques. Able to explain the term chiaroscuro. Can apply chiaroscuro to create light and form through a tonal drawing. Understands the impact of using techniques for effect.	Can discuss ideas to create light and dark suggesting specific techniques and use of tools. Gives clear explanation of chiaroscuro with reference to examples, understanding why artists use techniques for specific effects. Can confidently apply chiaroscuro to create light and form through a tonal drawing, able to revisit to make improvements.
	To evaluate the context and intention of street art	Participates in discussion that examines the similarities and differences between different styles of art. Can form own opinions about what art is, justifying their ideas. Identifying an issue or cause and deciding what message they want to convey.	Participates and possibly leads a discussion that examines the similarities and differences between different styles of art. Has strong opinions about what art is and can justify with reasoned ideas. Can identify an issue or cause important to them, with a clear idea of what message they want to convey.
	To apply an understanding of impact and effect to create a powerful image	Understands artist choices to convey a message. Can review sketchbook and creative work to develop a drawn image, applying techniques explored throughout the unit. Able to review and revisit ideas to develop work.	Understands the artist's choices to convey a message and recognises the use of symbolism to convey meaning. Can review sketchbook and creative work to develop a drawn image, applying techniques specifically chosen for effect and the impact for their audience. Can review and revisit ideas to develop their work.
Painting and mixed media: Artist study	To analyse a famous painting	Can explain ideas for narrative using descriptive language. Able to suggest ideas for the meaning behind the picture. Can identify different features within the painting describing using appropriate language.	Can explain the narrative of the painting using descriptive language that reflects empathy with the characters and the emotional content of the painting. Able to suggest ideas for the meaning behind the picture using confident inference. Can identify different features within the painting referring to formal elements to describe.
	To understand how to find meaning in a painting.	Understands and can describe the narrative with creativity and imagination to find their own meaning in the painting. Can use their own art or personal experiences to start to justify their ideas. Able to create a narrative of their own using the elements from the painting.	Able to include extra details in the description of the narrative behind the story as well as describing the next stage of the story as they imagine it. Use their own art or personal experiences to justify their ideas, possibly referring to another artwork they are familiar with. Can Create a detailed narrative of their own using the elements from the painting.
	To apply drama techniques to explore the meaning of a painting	Able to read a picture well and see beyond the initial first glance. The ability to analyse and evaluate an image successfully.	Additionally displays a sense of empathy and understanding of the meaning of the painting. The ability to accurately play their own part and/or take on a leadership role in the tableau.
	To apply interpretation skills to analyse and respond to an abstract painting.	Can read into the picture, identifying different elements and meanings, understanding the narrative, and using descriptive language to tell the story. Can reflect on their own experiences and feelings they want to convey through their own piece of abstract art.	Will use richer language in their discussions and justifying their opinion. Can create an inventive drawing with clear influences from the artist. Can reflect own experiences and feelings to convey through a piece of abstract art. Their piece will be interesting with considered composition and may use a combination of media.
	To understand how art can tell stories or portray messages	Can contribute to discussions to either the class, group or talk partner. Can understand and choose a meaningful message to convey through imagery, creating some different composition ideas.	Contributing to discussions to either the class, group or talk partner explaining reasons for their ideas. Understanding what makes a message meaningful with strong ideas and choosing something that is important to them. Able to convey this through imagery, which may be more suggestive than literal, creating a range of different composition ideas
	To develop starting points for creative outcomes	Able to select an appropriate artist. Information collected is varied and presented in an interesting and pleasing way in sketchbooks. Generating an idea for a final piece that should demonstrate some inspiration from their chosen artist.	can elect an appropriate artist that may be their own choice. Information gathered is relevant and covers a variety of aspects of the artist's life and work. Sketchbook pages include drawings, text, and consideration for overall aesthetics with pattern and colour. Generating an idea for a final piece that clearly reflects the inspiration from their chosen artist.
	To demonstrate an understanding of painting techniques to make personal choices	Produces a piece of work that demonstrates an ability to select appropriate tools and materials to create an intended effect. Able to effectively translate final composition from ideas and sketches. Continuing to experiment and revisiting ideas, drawing on creative experiences. Being able to work in a sustained way to complete a piece making evaluations at each stage.	Produces a confident piece of work selecting tools and materials drawing upon previous creative experiences to achieve specific effects. Effectively translating ideas and sketches from sketchbooks to a larger scale. Continuing to experiment which may include using mixed media and/or preparing different surfaces to work on. Working in a sustained way to complete a piece making and acting upon evaluations at each stage.

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Sculpture and 3D: Making memories	To analyse how art can explore the concept of self	Discussing the work of artists showing appreciation of different artistic styles. Creating a sculpture that shows an ability to use art to express themselves (literal or symbolic), with minimal guidance; showing a willingness to have a go and experiment. Reflecting either verbally or as a written response to demonstrate an understanding of creative decisions.	Discussing artists' work with responses that reflect a strong knowledge of artistic techniques and language. Creating a literal or symbolic sculpture that could be more complex in structure and design, demonstrating a clear understanding of self. Willing to experiment, requiring little if any guidance, confidently drawing upon past sculptural experience. Reflecting either verbally or as a detailed written response to demonstrate an understanding of creative decisions.
	To explore sculptural techniques	Suggesting ways to represent memories through imagery, shapes, and colours (mostly literal). Develop a composition of shapes from initial ideas to form a plan for a sculpture. Able to competently use scissors to cut shapes accurately, following paper designs to create a 3-dimensional sculpture.	Suggesting ways to represent memories through imagery, shapes, and colours; may include symbolic ideas. Develop a composition from initial ideas to form a plan for a sculpture. Expert use of equipment. Creating a 3-dimensional sculpture that experiments with different heights and possibly textures.
	To use creative experience to develop ideas and plan sculpture	Discussing artists' work and explaining what they might use in their own work. Producing a clear sketchbook idea for a sculpture that includes written notes and drawings to explain what they will need and how they intend to make it.	Confidently discussing artists' work that is supported by personal experiences. Producing a clear sketchbook idea for a sculpture that includes detailed written notes and drawings and may show evidence of influences from other artists. Explaining what they will need and how they intend to make it with consideration for potential pitfalls and how these may be overcome.
	To apply an understanding of materials and techniques to work in 3D	successfully translating plans to a 3D sculpture, selecting, and combining appropriate materials. Able to work most of the time independently, showing a willingness to experiment and try new things.	Clearly using planning developed into a detailed 3D sculpture. Selecting and combining materials using creative experience and knowledge with evidence of risk-taking and experimentation. Working independently, able to use tools and materials confidently.
	To problem solve, evaluate, and refine artwork to achieve a chosen outcome	Identifying and making improvements to work, selecting appropriate tools to do so. Producing a completed sculpture demonstrating experimentation, originality, and technical competence. Competent reflection on successes and personal development shows an understanding of progress made.	Identifying and making improvements to their work that may explore new ideas and confident use of materials. Producing a completed sculpture that demonstrates experimentation, originality, technical competence, and some craftsmanship. Detailed reflection on successes and personal development with a clear understanding of progress made and what their next steps may be.