

## Art & Design: Progression Mapped by Strand



**Artsmark  
Gold Award**  
Awarded by Arts  
Council England



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Holy Trinity was awarded Artsmark Gold in March 2022 in recognition of our high quality arts provision.

Highlights of our feedback from Arts Council England include:

“All pupils can access a consistent range of arts and cultural provision through work with local arts and cultural organisations in school and on visits outside the classroom, leading to effective showcasing opportunities.”

“Your focus on digital media is really innovative...”

“We really enjoyed hearing the pupil voices coming through in the application and they are beginning to take ownership of their learning.”

**Raising aspirations**

Art & design make a huge contribution to the British economy and offer a wealth of employment possibilities. We believe that it 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 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 21<sup>st</sup> century.

We want our children to be culturally confident, so that they can hold their own in any society. We are therefore committed to providing all of our children with a wide range of artistic and cultural experiences that draw upon the wealth of opportunities London has to offer, as well as devoting curriculum time to developing and nurturing children's own artistic talents.

### **Reaching Our Potential**

In order for our pupils to 'soar on wings like eagles' (Isiah 40.31) we ensure that our pupils enjoy a broad and balanced curriculum that promotes 'life in all its fullness' (John 10:10), so that they can each reach their potential. 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.

Art & design provides children with opportunities to explore, express and communicate their feelings about the world they inhabit, whilst gaining experience of it. Pupils learn about the work of major artists & designers, drawing inspiration from them for their own work. They learn that these significant individuals only reached their potential by being inquisitive, persistent, imaginative and disciplined. We encourage pupils to follow their example. Pupils' work that demonstrates skill and effort is publicly displayed in dedicated high-profile areas around the school. School competitions and the chance to have design work made into 'real' products provide motivation for pupils to stretch themselves. We also take part in high profile national projects and art competitions, such as Tate Britain's 'Year 3' and The National Gallery's 'Take One Picture', with great success.

## **Learning to live well together**

Studying Art & Design fosters an understanding of, and respect for, people and cultures across time, which is essential in our diverse community. Works of art are used to explore Christianity and other faiths in RE and sometimes provide a stimulus for learning in other areas of the curriculum, such as History.

Finding a way to represent the world around us, or express an idea visually, is *not* an easy process and inevitably involves failure before success. Pupils learn that they need to be self-critical and resilient if they are to improve. When evaluating the work of others, pupils are encouraged to draw on their own experience of feeling vulnerable, so that they are thoughtful and constructive in their comments.

Pupils sometimes work in groups and produce products that are not 'owned' by any one individual. This is a conscious decision that gently promotes the Christian idea of working for a common good. Group works are often displayed around the school or at The Lighthouse Church, so pupils gain an understanding of the joy that their work can bring to others in the school community. Working as part of a group also enables pupils to develop the interpersonal skills that are valued by future employers, such as being able to communicate ideas and plans clearly, plus negotiating and delegating. Pupils learn to take responsibility for completing their individual tasks, whilst supporting teammates, so the group as a whole can succeed.

## **Intent**

Our curriculum is designed to meet the specific needs of our children, many of whom have very little exposure to art & culture, or access to traditional art & craft materials outside of school. One of the primary reasons for including digital art in our curriculum is that more of our children have access to digital devices than to paint. Additionally, our experience with digital art has proven that it motivates less enthusiastic stakeholders and includes children who believe that they "cannot draw". Parents have reported that children who had no interest in art whatsoever prior to our digital art units, have become keen to create images at home using the free online software used at school.

Many of our KS1 children need opportunities designed to develop their tolerance of "messy" hands and their fine motor-skills. Hence, there is a focus on weaving, mark-making and cutting in Year 1. We aim to expose children to a wide range of art & craft materials in KS1, encouraging them to experiment with the characteristics of each, so they are better able to make independent decisions about which materials to use, and how, in KS2. Many of the materials used can be replaced with cheap alternatives at home e.g. cereal packets and food colouring, in the hope that children can extend their learning at outside school. The focus in KS1 is, therefore, deliberately not on academic drawing & painting and our choice of focus artists reflects this. This may seem counter-intuitive, but this approach allows children to broaden their often narrow idea of what art is and what it should look like, building their confidence before tackling the more academic aspects of the subject

In KS2 children begin to develop their academic drawing skills in particular within a range of contexts. They move from drawing individual objects and figures to looking at the relationships between objects and the space around them and different ways of depicting that. Drawing & painting activities are planned to develop children's observation skills and accuracy. Children say that these drawing activities have mental health benefits, providing precious quiet periods in which they can focus mindfully on their subject and 'wake up' calm and relaxed. This is combined with further experimentation, for example, using different substrates. The KS2 curriculum also provides children with experience in a broader range of arts & crafts, such as printing, mixed-media and set design. They also learn more about artists, designers, art genres, historical artefacts and disciplines within the arts. They develop their ability to analyse works of art and evaluate their own and other's work, using what they have learnt from the focus artist. Many of the focus artists etc. have been chosen to compliment other areas of the curriculum, but only where meaningful links can be made.

### **Implementation**

Each year group studies one art & design unit per term. We do not put a ceiling on the amount of time that can be spent on a unit, but it should be no less than 8-12 hours. 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. However, timescales and tips on classroom organisation are included in the plans written by the Art & Design Leader.

The units in our curriculum are influenced by a number of sources, including AccessArt, QCA and Tate. However, all units have been written by the Art & Design Leader, some completely from scratch e.g. digital art units. This is so that the curriculum meets the needs of our children and the aspirations of the school.

Each year some classes are taught art & design by the subject leader, who is a Central St Martin's School of Art graduate. The Art & Design Leader also team teaches units if class teachers request support, to ensure that quality teaching is modelled throughout the school. The Art & Design Leader carries out termly learning walks. These informal observations have a strong coaching element and aim to improve teacher confidence and the quality of teaching & learning. They also raise the profile of Art & Design and provide an indication of how successful our provision is at a given point. Similarly, the subject leader leads regular CPD sessions to develop staff confidence in teaching art & design. This is essential as we continue to develop our curriculum and introduce new technologies.

### **Impact**

We were awarded Artsmark Gold in March 2022.

Key findings submitted as part of our Statement of Impact were:

“Our most recent A&D and DT data shows that there has been a substantial increase in the number of children achieving the expected standard, or above, since the new curriculum was introduced. All but one class reported that over 90% of children were achieving in line with the expected standard or above this year. Where we have targeted specific deficits in children’s skills e.g. the improvement of children’s motor skills in Y1, the increase has been most marked. For example, 97% of Y1 children achieved the expected standard or above in A&D and 96% in DT. This compares with 76% and 63% prior to this. “

“During a pupil voice session 50% of participants said that A&D and DT were their favourite subjects, proving that the new curriculum has raised the profile of these subjects.”

“Bringing technology into the curriculum has positively impacted on children’s understanding of the arts as a future career. 100% of the pupils involved in an animation project with WAC Arts said the skills they had learnt would be useful to them in a job.”

“Prior to Take One Picture the majority of pupils had not heard of The National Gallery, but afterwards 95% could talk about the gallery with confidence. Pupil surveys show that 42% of children loved the project because they enjoyed having ownership of the outcome.”

100% of teachers now have some confidence in teaching A&D, whilst 75% say they are either confident or very confident. “

Please see our Statement of Impact for full details.

We continue to use 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 and regularly discuss what we are doing with Artsmark advisers and Camden Spark.

The attainment targets from this progression map have been added to our school data collection system, Integris. Teachers can either assess each child against the objectives for their year group after each unit or at the end of term. The Art & Design Leader regularly supports teachers with their assessments of children's work and analyses the data termly.

We measure the impact of CPD through questionnaires and, more importantly, by the level of teacher engagement with the subject. We are confident that Art & Design are being taught more frequently than in previous years and that quality is improving.

Similarly, the subject leader also meets with groups of children to ascertain their views on arts and cultural provision. This provides an opportunity to check that they can articulate what they have learnt and whether they have enjoyed the experience. Feedback shows that children are enthusiastic about their learning experiences, proud of their work and most can say what they have learnt.

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

## **Progression by strand**

## Digital

Year	Term	Main focus	Unit	Attainment targets	Outcomes
2	Summer	<b>Digital</b>  Sketch books, drawing pencils or fine line pens, laptops with internet access to PIXLR or PIXLR- X, scanner	<b><u>Making Illustrations – Quentin Blake</u></b>  Link to Computing & English author study - Roald Dahl	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	<b>Digital</b>  Laptops with internet access, PIXLR or PIXLR X	<b><u>Surrealism – Magritte</u></b>  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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
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6	Summer	<b>Digital</b>  Laptops with internet access, PIXLR or PIXLR X	<b><u>Re-imagining Landscape</u></b>  (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
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#### **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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
R	Autumn	<u>Self-portraits / Matisse</u>  <u>African Art, Diwali, fireworks</u>		To hold and control a variety media to make and repeat various marks and lines, including chunky pencils, wax crayons, chunky colouring pencils and chunky felt tips. To draw themselves with increasing detail and observing features. To draw different emotions on the face.	Self portrait
R	Spring	<u>Watercolours – wash backgrounds</u> <u>JMW Turner</u>		To use thinner pencils, thinner felt tips and pastels To understand that different media make different types of marks To draw on a range of surfaces.	
R	Summer	<u>Arcrimboldo / Collage</u>		To use chalk, charcoal and graphite To experiment with drawing with light lines e.g. chalk on a dark surface To draw increasingly accurate representations of people and objects To use lines to create shapes, patterns and textures.	
1	Autumn	<u>Drawing</u> (Developing motor-skills)  Charcoal, chalk pastels, range of graphite sticks & drawing pencils, cartridge paper, sketchbooks	<u>Drawing Like a Caveman</u>	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	<u>3d/Sculpture</u> (Developing motor-skills)	<u>Inspired by Miro</u>	To draw using a range of marks in response to onomatopoeia/words	Cardboard sculpture including collage and <b>automatic drawing</b>

			(Builds on Y1 unit Drawing Like a Caveman)	To combine cut paper, drawn marks and joined cardboard pieces for effect	
2	Summer	<b>Digital</b> Sketch books, drawing pencils or fine line pens, laptops with internet access to PIXLR or PIXLR-X, scanner	<b><u>Making Illustrations – Quentin Blake</u></b> 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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
3	Autumn	<b>Block printing</b>  Lino blocks & lino cutters or polyblock and scissors, incising tools, block printing inks	<b>Picasso Inspired Portrait Prints</b>	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 self-portrait inspired by Picasso.
3	Summer	<b>Drawing</b>  Grey sugar paper, charcoal or black chalk pastel, white chalk pastel, fixative, rubbers, range of	<b><u>Drawing by Torchlight</u></b>  Linked to science unit - Light	To draw what is observed with a degree of accuracy To 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

		drawing pencils, acrylic paint			
4	Summer	<b>Drawing &amp; mixed media</b> Variety of papers and cardboard, strong elastic bands, range of drawing materials, watercolours & inks, ink pens with nibs	<b><u>Developing sketchbooks</u></b>	<p>To develop an understanding of how skills &amp; ideas can be developed in sketchbooks</p> <p>To experiment with a range of drawing surfaces, materials and techniques</p> <p>To evaluate the accuracy of their drawings and refine their use of materials and techniques to effectively represent what they see independently</p> <p>To accept that less successful attempts are valuable and should not be crossed out</p> <p>To be able to talk about artwork, processes and preferences using the vocabulary taught</p>	Make their own sketchbooks & produce a series of observation drawings

Year	Term	Main focus	Unit	Attainment targets	Outcomes
5	Autumn	<b>Sculpture - modroc</b> Sick bowls or other armatures (e.g. chicken wire, tin foil, modroc, acrylic paint)	<b><u>Making Patterned vessels</u></b>  Linked to History - Ancient Greece	<p>To draw natural forms accurately using line</p> <p>To develop observation drawings into decorative motifs that can be applied to a vessel</p>	Modroc bowl decorated with Minoan inspired patterns
5	Spring	<b>Mixed-media collage (large scale)</b> Sketchbooks, range of maps and other papers, acetate, permanent pens,	<b><u>Responding to a Place</u></b>	<p>To draw architecture from observation at a location (sketchbooks)</p> <p>To refine drawings using sketches and other visual sources, identifying key architectural features</p>	Large-scale group 'map' of the King's Cross area (needs to be displayed on a large display board).

		sewing machine & thread			
5	Summer	<b>Painting</b>  Objects for still life, acrylic paints	<b>Still life painting</b> <a href="#">(Builds on Y2 Kandinsky unit, Y4 unit Developing Sketchbooks)</a>	To draw from observation with a good degree of accuracy	A2 or A3 still-life painting using acrylics
6	Autumn	<b>Sculpture - Clay</b>	<b>Henry Moore</b> <a href="#">(Builds on Y5 unit Patterned Vessels and Y5 DT unit Thrones from the Gods)</a>	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**

Year	Term	Main focus	Unit	Attainment targets	Outcomes
1	Spring	<b>Textiles</b> (Developing motor-skills)  Cardboard looms, plastic tapestry needles, variety of yarns, raffia, ribbons etc., string	<b>Weaving</b>	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. rya and experiment with colour blocking

2	Autumn	<b><u>Collage (&amp; Digital)</u></b> 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	<b><u>Mother Nature, Designer</u></b>  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. <b>A selection of these patterns can sent off to Canvas Champs to be made into cushions for the book corner/reception area.</b>
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Year	Term	Main focus	Unit	Attainment targets	Outcomes
4	Spring	<b>Textiles</b>  Binca, embroidery thread, embroidery needles - EXT: felt	<b><u>Embroidery samplers</u></b> (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	<b>Mixed-media collage (large scale)</b>  Sketchbooks, range of maps and other papers, acetate, permanent pens, sewing machine & thread	<b><u>Responding to a Place</u></b>	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).
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### **3d/Sculpture**

Year	Term	Main focus	Unit	Attainment targets	Outcomes
R	Autumn			To explore handling, feeling and enjoying, malleable media such as playdoh, salt dough, sand and clay Talk about and develop language around texture To mould and create simple shapes with malleable materials, e.g. salt dough (linked to diva lamps) To begin to use clay tools to manipulate materials To impress patterns and apply simple decoration.	
R	Spring			To combine different materials with a purpose in mind. To describe structures/sculptures achieved in simple terms To build a construction/sculpture from separate, but similar found objects e.g. boxes To use tools such as scissors, staplers, shape cutters appropriately and with some competence	
R	Summer			To build a construction/sculpture using a variety of objects e.g. recycled, natural and man-made materials. To consider their final outcome before making To make their own 3d creation from imagination or observation	

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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
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	Spring	<b>Set design</b>  Range of building materials, torches or other lights, coloured acetates, paints, glue guns	<b><u>Macbeth set design</u></b>  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
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## Painting

Year	Term	Main focus	Unit	Attainment targets	Outcomes
R	Autumn	<u>Matisse, African art Diwali and Fireworks</u>		To use fat brushes and lidded pots To use ready mix poster paint To use a variety of different sized brushes To name, sort and compare colours To identify the primary colours	
R	Spring	<u>JMW Turner &amp; Heroes and Villians</u>		To use thinner brushes, water pots to wash brushes and mix paint To use watercolours to paint a wash background To identify the secondary colours To use washes to create secondary colours To begin using colour and pattern to show mood	
R	Summer	<u>Arcimboldo &amp; Naughty Bus Collage</u>		To create different marks with brushes and paint To use mix secondary colours in palettes To exploring the use of shades and tone to show light and dark To use colour and pattern to show mood with increasing control	
2	Autumn	<u>Collage (&amp; Digital)</u> Watercolours or inks, variety of brushes	<u>Investigating Pattern - Lucienne Day</u>  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	<u>Painting</u>	<u>Kandinsky &amp; Music</u>	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	2 abstract paintings (A3 size) painted in response to two contrasting pieces of music

		Sketchbooks, acrylic paint, paint brushes in various sizes, A3 sugar paper	(Builds on Y1 unit <a href="#">Drawing like a Caveman and Inspired by Miro</a> )	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	e.g. Barber's Adagio for strings / Tchaikovsky's 1812 Overture
5	Autumn	<b>Sculpture - modroc</b> Acrylic paint	<b><u>Making Patterned vessels</u></b>  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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
5	Summer	<b>Painting</b>  Objects for still life, acrylic paints	<b><u>Still life painting</u></b>  (Builds on Y2 <a href="#">Kandinsky unit</a> , Y4 unit <a href="#">Developing Sketchbooks</a> )	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

Year	Term	Main focus	Unit	Attainment targets	Outcomes
R	Autumn	<b><u>Matisse – Self-portrait</u></b>  <b><u>African art, Diwali, fireworks</u></b>		To collage in the style of Matisse To use fingers and hands to create a print To use natural and man-made materials to create a print To use rollers and tools to create a print	(African art textile)
R	Spring			To create rubbings showing a range of textures and patterns To use shapes to create a repeating pattern (linked to maths)	Repeating pattern of shapes
R	Summer			To use natural and man-made materials to create a print To imprint onto a range of materials e.g. clay, newspaper, sand etc.	
2	Autumn	<b><u>Collage (&amp; Digital)</u></b>  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	<b><u>Investigating Pattern – Lucienne Day</u></b>  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 be sent off to Canvas Champs to be made into cushions for the book corner/reception area.

3	Autumn	<b>Block printing</b>  Lino blocks & lino cutters or polyblock and scissors, incising tools, block printing inks	<b>Picasso Inspired Portrait Prints</b>	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	<b>3d collage</b>  Range of drawing materials, feathers, foam board or corrugated cardboard, wire	<u><b>Amazonian Birds</b></u>  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	<b>Mixed-media collage (large scale)</b>  Sketchbooks, range of maps and other papers, acetate, permanent pens, sewing machine & thread	<b><u>Responding to a Place</u></b>	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).
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## **Analysing and Evaluating**

<b><u>R</u></b>	<ul style="list-style-type: none"> <li>● Talk about the work of a famous artist and discuss what they think about it</li> <li>● Talk about techniques that the artist has used e.g. big brush, small brush, pencil drawing</li> <li>● Compare different artists in simple terms</li> <li>● Discuss their own and others' work – simple observations, likes and dislikes</li> <li>● Begin to describe their work using simple art specific language related to colour and shape</li> </ul>
<b><u>Year 1</u></b>	<ul style="list-style-type: none"> <li>● Describe some of the basic characteristics of the focus artist's/designer's work <i>in simple terms e.g. process, colours, shapes</i></li> <li>● Say what they like about their artwork and express preferences when talking about others' work</li> <li>● Begin to give simple reasons for their preferences</li> <li>● Say how their work is influenced by the focus artist/designer <i>in simple terms e.g. similar colours or shapes, same process</i></li> </ul>
<b><u>Year 2</u></b>	<ul style="list-style-type: none"> <li>● Describe some of the basic characteristics of the focus artist's/designer's work <i>using the vocabulary taught</i></li> <li>● Say what they like about their artwork and express preferences when talking about others' work</li> <li>● Begin to give simple explanations for their preferences <i>using some of the vocabulary taught</i></li> <li>● Say how their work is influenced by the focus artist/designer <i>using some of the vocabulary taught</i></li> </ul>

<b><u>Year 3 &amp; 4</u></b>	<ul style="list-style-type: none"> <li>● Recall some facts about the artist's/designer's life and work</li> <li>● Describe the main characteristics of the focus artist's/designer's work</li> <li>● Say how the focus artist's/designer's work is similar and different to other artist's/designer's they have studied</li> <li>● Say what they like about their own work and what they would like to change/develop</li> <li>● Link their evaluation of their own and others' work to that of the focus artist/designer</li> <li>● Respond to advice regarding improving/developing aspects of their work</li> </ul>
<b><u>Year 5 &amp; 6</u></b>	<ul style="list-style-type: none"> <li>● Recall key facts about the artist's/designer's life and work, <i>including historical context</i></li> <li>● Describe the key characteristics of the focus artist's/designer's work</li> <li>● Say how the focus artist's/designer's work is similar and different to other artist's/designer's they have studied <i>and how the historical context may have informed this</i></li> <li>● <i>Change and develop their work based on their own on-going evaluations</i></li> <li>● Say what they like about their own work and what they would like to change/develop</li> <li>● Link their evaluation of their own and others' work to that of the focus artist/designer</li> <li>● Use the taught vocabulary when analysing &amp; evaluating artworks</li> <li>● Begin to independently identify aspects of their work they want to develop</li> </ul>