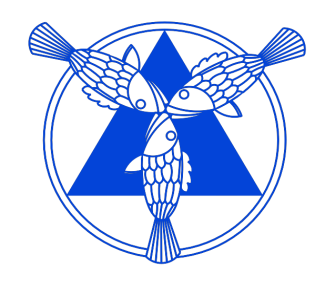
**Art & Design: Progression Mapped by Strand** 

**Intention**

As a church school we acknowledge that all of our pupils are significant to God. We therefore value each child’s unique personality and aim to develop their character, talents and abilities to the fullest in His name. Our art & design curriculum is an intrinsic part of this, unlocking the potential of each child, so that they can flourish. This is also in keeping with our status as a UNICEF Rights Respecting School and fulfils our obligations under Article 29 of the United Nations Convention on the Rights of the Child.

Art & design provides children with opportunities to explore, express and communicate their feelings about the world they inhabit, whilst gaining experience of it. They foster an understanding of other people, cultures and events both contemporary and historical. We are therefore committed to providing all of our children with a wide range of artistic and cultural experiences that draw upon the diversity and wealth of opportunity London has to offer, as well as devoting curriculum time to developing and nurturing children’s own artistic talents.

Art & design make a huge contribution to the British economy and offer a wealth of employment possibilities. We believe that is our duty to ensure children have the skills to access these opportunities later in life and are therefore striving to develop an art & design curriculum that is relevant and responsive to our rapidly changing world. For example, we are increasingly including technology in our art & design curriculum. There are many other transferable skills that come from learning about the art & design, such as resilience, creative problem-solving, team-working and increased social connectivity. We feel these skills are essential to our children’s overall development and future economic success in the 21st century.

**Implementation**

Each year group studies one art & design unit per term. We believe that individual class teachers are best placed to decide when they teach the units during the term, particularly as many are linked to learning in other curriculum areas. However, we recommend that Art & Design and Design & Technology units are not taught in the same half-term. Due to the limited size of the classrooms, some units will need to be taught over a block of days, rather than weekly. This is particularly the case with units that result in 3-dimensional outcomes. We trust teachers to make sensible decisions regarding how they deliver their teaching of each unit.

Each year some classes are taught art & design by the subject leader, who is a Central St Martins School of Art graduate. The arts leader also team teaches units if class teachers request support, to ensure that quality teaching is modelled throughout the school.

Projects, such as the National Gallery’s Take One Picture or Tate Year 3 run alongside the curriculum, rather than replacing the term arts units.

**Impact**

We are currently using the Artsmark Self-Assessment Framework to measure the quality of our provision and the impact that it has on our stakeholders. The Artsmark Self-Assessment Framework sets out the Arts Council England’s Quality Principles, which aim to raise the standard of art & design work being produced by, with and for children.

The seven Quality Principles are:

* Striving for excellence and innovation
* Being authentic
* Being exciting, inspiring and engaging
* Ensuring a positive and inclusive experience
* Actively involving children and young people
* Enabling personal progression
* Developing belonging and ownership

We aim to reflect these principles in our provision.

The arts leader regularly meets with groups of children to ascertain their views on arts and cultural provision and we have recently set up an HT Arts Council to ensure that children are aware of their right to art & design education and can advocate for it.

Similarly, the subject leader leads regular CPD sessions to develop staff confidence in teaching art & design. This is essential as we begin to develop our curriculum and introduce new technologies. We measure the impact of CPD through questionnaires and, more importantly, by the level of teacher take-up.

Children’s attainment after each unit is measured against the targets set out below for each unit. At the end of each academic year teachers make professional judgement as to whether the children have met the expected standard as set out below.

**Strength for today. Bright hope for tomorrow**

**Progression by strand**

**Digital**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |

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| 2 | Summer | **Digital**    Sketch books, drawing pencils or fine line pens, laptops with internet access to PIXLR or PIXLR-X, scanner | **Making Illustrations – Quentin Blake**  Link to Computing & English author study - Roald Dahl | To know what an illustrator does (focus on Quentin Blake)  To draw people from life using a continuous line exaggerating physical characteristics  To understand that drawn images can be made into digital images by scanning them  To understand that digital images can be changed in numerous ways and used again and again  To understand that images are constructed on layers in photo-editing software  To find, select and open images from a given range on different layers  To resize and move images  To extract images from their backgrounds  To save work in clearly labelled files and folders | Sketchbooks - continuous line drawings of other children  A series of digital images documenting the acquisition of new skills  A final digital image combining the skills acquired |
| 4 | Autumn | **Digital**  Laptops with internet access, PIXLR or PIXLR X | **Surrealism – Magritte**  Linked to Computing  (Builds Y2 unit Making Illustrations) | To take digital photographs and transfer them to a computer  To consolidate skills learnt previously (opening/saving images, re-sizing and extracting)  To use the eraser and opacity slider to combine two images on different layers in a convincing way  To explore the adjustment and filter menus  To begin using blending modes to create effects  To use drop shadows to an illusion of create depth  To save multiple versions of an image in clearly names files | A series of digital images documenting the acquisition of new skills  A final digital image combining the skills acquired |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 6 | Summer | **Digital**  Laptops with internet access, PIXLR or PIXLR X | **Re-imagining Landscape**  (Builds on Y2 unit Making Illustrations  &  Y4 unit Surrealism - Magritte) | To know about some of the landscape paintings in the Tate’s collection e.g. Turner, Nash  To be able to use internet search tools to find images by size and usage rights  To be able to save images from the internet in designated locations and with descriptive file names  To understand that digital image files have different characteristics e.g. jpegs and pngs  To be able to combine their chosen images in original compositions on multiple layers  To be able to use adjustments, filters and blend modes with increasing control to create desired effects  To use masks to extract and blend images  To use texture layers to unify and image and create an appropriate atmosphere | A series of digital images documenting the acquisition of new skills  A final digital image combining the skills acquired |

**Other opportunities to use digital software:**

* Y2 Mother Nature, Designer – Purplemash, 2Paint a picture, pattern tiling software – send off to Canvas Champs to make cushions
* Y3 Investigating Pattern - Purplemash, 2Paint a picture, pattern tiling software – send off to Canvas Champs to make cushions
* Children should be shown how to scan their work
* Children should be shown how to photograph their final outcomes using the DSLR camera

**Drawing**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 1 | Autumn | **Drawing**  (Developing motor-skills)  Charcoal, chalk pastels,  range of graphite sticks &  drawing pencils,  cartridge paper,  sketchbooks | **Drawing Like a Caveman** | To experiment with different drawing materials to make a range of marks  To develop control their control of different drawing materials e.g. varying the pressure  To begin consciously creating different effects e.g. stencilling around their hand, filling in an outlined hand or shape, smudging, layering materials  To tolerate dirty hands | Range of drawings exploring the mark-making qualities of a range of different drawing materials in sketchbooks and on A3 paper |
| 1 | Summer | **3d/Sculpture**  (Developing motor-skills) | **Inspired by Miro**  (Builds on Y1 unit Drawing Like a Caveman) | To draw using a range of marks in response to  onomatopoeia/words  To combine cut paper, drawn marks and joined cardboard pieces for effect | Cardboard sculpture including collage and **automatic drawing** |
| 2 | Summer | **Digital**  Sketch books, drawing pencils or fine line pens, laptops with internet access to PIXLR or PIXLR-X, scanner | **Making Illustrations – Quentin Blake**  Link to Computing & English author study - Roald Dahl | To know what an illustrator does (focus on Quentin Blake)  To draw people from life using a continuous line exaggerating physical characteristics  To understand that drawn images can be made into digital images by scanning them | Sketchbooks - continuous line drawings of other children |
| 3 | Autumn | **Block printing** | **Investigating pattern - Lucienne Day** | To develop motifs from observation drawing e.g. flowers or butterflies in sketchbooks  To select their best motif ideas and develop them further | Motif designs, block print patterns |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |

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| 3 | Summer | **Drawing**  Grey sugar paper, charcoal or black chalk pastel, white chalk pastel, fixative, rubbers, range of drawing pencils, acrylic paint | **Drawing by Torchlight**  Linked to science unit - Light | To draw what is observed with a degree of accuracy  To use describe 3-d forms using shades from white to black in a variety of media  To use rubbers as a drawing tool where necessary  To evaluate the accuracy of their drawings and improve them  To explore how changing lighting effects what they see in front of them | Sketchbooks - drawings of single objects with pencil shading  A3 charcoal/chalk pastel drawings of 3-d shapes and a collection of objects  A3 painting |
| 4 | Summer | **Drawing & mixed media**  Variety of papers and cardboard, strong elastic bands, range of drawing materials, watercolours & inks, ink pens with nibs | **Developing sketchbooks** | To develop an understanding of how skills & ideas can be developed in sketchbooks  To experiment with a range of drawing surfaces, materials and techniques  To evaluate the accuracy of their drawings and refine their use of materials and techniques to effectively represent what they see independently  To accept that less successful attempts are valuable and should not be crossed out  To be able to talk about artwork, processes and preferences using the vocabulary taught | Make their own sketchbooks & produce a series of observation drawings |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |

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| 5 | Autumn | **Sculpture - modroc**  Sick bowls or other armatures (e.g. chicken wire, tin foil, modroc, acrylic paint) | **Making Patterned vessels**  Linked to History - Ancient Greece | To draw natural forms accurately using line  To develop observation drawings into decorative motifs that can applied to a vessel | Modroc bowl decorated with Minoan inspired patterns |
| 5 | Spring | **Mixed-media collage (large scale)**  Sketchbooks, range of maps and other papers, acetate, permanent pens, sewing machine & thread | **Responding to a Place** | To draw architecture from observation at a location (sketchbooks)  To refine drawings using sketches and other visual sources, identifying key architectural features | Large-scale group ‘map’ of the King’s Cross area (needs to be displayed on a large display board). |
| 5 | Summer | **Painting**  Objects for still life, acrylic paints | **Still life painting**  (Builds on Y2 Kandinsky unit, Y4 unit Developing Sketchbooks) | To draw from observation with a good degree of accuracy | A2 or A3 still-life painting using acrylics |
| 6 | Autumn | **Sculpture - Clay** | **Henry Moore**  (Builds on Y5 unit Modroc Bowls and Y5 DT unit Take a Seat) | To draw figures from life with a good degree of accuracy using a range of materials e.g. pencils, chalk, oil pastels  To develop observation drawings into abstracted forms | Range of drawings from life  Small clay sculpture |

**Textiles**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 1 | Spring | **Textiles**  (Developing motor-skills)  Cardboard looms, plastic tapestry needles,  variety of yarns, raffia, ribbons etc., string | **Weaving** | To know what weaving is and to use the key vocabulary – fabric, loom, warp and weft  To understand that different materials can be woven e.g. wool, ribbon, raffia, paper  To understand that different materials have different physical characteristics  To use simple vocabulary to describe physical characteristics e.g. soft, fluffy, shiny, rough  To choose from a selection of given materials to make a simple weave  To be able to move the needle over and under the warp thread with increasing dexterity and control | Simple woven pieces using a variety of different materials  Some children will be able to explore different types of woven stitch e.g. ryas and experiment with colour blocking |
| 2 | Autumn | **Collage (& Digital)**  Sketchbooks, range of drawing pencils and fine line pens, cartridge paper, watercolours or inks, variety of brushes, glue sticks, coloured papers,  laptops with Purple Mash | **Mother Nature, Designer**  Link to Computing & Science unit - Plants | To select from a range of collage papers and use them to create a motif that can be repeated based on the natural forms they have drawn  To be able to say what a pattern is  To experiment with tiling software (Purple Mash) in order to understand that motifs can be repeated in different ways to create different patterns | Observations drawings as a starting point, collaged motif based on natural forms, a range of repeated patterns generated using Purple Mash pattern software.  **A selection of these patterns can sent off to Canvas Champs to be made into cushions for the book corner/reception area.** |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |

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| 3 | Autumn | **Block printing**  Lino blocks & lino cutters or polyblock and scissors, incising tools, block printing inks | **Investigating pattern - Lucienne Day**  (Builds on Y2 unit - Mother Nature, Designer) | To be able to say how a motif has been repeated in a fabric design  To develop motifs from observation drawing e.g. flowers or butterflies in sketchbooks  To select their best motif ideas and develop them further | Block print patterns.  **These can be developed further using tiling software.**  **Designs can be sent off to Canvas Champs to be made into cushions.**  **Children can print directly onto fabric.** |
| 4 | Spring | **Textiles**  Binca, embroidery thread, embroidery needles - EXT: felt | **Embroidery samplers**  (Builds on Y1 unit - Weaving & linked to DT unit - Applique Cushions) | To be able to thread a needle independently  To be able to knot thread on the back of the fabric  To be able to identify a range of embroidery stitches  To be able to sew a range straight stitches – running, back, diagonal  To be able to sew cross stitches in different ways  To be able to use a range of looped stitches e.g. chain, fly, feather  To combine stitches and colours to create pleasing samplers/simple textile products | Embroidery sampler including range of straight, cross and looped stitches. |
| 5 | Spring | **Mixed-media collage (large scale)**  Sketchbooks, range of maps and other papers, acetate, permanent pens, sewing machine & thread | **Responding to a Place** | To use machine sewing to secure the layers of different media  To select and use decorative machine stitches to highlight key architectural features where appropriate | Large-scale group ‘map’ of the King’s Cross area (needs to be displayed on a large display board). |

**3d/Sculpture**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 1 | Summer | **3d/Sculpture**  (Developing motor-skills) | **Inspired by Miro**  (Builds on Y1 unit Drawing Like a Caveman) | To experiment with construction kits and say how the pieces fit together  To experiment with ways of constructing and joining cardboard e.g. slots, tabs, hinges  To cut papers and card with a degree of control  To draw using a range of marks in response to  onomatopoeia/words  To combine cut paper, drawn marks and joined cardboard pieces for effect | Cardboard sculpture including collage and automatic drawing |
| 5 | Autumn | **Sculpture - modroc**  Sick bowls or other armatures (e.g. chicken wire, tin foil, modroc, acrylic paint) | **Making Patterned vessels**  Linked to History - Ancient Greece | To know some facts about the Minoans and where they fit into the history of art  To explain why Minoans used the motifs that they did  To understand that some sculptures, 3d forms need to be built over an armature  To use modroc effectively to create a sturdy basic vessel  To draw natural forms accurately using line  To develop observation drawings into decorative motifs that can applied to a vessel  To apply decoration to a 3d surface in a considered way demonstrating control of the paint | Modroc bowl decorated with Minoan inspired patterns |
| 6 | Autumn | **Sculpture - Clay** | **Henry Moore**  (Builds on Y5 unit Modroc Bowls and Y5 DT unit Take a Seat) | To consider why war artists are appointed and why they are important  To draw figures from life with a good degree of accuracy using a range of materials e.g. pencils, chalk, oil pastels  To model clay figures from observation, capturing the essence of a pose  To develop observation drawings into abstracted forms  To sculpt a clay figure including the key features of Henry Moore’s style | Range of drawings from life  Small clay sculpture |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |

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|  | Spring | **Set design**  Range of building materials, torches or other lights, coloured acetates, paints, glue guns | **Macbeth set design**  Link to English - Shakespeare’s Macbeth/Science - electrical circuits (optional)  (Builds on Y1 unit What is sculpture?  & Y3 unit Drawing by Torchlight) | To understand the contribution of set designers to theatre  To use lighting to create a sense of drama  To describe the effect of a range of lighting e.g. strong directional, coloured light  To identify key elements to include in set design and experiment with their positions  To select from and experiment with a range of building materials  To use a range of construction techniques | Children work in small groups to create maquettes for different scenes in Macbeth |

**Painting**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 2 | Autumn | **Collage (& Digital)**  Watercolours or inks, variety of brushes | **Investigating Pattern - Lucienne Day**  Link to Computing & Science unit - Plants | To experiment with different methods of applying water-based paints and inks to paper e.g. washes, splats, flicking, using the end of the handle, wet-on-wet | Observations drawings as a starting point, collaged motif based on natural forms, a range of repeated patterns generated using Purple Mash pattern software. |
| 2 | Spring | **Painting**  Sketchbooks, acrylic paint, paint brushes in various sizes, A3 sugar paper | **Kandinsky & Music**  (Builds on Y1 unit Drawing like a Caveman and Inspired by Miro) | To be able to say what abstract means  To be able to say how the process is similar and different to what they have done before  To be able to mix secondary and tertiary colours - (colour wheels in sketchbooks)  To experiment with different lines and brushstrokes in response to music  To experiment with different ways of applying and manipulating acrylic paint to paper e.g. impasto, sgraffito  To combine colours, shapes, brushstrokes and application methods to reflect the mood of a piece of music | 2 abstract paintings (A3 size) painted in response to two contrasting pieces of music e.g. Barber’s Adagio for strings / Tchaikovsky’s 1812 Overture |
| 5 | Autumn | **Sculpture - modroc**  Acrylic paint | **Making Patterned vessels**  Linked to History - Ancient Greece | To apply decoration to a 3d surface in a considered way demonstrating control of the paint | Modroc bowl decorated with Minoan inspired patterns |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 5 | Summer | **Painting**  Objects for still life, acrylic paints | **Still life painting**  (Builds on Y2 Kandinsky unit, Y4 unit Developing Sketchbooks) | To draw from observation with a good degree of accuracy  To mix a wide range of acrylic paint colours and tones  To investigate how different brushstrokes can describe texture  To use colour and tone to represent what is observed with a good degree of accuracy  To make independent decisions regarding what should be changed to improve their painting  To explain their decisions and evaluate their own and other’s work using the vocabulary taught | A2 or A3 still-life painting using acrylics |

**Mixed media & printing**

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 2 | Autumn | **Collage (& Digital)**  Sketchbooks, range of drawing pencils and fine line pens, cartridge paper, watercolours or inks, variety of brushes, glue sticks, coloured papers,  laptops with Purple Mash | **Investigating Pattern – Lucienne Day**  Link to Computing & Science unit - Plants | To draw from life with increasing accuracy using line (Access Art drawing methods)  To experiment with different methods of applying water-based paints and inks to paper e.g. washes, splats, flicking, using the end of the handle, wet-on-wet  To select from a range of collage papers and use them to create a motif that can be repeated based on the natural forms they have drawn  To be able to say what a pattern is  To experiment with tiling software (Purple Mash) in order to understand that motifs can be repeated in different ways to create different patterns | Observations drawings as a starting point, collaged motif based on natural forms, a range of repeated patterns generated using Purple Mash pattern software.  A selection of these patterns can sent off to Canvas Champs to be made into cushions for the book corner/reception area. |
| 3 | Autumn | **Block printing**  Lino blocks & lino cutters or polyblock and scissors, incising tools, block printing inks | **Picasso Inspired Portrait Prints** | To draw what is observed with a degree of accuracy e.g. face from front and in profile  To experiment with representing an object from different angles at the same time  To select their best ideas and develop them further  To understand that what is cut from or incised in a block will not be printed  To ink a block and produce a clean print  To understand how to register papers and blocks when printing in more than 1 colour  To further incise blocks in order to combine different colours and create a pleasing effects | Block print self-portrait inspired by Picasso. |

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| **Year** | **Term** | **Main focus** | **Unit** | **Attainment targets** | **Outcomes** |
| 3 | Spring | **3d collage**  Range of drawing materials, feathers,  foam board or corrugated cardboard, wire | **Amazonian Birds**  Linked to rainforest geography unit | To draw what is observed with a degree of accuracy e.g. feathers, bark, twigs  To use a range of materials and marks to describe different textures (see Access Art - thoughtful mark making)  To experiment with different combinations of drawing materials over a series of drawings  To evaluate the accuracy of their drawings and the effectiveness of the materials used and use what they learn to improve their next attempt  To understand that drawings can be used as part of another artwork/process  To cut and construct a standing form  To use drawings (copies) to create collaged decoration on the form | Sketchbooks - series of drawings of feathers, twigs and bark  A sculpture of a bird |
| 5 | Spring | **Mixed-media collage (large scale)**  Sketchbooks, range of maps and other papers, acetate, permanent pens, sewing machine & thread | **Responding to a Place** | To draw architecture from observation at a location (sketchbooks)  To refine drawings using sketches and other visual sources, identifying key architectural features  To understand what is meant by mixed-media and collage  To work collaboratively to select a range of materials for a cohesive final piece  To choose from the given range of materials to create a collage that reflects the colours and textures of the building and highlights the key architectural features  To use machine sewing to secure the layers of different media  To select and use decorative machine stitches to highlight key architectural features where appropriate  To work collaboratively to compose the final large-scale artwork. | Large-scale group ‘map’ of the King’s Cross area (needs to be displayed on a large display board). |

**Analysing and Evaluating**

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| **Year 1** | * Describe some of the basic characteristics of the focus artist’s/designer’s work *in simple terms e.g. process, colours, shapes* * Say what they like about their artwork and express preferences when talking about others’ work * Begin to give simple reasons for their preferences * Say how their work is influenced by the focus artist/designer *in simple terms e.g. similar colours or shapes, same process* |
| **Year 2** | * Describe some of the basic characteristics of the focus artist’s/designer’s work *using the vocabulary taught* * Say what they like about their artwork and express preferences when talking about others’ work * Begin to give simple explanations for their preferences *using some of the vocabulary taught* * Say how their work is influenced by the focus artist/designer *using some of the vocabulary taught* |
| **Year 3 & 4** | * Recall some facts about the artist’s/designer’s life and work * Describe the main characteristics of the focus artist’s/designer’s work * Say how the focus artist’s/designer’s work is similar and different to other artist’s/designer’s they have studied * Say what they like about their own work and what they would like to change/develop * Link their evaluation of their own and others’ work to that of the focus artist/designer * Respond to advice regarding improving/developing aspects of their work |
| **Year 5 & 6** | * Recall key facts about the artist’s/designer’s life and work, *including historical context* * Describe the key characteristics of the focus artist’s/designer’s work * Say how the focus artist’s/designer’s work is similar and different to other artist’s/designer’s they have studied *and how the historical context may have informed this* * *Change and develop their work based on their own on-going evaluations* * Say what they like about their own work and what they would like to change/develop * Link their evaluation of their own and others’ work to that of the focus artist/designer * Use the taught vocabulary when analysing & evaluating artworks * Begin to independently identify aspects of their work they want to develop |