



Art & Design

Curriculum Overview

"Every child is an artist"

Pablo Picasso

CURRICULUM OVERVIEW

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AT HEATHFIELD, WE BELIEVE ART AND DESIGN CAN ENRICH CHILDREN'S LIVES AND HELPS THEM TO EXPRESS THEMSELVES, PROMOTES CURIOSITY IN THE WORLD AROUND THEM AND INSPIRES THEM TO BE CREATIVE.

INTENT - WE AIM TO...



Deliver an ambitious art and design curriculum based on the teaching of practical and theoretical knowledge, which allows children to produce and discuss artwork and develop their schema of 'art and design' as a discipline.

Introduce children to a range of contemporary, modern and traditional artists, including local artists, British artists and those from different cultures, studying their craft and using their works of art as inspiration.

Encourage **all** children to see themselves as a confident artist, ensuring that they understand that art is about expression, and allow them to express their own style and ideas in their work independently and collaboratively.

Explicitly teach the seven core formal elements of art (practical knowledge) we have identified through different areas of art and ensure these are developed each year, building knowledge over time.

Create a sense of pride and ambition in children by displaying their works of art and celebrating their efforts. Acknowledge when efforts have different results and promote resilience through experimenting.

Encourage children to discern between, respond to, appreciate and evaluate their own pieces of work and the work of others (including key artists) respectfully in order to further develop their critical abilities.



IMPLEMENTATION - HOW DO WE ACHIEVE OUR AIMS?

Our art and design curriculum considers three separate strands of knowledge:

Substantive Knowledge		Disciplinary Knowledge
Practical Knowledge <ul style="list-style-type: none"> Taught techniques (shading, collage) Media and materials used (e.g. clay, paint, pencil, crayon) The formal elements of art (line, tone, shape, colour, form, pattern, texture) 	Theoretical Knowledge <ul style="list-style-type: none"> The history of art Meanings and interpretations Themes and styles 	<ul style="list-style-type: none"> What is art? What counts as art? Knowing how to act as an artist through exploring, experimenting, designing, creating and evaluating their own artwork. Recognising a variety of art can have the same subject matter – difference and similarity (KS1) Recognising how has art changed over time (e.g. change in representation of the human body) (KS2)

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PRACTICAL KNOWLEDGE: ART ELEMENTS

At the heart of the art and design curriculum are the key elements of art that underpin the units undertaken in each year group. The elements are explored simply in EYFS. The EYFS framework specifically mentions the art elements colour, texture and form, but also makes reference to drawing, painting and exploring a variety of materials. In KS1, these art elements are explicitly introduced by name and children engage in activities to explore them. In KS2, art elements are discussed in all projects and these projects allow children to explore and practise techniques which showcase understanding of the elements.



line



shape



form



tone



colour



texture



pattern



PRACTICAL KNOWLEDGE: ART FORMS

In KS1 & 2, art and design is taught over three formal taught units per year group: Drawing, Painting and Sculpture or Collage. These units build progressively, year on year, by carefully considering the deepening of the formal elements of art. Each unit gives children a breadth of art exploration to allow for a rich appreciation of art in all its forms. During half terms where there is no formal art unit, children continue with 10 minutes of simple drawing exercises each fortnight to develop drawing skills and open the mind. Other forms of art are explored through our Art Club.



drawing



painting



sculpture



collage



STRONG FOUNDATIONS

Art is an essential part of learning in Reception. It is incorporated in everyday learning, for example through development of fine motor skills. The artistic aspects of the children's work relate to the objectives set out in the EYFS Framework. These allow children to experience art in different forms. We ensure that the key foundational knowledge required for our KS1 art curriculum is fed into our Reception environment and learning activities. Children are introduced to a range of media which they can explore and play with. They also experiment with mark-making using a range of tools. Art in EYFS allows children to explore the natural world around them and to develop a sense of self, creating visual representations of themselves, objects (such as plants and animals) and environments that are familiar to them. Children begin to be exposed to artists through stories.



KNOWLEDGE-RICH TEACHING

Our knowledge-based curriculum helps to focus learning and ensure a knowledge-rich education. Through focusing on the formal art elements, children encounter a broad range of practical knowledge. These elements are taught to be remembered, stored in long-term memory and built on throughout the key stages. Throughout KS1 and KS2, these areas are explicitly taught, revisited and developed through careful questioning and direct teaching. Teachers model these to the children so that children are equipped when designing and creating their own authentic pieces of artwork. We want children to leave our school being able to feel the magic that is art.

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EXPOSURE TO A RANGE OF ARTISTS

Throughout their time at Heathfield, children will explore key artists in the units they undertake. In Reception, some artists are introduced and their work is discussed and replicated. From KS1 onwards, children have the opportunity to engage in studies of key contemporary and modern artists, designers and craft makers. In KS2, children further this study by also looking at traditional artists, exploring a range of eras, countries and cultures. We believe that representation matters, so artists are selected to reflect our diverse world.



READING IN ART AND DESIGN

Reading across the curriculum is important at Heathfield. In art and design lessons, children have the opportunity to explore books that will inspire their own work or that will help them learn about key artists.



STRONG VOCABULARY DEVELOPMENT

Across each unit, key vocabulary is taught and used by staff and children. This development of vocabulary will allow children to discuss art confidently. In addition, when discussing colour, children use a range of synonyms for colours to enhance their colour vocabulary.



SPOKEN LANGUAGE DEVELOPMENT

Within each unit, there are opportunities for children to develop their spoken language skills. Children are encouraged to express their ideas when exploring artists and their artwork. They will use the language of description to talk about what they can see, thinking about the tools, techniques and media that have been used and what the artwork is showing. They will develop their use of the language of deduction to help them to make assumptions about the artworks' meanings. When comparing artists and their work, or making connections to other artwork they have seen, they will use the language of comparison to think about similarities and differences. They may use the language of argument when discussing possible other meanings. When evaluating their own and others' work, they will use evaluative talk to talk about its successes and effectiveness. Throughout all aspects, they will use the language of explanation, whether to justify an opinion of a piece of artwork or to further explain their responses.



WIDER ART EXPERIENCES

At Heathfield, we value how art teaching can be bolstered by enriching links and activities, such as trips to galleries and places of 'art', working with artists and opportunities to showcase their own art through school art galleries and exhibitions, including chances to share their work with different year groups. We also offer 'Art Clubs' throughout the year as an extra-curricular experience.

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USING SKETCHBOOKS

In KS1 and KS2, children use sketchbooks in art and design lessons. Sketchbooks are used to collect and comment on artwork from key artists; collect ideas for own art pieces; and develop a record of skills linked to the key art elements taught, capturing the rich artistic process.



PROGRESSION IN SKETCHBOOK USE

Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<ul style="list-style-type: none"> Describe their artwork verbally (pieces collected separately) 	<ul style="list-style-type: none"> Describe their artwork in their sketchbooks verbally Begin to use designs to produce a final piece of art 	<ul style="list-style-type: none"> Use written annotations to make comments about their work, including the elements of art taught Suggest improvements for their artwork verbally Use designs to produce a final piece of art 	<ul style="list-style-type: none"> Use written annotations to make comments about and suggest improvements to their own work through self-evaluation Identify the purpose of their work verbally Use sketchbooks to express feelings about their art 	<ul style="list-style-type: none"> Use sketchbooks to adapt and improve their ideas and incorporate previous elements of art taught Identify the purpose of their work in their sketchbooks Use sketchbooks to express their feelings about various subjects about their art 	<ul style="list-style-type: none"> Use feedback to make amendments and improvement to art Use their sketchbooks to compare and discuss ideas with others Keep notes in their sketchbooks as to how they might develop their work further (on their practice pages, designs and their final pieces) 	<ul style="list-style-type: none"> Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations in their sketchbook through the practise pages and on final pieces Make detailed notes and write quotes explaining artwork Comment carefully on the methods they use, and make decisions about the effectiveness of their methods to create a certain style of art with certain techniques Explain what their own style is in comparison to other artists' work

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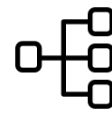
A PROGRESSIVE CURRICULUM

In this school, art is taught discretely – it is not the same as DT, or a way to deliver other areas of the curriculum. It is a valued and discrete discipline which to master.

The progressive curriculum is developed into strands, showing what it means to get better at drawing, painting, sculpture and collage. Our curriculum affords children the opportunity for repeated practice of techniques over time, by using different media, and vice versa, which develops children's fluency and automaticity in art. Children are also expected to apply their learning from earlier units.

Children cannot produce expert outcomes without being taught the component knowledge first. Units of work build children's knowledge carefully, so that they have the techniques, media confidence and understanding of the art form and style to create authentic art. Being exposed to several examples, from a range of artists is key, so children become immersed in the subject matter and begin to form their own responses using the techniques and media taught, and develop their growing understanding of the range of art, and art forms. This helps to build pupils growing understanding and 'schema' of art history and their ability to value and recognise difference in art. Throughout their study, children should learn to evaluate, compare and express reasoned preferences about different art.

Units of work provide opportunity for learning to be repeated and built upon – e.g. drawing out previous learning, applying previous techniques to new media, applying drawing and painting skills during the planning stages of a new project.



CLEARLY-STRUCTURED UNITS OF WORK

Art and design lessons follow the following structure to develop essential knowledge and allow children to establish themselves as artists:



Exploring key artists, artworks or texts that will inspire the unit, evaluating and discussing their works and making comparisons.



Experimenting through learning and practising the key concepts and knowledge needed for the unit.



Designing and producing ideas for their own artwork, inspired by key artists, artwork or texts.



Creating through the use of appropriate media to form their own artwork.



Evaluating own work and the work of others.



CRITICALLY EVALUATING WORK

In EYFS, children talk about their work and techniques used. In KS1, this develops to commenting on how their work could be improved. In KS2, children evaluate their own and each other's work (via post-its), commenting on effectiveness. Children may evaluate work within partners, groups or through a 'class gallery'. This encourages children to think critically about art and to respond appropriately to feedback. In UKS2, children will have a greater understanding that the quality of art is subjective and links to personal tastes.

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MAKING PROGRESS

In our curriculum, to make good progress in art means that children get better at the art forms they study over time, through developing a mastery of the formal elements and media of art because they are taught progressively and deliberately. Children learn knowledge and make connections, developing their schema by building on their prior learning and moving from novices to experts.

Children can then:

- Become fluent in techniques and with media, showing automaticity and proficiency
- Experiment, making informed choices when trying out ideas, methods and conventions to find original solutions
- Create authentic art – not just copying a product – where children perform their own thinking



ASSESSMENT

We assess art through different ways: as we teach, in order to intervene and improve outcomes, ensuring technical control, automaticity and proficiency; to check and revisit prior knowledge of what children know, can do and remember of taught content with quick-fire questions and for summative outcomes, including sketchbook work and products. This holistic view allows teachers to assess whether the child is working at the expected standard each term, learning the planned curriculum and keeping pace with it. Verbal feedback is used as the primary form of feedback, however work is marked where appropriate.



AMBITION FOR ALL

Ensuring all children achieve and succeed in our art and design curriculum is vital. As such, we carefully consider all children's needs and barriers, be those SEND needs which require addressing or particular talents and strengths that require nurturing. We follow the Lingfield Education Trust 'Curriculum for ALL' guidance to ensure that all children can show the best version of themselves through our curriculum.

In order to support children with SEND in meeting the ambitious curricular goals, we apply a range of specific support, adaptation and modification methods, specific to the child and their needs. These could include:

Ambition for ALL Special Educational Needs	Cognition & Learning Needs	<ul style="list-style-type: none"> • Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. • Use of additional adult when possible • Task targets/clear success criteria • Visual stimuli/hooks- turn abstract in to concrete • Use modified artistic resources (bigger point brush, thicker pencils or pencil grips) • An appreciation that this might be the area where the child excels
	Communication & Interaction Needs	<ul style="list-style-type: none"> • Pre-teaching of pertinent vocabulary will support learning, as well as having clear displays and/or points of reference for the children to remember and use vocabulary correctly. • Pre-teaching vocabulary, vocabulary maps/word banks • Use of visuals to support understanding of key concepts • Use of own communication methods / aids – such as PECS, Makaton, writing, drawing
	Sensory / Physical Needs	<ul style="list-style-type: none"> • Awareness of sensory needs, modification of learning environment (light, sound, seating) • Modifying visual resources e.g. pictures, text • Use modified artistic resources (bigger point brush, thicker pencils or pencil grips)
	SEMH	<ul style="list-style-type: none"> • Dynamic risk assessment implemented for the use of specific art resources

Some children show skill, knowledge or aptitude above that which is typically expected for their subject, for their age. It is **important** that these children are afforded the opportunity to shine.

Ambition for ALL The Most Able	Indicators that children may be working above their age related expectations	<ul style="list-style-type: none"> • Pupils use their knowledge and understanding of art to show greater complexity, research, observation, originality, perception or creativity • Pupils display a higher level of technical skill with a broad range of tools and media and think of innovative ways to use this knowledge to enhance creativity and develop a style of their own • Pupils are more analytical when evaluating their work and work independently to assess and improve their art • Pupils are inspired by art through a greater knowledge of artists and designers, offering personal opinions and preferences
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IMPACT - HOW WILL WE KNOW WE ACHIEVED OUR AIMS?



Children know more and remember more, developing skills that are transferable across the curriculum such as critical thinking.



Children can discuss key artists/artwork and how these have inspired them and shaped the world we live in.



Children understand that art is subjective and they produce work that demonstrates how they have drawn inspiration from key artists yet expressed themselves in their own way.



Children develop competence in applying the knowledge they have learnt, which is evident in their work and through discussion.



Children's work is proudly displayed in school and children are keen to share their work with others. Children can talk about their artwork and explain their learning.



Children think critically about their work and the work of others by evaluating their work.

LONG TERM PLAN

Art & Design



Painting



Drawing



Sculpture and Collage



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1 (Term of Reflection)	Summer 2
Reception	Self – portraits All about Me	Fireworks Splash 'n' Dab				Dinosaur Eggs Clay Play
Year 1	Materials Collage		Fruit and Animals Details		Seasons Stripes, Spots and Swirls	
Year 2	Portraits Abstract		African Influence Perfect Patterns		Circles and Lines	
Year 3	Rocks and Soils Pebbles and Twigs		Egyptian Pyramids Landscapes		Volcanoes Explosive Paint	
Year 4	Romans Self - Portraits		Humans Clay Forms		Rivers A Splash of Water	
Year 5	Recycling Foil Art		Earth and Space Round and Round		Texture and Tessellation Clay Tiles	
Year 6	Flowers and Plants Foliage Fun		Crime Full-Length Portraits		North American Art Bold and Bright	

SIGNIFICANT INDIVIDUALS

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We have thought carefully about the artists, craft makers and designers chosen, and the points at which the various paradigms of art are introduced to our children. In Early Years and Key Stage 1, our children are exposed to modern and contemporary art. In Key Stage 2, this range is expanded to include traditional forms. This is because by Key Stage 2, children have a stronger understanding of chronology and sense of time and place. Introducing traditional art also supports the curriculum aim of children in Key Stage 2 being able to recognise how art has changed over time.

We classify our artists by the following criteria:

Contemporary	Modern	Traditional	Local (L)
Any form of artwork that is produced today. The exact starting point is debated, however many art historians consider the late 1960s or early 1970s to be an adequate estimate.	Artistic work produced the period extending roughly from the 1860s to the 1970s, denoting the styles and philosophies of art produced during this era. Modern artists are often associated with a spirit of experimentation away from the traditions of the past and towards new ways of seeing.	Art that is part of a culture of a certain group of people, with skills and knowledge passed down through generations from masters to apprentices. This can include Classical Art, where ideas that emerged from the Renaissance and Illuminism were about what art should represent to society. These ideas emerged on the Renaissance, but lasted long after, until the 19th century.	Artists who have come from or lived in our local area and are inspired by aspects of our locality.

Each year group is expected to develop a specific understanding of their allocated artists, using examples from each when looking at specific themes or subject matter – as well as drawing on examples from previous learning. Artists have been chosen to represent the wide variety of artists, architects, craft makers and designers, including a range of nationalities, genders, sexual orientations and time periods. We are determined that children see that anyone can be an artist.

When children are immersed in the work of artists, they should be taught to ask and investigate:

Who produced it and when?

What is the meaning of this art – what is it showing?

Could it have another meaning?

Why was it produced?

What tools, techniques and media have they used?

Can we make any connections to other art that we have seen or know?

What is similar / different about this piece compared to...

What do I think of it? Why?

**SIGNIFICANT
INDIVIDUALS**

Art & Design at Heathfield



Drawing



Painting



Sculpture and Collage



Reception

Vincent Van Gogh

Jackson Pollock
Sir Frank Bowling

Toshiko Takaezu
Chris Gryder

Year 1

Eric Carle
René Magritte

Piet Mondrian
Bridget Riley

Yayoi Kusama
Paul Klee

Year 2

Jean-Michel Basquiat
Pablo Picasso

Sonia Delaunay
Wassily Kandinsky

Esther Mahlangu
Clarice Cliff

Year 3

Christopher Wren
Stephen Wiltshire
L. S. Lowry

Andy Warhol
William Turner

James Brunt (L)
Andy Goldsworthy

Year 4

Leonardo Da Vinci
Frida Kahlo
Edgar Degas

Claude Monet
Hokusai
Emily Ward

Alberto Giacometti
Barbara Hepworth
Antony Gormley

Year 5

Natasha Nashadka

Charles Bittinger
Alma Thomas








M C Esher
Henry Moore








Year 6

William Morris
Georgia O'Keeffe
Katie Scott








Amy Sherald
Banksy
Pablo Picasso








Dolan Geiman
Beatriz Milhazes
Sabrina Ward Harrison








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Reception	Drawing	<ul style="list-style-type: none"> Know that different types of pencils or drawing utensils can make different marks on a surface Create lines that consist of differing weights (thick and thin) by changing the apparatus or pressure 	<ul style="list-style-type: none"> Create lines and shapes that more clearly reference a given shape or concept Use drawing apparatus to create basic shapes that represent objects from observation or imagination 	<ul style="list-style-type: none"> Explore and draw from first hand observations, imagination and illustration Identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees), and represent these using appropriate shapes 	<ul style="list-style-type: none"> Begin to experiment with different tones based on the pressure used e.g., know that the more pressure used with a pencil, the darker the tones will be 	<ul style="list-style-type: none"> Identify the colours to be used in their drawings 	<ul style="list-style-type: none"> Begin to represent different textures of an object using pencils, chalk and wax crayons 	<ul style="list-style-type: none"> Begin to experiment with patterns with simple marks (lines) and shapes
	Tools and Media	<ul style="list-style-type: none"> Felt tip pens Colouring pencils HB pencil Wax crayons Chalk pastels NB: Focus on children knowing which pieces of equipment are appropriate for drawing or making marks and that some drawing utensils move/feel differently to others – e.g., more effort is required to make darker marks than a black felt tip pen. Focus on children holding their drawing medium (pencil, chalk etc) with increasing control, using a consistent grip (full grip or three fingered grip). 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Reception	Painting	<ul style="list-style-type: none"> Know that paintbrushes can make marks on a surface when combined with paint using brush strokes. Know that a brush stroke is a mark made by a paintbrush Create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus 	<ul style="list-style-type: none"> Use painting apparatus to create basic shapes that represent objects from observation or imagination 	<ul style="list-style-type: none"> Identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees), and represent these using appropriate shapes 	<ul style="list-style-type: none"> Know that some colours can be 'light', 'bright' or 'dark' Notice different colours and tones in the environment, and create these through experimentation in their paintings – not always accurately 	<ul style="list-style-type: none"> Identify the colours to be used in their paintings Know that when paint is mixed, it will change its colour. Children do not need to know how to make specific colours at this stage. 	<ul style="list-style-type: none"> Begin to represent textures of an object using different brush strokes e.g. sharp strokes for hair. 	<ul style="list-style-type: none"> Begin to experiment with patterns with simple marks (lines) and shapes
	Tools and Media	<ul style="list-style-type: none"> Poster paint, Large, thick paint brushes Sponges Fingers Twigs NB: Focus on children knowing which pieces of equipment are appropriate for painting and that some paints move differently to others e.g. some may be thick and need more effort to move, some may be drier. 						








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






		 line	 shape	 form	 tone	 colour	 texture	 pattern
Reception	Sculpture and Collage	<ul style="list-style-type: none"> Experiment imprinting simple marks onto clay 	<ul style="list-style-type: none"> Know that by making marks on clay they can reference a given shape or concept 	<ul style="list-style-type: none"> Begin experimenting with rolling, moulding, stretching and cutting clay to create different forms and shapes. 				
	Tools and Media	<ul style="list-style-type: none"> Clay Clay tools 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 1	Drawing	<ul style="list-style-type: none"> Use line in a controlled manner to create simple forms from imagination and observations of known objects or given images as starting points Know that a pencil grip and control can change how marks are applied on a surface Create straight, curved, horizontal and vertical lines and lines of different thickness using different mark-making tools (pencil/chalk). Use some detail within the line Use line as a boundary to colour within 	<ul style="list-style-type: none"> Draw shapes from various lines and be able to identify them Overlap simple shapes Cut simple shapes drawn on paper 	<ul style="list-style-type: none"> Arrange line to create simple forms from observations and known objects/given images as starting points. 	<ul style="list-style-type: none"> Experiment with applying pressure to mark-making tools and how this can change tone – e.g., know that pencil marks can be lighter/darker depending on the pressure used to apply marks. Identify and use different tones of colour (light blue/dark blue) in their drawings. 	<ul style="list-style-type: none"> Identify a wider range of colours with different felt tips, colouring pencils and chalk pastels. Choose colours based on observations and by using their imagination. 	<ul style="list-style-type: none"> Explore texture through forming rubbings on a range of surfaces, and incorporate these into their drawings (bark, bricks, leaves, coins) 	<ul style="list-style-type: none"> Know how to create a repeating pattern Fill in spaces with patterns (dots, lines and waves)
	Tools and Media	<ul style="list-style-type: none"> Felt tip pens Colouring pencils HB pencil Wax crayons Chalk pastels Biro pen Oil pastels NB: Embed proper techniques for holding the pencil close to the point for control and detail 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 1	Painting	<ul style="list-style-type: none"> Consider consistency and brush stroke techniques to create thick, thin, straight, curved, horizontal and vertical lines 	<ul style="list-style-type: none"> Paint shapes from lines and be able to identify them Overlap simple shapes. 	<ul style="list-style-type: none"> Arrange line to create simple forms from observations and known objects/given images as starting points 	<ul style="list-style-type: none"> Compare colours, discussing their lightness/darkness Recognise tones of colour (light blue, dark blue) 	<ul style="list-style-type: none"> Know the names of the primary and secondary colours and use them in their paintings to represent colours observed and from their imagination Children do not need to know how to make specific colours at this stage. 	<ul style="list-style-type: none"> Create texture with paint by producing different lines and painting with different tones of colour (children are not expected to mix or create their own colours yet) 	<ul style="list-style-type: none"> Know how to create a repeating pattern Fill in spaces with patterns (dots, lines and waves)
	Tools and Media	<ul style="list-style-type: none"> Poster paint Large, thick paintbrushes Thin paintbrushes Sponges Fingers Twigs Cotton buds 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 1	Sculpture and Collage	<ul style="list-style-type: none"> • Create thick, thin, straight, curved, horizontal and vertical lines 	<ul style="list-style-type: none"> • Make shapes from lines and be able to identify them • Overlap simple shapes 	<ul style="list-style-type: none"> • Arrange line to create simple forms from observations of patterns taken from materials and nature 	<ul style="list-style-type: none"> • Compare colours, discussing their lightness/darkness • Recognise tones of colour (light blue, dark blue) 	<ul style="list-style-type: none"> • Know the names of the primary and secondary colours and select them to use in their collages to represent colours observed 	<ul style="list-style-type: none"> • Create a simple collage piece of work by incorporating various natural materials • Combine materials to create texture 	<ul style="list-style-type: none"> • Know how to create a repeating pattern • Fill in spaces with patterns (dots, lines and waves) • Arrange materials in a symmetrical pattern (vertical line of symmetry)
	Tools and Media	<ul style="list-style-type: none"> • Stones and rocks • Leaves • Twigs • Shells • Other natural objects • Patterned fabric 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 2	Drawing	<ul style="list-style-type: none"> Draw from observation of objects using outline and some inside detail Name and draw a wider range of line types and directions (zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines) Confidently vary the grip of a pencil to change how marks are applied on a surface Accurately use line as a boundary to colour within 	<ul style="list-style-type: none"> Combine different lines to produce different shapes in a drawing. Create a symmetrical shape. Arrange geometric shapes from a face in a drawing (geometric patterns that consist of a series of shapes) 	<ul style="list-style-type: none"> Create a drawing of a face using a mirror to identify which areas of the face should be drawn and how these form on paper 	<ul style="list-style-type: none"> Notice and represent light and dark in observational drawings and mark-making Know that an eraser can be used to refine lines but also to lighten shaded areas 	<ul style="list-style-type: none"> Identify primary and secondary colours in their drawings by carefully selecting drawing tools of differing colours Recognise and work with warm and cool colour families. 	<ul style="list-style-type: none"> Use different lines to create texture, including curved lines and zig-zag lines. 	<ul style="list-style-type: none"> Know how to create a repeating pattern with more detail, using repeated lines and shapes. Fill in spaces with more detailed and accurate patterns (including the use of dots, lines and waves)
	Tools and Media	<ul style="list-style-type: none"> Felt tip pens Colouring pencils HB pencil Chalk pastels Wax crayons Biro pen Charcoal 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 2	Painting	<ul style="list-style-type: none"> Consider brush stroke techniques to create different lines - thick, thin, horizontal, vertical, zig-zag, straight, curved, wavy and dotted 	<ul style="list-style-type: none"> Combine different lines to produce different shapes in a painting 	<ul style="list-style-type: none"> Use paintings as a basis to form a scene by building up shapes and lines Apply colour using different scales (larger areas and smaller, detailed patterns) 	<ul style="list-style-type: none"> Notice and use different tones of the same colour in their paintings (light and dark blue/light and dark green). Children are not expected to create the different tones yet 	<ul style="list-style-type: none"> Mix primary colours to produce secondary colours Recognise and work with warm and cool colour families Apply simple colour washes to form backgrounds to be painted upon when dry 	<ul style="list-style-type: none"> Use different lines to create texture, including curved lines and zig-zag lines. 	<ul style="list-style-type: none"> Know how to create a repeating pattern with more detail, using repeated lines and shapes. Fill in spaces with more detailed and accurate patterns (including the use of dots, lines and waves)
	Tools and Media	<ul style="list-style-type: none"> Poster paint Large and thick paintbrushes Thin paintbrushes 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 2	Sculpture and Collage	<ul style="list-style-type: none"> Imprint a range of lines onto clay (thick, thin, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines) 	<ul style="list-style-type: none"> Roll clay out to create different shapes Consider the meaning of 2-D and 3-D terminology when rolling out different shapes for the creation of a sculpture. 	<ul style="list-style-type: none"> Use hands, rolling pins and clay tools to roll, mould, stretch, shape, cut, coil, twist, scratch and press clay into a simple 3-D pot sculpture 	<ul style="list-style-type: none"> Notice and use different tones of the same colour in their paintings (light and dark blue/light and dark green). Children are not expected to create the different tones yet 	<ul style="list-style-type: none"> Use understanding of mixing primary and secondary colours and colour families to add colour to clay sculpture 	<ul style="list-style-type: none"> Use different tools to imprint learnt lines and patterns onto clay to create different textures 	<ul style="list-style-type: none"> Experiment with creating patterns and printing onto clay. Combine different lines to create different, simple patterns.
	Tools and Media	<ul style="list-style-type: none"> Clay Clay tools Poster paint Large and thick paintbrushes Thin paintbrushes 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 3	Drawing	<ul style="list-style-type: none"> • Draw sketches and produce different line types (those learnt in Year 2) with increased control and a wider range of media • Experiment with new line types hatching and cross-hatching 	<ul style="list-style-type: none"> • Begin to combine lines to create drawings with a 3-D perspective • Know that directional shading can influence a shape's 3-D appearance • Know how to combine different lines to create different shapes 	<ul style="list-style-type: none"> • Create increasingly accurate outlines and add details Know how to use line, tone, shape and colour 	<ul style="list-style-type: none"> • Know that tone can create contrast in a drawing (difference between light and dark) • Experiment with different grades of pencils to represent light and dark (including shadow) • Know that H pencils are hard and will produce light marks – best for technical drawing • Know that B pencils are soft and will produce darker tones – best used for tonal drawings and shading • Know that cross-hatching and hatching can be used to show areas of light and dark and that close and layered lines show darker areas 	<ul style="list-style-type: none"> • Identify and select a range of colours for their drawings. 	<ul style="list-style-type: none"> • Use different lines to create texture, including lines learnt in Y2 and new learning of hatched and cross hatched lines 	<ul style="list-style-type: none"> • Combine lines (existing and new knowledge) to create different patterns with increasing detail
	Tools and Media	<ul style="list-style-type: none"> • B and H art pencils of different grades • Charcoal • Biro pen • Chalk pastels • Oil pastels • NB: Embed art pencil technique, knowing that when adding different tones, it must be completed with a pencil at a shallow angle as this increases surface area of pencil point and produces a softer finish. 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 3	Painting	<ul style="list-style-type: none"> Use different brush techniques to produce varying lines in their paintings (including lines learnt in Y2 and new learning of hatched and cross hatched lines) 	<ul style="list-style-type: none"> Begin to combine lines to create paintings with a 3-D perspective . Know that directional shading (using assorted colour tones of paint) can influence a shape's 3-D appearance Use different brush techniques to produce shapes by combining various line types (those previously and newly learnt) 	<ul style="list-style-type: none"> Experiment with different brush techniques to create different forms in their paintings (form larger strokes for colour washes, working in one direction, shorter strokes/dabbing for detail and swirls to show movement) Know how to use line, tone, shape and colour to represent movement 	<ul style="list-style-type: none"> Notice and create light and dark tones of colour in paintings by adding black and white to primary, secondary and tertiary colours 	<ul style="list-style-type: none"> Mix primary and secondary colours to produce tertiary colours Recognise and work with warm and cool colour families Begin to create movement with colour tones in their paintings by adding black and white to primary, secondary and tertiary colours 	<ul style="list-style-type: none"> Use different lines to create texture, including lines learnt in Y2 and new learning of hatched and cross hatched lines 	<ul style="list-style-type: none"> Combine lines (existing and new knowledge) to create different patterns with increasing detail
	Tools and Media	<ul style="list-style-type: none"> Poster paint Watercolour paint Large, thick paintbrushes Thin paintbrushes 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 3	Sculpture and Collage	<ul style="list-style-type: none"> Create varying lines (including lines learnt in Y2) by careful placement 	<ul style="list-style-type: none"> Create shapes twisting, bending and layering. Combine shapes to create other shapes Overlap shapes 	<ul style="list-style-type: none"> Experiment with different placing techniques to create different forms Know how to use line, tone, shape and colour to represent movement 	<ul style="list-style-type: none"> Notice and use light and dark tones of colour in artworks 	<ul style="list-style-type: none"> Use primary, secondary and tertiary colours Recognise and work with warm and cool colour families Begin to create movement with colour tones in their collages 	<ul style="list-style-type: none"> Layer materials to create textures Begin to mix contrasting textures: rough/smooth plain/patterned 	<ul style="list-style-type: none"> Make use of patterned materials where appropriate Consider the way the elements are put together to make desired pattern effect.
	Tools and Media	<ul style="list-style-type: none"> Stones and rocks Leaves Twigs Shells Other natural objects 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 4	Drawing	<ul style="list-style-type: none"> Create increasingly accurate outlines of facial parts and add finer details where necessary 	<ul style="list-style-type: none"> Use understanding of lines to create accurate shapes within their drawings 	<ul style="list-style-type: none"> Use the grid method to correctly scale an object Know that perspective allows artists to portray form in their artwork Know that scale is a comparison of size between objects. Know that scale will change relative to distance and depth. Know that proportion is relative to the object it is part of Begin to understand that the composition of an artwork can affect its focal point 	<ul style="list-style-type: none"> Know which pencils they must use based on their properties to create desired tones e.g. a 2B pencil would be appropriate for mid to dark tones Know that tone can be used to show implied form within a drawing, using dark, mid and light tones to portray a light source Blend tones using a soft and smooth gradient. Tones are blended with little visual appearance of intervals Know that directional shading can be used to portray form and realism 	<ul style="list-style-type: none"> Begin to identify a wider range of different moods associated with colour (other than warm and cool) – e.g., vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. Use colour to create atmosphere and light effects and to match the observed palette 	<ul style="list-style-type: none"> Know that texture can be manipulated via different methods and techniques, such as different types of mark making 	<ul style="list-style-type: none"> Create patterns of increasing complexity and detail with newly learnt line types
	Tools and Media	<ul style="list-style-type: none"> B and H art pencils of different grades Charcoal Biro pen Chalk pastels Oil pastels NB: Embed art pencil technique, knowing that when adding different tones, it must be completed with a pencil at a shallow angle as this increases surface area of pencil point and produces a softer finish. 						








	 line	 shape	 form	 tone	 colour	 texture	 pattern
Painting	<ul style="list-style-type: none"> Identify and select the appropriate line types and tools for specific art work, thinking carefully about their effects. Lines are refined accurately when appropriate to the artwork. Know that sketched lines are used to map concepts on a surface. A loose grip can also suggest movement in an artwork. 	<ul style="list-style-type: none"> Know that scaling is applied in art when something needs to be emphasised. Know that scaling doesn't always have to be in proportion if something is to be emphasised. 	<ul style="list-style-type: none"> Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground/water. Express emotions accurately in their artwork through the formation of line and shape. Know how to organise line, tone, shape and colour to represent forms in movement. 	<ul style="list-style-type: none"> Refines technique and understanding of creating tones, shades and tints of colour using black and white. Using knowledge of shade and tint, knows how to mix variations of dark, mid and light tones of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush. Blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals (where appropriate). Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light). 	<ul style="list-style-type: none"> Start to take risks with paintings, incorporating mixed media such as collage materials. Know that when complementary colours are mixed, they will become muted. This can also be affected by the ratio of one colour to the other. Know that analogous colours are those colours next to each other on the colour wheel. Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used by artists studied. Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. 	<ul style="list-style-type: none"> Explore consistencies of paint, by adding other media such as PVA glue, flour etc. Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc. to enhance the mood of an artwork. Shows a range of techniques to create texture - e.g. chosen surface, how the surface is primed, the medium or equipment used. Know that 3-D objects are tactile, and when this is captured in a painting, it is called an implied texture. A range of painting apparatus can be chosen and applied based on their properties, purpose or outcome e.g., a palette knife is used to create thick texture. 	<ul style="list-style-type: none"> Create free hand patterns to layer, rotate and tessellate.
Tools and Media	<ul style="list-style-type: none"> Poster paint, watercolour paint, acrylic paint and varying styles of paint brushes NB: Introduce the use of acrylic paint to show foreground, middle ground and background in landscape paintings. Choose paint type by their properties based on the purpose of the artwork – e.g., linked to a certain style or movement. Disregard the use certain paints for their artwork based on their style properties – e.g. watercolour would not be applicable for relief artwork as layers could not be built. Know that paintbrushes can differ in appearance and purpose and can reflect a certain style or movement e.g. filbert brushes used to blend and create soft edges, round or pointed tip brushes used for sketching and outlining detailed work and filling in small areas. Flat square end brushes are good for bold strokes, washes and filling wide spaces. They can also be used for fine lines, straight edges and stripes. Fan flat brushes have hairs that spread. They are good for smoothing, blending and feathering. They are effective for textural effects, such as for clouds and leaves on trees. Detail round brushes have short hairs. They are a good choice for working on details and making short strokes. 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 4	Sculpture and Collage	<ul style="list-style-type: none"> Imprint a wider range of lines onto clay (hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines) Use their understanding of expressive and aesthetic line to imprint a variety of different lines for different effects onto a clay sculpture 	<ul style="list-style-type: none"> Roll out 3-D shapes and form them into an object with more accuracy and sense of scale. Consider scale and accuracy when joining 3-D shapes to create a clay sculpture 	<ul style="list-style-type: none"> With more accuracy, show a stronger understanding of proportions when creating sculptures with clay Carefully consider different perspectives of a clay sculpture Focus on forming and joining different 3-D shapes to create a clay sculpture by using rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay. 	<ul style="list-style-type: none"> Add colour tones to clay sculpture by adding black and white to primary, secondary and tertiary colours, using their understanding of creating tints, shades and tones 	<ul style="list-style-type: none"> Add colour to their clay sculpture by mixing primary and secondary colours to produce tertiary colours Use their understanding of complementary and contrasting colours and colour moods when adding colour to clay sculptures 	<ul style="list-style-type: none"> Combine different lines to create texture, and know that texture can be manipulated via different methods and techniques, such as layering, stippling and different types of mark making with paint Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife 	<ul style="list-style-type: none"> Create patterns of increasing complexity and detail with newly learnt line types and relief techniques Explore pattern making as a vehicle to select colour relations and positioning onto clay sculptures
	Tools and Media	<ul style="list-style-type: none"> Clay Clay tools Poster paint Varying styles of paintbrush (see painting) Sponge Palette knife 						








		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 5	Drawing	<ul style="list-style-type: none"> Identify and select the appropriate line types and tools for specific art work, thinking carefully about their effects. Lines are refined accurately when appropriate to the artwork. Know that sketched lines are used to map concepts on a surface. 	<ul style="list-style-type: none"> Know that through disproportionate shape and size, scaling can be emphasised and the importance of the art emphasised. 	<ul style="list-style-type: none"> Express emotions accurately in their drawings through the formation of line and shape. Know how to organise line, tone, shape and colour to represent forms in movement. 	<ul style="list-style-type: none"> Continue to use hatching and cross-hatching to show tone. 	<ul style="list-style-type: none"> Select colours from direct observations of objects, such as leaves and flowers, and create more abstract drawings by experimenting with colour palettes (e.g., blues for leaves). Know that analogous colours are those colours next to each other on the colour wheel. Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. 	<ul style="list-style-type: none"> Use hatching and cross-hatching to show texture. To know that 3-D objects are tactile and when this is captured in a drawing, it is called implied texture. 	<ul style="list-style-type: none"> Create free hand patterns to layer, rotate and tessellate.
	Tools and Media	<ul style="list-style-type: none"> B and H art pencils of different grades NB: Reinforce art pencil technique, knowing that when adding different patterns, it must be completed with a pencil increasing surface pressure of the pencil point to produce a deeper finish. 						

		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 5	Painting	<ul style="list-style-type: none"> Identify and select the appropriate line types and tools for specific art work, thinking carefully about their effects. Lines are refined accurately when appropriate to the artwork. Know that sketched lines are used to map concepts on a surface. A loose grip can also suggest movement in an artwork. 	<ul style="list-style-type: none"> Know that scaling is applied in art when something needs to be emphasised. Know that scaling doesn't always have to be in proportion if something is to be emphasised. 	<ul style="list-style-type: none"> Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground/water. Express emotions accurately in their artwork through the formation of line and shape. Know how to organise line, tone, shape and colour to represent forms in movement. 	<ul style="list-style-type: none"> Refines technique and understanding of creating tones, shades and tints of colour using black and white. Using knowledge of shade and tint, knows how to mix variations of dark, mid and light tones of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush. Blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals (where appropriate). Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light). 	<ul style="list-style-type: none"> Start to take risks with paintings, incorporating mixed media such as collage materials. Know that when complementary colours are mixed, they will become muted. This can also be affected by the ratio of one colour to the other. Know that analogous colours are those colours next to each other on the colour wheel. Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used by artists studied. Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. 	<ul style="list-style-type: none"> Explore consistencies of paint, by adding other media such as PVA glue, flour etc. Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc. to enhance the mood of an artwork. Shows a range of techniques to create texture - e.g. chosen surface, how the surface is primed, the medium or equipment used. Know that 3-D objects are tactile, and when this is captured in a painting, it is called an implied texture. A range of painting apparatus can be chosen and applied based on their properties, purpose or outcome e.g., a palette knife is used to create thick texture. 	<ul style="list-style-type: none"> Create free hand patterns to layer, rotate and tessellate.
	Tools and Media	<ul style="list-style-type: none"> Poster paint, watercolour paint, acrylic paint and varying styles of paint brushes NB: Introduce the use of acrylic paint to show foreground, middle ground and background in landscape paintings. Choose paint type by their properties based on the purpose of the artwork – e.g., linked to a certain style or movement. Disregard the use certain paints for their artwork based on their style properties – e.g. watercolour would not be applicable for relief artwork as layers could not be built. Know that paintbrushes can differ in appearance and purpose and can reflect a certain style or movement e.g. filbert brushes used to blend and create soft edges, round or pointed tip brushes used for sketching and outlining detailed work and filling in small areas. Flat square end brushes are good for bold strokes, washes and filling wide spaces. They can also be used for fine lines, straight edges and stripes. Fan flat brushes have hairs that spread. They are good for smoothing, blending and feathering. They are effective for textural effects, such as for clouds and leaves on trees. Detail round brushes have short hairs. They are a good choice for working on details and making short strokes. 						

		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 5	Sculpture and Collage	<ul style="list-style-type: none"> Imprint a wider range of lines onto clay (hatching, cross hatching, zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines) Use their understanding of expressive and aesthetic line to imprint a variety of different lines for different effects onto a clay sculpture 	<ul style="list-style-type: none"> Combine knowledge of previous learning to create shape patterns with depth. Select appropriate tools to pattern and shape the clay. 	<ul style="list-style-type: none"> With more accuracy, show a stronger understanding of proportions when working in clay. Focus on forming shape patterns in the clay by using rolling pins and clay tools to roll, mould, shape, cut, scratch and press clay. 	<ul style="list-style-type: none"> Add colour tones to clay sculpture by adding black and white to primary, secondary and tertiary colours, using their understanding of creating tints, shades and tones 	<ul style="list-style-type: none"> Add colour to their clay sculpture by mixing primary and secondary colours to produce tertiary colours Use their understanding of complementary and contrasting colours and colour moods when adding colour to clay sculptures 	<ul style="list-style-type: none"> Combine different lines to create texture, and know that texture can be manipulated via different methods and techniques, such as layering, stippling and different types of mark making with paint Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife 	<ul style="list-style-type: none"> Combine lines to create different patterns with increasing detail Create free hand patterns to rotate and tessellate.
	Tools and Media	<ul style="list-style-type: none"> Different paper types (copier paper, cartridge paper, crepe paper, card, tissue paper, magazines, cellophane, metallic or shiny paper) Different tools for cutting (different types of scissors, scalpel, hole punch, tearing) Paint (type chosen by children) Different ways to stick (PVA glue, Pritt Stick, paste, sellotape, masking tape, washi tape) 						

		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 6	Drawing	<ul style="list-style-type: none"> Apply a variety of mark making techniques that show a development of personal response to what they observe or feel about a given stimulus. Lines are refined accurately when appropriate to the artwork to show significant detail. Know that sketched lines are used to map concepts on a surface. A loose grip can also suggest movement in an artwork. Talk about their own style of creating different line and compare this to other artists. Know the purpose and value of the following drawing techniques (own work or that of others): Know that construction lines are temporary linework entities that can be used as references when creating and positioning other objects or linework. Know that composition is how balance, contrast, emphasis, movement, pattern, rhythm, unity/variety is showcased in an artwork. Know that foreshortening is a technique used in perspective to create the illusion of an object receding strongly into the distance or background. 	<ul style="list-style-type: none"> Know that depth in a drawing affects the scale of an object and its clarity. Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience Know that different viewpoints and perspectives affect a shape's appearance e.g. profile of a face – some features may be unobservable. Know that the grid drawing technique is a tool for constructing an image and its purpose is to achieve accurate shape, scale and perspective. Scaling of objects is accurate using appropriate methods most suited to the outcome. Know that the application of realistic proportion and perspective was developed during the Renaissance period. Know that 3-D shapes in an implied space are a culmination of many drawing techniques: construction lines; perspective using vanishing points; application of tones with reference to multiple light sources; placement of highlights and shadows. 	<ul style="list-style-type: none"> Know that perspective will affect the aesthetic of their artwork – thus creating more or less depth. Know that the viewer can reflect and respond to a drawing via knowledge of style, movement or symbolic meaning. Use directional shading with confidence to create form in a drawing. 	<ul style="list-style-type: none"> Show a range of tonal qualities in drawings – cross hatching, pointillism, side stroke and use of a rubber etc. Know that tone can affect the ability to create form. Know that tone can affect the mood of an artwork e.g. dark = melancholy. Apply a range of tones when observing a source. Tones are accurate to the stimulus. Directional shading follows the contours of the shape to create form and realism and replicates its texture. Eradicate pencil marks and blend a variety of tones accurately and effectively using a range of methods and pencils e.g. blending stump. Clearly show areas of light and shadow in an observational drawing based on one or several light sources. 	<ul style="list-style-type: none"> Confidently and effectively work with contrasting and complementary colours. Know that analogous colours are those colours next to each other on the colour wheel. Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. 	<ul style="list-style-type: none"> Start to take risks with paintings, incorporating mixed media materials. Independently apply a range of techniques to create texture e.g. use of an eraser, stippling, cross-hatching, surface, chosen surface such as cardboard, canvas or paper or choice of drawing tool (e.g. oil v chalk pastel). Use an eraser for a range of effects and techniques, such as adding texture, lifting tone and creating negative space 	<ul style="list-style-type: none"> Form tessellations and repeated patterns to show movement.
	Tools and Media	<ul style="list-style-type: none"> B and H art pencils of different grades Charcoal Biro pen Chalk pastels Oil pastels NB: Reinforce art pencil technique, knowing that when adding different tones, it must be completed with a pencil at a shallow angle as this increases surface area of pencil point and produces a softer finish. Know that media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning Know that an artist's technique of applying lines, shapes and tone directly affects the aesthetic of an artwork. An expressive method of applying lines will create a sense of movement or excitement. 						

		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 6	Painting	<ul style="list-style-type: none"> Apply a variety of mark making techniques that show a development of personal response to what they observe or feel about a given stimulus. Lines are refined accurately when appropriate to the artwork to show significant detail. Know that sketched lines are used to map concepts on a surface. A loose grip can also suggest movement in an artwork. 	<ul style="list-style-type: none"> Know that depth in a painting affects the scale of an object and its clarity. Know that different viewpoints and perspectives affect a shape's appearance, e.g. profile of a face – some features may be unobservable. 	<ul style="list-style-type: none"> Know that an artist's technique of applying paint directly affects the aesthetic of an artwork. An expressive method of applying paint will create a sense of movement or an abstract work. Know that perspective will affect the aesthetic of their artwork – thus creating more or less depth. Use directional brush strokes with confidence to create form in a painting. 	<ul style="list-style-type: none"> Know that tone can affect the ability to create form. Know that tone can affect the mood of an artwork e.g. dark = melancholy Create contrast within an artwork with clear control, showing a smooth gradient where appropriate. 	<ul style="list-style-type: none"> Confidently and effectively work with contrasting and complementary colours. Use knowledge of mixing colours to create comparable values (shades, tints and tones of the same colour) to show an influence of an artist, style or movement Mix darker shades using different variations of primary colours for shadows. 	<ul style="list-style-type: none"> Start to take risks with paintings, incorporating mixed media materials. Independently apply a range of techniques to create texture e.g. chosen surface such as cardboard, canvas or paper, how the surface is primed, and the medium or equipment used such as a palette knife etc. 	<ul style="list-style-type: none"> Form tessellations and repeated patterns to show movement.
	Tools and Media	<ul style="list-style-type: none"> Poster paint Watercolour paint Acrylic paint Palette knife Varying styles of paintbrushes NB: Develop paintings in stages by trying out different techniques, tools and media for different purposes. Use paintbrushes in different ways to inform mood and reflect the subject matter e.g. expressive strokes to convey a sense of excitement. Choose paint type by their properties, purpose, relation to artist, context, movement or purpose. Know that paintbrushes can differ in appearance and purpose and can reflect a certain style, movement or symbolic meaning: <ul style="list-style-type: none"> Round or pointed tip brushes – sketching, outlining, detailing – conveys rhythm and flow Flat square end brushes – bold strokes, washes, filling wide spaces, fine lines, straight edges, stripes, strident lines – conveys anger Filbert flat and oval-shaped end brushes – blend and create soft, rounded edges like flower petals – conveys calm Angular, flat brushes – angled hairs create curved strokes and fill corners – conveys rhythm and flow Detail, round brushes – short hairs create short strokes and add detail – convey purpose 						

		 line	 shape	 form	 tone	 colour	 texture	 pattern
Year 6	Sculpture and Collage	<ul style="list-style-type: none"> Know that sketched lines are used to map concepts on a surface (e.g. to map out sizes and shapes) Identify and select the appropriate tools for line work, thinking carefully about their effects. Create varying lines by using different cutting tools. 	<ul style="list-style-type: none"> Create shapes by using different cutting tools Use shapes to create a pattern. Know that scaling is applied in art when something needs to be emphasised. Know that scaling doesn't always have to be in proportion if something is to be emphasised. 	<ul style="list-style-type: none"> Express emotions accurately in their artwork through the formation of line and shape. Know how to organise line, tone, shape and colour to represent forms in movement. 	<ul style="list-style-type: none"> Notice and use light and dark tones of colour in artworks 	<ul style="list-style-type: none"> Start to take risks with collage, incorporating mixed media. Know that analogous colours are those colours next to each other on the colour wheel. Identify a wider range of different moods associated with colour – e.g., warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad. 	<ul style="list-style-type: none"> Overlap and layer materials to create textures Mix contrasting textures: rough/smooth plain/patterned Embellish work, using a variety of techniques (e.g. adding collage to a painted background, paint to a collaged background, drawing on top of textural work) Have an awareness of the nature of materials and surfaces e.g. fragile, tough, durable. 	<ul style="list-style-type: none"> Combine lines to create different patterns with increasing detail Create free hand patterns to layer, rotate and tessellate.
	Tools and Media	<ul style="list-style-type: none"> Different paper types (copier paper, cartridge paper, crepe paper, card, tissue paper, magazines, cellophane, metallic or shiny paper) Different tools for cutting (different types of scissors, scalpel, hole punch, tearing) Paint (type chosen by children) Different ways to stick (PVA glue, Pritt Stick, paste, sellotape, masking tape, washi tape) 						

Art & Design



Drawing



Painting



Sculpture and Collage



Reception

- Different pencils and tools can make different marks (pencils, felt tips, wax crayons, chalk pastels).
- We hold a pencil using a tripod grip.
- The harder we press down, the darker the mark. We can create thicker and thinner marks by using tools in different ways.
- Colours have names. Some of these are...
- We can join lines to make shapes.

- We can make marks on a surface by using paint on different tools (paint brush, sponge, fingers, twigs). A brush stroke is a mark made by a paintbrush.
- We hold a paintbrush using a tripod grip.
- To use a paint brush, we can use the dip, dip, dab method. Dip the paintbrush in water, dip it in paint, dab it onto a palette.
- When paint is mixed, it will change its colour. In between each colour change, we rinse our brush in the water and dab it dry on a paper towel.
- Colours can be light, bright or dark.

- We can create different forms and shapes in clay.
- When we change the shape of clay, this is called moulding.
- We can use different tools, including our hands, to roll and cut clay to create different shapes.
- The texture of clay can be changed by adding patterns to it. Different tools, including our hands, can make different marks in clay.
- Forms and shapes in clay are called sculptures.

Year 1

- A pencil grip and control can change how marks are applied on a surface (light marks, dark marks, thick marks, thin marks).
- We can use lines to create specific shapes. Shapes are made by closing a line. These can be cut out.
- Lines can go in different directions (horizontal, vertical) and can be straight or curved.
- There are different tones of colour (e.g. light, dark tones).
- We can record different textures using rubbing techniques.

- Larger paintbrushes make thicker lines and can be used to paint larger sections.
- Thin paintbrushes make thinner lines and can be used to paint smaller details.
- The three primary colours are red, yellow and blue. The secondary colours are green, orange and violet.
- Different tools make different marks. We choose the tool or how we use it based on the type of mark we want to make.
- We can create visual texture by using different tones of colour next to each other.

- Natural resources are objects we find in nature. They have not been made by humans.
- A circle is created with a curved line that joins up.
- A swirl can continually grow and get bigger and does not join.
- A collage is a piece of art created using a range of media put together in a specific form.
- A symmetrical pattern (with a vertical line of symmetry) is the same on both sides.

Art & Design



Drawing



Painting



Sculpture and Collage



Year 2

- Warm colour families involve red, orange and yellow. Cool colour families involve blue, green and violet.
- There are a wide range of line types and directions (zig-zag, straight, curved, wavy, dotted, diagonal, vertical and horizontal lines).
- A geometric shape is precise and regular, like squares, rectangles and triangles.
- An eraser can be used to refine lines but also to lighten shaded areas.
- Abstract artwork doesn't have to look realistic. It uses shapes, colours, forms and marks to represent an image.

- A secondary colour is a colour made by mixing two primary colours.
- A wash is a translucent layer of colour and can be formed using a large brush with watered down paint, working in one direction.
- We use different brush strokes to make different lines and shapes. We might hold or move our paintbrush differently depending on the desired result.
- A colour can be several tones of the same colour, from light to dark.
- We can combine and overlap shapes to make a composition.

- We can build up the shape of a pot by using a long coil and building it up in a spiral.
- We can use a ball of clay and a pinching action to form the shape of a pot.
- The texture of clay can be made smooth by rubbing it with water.
- We can create deliberate patterns and texture by imprinting a range of lines onto clay.
- A sculpture can be painted to make it attractive. Paint can be added once the clay has set.

Year 3

- A desolate landscape depicts open area, barren with maybe one focal point such as a pyramid.
- Perspective allows artists to portray form in their artwork. When creating perspective drawings, a horizon line and vanishing points are used.
- Scale is a comparison of size between objects. It will change depending on the distance and depth. The grid method can be used to correctly scale an object.
- Tone can be used to show implied form within a drawing, using dark, mid and light tones to portray a light source.
- We can blend tones using a soft and smooth gradient.

- A landscape painting is a depiction of natural scenery, for example volcanoes, mountains, valleys, trees, rivers and forests.
- A tertiary colour is made by mixing equal amounts of a primary colour and a secondary colour together. There are six tertiary colours.
- Light and dark tones of colour in paintings are created by adding black and white to primary, secondary and tertiary colours.
- We can use different brush techniques to create different forms (form larger strokes for colour washes, working in one direction, shorter strokes/dabbing for detail and swirls to show movement)
- Poster paints are more vivid and are more opaque. Watercolour paints are more muted and translucent.

- Natural resources are objects we find in nature. They have not been made by humans.
- A circle is created with a curved line that joins up.
- A swirl can continually grow and get bigger and does not join.
- A collage is a piece of art created using a range of media put together in a specific form.
- A symmetrical pattern (with a vertical line of symmetry) is the same on both sides.
- Taking careful consideration of the final piece when selecting the raw materials.

Art & Design



Drawing



Painting



Sculpture and Collage



Year 4

- We can use the grid method to help with our composition of facial features.
- H pencils are hard and will produce light marks. These are best for technical drawing. B pencils are soft and will produce darker tones. These are best used for tonal drawings and shading
- Hatching is drawing lots of lines in one direction. Cross-hatching is layering hatching in different directions.
- Cross-hatching and hatching can be used to show areas of light and dark. Close and layered lines show darker areas
- Tone can create contrast in a drawing (light or dark). When adding different tones, it must be completed with a pencil at a shallow angle as this increases surface area of pencil point and produces a softer finish.

- The horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground/water.
- A range of techniques, tools or media can be used to create texture, for example the surface chosen, how the surface is primed or the medium or equipment used. A palette knife is used to create thick texture with paint.
- Scaling can be used to emphasise particular elements of a piece of artwork through the use of disproportionate elements.
- Objects can be affected by many light sources and can create many shadows (dark) and highlights (light).
- When complementary colours are mixed, they will become muted. This can also be affected by the ratio of one colour to the other.

- We can form 3-D shapes with clay by using rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay.
- We join pieces of clay by scoring them and adding 'slip'. Slip is made by mixing water and clay in a pot.
- Clay can be decorated by using imprinting techniques.
- To make a human form, we can make the components individually and join them together.
- It is important to think about the proportion of components when sculpting with clay to ensure stability.

Year 5

- Drawing on recyclable materials aids variety in the outcome. Scoring and scratching into the surface creates depth.
- Using implements to draw with that leave depth and not coloured marks.
- Making softer and harder impressions when drawing to vary the outcome on the material.
- Using precise geometric shapes with bold outlines. Developing our use of abstract artwork that doesn't have to look realistic using shapes, colours, forms and marks to represent an image.

- The horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground/water.
- A range of techniques, tools or media can be used to create texture, for example the surface chosen, how the surface is primed or the medium or equipment used. A palette knife is used to create thick texture with paint.
- Objects can be included to show depth using dark and light colours to show shadow and highlight.
- We can use different brush techniques to create different forms (form larger strokes for colour washes, working in one direction, shorter strokes/dabbing for detail and swirls to show movement)

- We can form 3-D shapes with clay by using rolling pins and clay tools to roll, mould, shape, cut, coil, twist, scratch and press clay.
- Clay can be decorated by using imprinting techniques.
- To make a tessellation in clay, we must consider the proportions and the pattern carefully.
- It is important to think about the pressure we place on the clay when imprinting and ensure that the pattern is deep enough to distinguish without damaging the tile.

Art & Design



Drawing



Painting



Sculpture and Collage



Year 6

- We can use direct observations to select realistic colours. We can create more abstract drawings by experimenting with colour palettes.
- Analogous colours are those colours next to each other on the colour wheel.
- Definite lines create a bolder outline. Sketched or broken lines create a softer outline that might suggest movement.
- 3-D objects are tactile, and when this is captured in a drawing, it is called implied texture.
- An eraser can be used for a range of effects and techniques, such as adding texture, lifting tone and creating negative space.





- When adding shadows, we use darker shades of the same colour by adding black, rather than just using black.
- We can develop paintings in stages by trying out different techniques, tools and media for different purposes. This includes using sketched lines to map concepts.
- Perspective will affect the aesthetic of our artwork, creating more or less depth.
- Artists can use objects within a portrait to reflect personality, convey symbolic meaning or to tell a story.
- Different mark making tools and techniques can show personal response to what artists observe or feel about a given stimulus.

- We can use different tools and techniques to cut materials, for example different scissor types, scalpel, tearing.
- Media can be used to create pattern and texture on materials to be collaged with.
- Artists can use colours to represent mood, for example reds and oranges can represent warmth or anger.
- A mixed-media piece is a piece of artwork that combines different resources. In collage, we could add collage to a painted background, paint to a collaged background or draw on top of textural work.
- Different materials and surfaces can be used to represent a range of elements. The nature of a material can affect how it is used, for example whether it is fragile, tough or durable.





Art & Design

Reception	Year 1	Year 2	Year 3
<ul style="list-style-type: none"> • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. • Share their creations, explaining the process they have used. 	<ul style="list-style-type: none"> • Use a range of materials creatively to design and make products • Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space • Use sketch books to practice and develop processes and skills • Use and name primary and secondary colours • Talk about drawings and paintings and say what they feel 	<ul style="list-style-type: none"> • Know about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work • Describe what they think or feel about their own and others' work • Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination • Reproduce from memory, observation or imagination • Make a variety of lines, using different sizes and thicknesses • Mix colours to make secondary colours • Use shading to create different effects 	<ul style="list-style-type: none"> • Improve their mastery of art and design techniques, including drawing and sculpture • Make notes about artists, skills and techniques • Annotate their sketch book work • Mix and use tertiary colours • Use pencils of different grades and at different angles to create effects
Year 4	Year 5	Year 6	
<ul style="list-style-type: none"> • Learn about great artists, designers and architects • Improve their mastery of art and design techniques, including drawing, painting and sculpture • Use sketch books to record their observations and use them to review ideas • Make specific choices between different processes and materials • Use feedback from others to make improvements in work 	<ul style="list-style-type: none"> • Use local, national and global art as a stimulus and experiment with styles • Improve their mastery of art and design techniques, including drawing, painting and collage • Keep and use detailed notes in a sketch book • Understand the importance of preparing materials before working • Produce work that sometimes can be both visual and tactile • Evaluate own and others' work, explaining and justifying their reasons 	<ul style="list-style-type: none"> • Use local, national and global art as a stimulus and experiment with styles • Improve their mastery of art and design techniques, including drawing, painting and sculpture • Learn about great artists. • Analyse and comment on their ideas, methods and approaches • Use sketch books to record their observations and use them to review and revisit ideas • Use a full range of design, experimentation and exploration alongside the work of others to develop their own work • Make specific decisions about using different visual and tactile effects towards an end point • Refine their work, often with several adaptations, to move towards an end point 	

Art & Design

	 Drawing	 Painting	 Sculpture and Collage 
Reception	<ul style="list-style-type: none"> • tools and media - felt tip pens, colouring pencils, HB pencil, wax crayons, chalk pastels • techniques, line, tone and colour – tripod grip, marks, lines, straight, curved, light, dark, tone, thick, thin, press, pressure, texture • shape, form, pattern and texture – join, observe, look, imagine, illustrate, facial features, human, natural • common colour names • experiment • analysing and evaluating – like, dislike, opinion, favourite, shows 	<ul style="list-style-type: none"> • tools and media – paintbrush, sponge, fingers/hands, twigs, palette • techniques, line, tone and colour – tripod grip, marks, stroke, surface, lines, straight, curved, light, dark, tone, thick, thin, press, pressure, texture, mix, colour change, rinse, dip, dab • shape, form, pattern and texture – join, observe, look, light, bright, dark, colour, body parts, human, natural • common colour names • experiment • analysing and evaluating – like, dislike, opinion, favourite, shows 	<ul style="list-style-type: none"> • tools and media – board, knife, pattern roller, cutter, clay • techniques, line, tone and colour – mould, stretch, shape, roll, cut, press, tear, pull, push, squeeze • shape, form, pattern and texture – marks, cylinder, flat, 3-D, shapes, lines, imprint, stack, balance, stable, secure, flexible, rigid • common colour names • experiment • analysing and evaluating – like, dislike, opinion, favourite, shows
Year 1	<ul style="list-style-type: none"> • tools and media – HB pencil, biro pen • techniques, line, tone and colour – tones (light and dark), rubbing, texture, cut, observational drawing • shape, form, pattern and texture – straight, curved, vertical, horizontal, thick and thin, dots, lines and waves • explore, design, create • analysing and evaluating – explain, decide, compare, prefer • illustration, surrealism 	<ul style="list-style-type: none"> • tools and media – poster paint, cotton buds, ends of paintbrushes, found materials • techniques, line, tone and colour – tones (light, dark, lighter, darker), visual texture, colour wheel, primary colour, secondary colour • shape, form, pattern and texture – overlap, straight, curved, vertical, horizontal, thick and thin, dots, lines and waves • explore, design, create • analysing and evaluating – explain, decide, compare, prefer • conceptual art, abstract art 	<ul style="list-style-type: none"> • tools and media – paper, copier paper, cartridge paper, crepe paper, card, tissue paper, magazines, cellophane, metallic or shiny paper, different types of scissors, scalpel, hole punch, PVA glue, Pritt Stick, • techniques, line, tone and colour – tone, colour, light, dark, primary colours, secondary colours, lighter, darker, brighter • shape, form, pattern and texture – overlap, straight, curved, vertical, horizontal, thick and thin, dots, lines and waves • explore, design, create • analysing and evaluating – explain, decide, compare, prefer • modern art, surrealism, cubism, expressionism, contemporary art, pop art

Art & Design

	 Drawing	 Painting	 Sculpture and Collage 
Year 2	<ul style="list-style-type: none"> • tools and media – charcoal, eraser • techniques, line, tone and colour – zig-zag, wavy, dotted, diagonal, warm and cool colour families, erasing • shape, form, pattern and texture – geometric, geometric patterns, scale, large, small, symmetrical, components, features • analysing and evaluating – predict, opinion, recommend, evaluate, support, compare • cubism, neo-expressionism 	<ul style="list-style-type: none"> • tools and media – watered down paint • techniques, line, tone and colour – zig-zag, wavy, dotted, diagonal, warm and cool colour families, colour wash, blend, mix, colour wheel, primary, secondary • shape, form, pattern and texture – geometric, geometric patterns, scale, large, small, detailed, symmetrical • analysing and evaluating – predict, opinion, recommend, evaluate, support, compare • Orphism, Abstract, Bauhaus 	<ul style="list-style-type: none"> • tools and media – pinch, coil, smooth, press, spiral, roll, mould, zig-zag, wavy, dotted, diagonal, warm and cool colour families, colour tones, colour wheel, primary, secondary • techniques, line, tone and colour – zig-zag, wavy, dotted, diagonal, warm and cool colour families, colour wash, blend, mix, colour wheel, primary, secondary • shape, form, pattern and texture – 2D, 3D, assemble, structure, pot, texture, pattern, imprint • analysing and evaluating – predict, opinion, recommend, evaluate, support, compare • Art Deco, Ndebele
Year 3	<ul style="list-style-type: none"> • tools and media – eraser • techniques, line, tone and colour – sketched line, broken line, definite line, contrasting, complementary, analogous, colour palette, colour mood (e.g. warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad), negative space • shape, form, pattern and texture – scale, proportion, natural form, movement, tessellate, rotate, implied texture, tactile • analysing and evaluating – conclude, critique, connotes, illustrates, comparable, provokes • Botanical, textile, abstract, American modernism 	<ul style="list-style-type: none"> • tools and media – watercolour paint • techniques, line, tone and colour – light and dark tones, tertiary colours, opaque, translucent, vivid, muted, intense, delicate, watery, dab, wash, swirl • shape, form, pattern and texture – cross hatching, hatching, large and small scale, perspective, horizon • compose, composition, landscape • analysing and evaluating – hypothesise, assess, judge, argue, examine, relate, summarise, express 	<ul style="list-style-type: none"> • tools and media – natural resources, stones, rocks, leaves, twigs, shells • techniques, line, tone, colour, shape, form, pattern and texture – overlap, arrange, position, place, placement, stack, tones (light, dark, lighter, darker), repeating pattern, symmetrical, symmetry, vertical line of symmetry, straight, curved, vertical, horizontal • explore, design, create • analysing and evaluating – explain, decide, compare, prefer • land art, environmental art



Drawing



Painting



Sculpture and Collage



Year 4

- **tools and media** – oil pastels, B and H pencils, grade of pencil
- **techniques, line, tone and colour** – hatching, cross-hatching, combine lines, directional shading, grid method, contrast, shallow angle
- **shape, form, pattern and texture** – 3-D perspective, directional shading, facial expressions, scale, facial components
- **analysing and evaluating** – hypothesise, assess, judge, argue, examine, relate, summarise, express
- Renaissance, Realism

- **tools and media** – acrylic paint, palette knife, fan flat brush, pointed tip brush, gesso, grout, sand, flour, PVA glue
- **techniques, line, tone and colour** – surface priming, contrasting, complementary, analogous, colour palette, colour mood (e.g. warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad), shadows, highlights, light source, pressure, layering, stippling
- **shape, form, pattern and texture** – seascape, disproportionate, scale, proportion, distance, depth, perception, emphasise, natural form, movement, tessellate, rotate, implied texture, tactile, relief, horizon, eye level
- **analysing and evaluating** – conclude, critique, connotes, illustrates, comparable, provokes
- Ukiyo-e, Post-Impressionism, Contemporary

- **techniques, line, tone and colour** – roll, mould, shape, cut, coil, twist, scratch, press, slip, hatch, cross-hatch
- **shape, form, pattern and texture** – assemble, structure, relief, texture, pattern, imprint, proportion, scale, accuracy, composition, component
- **analysing and evaluating** – criticise, justify, convince, classify, interpret, construct, conveys, evokes, indicates
- Contemporary, Modernism, Expressionism

Year 5

- **tools and media** – recycling, foil
- **techniques, line, tone and colour** – sketched line, broken line, definite line, contrasting, complementary, analogous, colour palette, colour mood (e.g. warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad), negative space
- **shape, form, pattern and texture** – scale, proportion, natural form, movement, tessellate, rotate, implied texture, tactile
- **analysing and evaluating** – conclude, critique, connotes, illustrates, comparable, provokes
- Foil art

- **tools and media** – acrylic paint, palette knife, fan flat brush, pointed tip brush, gesso, grout, sand, flour, PVA glue
- **techniques, line, tone and colour** – surface priming, contrasting, complementary, analogous, colour palette, colour mood (e.g. warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad), shadows, highlights, light source, pressure, layering, stippling
- **shape, form, pattern and texture** – space, disproportionate, scale, proportion, distance, depth, perception, emphasise, natural form, movement, tessellate, rotate, implied texture, tactile, relief, horizon, eye level
- **analysing and evaluating** – conclude, critique, connotes, illustrates, comparable, provokes
- American art, expressionism, realism

- **tools and media** – copier paper, cartridge paper, crepe paper, card, tissue paper, magazines, cellophane, metallic or shiny paper, different types of scissors, scalpel, hole punch, PVA glue, Pritt Stick, paste, sellotape, masking tape, washi tape, salvaged materials
- **techniques, line, tone and colour** – tearing, cutting, mapping, sticking, drawing, smudging, overlapping, writing, embellishing, tessellate, rotate
- **shape, form, pattern and texture** – seascape, disproportionate, scale, proportion, distance, depth, perception, emphasise, natural form, movement, tessellate, rotate, implied texture, tactile, relief, horizon, eye level
- **analysing and evaluating** – scaling, proportion, disproportionate, texture, tough, durable
- Contemporary, Mixed Media, Modernism

Art & Design



Drawing



Painting



Sculpture and Collage



Year 6

- **tools and media** – eraser
- **techniques, line, tone and colour** – sketched line, broken line, definite line, contrasting, complementary, analogous, colour palette, colour mood (e.g. warm, cool, vibrant, calm, love, relaxed, fiery, angry, powerful, moody and sad), negative space
- **shape, form, pattern and texture** – scale, proportion, natural form, movement, tessellate, rotate, implied texture, tactile
- **analysing and evaluating** – conclude, critique, connotes, illustrates, comparable, provokes
- Botanical, textile, abstract, American modernism

- **tools and media** – round or pointed tip brushes, flat square end brushes, filbert flat and oval-shaped brushes, angular, flat brushes, detail, round brushes
- **techniques, line, tone and colour** – colour descriptors – e.g., scarlet, crimson, emerald, turquoise, colour moods – warm, cool, vibrant, calm, love, angry, sad, powerful, relaxed and fiery - expressive, intensity, symbolic lines – e.g., strident, straight, sharp lines show anger
- **shape, form, pattern and texture** – representational, imaginary, abstract, inanimate, composition, arrangement, modern, full-length, still life, tessellations, trace, replicate, free-hand, movement, dotted, stroked, stippled, scale, proportion, perspective, position
- **analysing and evaluating** – accentuate, emphasise, articulate, signify, implications, applicable
- Street art, abstract, graffiti, pop art, expressionism

- **tools and media** – copier paper, cartridge paper, crepe paper, card, tissue paper, magazines, cellophane, metallic or shiny paper, different types of scissors, scalpel, hole punch, PVA glue, Pritt Stick, paste, sellotape, masking tape, washi tape, salvaged materials
- **techniques, line, tone and colour** – tearing, cutting, mapping, sticking, drawing, smudging, overlapping, writing, embellishing, tessellate, rotate
- **shape, form, pattern and texture** – seascape, disproportionate, scale, proportion, distance, depth, perception, emphasise, natural form, movement, tessellate, rotate, implied texture, tactile, relief, horizon, eye level
- **analysing and evaluating** – scaling, proportion, disproportionate, texture, tough, durable
- Contemporary, Mixed Media, Modernism

Art & Design



Analysing content and context How, why, what if?



Evaluating: subjective – finding and assessing the value in art



Language for analysing and evaluating (running alongside our vocabulary progression)

Reception

- Comment on the subject and narrative in an artwork
- Identify the colours used in an artwork
- Discuss the shapes in an artwork and what they are (e.g., circles form the face)

- Discuss what they have created in their artwork
- Comment on whether they like and dislike their own work
- Say whether they like and dislike an artwork

- like
- dislike
- opinion
- favourite
- shows

Year 1

- Identify the content or theme of an artwork, such as nature, city or people etc.
- Identify the colours in an artwork and link to colour properties (e.g., primary and secondary)
- Make connections between an artwork and their own work (subject)
- Identify the key elements of art taught and use key language associated with these (e.g., vertical, horizontal, straight, curved thick and thin lines)
- Generate basic questions about the content of an artwork (e.g., What is the artwork about? What did the artists want to show?)

- Articulate their understanding of the subject or theme of their artwork and link that to the artist in study
- Comment on the use of colour in their artwork and link this to the work of the artist and colour properties (primary and secondary colours)
- Discuss how artists can be influenced by each other (e.g., the work produced in class or how their work is influenced by the artist in study)
- Describe their artwork linking to the key elements of art studied and suggest how they have been successful (e.g., I used control and thought about my pen grip when I drew my lines)
- Say what they like and dislike about an artwork and why
- Say what they like and dislike about their own artwork and why
- Agree targets on how to improve their work

- explain
- decide
- compare
- prefer

Year 2

- Identify the content or theme of an artwork, such as nature, city or people and link it to the work of another artist
- Identify the colours in an artwork and link to colour families and colour properties (e.g., primary, secondary)
- Make connections between an artwork and their own work (subject, colour, style or process)
- Identify the key elements of art taught and use key language associated with these
- Generate basic questions about the content and context of an artwork and form opinions of how an artwork was produced based on its outcome

- Articulate their understanding of their artwork and link that to the artist in study with reference to the subject or theme, discipline (painter, sculptor, drawer etc) or elements of art
- Comment on the use of colour in their artwork and link this to the work of the artist and colour properties including colour families
- Discuss how their work may be influenced by that of the artist
- Begin to suggest how successful these links were.
- Describe their artwork linking to the key elements of art and suggest how they have been successful in using them
- Compare these elements to those used by the artist in study
- Generate suggestions as to how they were successful in their work and propose development points for the future

- predict
- opinion
- recommend
- evaluate
- support
- compare



Analysing content and context How, why, what if?



Evaluating: subjective – finding and assessing the value in art



Language for analysing and evaluating (running alongside our vocabulary progression)

Year 3

- Identify or interpret the content or theme of an artwork, such as nature, city or people and link it to the work of other artists with similar practices.
- Identify the colours in an artwork and link to colour families, properties and its impact on mood (e.g., brightly coloured may suggest bliss)
- Make connections between an artwork and their own work (subject, colour, style, process or theme)
- Identify the key elements of art taught and comment on the appearance of these elements using key language
- Begin to explore the purpose of these elements (e.g., undulated lines create rhythm)
- Generate questions about an artwork, and form opinions of how an artwork was produced based on knowledge of previously studied artists

- Articulate the purpose of their artwork and link that to the artist in study and other artists working within this discipline
- Comment and explain the use of colour in their artwork and link this to the work of the artist
- Discuss the impact of the use of colour, referencing colour properties, including colour families
- Discuss how their work may be influenced by that of the artist
- Suggest how successful and apparent these links are
- Describe how their artwork links to the elements of art and explain why they have chosen such elements in their work
- Generate suggestions as to how they were successful in their work and propose development points for the future
- Consider how using other media, tools and techniques may impact their work

- hypothesise
- assess
- judge
- argue
- examine
- relate
- summarise
- express

Year 4

- Hypothesise about the content or theme of an artwork, such as nature, city or people and link it to the work of other artists across different art movements
- Identify the colours in an artwork and link to colour families, properties and its impact on mood
- Link colour to subject matter or theme
- Make connections between an artwork and their own work (subject, colour, style, process or theme – identifies similarities between social references)
- Identify all elements of art within an artwork and comment on the appearance of these elements using key language
- Explore the purpose of these elements with reasonable hypotheses (e.g., shapes are spaced apart to convey loneliness).
- Generate insightful questions about the content, context and mood of an artwork, and form opinions of how an artwork was produced based on knowledge of artistic practices that they have previously utilised.
- Link to the culture surrounding an artwork

- Articulate the purpose and rationale of their artwork, and link that to the artist in study and other artists working within this discipline, movement or time period.
- Explain how colour has been used in their artwork and link this to the work of the artist or artists.
- Discuss the impact of colour on mood and subject matter referencing colour properties including colour families.
- Note clear influences of the artist's work found in their own artwork.
- Explain how successful and apparent these links are and give reasons as to why they were used
- Explain how their artwork links to the elements of art, and explain their impact with reference to particular artists, movements or periods
- Explain how they were successful in their work and independently generate developmental targets for the future with reference to the artist's practice
- Make valid suggestions on how their work could be completed using a variety of media, tools and techniques that may impact their work

- criticise
- justify
- convince
- classify
- interpret
- construct
- conveys
- evokes
- indicates



Analysing content and context How, why, what if?



Evaluating: subjective – finding and assessing the value in art



Language for analysing and evaluating (running alongside our vocabulary progression)

Year 5

- Hypothesise about the content, context and theme of an artwork, and compare this to the practice of other artists within the same, or different art
- Identify the colours in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme, cultural influences
- Make connections between an artwork and their own work (subject, colour, style, process or theme – empathise with the process of artwork created by both the artist and themselves)
- Explain the purpose of the elements of art within an artwork and generates plausible reasons as to why the artist has utilised them in this manner
- Generate insightful questions about the content, context and mood an artwork and identify the key processes of an artist's practice based upon knowledge of artistic practices that they have previously studied and understanding of artistic movements and disciplines.
- Begins to discuss the significance of artist's choice of practice. Link to the cultural and social aspects surrounding an artwork

- Confidently articulate the purpose and rationale behind their artwork.
- Judge their artwork against that of the artist in study and other artists working within this movement, and ascertain how they have utilised/disregarded certain aspects of the artist's work
- Explain how and why colour has been used in their artwork and link this to the work of similar artists working in this manner.
- Discuss the impact of colour on mood and subject matter referencing colour properties including colour families.
- Ascertain whether the colour used in their work has greater meaning or is symbolic
- Explain how and why they have used an artist's influence in their own work. Suggest how they have modified this to make their own work more original
- Explain how successful and apparent these links are and give reasons as to why they were used
- Explain how their artwork links to the elements of art and clarify their impact with reference to particular artists, movements or periods
- Characterise their artwork within an art movement using these elements.
- Critique their own (and others') work with emphasis on theory
- Generate developmental targets for themselves and others for future artworks with reference to the artist's practice
- Make valid suggestions on how their work could be completed using a variety of tools, media, techniques and disciplines, and explain how this could change the context and symbolism

- conclude
- critique
- connotes
- illustrates
- comparable
- provokes

Year 6

- Identify and interpret the content, context, theme or symbolism of an artwork and compare this to the practice of other artists across different milestones and events in time
- Identify the purpose of colour in an artwork and link to colour families, properties and its impact on mood
- Link colour to subject matter or theme, cultural influences or period in time/art movements
- Make connections between an artwork and their own work.
- Understand the purpose of the artwork and its connections to subject, colour, style, process or theme with detail.
- Analyse the use of the elements of art within an artwork and generates plausible and evidence-based reasons as to why the artist has utilised them in this manner
- Generate questions and evidence-based statements about the content, context and mood an artwork and identify the key processes of an artist's practice, using key vocabulary based upon knowledge of artistic practices that they have previously studied and understanding of artistic movements and disciplines.
- Discuss the significance and limitations of artist's choice of discipline
- Show an understanding of how art movements and artists influence each other
- Link to the cultural and social aspects surrounding an artwork
- Judges the symbolism and its purpose and value in an artwork

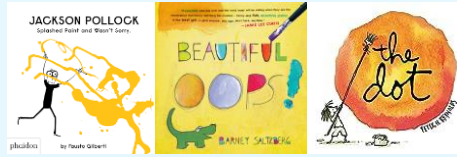
- Confidently articulate the purpose and rationale behind their artwork with reference to its place in history
- Critique their artwork against that of the artist in study or other artists irrespective of movement or time within art history
- Ascertain how they have utilised/disregarded certain aspects of the artist's work with explanations
- Explain how and why colour has been used in their artwork, and link this to the work of artists working in differing time periods/ movements
- Discuss the impact of colour on mood and subject matter referencing colour properties including colour families
- Explain the personal symbolic references of colour within their work
- Explain how, why and to what extent they have used an artist's influence in their own work. Explain in detail how and why they have modified this to make their own work more original
- Explain how successful and apparent these links are, and give reasons as to why they were used
- Explain how and why their artwork links to the elements of art and clarify their impact with reference to a range of artists, movements or periods
- Characterise or omit their artwork within an art movement or period of art history based on these elements.
- Critique their own (and others') work with emphasis on theory.
- Generate developmental targets for themselves and others for future artworks with reference to the artist's practice
- Develop clear strategies on how their work could be completed using a variety of tools, media, techniques and disciplines that would further enhance the purpose and rationale of their artwork

- accentuate
- emphasise
- articulate
- significance
- implications
- applicable

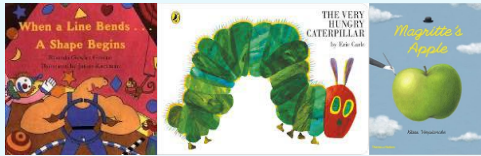
Art Text Progression



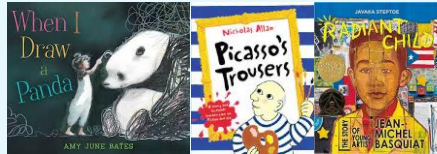
Reception



Year 1



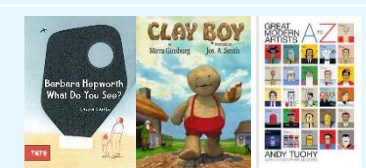
Year 2



Year 3



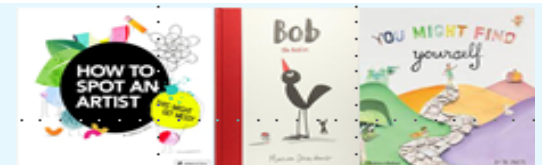
Year 4



Year 5



Year 6



Art Career Progression



Reception



Fine Artist



Painter



Sculptor

Year 1



Book Illustrator

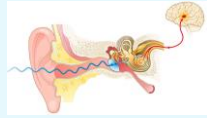


Museum Exhibit Designer



Found Artist

Year 2



Medical Illustrator/Animator



Gallery/Museum Curator



Ceramic Artist

Year 3



Sketch Artist



Art Teacher/Professor/Lecturer



Graphic Designer

Year 4



Architect



Art Conservator



Art Dealer

Year 5



Textile Designer

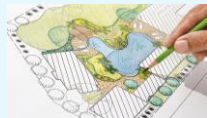


Art Historian



Art Therapist

Year 6



Landscape Architect



Graffiti Artist



Art Auctioneer