

Art and Design Progression Plan – Highters Heath Community School

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

National Curriculum

National Curriculum aims:	KS1	KS2
<p>The national curriculum for art and design aims to ensure that all pupils:</p> <ul style="list-style-type: none"> produce creative work, exploring their ideas and recording their experiences become proficient in drawing, painting, sculpture and other art, craft and design techniques evaluate and analyse creative works using the language of art, craft and design know about great artists, craft makers and designers, and understand the 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between 	<p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> to create sketch books to record their observations and use them to review and revisit ideas to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of

historical and cultural development of their art forms.	different practices and disciplines, and making links to their own work	materials [for example, pencil, charcoal, paint, clay] <ul style="list-style-type: none"> about great artists, architects and designers in history
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Year 1	Purple = Substantive Knowledge Knowing 'What' factual knowledge		Green = Implicit Knowledge / Skills experimental/intuitive			
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand drawing is a physical activity.</p> <p>Understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d sculptures. Houses and Homes.</p> <p>Understand that drawing can be done digitally using an ipad. Famous people.</p>	<p>Year 1 did not use sketchbooks in EYFS so Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration. Houses and Homes</p> <p>Use sketchbooks to:</p> <p>Test out printmaking ideas. Africa</p>	<p>Understand prints can be made from lots of different objects - natural and manmade. Houses and homes, Africa</p> <p>Explore concepts like "repeat" "pattern" "sequencing". Africa, Houses and homes.</p>	<p>Understand there are different types of paint. Houses and Homes, Africa.</p> <p>Understand we can use a variety of brushes, holding them in a variety of ways to make different marks. Houses and Homes, Africa.</p> <p>Explore poster paint in an intuitive way to</p>	<p>Understand collage is the art of using elements of paper to make images Houses and Homes</p> <p>Collage with painted papers exploring colour, shape and composition. Houses and Homes</p> <p>Combine collage with making by cutting and tearing printed imagery Houses and Homes, Africa</p>	<p>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions. Houses and Homes</p> <p>Understand that artwork can be digital. Famous people.</p> <p>Use a combination of two or more materials to make</p>	<p>Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.</p> <p>Houses and Homes, Africa, Famous people.</p>

<p>Explore lines made by a drawing tool, made by moving fingers and wrist. Find out about an artist who uses their whole body to create artwork. Famous people</p>	<p>Develop experience of primary and secondary colours . Houses and Homes, Africa.</p> <p>Practice observational drawing Houses and Homes, Africa, Famous people.</p>		<p>build understanding of the medium. Africa.</p> <p>Respond to your painting, and try to develop colours/change colours where appropriate Africa</p> <p>Work back into your painting with pen or</p>		<p>sculpture. Houses and Homes</p> <p>Use construction methods to build – cutting and slotting card .Houses and Homes</p> <p>Explore different tools in a drawing</p>	<p>Reflect upon the artists' work, and share your response verbally (“I liked...”).</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally (“I enjoyed... This went well”).</p>
<p>Use colour (poster paint) intuitively to develop painted landscapes. Africa</p> <p>Pupils draw from secondary sources Houses and Homes, Africa, Famous people.</p>	<p>Explore mark making Houses and Homes, Africa, Famous people.</p>		<p>coloured pencil to develop the imagery. Houses and Homes</p>		<p>app on ipads. Famous people.</p>	<p>Some children may feel able to share their response about classmates work. Houses and Homes, Africa, Famous people.</p>

By end of Year 1

Generating ideas:

Recognise that ideas can be expressed in art work

Experiment with an open mind (for instance, they enthusiastically try out and use all materials that are presented to them)

Making:

Try out a range of materials and processes and recognise that they have different qualities Use materials purposefully to achieve particular characteristics or qualities

Evaluate

Show interest in and describe what they think about the work of others.

Knowledge and understanding

How to recognise and describe some simple characteristics of different kinds of art, craft and design

The names of the tools, techniques and the formal elements (colours, shapes, tones etc.) that they use.

Year 2	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills			
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation

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

Generating ideas

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

Making

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

Evaluating

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

Knowledge

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

Year 3	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills			
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand that drawing from a primary source is different from drawing from a secondary source. Brazil and rainforest</p> <p>Know that observational drawing skills develop with repeated practise - continuous line drawing, backwards/forwards drawing. Brazil and rainforest</p> <p>Understand artists can work with pattern for different reasons: Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works. Brazil and rainforest</p>	<p>Continue to build understanding that sketchbooks are places for personal experimentation. Brazil and rainforest, Ancient Egypt, City life.</p> <p>Understand that the way each persons' sketchbook looks is unique to them. Brazil and rainforest, Ancient Egypt, City life.</p> <p>Work in sketchbooks to:</p> <p>Explore the qualities of pen, felttip, paint (colour mixing), printmaking. Brazil and rainforest, Ancient Egypt,</p>	<p>Understand that two colour prints are made by taking more areas away reduction printing. Brazil and rainforest,</p> <p>Understand that mono print can be used effectively to create prints which use line. Brazil and rainforest</p> <p>Use mono print over previously printed work to make a creative response to an original artwork. Brazil and rainforest,</p>	<p>Understand that we can add white to a colour to mix tints and add black to a colour to mix shades. Brazil and rainforest</p> <p>Understand that you can mix paint on paper rather than just a palette. Brazil and rainforest</p> <p>Understand that paint acts differently on different surfaces. Ancient Egypt</p> <p>Use paint, mixing colours, to mix tints and shades of a colour</p>	<p>Understand that we can combine collage with other disciplines such as drawing and printmaking Brazil and rainforest</p> <p>Cut shapes from paper (free hand) and use as elements with which to collage, combined with</p>	<p>Understand that artwork can be made with more than one material and this is called 'mixed media'. Brazil and rainforest</p> <p>Understand what 'low-relief' is and that a piece of low-relief work can be pressed into soft clay to make an imprint. Ancient Egypt</p> <p>Understand that Lots of layers can be used when creating a digital drawing to add more detail and depth of colour City life</p>	<p>To understand that visual artists can be self-taught and use what they have around them or near them to inspire creative artwork.</p> <p>Look at the work of an artist who uses gestural marks which convey movement, jewellery designers and makers who take inspiration from the natural world and the past (Ancient Egypt), graphic designers who use computers and software to create their work.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Brazil and rainforest, Ancient Egypt, City life</p>

<p>Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. Brazil and rainforest</p> <p>Make marks using pencil, pen, felt-tip and water. Brazil and rainforest</p> <p>Develop mark making skills by deconstructing the work of artists. Brazil and rainforest,</p>	<p>Develop mark making skills. Brazil and rainforest, City life.</p> <p>Experiment with two colour prints (development from previous Year 2 printing project)</p>	<p>Consider use of layers to develop composition Brazil and rainforest</p>	<p>Brazil and rainforest Telling Stories</p> <p>Continue to develop colour mixing skills. Brazil and rainforest</p> <p>Explore painting over a different surface, e.g. tinfoil. Ancient Egypt,</p>	<p>printmaking to make a creative response to an original artwork. Brazil and rainforest</p>	<p>Use a combination of painting, collage and printing to create a piece of artwork Brazil and rainforest</p> <p>Make areas of low relief using string and glue. Ancient Egypt,</p> <p>Use the tolerance function on the sketchbook app to create a transparent layer to work upon. City life</p>	<p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p>
						<p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond. Brazil and rainforest, Ancient Egypt, City Life</p>

By the end of Year 3

Generating ideas:

Gather and review information, references and resources related to their ideas and intentions.
Use a sketchbook for different purposes, including recording observations, planning and shaping ideas.

Making

Develop practical skills by experimenting with and testing the qualities of a range of different materials and techniques.
Select, and use appropriately, a variety of materials and techniques in order to create their own work.

Evaluating:

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

Knowledge:

About and describe the work of some artists, craftspeople, architects and designers
And be able to explain how to use some of the tools and techniques they have chosen to work with.

Year 4	Purple = Substantive Knowledge	Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Know that Chiaroscuro means "light/dark" and we can use the concept to explore tone in drawings. Roman Britain.</p> <p>Know that there are different types of pencil ranging from hard to soft and they yield a range of different tones. Roman Britain.</p> <p>Know that a wide range of tone can be achieved with a 2B pencil and it is the</p>	<p>Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook. Roman Britain, Extreme Earth, Castles.</p> <p>Use sketchbooks to:</p> <p>Practise drawing skills.</p>	<p>Understand that 'landscape' is the name given to the genre of painting (or making) landscapes and that artists also paint seascapes and cityscapes. Extreme Earth</p> <p>That landscape is a genre which artists have enjoyed for hundreds of years, and which contemporary artists still explore today. Extreme Earth</p>	<p>Understand the difference between lowrelief sculpture and sculpture in the round. Roman Britain</p> <p>Know that sculpture can be made from a wide range of materials and can be permanent or ephemeral. Roman Britain</p> <p>To understand that to make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn</p>	<p>Look at the work of illustrators and graphic artists, painters and sculptors and heraldry. Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</p>

<p>amount of pressure that you apply that determines a light or dark tone. Roman Britain.</p> <p>Understand that illustrators interpret narrative texts and create sequenced drawings as well as creating illustrations for magazines. Extreme Earth</p> <p>To know that drawing can be used for different purposes – design drawing. Castles</p> <p>Make pencil and water-soluble pencil drawings which explore Chiaroscuro. Roman Britain.</p> <p>Experiment with different pencils to achieve different tones. Roman Britain.</p> <p>Use colour, composition, elements, line, shape to create an illustration in the style of an illustrator Extreme Earth</p> <p>Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings. Roman Britain, Extreme Earth, Castles.</p>	<p>Roman Britain, Extreme Earth, Castles.</p> <p>Make visual notes to record ideas and processes discovered through looking at other artists. Roman Britain, Extreme Earth, Castles.</p> <p>Test and experiment with materials. Roman Britain, Extreme Earth, Castles.</p> <p>Reflect. Roman Britain, Extreme Earth, Castles.</p>	<p>To explore colour (including colour mixing), line, shape and composition in creating a landscape Extreme Earth</p> <p>To use different hues and tones to capture 3d form in 2 dimensions. Extreme Earth</p>	<p>through practice. That it is ok to take creative risks and ok if things go wrong as well as right. Roman Britain</p> <p>To understand that oil and water do not mix and that watercolour paint can resist oil pastels. Extreme Earth</p> <p>To know that colour can be used in a symbolic way in art and design. Castles.</p> <p>Explore line, shape, colour and pattern and composition when creating an illustration. Extreme Earth</p> <p>To construct low relief self-portraits using recycled materials developing construction skills, resilience, and creative thinking. Roman Britain</p>	<p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. Roman Britain, Extreme Earth, Castles.</p> <p>Reflect upon the artists’ work, and share your response verbally (“I liked... I didn’t understand... it reminded me of... It links to...”).</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally (“I enjoyed... This went well... I would have liked... next time I might.. I was inspired by...”). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond. Roman Britain, Extreme Earth, Castles.</p>
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By the end of Year 4:

Generating ideas

Select and use relevant resources and references to develop their ideas.

Use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome. (for instance, sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed outcome.)

Making

Investigate the nature and qualities of different materials and processes systematically.

Apply the technical skills they are learning to improve the quality of their work. (for instance, in painting they select and use different brushes for different purposes)

Evaluate

Regularly reflect upon their own work and use comparisons with the work of others (pupils and artists) to identify how to improve.

Knowledge and understanding.

About and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied.

About, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.

Year 5	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation

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

<p>Generating ideas Engage in open ended research and exploration in the process of initiating and developing their own personal ideas Confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information.</p>
<p>Making Confidently investigate and exploit the potential of new and unfamiliar materials (for instance, try out several different ways of using tools and materials that are new to them) Use their acquired technical expertise to make work which effectively reflects their ideas and intentions.</p>
<p>Evaluate Regularly analyse and reflect on their progress taking account of what they hoped to achieve.</p>
<p>Knowledge and understanding Research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions. How to describe the processes they are using and how they hope to achieve high quality outcomes</p>

Year 6	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation

<p>Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects. WW2, China</p> <p>Understand that materials can be combined to create the effect of layering and the texture of scales – mixed media and tone. China</p> <p>Understand that there are technical processes we can use to help us see and draw. Journeys and Migration</p> <p>Explore continuous line drawing to focus on shape. WW2</p> <p>Explore using a combination of materials to create texture. China</p> <p>Explore figure drawing and using</p>	<p>Use sketchbooks to:</p> <p>Explore colour: make colours, collect colours, experiment with how colours work together. WW2</p> <p>Explore combinations and layering of media. WW2, China</p> <p>Develop Mark Making WW2, China</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. WW2, China, Journeys and Migration</p>		<p>Know that acrylic is a pigment and can be blended when wet to create tonal effects WW2</p> <p>Understand that acrylic paint is a better option when painting air drying clay but may need two layers because it is porous and coated in PVA to create a shiny surface texture.. WW2, China</p> <p>Understand that stippling using a sponge on textured clay will help to accentuate this texture. China</p> <p>Understand that artists can use paint in an expressive way as well as in a controlled way Journeys and Migration</p> <p>Understand that artists can use a limited colour palette to convey mood. Journeys and Migration</p> <p>Explore blending tones with acrylic paint – mixing in palettes and mixing directly onto paper. WW2</p>	<p>To understand that the human figure has been an inspiration for artists for thousands of years and that the human figure has been represented in lots of different ways by different artists. Journeys and Migration</p> <p>Understand that artists use a variety of media to create installations. Understand that installations are often immersive, enabling the viewer to enter the artwork. WW2</p> <p>Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process). WW2, China</p> <p>That clay and Modroc are soft materials which finally dry/set hard. WW2, China</p> <p>To understand that to make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. WW2, China</p> <p>Understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future. Journeys and Migration</p> <p>Understand that artists paint the human figure in lots of different ways. Journeys and Migration</p> <p>Explore figure drawing. Journeys and Migration</p>	<p>Understand artists often collaborate on projects, bringing different skills together.</p> <p>Look at the work of designers, artists, art activists, installation artists, craftspeople.</p> <p>Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid. WW2, China, Journeys and Migration</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by..."). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective WW2, China, Journeys and Migration</p>
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<p>knowledge of proportion to support figure drawing. Journeys and Migration</p>			<p>Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore. Journeys and Migration</p>	<p>Use clay to make a three-dimensional sculpture of a poppy and use fingers to manipulate this material to create desired outcomes. WW2</p> <p>Use clay to make a three-dimensional sculpture of a dragon eye and use additive sculpture techniques to create the texture of scales. China</p> <p>Use knowledge of the visual elements, composition and properties of materials to create a piece of artwork based on the theme of journeys and migration and the Windrush generation Journeys and Migration</p>	
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By the end of Year 6:

Generating ideas

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

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

Making

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

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

Evaluation

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

Technical knowledge and understanding.

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