

Art and Design Progression Plan – Heath Mount Primary School

EYFS

ELG Physical Development	Moving and Handling	<ul style="list-style-type: none"> • To handle equipment and tools effectively, including pencils for writing.
ELG Expressive art and Design	Exploring and Using Media and Materials	<ul style="list-style-type: none"> • To safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function
	Being Imaginative	<ul style="list-style-type: none"> • To use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through • design and technology, art, music, dance, role play and stories.

National Curriculum

National Curriculum aims:	KS1	KS2
<p>The national curriculum for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"> • produce creative work, exploring their ideas and recording their experiences • become proficient in drawing, painting, sculpture and other art, craft and design techniques • evaluate and analyse creative works using the language of art, craft and design • know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms. 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> • 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 	<p>Pupils should be taught 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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> • 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

Year 1	Purple = Substantive Knowledge Knowing 'What' factual knowledge	Green = Implicit Knowledge / Skills experimental/intuitive
	<ul style="list-style-type: none"> • 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 • To know 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. 	<ul style="list-style-type: none"> • To produce creative work, exploring their ideas and recording their experiences. • To become proficient in drawing, painting, sculpture and other art, craft and design techniques. • To evaluate and analyse creative works using the language of art, craft and design. • To know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

Prior Learning:

Art skills gained in EYFS include identifying shapes, drawing, basic colour mixing skills, cutting and sticking, collage, pincer grip, holding a paintbrush, junk modelling, choosing materials and colours, joining different materials.

Drawing	Line	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand drawing is a physical activity.</p> <p>Understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d sculptures. What is a map? Our local area</p> <p>Understand that drawing can be done digitally using an ipad. What is a map? Our local area</p> <p>Explore lines made by a drawing tool, made by moving fingers and wrist. Find out about an artist who uses their whole body to create artwork What is a map? Our local area</p> <p>Use colour (poster paint) intuitively to develop painted landscapes. Pupils draw from secondary sources What is a map? Our local area</p>	<p>Concepts: Lines as basic tools, describing different lines, different materials for making lines, lines can be used to represent different things What is a map?</p> <p>Skills: drawing different lines with different materials, drawing lines with a ruler, painting and colouring neatly inside shapes, drawing from the imagination What is a map?</p>	<p>Year 1 did not use sketchbooks in EYFS so Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration. What is a map?</p> <p>Use sketchbooks to:</p> <p>Test out printmaking ideas. What is a map? Our local area</p> <p>Develop experience of primary and secondary colours. What is a map? Our local area</p> <p>Practice observational drawing Our local area</p> <p>Explore mark making What is a map? Our local area</p>	<p>Understand prints can be made from lots of different objects - natural and manmade. What is a map?</p> <p>To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination Our local area</p> <p>Explore concepts like “repeat” “pattern” “sequencing”. What is a map?</p>	<p>Understand there are different types of paint. What is a map? Our local area</p> <p>Understand we can use a variety of brushes, holding them in a variety of ways to make different marks. What is a map? Our local area</p> <p>Explore poster paint in an intuitive way to build understanding of the medium What is a map? Our local area</p> <p>Respond to your painting, and try to develop colours/change colours where appropriate What is a map? Our local area</p> <p>Work back into your painting with pen or coloured pencil to develop the imagery What is a map? Our local area</p>	<p>Understand collage is the art of using elements of paper to make images What is a map? Our local area</p> <p>Collage with painted papers exploring colour, shape and composition What is a map? Our local area</p> <p>Combine collage with making by cutting and tearing printed imagery What is a map? Our local area</p>	<p>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions Our local area</p> <p>Understand that artwork can be digital What is a map? Our local area</p> <p>Use a combination of two or more materials to make sculpture What is a map? Our local area</p> <p>Use construction methods to build – cutting and slotting card What is a map? Our local area</p> <p>Explore different tools in a drawing app on ipads. What is a map? Our local area.</p>	<p>Look at the work of artists who draw, sculptors, and painters, listening to the artists’ intention behind the work and the context in which it was made.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid What is a map? Our local area</p> <p>Reflect upon the artists’ work, and share your response verbally (“I liked...”).</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally (“I enjoyed... This went well”).</p> <p>Some children may feel able to share their response about classmates work. What is a map? Our local area</p>

The four interrelated aims for the subject (Generating Ideas, Making, Evaluating and Knowledge)

Generating ideas

Pupils will use sketchbooks to record their own ideas.

Pupils will generate ideas for their own map

Pupils will generate their own ideas for resist work using line, colour and shape and pattern.

Making

Pupils will experiment with colour mixing – warm and cool colours

Pupils will respond to the work of Sonia Delaunay, Paul Klee and Wassily Kandinsky

Pupils will experiment with resist techniques.

Pupils will create their own abstract map based on google earth images of the school/local area.

Evaluating

Pupils will evaluate if they have pressed firmly enough on their oil pastel to create resist techniques

Pupils will judge/decide if they have included all of the information on their map

Pupils will verbally evaluate their abstract map and make changes where necessary.

Knowledge

Pupils will know that there are lots of different types of maps.

Pupils will know that maps inspire artists, designers and craftspeople to create different types of art.

Pupils will know that artists and graphic designers design and create maps, not just cartographers.

Pupils will know that there are warm and cold colours on the colour wheel.

Pupils will know what a bird's-eye-view is and how it makes objects look more abstract when seen from above

Pupils will know what abstract art is and how it is different to representational art.

Pupils will know about different resist techniques in art

Pupils will know that when we reflect on our own work and the work of others, we think about what we are good at and what we might do differently next time.

Pupils will know what primary and secondary colours are.

Pupils will know about warm and cold colours.



Year 2	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills			
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand that there are different types of drawing, Town and Country, Sea and Oceans</p> <p>Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line.</p> <p>Understand charcoal and earth pigment were our first drawing tools as humans. Town and Country</p> <p>Use drawing exercises to focus an exploration of observational drawing – continuous line and backwards/forwards drawing. Sea and Oceans</p> <p>Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape Town and Country, Sea and Oceans</p>	<p>Continue to build understanding that sketchbooks are places for personal experimentation. Town and Country, Sea and Oceans</p> <p>Understand that the way each persons' sketchbook looks is unique to them. Town and Country, Sea and Oceans</p> <p>Work in sketchbooks to:</p> <p>Explore the qualities of different media. Town and Country, Sea and Oceans</p> <p>Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making. Explore & Draw Explore Through Monoprint</p> <p>Explore colour and colour mixing. Warm and cool colours, tints and shades. Town and Country, Sea and Oceans</p> <p>Make visual notes about artists studied. Town and Country, Sea and Oceans</p>	<p>Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet. Town and Country</p> <p>Transfer the skills learnt in EYFS and Year 1 to create prints from natural and manmade materials, exploring the qualities (thickness) of line. Town and Country</p>	<p>Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting Town and Country</p> <p>Understand that paint can be combined with different materials and you can draw into wet paint to create different effects. Town and Country</p> <p>Understand that the properties of the paint that you use, and how you use it, will affect your mark making. Town and Country</p> <p>Understand that primary colours can be mixed together to make secondary colours of different hues. Town and Country, Sea and Oceans</p> <p>Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using home made tools. Town and Country, Sea and Oceans</p>	<p>Understand that we can combine collage with other disciplines such as printmaking and making sculptures Town and Country, Sea and Oceans</p> <p>Explore 'drawing with scissors' Town and Country</p> <p>Use recycled books to create a new artwork, thinking carefully about scale. Sea and Oceans</p> <p>Collage with marbled papers . Combine with making. Sea and Oceans</p>	<p>Understand that art can be made from recycled materials. Sea and Oceans</p> <p>Understand when we make sculpture by adding materials it is called Construction Sea and Oceans</p> <p>Use recycled materials (from junk modelling experiences in EYFS to create a sculpture of a fish Sea and Oceans</p> <p>Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure. Sea and Oceans</p>	<p>Understand artists take their inspiration from around them, collecting and transforming.</p> <p>Understand that in art we can experiment and discover things for ourselves.</p> <p>Look at the work of a different artists and learn to dissect their work to help build understanding. Understand how the artists experience feeds into their work.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Town and Country, Sea and Oceans</p> <p>Reflect upon the artists' work and share your response verbally ("I liked...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").</p> <p>Talk about intention.</p> <p>Share responses to classmates work, appreciating similarities and differences. Document work using still image (photography) or by making a drawing of the work.</p>

						<p>If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.</p> <p>Town and Country, Sea and Oceans</p>
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By the end of Year 2

Generating ideas

Try out different activities and make sensible choices about what to do next
Use drawing to record ideas and experiences

Making

Deliberately choose to use particular techniques for a given purpose
Develop and exercise some care and control over the range of materials they use. (for instance, they do not accept the first mark but seek to refine and improve).

Evaluating

When looking at creative work express clear preferences and give some reasons for these (for instance, be able to say "I like that because...")

Knowledge

That different forms of creative works are made by artists, craftspeople and designers, from all cultures and times.
Be able to talk about the materials, techniques and processes they have used, using an appropriate vocabulary (for instance, they know the names of the tools and colours they use)

Year 3	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills			
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand that drawing from a primary source is different from drawing from a secondary source. Brazil, Stone Age to Iron Age, Roman Britain, Birmingham</p> <p>Know that observational drawing skills develop with repeated practise - continuous line drawing, backwards/forwards drawing. Brazil, Birmingham</p> <p>Understand artists can work with pattern for different reasons: Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works. Brazil, Birmingham</p> <p>Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. Brazil, Birmingham</p> <p>Make marks using pencil, pen, felt-tip and water. Brazil</p> <p>Develop mark making skills by deconstructing the work of artists. Brazil, Birmingham</p>	<p>Continue to build understanding that sketchbooks are places for personal experimentation. Brazil, Stone Age to Iron Age, Roman Britain, Birmingham</p> <p>Understand that the way each persons' sketchbook looks is unique to them. Brazil, Stone Age to Iron Age, Roman Britain, Birmingham</p> <p>Work in sketchbooks to:</p> <p>Explore the qualities of pen, felt-tip, paint (colour mixing), printmaking. Brazil, Stone Age to Iron Age, Roman Britain, Birmingham</p> <p>Develop mark making skills. Brazil, Stone Age to Iron Age, Roman Britain, Birmingham</p> <p>Experiment with two colour prints</p>	<p>Understand that two colour prints are made by taking more areas away - reduction printing. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Understand that mono print can be used effectively to create prints which use line. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Use mono print over previously printed work to make a creative response to an original artwork. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Consider use of layers to develop composition Brazil, Stone Age to Iron Age, Roman Britain</p>	<p>Understand that we can add white to a colour to mix tints and add black to a colour to mix shades. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Understand that you can mix paint on paper rather than just a palette. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Understand that paint acts differently on different surfaces. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Use paint, mixing colours, to mix tints and shades of a colour Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Continue to develop colour mixing skills. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Explore painting over a different surface, e.g. tinfoil. Brazil, Stone Age to Iron Age, Roman Britain</p>	<p>Understand that we can combine collage with other disciplines such as drawing and printmaking Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork. Brazil</p>	<p>Understand that artwork can be made with more than one material and this is called 'mixed media'. Brazil</p> <p>Understand what 'low-relief' is and that a piece of low-relief work can be pressed into soft clay to make an imprint. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Understand that Lots of layers can be used when creating a digital drawing to add more detail and depth of colour Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Use a combination of painting, collage and printing to create a piece of artwork Brazil</p> <p>Use the tolerance function on the sketchbook app to create a transparent layer to work upon. Brazil, Stone Age to Iron Age, Roman Britain</p>	<p>To understand that visual artists can be self-taught and use what they have around them or near them to inspire creative artwork.</p> <p>Look at the work of an artist who uses gestural marks which convey movement, jewellery designers and makers who take inspiration from the natural world and the past (Ancient Egypt), graphic designers who use computers and software to create their work.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Brazil, Stone Age to Iron Age, Roman Britain</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback</p>

						about your own work and respond. Brazil, Stone Age to Iron Age, Roman Britain
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By the end of Year 3

Generating ideas:

Gather and review information, references and resources related to their ideas and intentions.

Use a sketchbook for different purposes, including recording observations, planning and shaping ideas.

Making

Develop practical skills by experimenting with and testing the qualities of a range of different materials and techniques.

Select, and use appropriately, a variety of materials and techniques in order to create their own work.

Evaluating:

Take the time to reflect upon what they like and dislike about their work in order to improve it (for instance they think carefully before explaining to their teacher what they like and what they will do next)

Knowledge:

About and describe the work of some artists, craftspeople, architects and designers

And be able to explain how to use some of the tools and techniques they have chosen to work with.

Year 4	Purple = Substantive Knowledge	Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Know that Chiaroscuro means “light/dark” and we can use the concept to explore tone in drawings. Raiders & Traders, Antarctic</p> <p>Know that there are different types of pencil ranging from hard to soft and they yield a range of different tones. Raiders & Traders, Antarctic</p> <p>Know that a wide range of tone can be achieved with a 2B pencil and it is the amount of pressure that you apply that determines a light or dark tone. Raiders & Traders, Antarctic</p> <p>Understand that illustrators interpret narrative texts and create sequenced drawings as well as creating illustrations for magazines. Raiders & Traders, Antarctic</p> <p>To know that drawing can be used for different purposes – design drawing. Raiders & Traders, Antarctic</p> <p>Understand that designers create fonts and work with Typography. Raiders & Traders, Antarctic</p> <p>Make pencil and water-soluble pencil drawings which explore Chiaroscuro. Raiders & Traders, Antarctic</p> <p>Experiment with different pencils to achieve different tones. Raiders & Traders, Antarctic</p> <p>Use colour, composition, elements, line, shape to create an illustration in the style of an illustrator Raiders & Traders, Antarctic</p>	<p>Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook. Raiders & Traders, Antarctic</p> <p>Use sketchbooks to:</p> <p>Practise drawing skills. Raiders & Traders, Antarctic</p> <p>Make visual notes to record ideas and processes discovered through looking at other artists. Raiders & Traders, Antarctic</p> <p>Test and experiment with materials. Raiders & Traders, Antarctic</p> <p>Reflect. Raiders & Traders, Antarctic</p>	<p>Understand that ‘landscape’ is the name given to the genre of painting (or making) landscapes and that artists also paint seascapes and cityscapes. Raiders & Traders, Antarctic</p> <p>That landscape is a genre which artists have enjoyed for hundreds of years, and which contemporary artists still explore today. Raiders & Traders, Antarctic</p> <p>To use different hues and tones to capture 3d form in 2 dimensions. Raiders & Traders, Antarctic</p>	<p>Understand the difference between low-relief sculpture and sculpture in the round. Raiders & Traders, Antarctic</p> <p>Know that sculpture can be made from a wide range of materials and can be permanent or ephemeral. Raiders & Traders, Antarctic</p> <p>To understand that to make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. Raiders & Traders, Antarctic</p> <p>To know that colour can be used in a symbolic way in art and design. Raiders & Traders, Antarctic</p> <p>Explore line, shape, colour and pattern and composition when creating an illustration. Raiders & Traders, Antarctic</p> <p>To construct low relief self-portraits using recycled materials developing construction skills, resilience, and creative thinking. Raiders & Traders, Antarctic</p>	<p>Look at the work of illustrators and graphic artists, painters and sculptors and heraldry. Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Raiders & Traders, Antarctic</p> <p>Reflect upon the artists’ work, and share your response verbally (“I liked... I didn’t understand... it reminded me of... It links to...”).</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally (“I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond. Raiders & Traders, Antarctic</p>

<p>Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings.</p> <p>Raiders & Traders, Antarctic</p>				
<p>By the end of Year 4:</p> <p>Generating ideas Select and use relevant resources and references to develop their ideas. Use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome. (for instance, sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed outcome.)</p> <p>Making Investigate the nature and qualities of different materials and processes systematically. Apply the technical skills they are learning to improve the quality of their work. (for instance, in painting they select and use different brushes for different purposes)</p> <p>Evaluate Regularly reflect upon their own work and use comparisons with the work of others (pupils and artists) to identify how to improve.</p> <p>Knowledge and understanding. About and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied. About, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.</p>				

Year 5	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation
<p>To Know about proportion and how it is used in portrait drawing and know how to draw a portrait showing correct proportion. Ancient Greece, Around the World</p> <p>To know that a vertical line of symmetry can support drawing a more accurate shape. Understand that there are technical processes we can use to help us see, draw and scale up our work. Ancient Greece</p> <p>Understand that some artists create protest art. Anglo Saxons, Vikings and Normans</p> <p>Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire, and use creative skills to transform into letters. Anglo Saxons, Vikings and Normans</p> <p>Draw over maps/existing marks to explore how you can make mark making more visually powerful. Anglo Saxons, Vikings and Normans</p>	<p>Use sketchbooks to:</p> <p>Explore colour mixing, create observational drawings, create mind-maps, plan ideas. Ancient Greece, Around the World</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. Ancient Greece, Around the World</p> <p>Explore ideas relating to design (though do not use sketchbooks to design on paper), exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc. Ancient Greece, Around the World</p> <p>Experiment with different media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved. Ancient Greece, Around the World</p> <p>Experiment with colour mixing and pattern,</p>	<p>Understand that mono types are single monoprints. Ancient Greece, Around the World</p> <p>Explore a mono-print technique with carbon paper. Ancient Greece, Around the World</p> <p>Combine mono type with painting and collage to make a piece of artwork. Ancient Greece, Around the World</p>	<p>To understand that to create tone with watercolours the paint needs to be applied gradually and that you need to use more water than paint for the paint to apply to the paper smoothly. Ancient Greece</p> <p>To know that when two wet colours are placed next to each other, this creates a 'colour bleed'. Ancient Greece</p> <p>Understand that portraiture is a genre of art which artists have enjoyed for hundreds of years, and which contemporary artists still explore today. Ancient Greece, Around the World</p> <p>To explore how print is combined with paint and collage to create a cohesive artwork. Ancient Greece, Around the World</p> <p>Explore how we can use layers (physical or digital) to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality Ancient Greece, Around the World</p>	<p>To understand that the use of proportion is essential when trying to create a realistic portrait but also be aware that artists sometimes do not use correct proportion when creating portraits. Ancient Greece,</p> <p>To know that Ancient Greek vases were made from clay and that there were two main ways of decorating pots – black and red figure techniques. Ancient Greece</p> <p>To know that ceramics from Ancient Greece and Rome still inspire artists and makers today and understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future. Ancient Greece</p> <p>Understand that artist can create art to comment on society, to reflect the time they live in and can also make art as a form of protest and that art can be powerful Ancient Greece, Around the World</p> <p>Create some observational drawings of Ancient Greek vases observing the figures and patterns. Ancient Greece</p> <p>Design a pot inspired by the work of Grayson Perry and use this design to comment on their own life or community. Ancient Greece</p>	<p>Look at the work of artists and sculptors and protest art</p> <p>Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Ancient Greece, Around the World</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using photography, consider lighting and focus. Some children may make films</p>

Use tone to create the illusion of three-dimensions on a two-dimensional surface when drawing objects and portraits. Anglo Saxons, Vikings and Normans	working towards creating paper “fabrics” for fashion design. Ancient Greece, Around the World				thinking about viewpoint, lighting & perspective. Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve Ancient Greece, Around the World
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By the end of Year 5:

Generating ideas

Engage in open ended research and exploration in the process of initiating and developing their own personal ideas

Confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information.

Making Confidently investigate and exploit the potential of new and unfamiliar materials (for instance, try out several different ways of using tools and materials that are new to them) Use their acquired technical expertise to make work which effectively reflects their ideas and intentions.

Evaluate

Regularly analyse and reflect on their progress taking account of what they hoped to achieve.

Knowledge and understanding Research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions.

How to describe the processes they are using and how they hope to achieve high quality outcomes

Year 6	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects. British Empire, Civil rights</p> <p>Understand that materials can be combined to create the effect of layering and the texture of scales – mixed media and tone. British Empire, Civil rights</p> <p>Understand that there are technical processes we can use to help us see and draw. British Empire, Civil rights</p> <p>Explore using a combination of materials to create texture. British Empire, Civil rights</p> <p>Explore figure drawing and using knowledge of proportion to support figure drawing. British Empire, Civil rights</p>	<p>Use sketchbooks to:</p> <p>Explore colour: make colours, collect colours, experiment with how colours work together. British Empire, Civil rights</p> <p>Explore combinations and layering of media. British Empire, Civil rights</p> <p>Develop Mark Making British Empire, Civil rights</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. British Empire, Civil rights</p>		<p>Know that acrylic is a pigment and can be blended when wet to create tonal effects British Empire, Civil rights</p> <p>Understand that acrylic paint is a better option when painting air drying clay but may need two layers because it is porous and coated in PVA to create a shiny surface texture.. British Empire, Civil rights</p> <p>Understand that stippling using a sponge on textured clay will help to accentuate this texture. British Empire, Civil rights</p> <p>Understand that artists can use paint in an expressive way as well as in a controlled way Journeys and Migration</p> <p>Understand that artists can use a limited colour palette to convey mood. Journeys and Migration</p> <p>Explore blending tones with acrylic paint – mixing in palettes and mixing directly onto paper. British Empire, Civil rights</p> <p>Make independent decisions as to which</p>	<p>To understand that the human figure has been an inspiration for artists for thousands of years and that the human figure has been represented in lots of different ways by different artists. Migration, British Empire, Civil rights</p> <p>Understand that artists use a variety of media to create installations. Understand that installations are often immersive, enabling the viewer to enter the artwork. British Empire, Civil rights</p> <p>Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process). British Empire, Civil rights</p> <p>That clay and Modroc are soft materials which finally dry/set hard. British Empire, Civil rights</p> <p>To understand that to make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. British Empire, Civil rights</p> <p>Understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future. Migration, British Empire, Civil rights</p> <p>Understand that artists paint the human figure in lots of different ways. Migration, British Empire, Civil rights</p> <p>Explore figure drawing. Migration, British Empire, Civil rights</p>	<p>Understand artists often collaborate on projects, bringing different skills together.</p> <p>Look at the work of designers, artists, art activists, installation artists, craftspeople.</p> <p>Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Migration, British Empire, Civil rights</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective Migration, British Empire, Civil rights</p>

			<p>materials are best to use, which kinds of marks, which methods will best help you explore.</p> <p>Migration, British Empire, Civil rights</p>	<p>Use clay to make a three-dimensional sculpture of a poppy and use fingers to manipulate this material to create desired outcomes.</p> <p>British Empire, Civil rights</p> <p>Use clay to make a three-dimensional sculpture of a dragon eye and use additive sculpture techniques to create the texture of scales.</p> <p>British Empire, Civil rights</p> <p>Use knowledge of the visual elements, composition and properties of materials to create a piece of artwork based on the theme of journeys and migration and the Windrush generation</p> <p>Migration, British Empire, Civil rights</p>	
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By the end of Year 6:

Generating ideas

Independently develop a range of ideas which show curiosity, imagination and originality

Systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches. (for instance. Sketchbooks will show in advance how work will be produced and how the qualities of materials will be used)

MakingIndependently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques

Independently select and effectively use relevant processes in order to create successful and finished work

Evaluation Provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work

Technical knowledge and understanding.How to describe, interpret and explain the work, ideas and working practices of some significant artists, craftspeople, designers and architects taking account of the influence of the different historical, cultural and social contexts in which they worked. 7. about the technical vocabulary and techniques for modifying the qualities of different materials and processes.