



## Art & Design: Progression Mapped by Strand

But those who hope in the Lord will renew their strength.  
They will soar on wings like eagles; they will run and not grow weary, they will walk and not be faint.  
Isaiah 40:31

### Intent

Art & Design forms part of a broad curriculum that aims to educate pupils for 'Life in all its fullness' (John 10:10). 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, providing pupils with opportunities to reach their artistic potential and build their cultural capital.

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 changing world. For example, we are increasingly including technology in our art & design curriculum. There are many other transferable skills that come from learning art & design, such as resilience, creative problem-solving and team-working. We feel these skills are essential to our children's wider development and future economic success in the 21<sup>st</sup> century.

As well as devoting curriculum time to developing pupils' artistic talents, we are committed to providing all of our children with a wide range of artistic and cultural experiences that draw upon the wealth of opportunity London has to offer. Pupils visit at least one art gallery or art collection each year so that they become familiar with major collections and develop a sense of ownership of cultural institutions. We actively seek opportunities for pupils to work with professional artists and/or to have their work displayed publicly.

Learning about major artists and genres enables pupils to understand how art & design reflect the ideas and preoccupations of the time e.g. how Dutch still life paintings document the beginnings of European imperialism and consumer culture. Art & design also provides children with opportunities to explore, express and

communicate their feelings about the world they inhabit. Activities such as observation drawing and painting encourage pupils to actively observe the world around them and pupils report that these types of tasks have a positive effect on their wellbeing and spiritual development.

## **Implementation**

The Art & Design curriculum was planned by the Head of School/Art & Design Leader in consultation with the EYFS leader. The Art & Design Leader used the Artsmark Self-Assessment Framework to develop high quality provision. 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

These aims align with the features of high quality art & design provision outlined in the Research Review Series: Art & Design, published in February 2023.

Detailed unit plans were produced for teachers to work from. Class teachers are expected to make adaptations to these plans in order to meet the needs of their particular class, including those with SEND, EAL, other vulnerabilities, or those that need extending. Adaptations should be recorded in handwritten notes on paper copies of the unit plans to avoid unnecessary workload. (Teachers can type adaptations on the unit plans should they wish too, but should never alter the Art & Design Leader's original plans.) Unit plans with annotations are stored in the relevant term's planning folder in the classroom.

## **Expressive Arts & Design in the EYFS**

The Art & Design leader and EYFS Leader planned the EYFS EAD curriculum so that it addresses the requirements set out in Development Matters. The EAD content related to Art & Design is taught as a discrete subject once a week. On Mondays pupils are taught the knowledge and skills set out in the curriculum and the activity is modelled. Throughout the week all pupils carry out the activity in a small group led by the Reception teacher. This is so that pupils are focussed on the intended learning and are gaining the requisite disciplinary skills. Pupils have the opportunity to reflect on the creative process they have been through and their thoughts are recorded by the adults. Pupils' work, comments and reflections are recorded in a class floorbook. The Art & Design leader regularly reviews the EAD floorbook with the EYFS leader to ensure that quality outcomes are being achieved.

The curriculum has a strong focus on building pupils' observation and motor skills. This was an area the Art & Design and EYFS Leaders identified as requiring improvement through monitoring and data. Drawing is a core skill that requires focussed attention and strong hand-eye coordination, so that pupils leave Reception ready for KS1 & KS2, where they will encounter both classical and experimental approaches to drawing.

## **Art & Design in KS1 and KS2**

Art & Design is taught as a discrete subject in KS1 & KS2. Each year group has three Art & Design units, which cover the substantive & disciplinary knowledge set out in the national curriculum. The units have been planned to provide pupils with opportunities to experience a range of art forms and crafts, whilst giving them the chance to revisit them at some point. Some skills, such as embroidery, are applied in projects in the Design & Technology curriculum, which was planned alongside Art & Design to ensure that opportunities for meaningful cross overs were realised. Similarly the Computing curriculum was designed to support the use of technology in Art & Design.

All pupils have sketchbooks in which to record a mixture of research, notes, exploratory works and reflections. As there is very little space in which to store work larger than A4, final pieces of work are scanned or photographed and a printed copy stuck into the pupils' sketchbooks. Samples of original work are kept in the Holy Trinity Gallery and display area, but otherwise work is sent home. This is so that we do not have to limit the size of work completed by the pupils, which can impact on their quality.

Many of our KS1 children still need opportunities designed to develop 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 classical 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 classical aspects of the subject.

In KS2 children begin to develop their classical drawing skills 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.

### **Curriculum Enrichment**

Where possible the curriculum at all stages is enriched by trips and workshops that enhance pupils' understanding. For example, Year 4 visit the British Library to take part in a workshop called 'Making Artists' Books' before making their own sketchbooks. Art collections are also used to enrich other areas of the curriculum. For example, Year 2 visits the National Gallery to explore how Christian concepts are represented in Western art as part of an RE unit. These visits encourage pupils to feel a sense of ownership of cultural spaces, as well as broadening their understanding of how art is made, art history and art forms.

We take part in The National Gallery's 'Take One Picture' projects on a bi-annual basis. Each time we have entered work at least one class' project has been exhibited. Pupils have even been asked to host the private view for one exhibition, which was a transformational opportunity.

The Art & Design Leader works closely with local arts organisations, such as Camden Spark, to secure opportunities to work with local cultural organisations and contemporary artists. For example, in 2023 Year 3 and Year 5 pupils worked with 2 contemporary artists on art works responding to monuments to cultural figures in Camden, in our case, Virginia Woolf. This project provided another opportunity for pupils to learn about a significant cultural figure and see their work in a gallery space.

Occasional school projects e.g. mural designs and competitions allow pupils to stretch themselves and apply their learning in art & design. For example, pupils recently designed the badges for their houses. Arts enrichment is also a feature of after school provision. The Winchester Club, our wrap around care provider, offer a range of art & craft activities for pupils.

### **Impact**

Impact is measured after each unit is taught. Teachers complete an assessment sheet detailing the names and percentages of pupils that have met the unit objectives. These are handed into the Art & Design Leader once the units are completed, so that he/she can monitor progress. At the end of the academic year teachers use the unit assessments

to decide if pupils have met the expected standard at the end of their year group overall. This judgement will be reported in the pupil's end of year report. All teachers submit their final assessment data to the subject leader in the summer term, so that they can measure the impact that the curriculum has had. The data includes information about the progress of vulnerable groups, so that leaders can respond to any concerning trends.

Teachers can report pupils as achieving at greater depth. A pupil is considered to have moved beyond the expected standard when they can synthesise various aspects of their substantive knowledge, personal experience and disciplinary skills in original or interesting ways.

For example:

- A pupil draws on what they have learnt about a particular artist, but purposely moves beyond imitation
- A pupil chooses a range materials and uses them in a deliberate and original way
- A pupil finds an original way of creating a desired effect using digital software
- A pupil can talk through their process and final outcomes with clarity, drawing on their substantive knowledge and disciplinary skills

All subject leaders have regular time to monitor teaching and learning, through a combination of learning walks, sketchbook/outcome monitoring and pupil voice sessions. To ensure that teachers' judgments are accurate, the Art & Design Leader reviews sketchbooks and final outcomes within the school and across the partnership of schools where possible.

**Expectations at the end of each key stage**

Below is a brief summary of attainment targets at the end of each key stage. Full details can be seen in the following progression map.

| <b><u>By the end of KS1 children should be able to:</u></b>  | <b><u>By the end of KS2 children should be able to:</u></b>  |
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| <p><b>Digital</b></p> <ul style="list-style-type: none"> <li>● Understand that and demonstrate that drawn images can be made into digital images by scanning them</li> <li>● Understand and demonstrate that digital images can be changed in numerous ways and used again and again</li> </ul>  | <ul style="list-style-type: none"> <li>● Digital</li> <li>● Locate digital images that are suitable for use and have appropriate usage rights</li> <li>● Combine their chosen images in original compositions on multiple layers</li> <li>● Use adjustments, filters, blend modes and texture layers with increasing control to create desired effects</li> <li>● Use a range of tools to extract and blend images</li> </ul>  |
| <p><b><u>Drawing</u></b></p> <ul style="list-style-type: none"> <li>● Draw using a range of marks</li> <li>● Develop their control of different drawing materials and begin consciously creating different effects</li> <li>● Combine drawn marks with other materials, including in 3d projects</li> <li>● Draw single objects from life with an increasing degree of accuracy</li> </ul> | <p><b><u>Drawing</u></b></p> <ul style="list-style-type: none"> <li>● Draw from observation with a good degree of accuracy, using line and tone</li> <li>● Draw groups of objects e.g. still life using the relationship between the objects to improve their accuracy and describe space</li> <li>● Develop an understanding of how skills &amp; ideas can be developed in sketchbooks</li> <li>● Experiment with a range of drawing surfaces, materials and techniques</li> <li>● Evaluate the accuracy of their drawings and refine their use of materials and techniques to effectively represent what they see independently</li> </ul> |
| <b><u>Textiles (See DT progression map too)</u></b>  | <b><u>Textiles (See DT progression map too)</u></b>  |

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| <ul style="list-style-type: none"> <li>● Weave a simple textile using a simple over and under movement</li> <li>● Choose materials for their particular characteristics</li> <li>● Say what a pattern is and design a motif that can be repeated</li> <li>● Use digital software to repeat a motif to create a pleasing textile design</li> </ul> | <ul style="list-style-type: none"> <li>● Thread needles and tie knots independently</li> <li>● Sew using a range of straight, crossed and looped stitches</li> <li>● Combine different stitches and colours to create pleasing samplers</li> <li>● Use machine stitching to secure layers of media and decorative machine stitches for effect</li> </ul>   |
| <p><b><u>3d /Sculpture</u></b></p> <ul style="list-style-type: none"> <li>● Understand the difference between 2d and 3d</li> <li>● Cut card with an increasing degree of control</li> <li>● Experiment with ways of joining pieces of cardboard and constructing 3d structures from them</li> </ul>   | <p><b><u>3d /Sculpture</u></b></p> <ul style="list-style-type: none"> <li>● Use a range of modelling materials with some accuracy</li> <li>● Understand that armatures can be used to support modelling materials</li> <li>● Decorate a 3d surface in a considered and effective way</li> <li>● Use key features of artists'/designers' style in their own work</li> <li>● Select from a range of construction materials and use a range of construction techniques independently</li> </ul>                       |
| <p><b><u>Painting</u></b></p> <ul style="list-style-type: none"> <li>● Know what abstract means</li> <li>● Apply a variety of transparent and opaque inks/paints to paper in different ways</li> <li>● Mix secondary and tertiary colours</li> <li>● Combine colours, shapes, brushstrokes and application methods to reflect mood</li> </ul>     | <p><b><u>Painting</u></b></p> <ul style="list-style-type: none"> <li>● Apply decoration to surfaces demonstrating control of the paint</li> <li>● Use colour and tone to represent what is observed with a good degree of accuracy</li> <li>● Investigate how different brushstrokes can be used to describe texture</li> <li>● Make independent decisions regarding what should be changed to improve their painting</li> </ul>   |
| <p><b><u>Mixed media &amp; printing</u></b></p> <ul style="list-style-type: none"> <li>● Create their own collage papers</li> <li>● Select, cut and tear papers to create motifs that can be tiled</li> </ul>   | <p><b><u>Mixed media &amp; printing</u></b></p> <ul style="list-style-type: none"> <li>● Incise lino with increasing control, understanding that what is incised from a block will not be printed</li> <li>● Register blocks and papers to create prints of more than one colour</li> <li>● Make 3d forms and combine with drawings and other materials for effect e.g. feathers</li> <li>● Select collage materials that reflect/highlight the physical characteristics of an object or add to a story</li> </ul> |

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|   | <ul style="list-style-type: none"> <li>● Combine paper collage and stitching for effect</li> </ul>   |
| <p><b><u>Analysing and Evaluating</u></b></p> <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> | <p><b><u>Analysing and Evaluating</u></b></p> <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> |

### **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 lesson observations. 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 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 and regularly discuss what we are doing with Artsmark advisers.

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><br><br>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><br><br>Link to Computing & English author study - Roald Dahl | To understand that drawn images can be made into digital images by scanning them<br>To understand that digital images can be changed in numerous ways and used again and again<br>To understand that images are constructed on layers in photo-editing software<br>To find, select and open images from a given range on different layers<br>To resize and move images | Sketchbooks - continuous line drawings of other children<br>A series of digital images documenting the acquisition of new skills<br>A final digital image combining the skills acquired |

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|   |        |  |   | To extract images from their backgrounds<br>To save work in clearly labelled files and folders  |   |
| 4 | Autumn | <b>Digital</b><br><br>Laptops with internet access, PIXLR or PIXLR X | <b><u>Surrealism – Magritte</u></b><br><br>Linked to Computing<br><br>(Builds Y2 unit Making Illustrations) | To take digital photographs and transfer them to a computer<br>To consolidate skills learnt previously (opening/saving images, re-sizing and extracting)<br>To use the eraser and opacity slider to combine two images on different layers in a convincing way<br>To explore the adjustment and filter menus<br>To begin using blending modes to create effects<br>To use drop shadows to an illusion of create depth<br>To save multiple versions of an image in clearly names files | A series of digital images documenting the acquisition of new skills<br>A final digital image combining the skills acquired |

| Year | Term   | Main focus   | Unit   | Attainment targets  | Outcomes  |
|------|--------|--|--|---|---|
| 6    | Summer | <b>Digital</b><br><br>Laptops with internet access, PIXLR or PIXLR X | <b><u>Re-imagining Landscape</u></b><br><br>(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<br>To be able to use internet search tools to find images by size and usage rights<br>To be able to save images from the internet in designated locations and with descriptive file names<br>To understand that digital image files have different characteristics e.g. jpegs and pngs<br>To be able to combine their chosen images in original compositions on multiple layers<br>To be able to use adjustments, filters and blend modes with increasing control to create desired effects<br>To use masks to extract and blend images<br>To use texture layers to unify and image and create an appropriate atmosphere | A series of digital images documenting the acquisition of new skills<br>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

| Year | Term   | Main focus   | Unit   | Attainment targets  | Outcomes   |
|------|--------|--|--|---|--|
| 1    | Autumn | <b>Drawing</b><br>(Developing motor-skills)<br><br>Charcoal, chalk pastels, range of graphite sticks & drawing pencils, cartridge paper, sketchbooks | <b>Drawing Like a Caveman</b>  | To experiment with different drawing materials to make a range of marks<br>To develop control their control of different drawing materials e.g. varying the pressure<br>To begin consciously creating different effects e.g. stencilling around their hand, filling in an outlined hand or shape, smudging, layering materials<br>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 | <b>3d/Sculpture</b><br>(Developing motor-skills)   | <b>Inspired by Miro</b><br><br>(Builds on Y1 unit Drawing Like a Caveman)                                | To draw using a range of marks in response to onomatopoeia/words<br>To combine cut paper, drawn marks and joined cardboard pieces for effect  | Cardboard sculpture including collage and <b>automatic drawing</b>   |
| 2    | Summer | <b>Digital</b><br>Sketch books, drawing pencils or fine line pens, laptops with internet access to PIXLR or PIXLR-X, scanner                         | <b>Making Illustrations – Quentin Blake</b><br><br>Link to Computing & English author study - Roald Dahl | To know what an illustrator does (focus on Quentin Blake)<br>To draw people from life using a continuous line exaggerating physical characteristics<br>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 |
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| 3 | Autumn | <b>Block printing</b><br>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<br>To develop motifs from observation drawing e.g. flowers or butterflies in sketchbooks<br>To select their best motif ideas and develop them further   | Block print self-portrait inspired by Picasso.   |
| 3 | Summer | <b>Drawing</b><br>Grey sugar paper, charcoal or black chalk pastel, white chalk pastel, fixative, rubbers, range of drawing pencils, acrylic paint             | <b><u>Drawing by Torchlight</u></b><br>Linked to science unit - Light | To draw what is observed with a degree of accuracy<br>To describe 3-d forms using shades from white to black in a variety of media<br>To use rubbers as a drawing tool where necessary<br>To evaluate the accuracy of their drawings and improve them<br>To explore how changing lighting effects what they see in front of them   | Sketchbooks - drawings of single objects with pencil shading<br>A3 charcoal/chalk pastel drawings of 3-d shapes and a collection of objects<br>A3 painting |
| 4 | Summer | <b>Drawing &amp; mixed media</b><br>Variety of papers and cardboard, strong elastic bands, range of drawing materials, watercolours & inks, ink pens with nibs | <b><u>Developing sketchbooks</u></b>                                  | To develop an understanding of how skills & ideas can be developed in sketchbooks<br>To experiment with a range of drawing surfaces, materials and techniques<br>To evaluate the accuracy of their drawings and refine their use of materials and techniques to effectively represent what they see independently<br>To accept that less successful attempts are valuable and should not be crossed out<br>To be able to talk about artwork, processes and preferences using the vocabulary taught | Make their own sketchbooks & produce a series of observation drawings  |

| Year | Term   | Main focus  | Unit  | Attainment targets  | Outcomes   |
|------|--------|---|---|---|--|
| 5    | Autumn | <b>Sculpture - modroc</b><br>Sick bowls or other armatures (e.g. chicken wire, tin foil, modroc, acrylic paint)                           | <b><u>Making Patterned vessels</u></b><br><br>Linked to History - Ancient Greece  | To draw natural forms accurately using line<br>To develop observation drawings into decorative motifs that can be applied to a vessel   | Modroc bowl decorated with Minoan inspired patterns  |
| 5    | Spring | <b>Mixed-media collage (large scale)</b><br>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)<br>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 | <b>Painting</b><br><br>Objects for still life, acrylic paints   | <b><u>Still life painting</u></b><br><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><u>Henry Moore</u></b><br><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<br>To develop observation drawings into abstracted forms | Range of drawings from life<br>Small clay sculpture  |

## Textiles

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

| Year | Term | Main focus | Unit | Attainment targets | Outcomes |
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| 4 | Spring | <b>Textiles</b><br><br>Binca, embroidery thread, embroidery needles - EXT: felt   | <b><u>Embroidery samplers</u></b><br><br>(Builds on Y1 unit - Weaving & linked to DT unit - Applique Cushions) | To be able to thread a needle independently<br>To be able to knot thread on the back of the fabric<br>To be able to identify a range of embroidery stitches<br>To be able to sew a range straight stitches – running, back, diagonal<br>To be able to sew cross stitches in different ways<br>To be able to use a range of looped stitches e.g. chain, fly, feather<br>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><br><br>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<br>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**

| <b>Year</b> | <b>Term</b> | <b>Main focus</b>                                       | <b>Unit</b>   | <b>Attainment targets</b>   | <b>Outcomes</b>   |
|-------------|-------------|---|---|---|---|
| 1           | Summer      | <b><u>3d/Sculpture</u></b><br>(Developing motor-skills) | <b><u>Inspired by Miro</u></b><br><br>(Builds on Y1 unit Drawing) | To experiment with construction kits and say how the pieces fit together<br>To experiment with ways of constructing and joining cardboard e.g. slots, tabs, hinges<br>To cut papers and card with a degree of control | Cardboard sculpture including collage and automatic drawing |

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|---|--------|---|--|---|---|
|   |        |   | <a href="#">Like a Caveman)</a>  | To draw using a range of marks in response to onomatopoeia/words<br>To combine cut paper, drawn marks and joined cardboard pieces for effect  |   |
| 5 | Autumn | <b>Sculpture - modroc</b><br><br>Sick bowls or other armatures (e.g. chicken wire, tin foil, modroc, acrylic paint) | <b><u>Making Patterned vessels</u></b><br><br>Linked to History - Ancient Greece                             | To know some facts about the Minoans and where they fit into the history of art<br>To explain why Minoans used the motifs that they did<br>To understand that some sculptures, 3d forms need to be built over an armature<br>To use modroc effectively to create a sturdy basic vessel<br>To draw natural forms accurately using line<br>To develop observation drawings into decorative motifs that can be applied to a vessel<br>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 | <b>Sculpture - Clay</b>   | <b><u>Henry Moore</u></b><br><br><a href="#">(Builds on Y5 unit Modroc Bowls and Y5 DT unit Take a Seat)</a> | To consider why war artists are appointed and why they are important<br>To draw figures from life with a good degree of accuracy using a range of materials e.g. pencils, chalk, oil pastels<br>To model clay figures from observation, capturing the essence of a pose<br>To develop observation drawings into abstracted forms<br>To sculpt a clay figure including the key features of Henry Moore's style   | Range of drawings from life<br>Small clay sculpture |

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

## Painting

| Year | Term   | Main focus   | Unit   | Attainment targets  | Outcomes   |
|------|--------|--|--|---|--|
| 2    | Autumn | <b><u>Collage (&amp; Digital)</u></b><br>Watercolours or inks, variety of brushes                        | <b><u>Investigating Pattern - Lucienne Day</u></b><br><br>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 | <b><u>Painting</u></b><br><br>Sketchbooks, acrylic paint, paint brushes in various sizes, A3 sugar paper | <b><u>Kandinsky &amp; Music</u></b><br><br>(Builds on Y1 unit Drawing like a Caveman and Inspired by Miro) | To be able to say what abstract means<br>To be able to say how the process is similar and different to what they have done before<br>To be able to mix secondary and tertiary colours - (colour wheels in sketchbooks)<br>To experiment with different lines and brushstrokes in response to music<br>To experiment with different ways of applying and manipulating acrylic paint to paper e.g. impasto, sgraffito<br>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 | <b><u>Sculpture - modroc</u></b><br>Acrylic paint  | <b><u>Making Patterned vessels</u></b><br><br>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 | <p><b>Painting</b></p> <p>Objects for still life, acrylic paints</p> | <p><b><u>Still life painting</u></b></p> <p><a href="#">(Builds on Y2 Kandinsky unit, Y4 unit Developing Sketchbooks)</a></p> | <p>To draw from observation with a good degree of accuracy</p> <p>To mix a wide range of acrylic paint colours and tones</p> <p>To investigate how different brushstrokes can describe texture</p> <p>To use colour and tone to represent what is observed with a good degree of accuracy</p> <p>To make independent decisions regarding what should be changed to improve their painting</p> <p>To explain their decisions and evaluate their own and other's work using the vocabulary taught</p> | <p>A2 or A3 still-life painting using acrylics</p> |

## Mixed media & printing

| Year | Term   | Main focus  | Unit   | Attainment targets  | Outcomes  |
|------|--------|---|--|---|---|
| 2    | Autumn | <p><b><u>Collage (&amp; Digital)</u></b></p> <p>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</p> | <p><b><u>Investigating Pattern – Lucienne Day</u></b></p> <p>Link to Computing &amp; Science unit - Plants</p> | <p>To draw from life with increasing accuracy using line (Access Art drawing methods)</p> <p>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</p> <p>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</p> <p>To be able to say what a pattern is</p> <p>To experiment with tiling software (Purple Mash) in order to understand that motifs can be repeated in different ways to create different patterns</p> | <p>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.</p> |
| 3    | Autumn | <p><b>Block printing</b></p> <p>Lino blocks &amp; lino cutters or polyblock and scissors, incising tools, block printing inks</p>   | <p><b>Picasso Inspired Portrait Prints</b></p>   | <p>To draw what is observed with a degree of accuracy e.g. face from front and in profile</p> <p>To experiment with representing an object from different angles at the same time</p> <p>To select their best ideas and develop them further</p> <p>To understand that what is cut from or incised in a block will not be printed</p> <p>To ink a block and produce a clean print</p> <p>To understand how to register papers and blocks when printing in more than 1 colour</p> <p>To further incise blocks in order to combine different colours and create a pleasing effects</p>                              | <p>Block print self-portrait inspired by Picasso.</p>   |

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

## Analysing and Evaluating

|                                     |  |
|-------------------------------------|--|
| <p><b><u>Year 1</u></b></p>         | <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>   |
| <p><b><u>Year 2</u></b></p>         | <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>  |
| <p><b><u>Year 3 &amp; 4</u></b></p> | <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>   |
| <p><b><u>Year 5 &amp; 6</u></b></p> | <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> |