

Aiskew, Leeming Bar
Church of England Primary School

*'Rooted in love and growing together
to become lifelong learners'*

Art Progression and Key Learning

Kapow scheme of learning has taken the National Curriculum aims for Art and Design which are: generating ideas, using sketchbooks, making skills (including formal elements), knowledge of artists and evaluating and analysing and has combined them into the following areas:

Drawing
Painting and mixed media
Sculpture and 3D
Craft and design

Substantive knowledge

Practical: Pupils should be equipped with the practical knowledge to engage in making intended artistic outcomes with emerging proficiency. Pupils should be taught the component knowledge such as:

- Methods and techniques: shading, mono-printing, collage
 - Media and materials: Pencil, pen, paper, wire, clay, poster paint
 - Formal elements: Line, tone, shape, colour, form, pattern, texture
- Pupils should study drawing, painting and sculpture at a minimum.

Theoretical: Pupils learn the history of art. The component knowledge pupils learn will be the meanings and interpretations, how artists have used materials and processes, journeys and connections of themes and ideas through time. Pupils should be taught about a range of art and artists across the breadth of time, contexts and specialisms.

Disciplinary knowledge

Disciplinary knowledge refers to the knowledge children acquire to help them understand the subject as a discipline. It is the knowledge that helps children answer the questions What is art? What counts as art? What makes an artist? What is valid and of quality? Pupils learn about the varying nature of art and are explicitly taught about the many different and contradictory examples of Art. For example, pupils look at examples of experts at work; painters, ceramicists and performance artists, or explore ways of drawing representational, expressive or using unusual materials. In these different examples of art, pupils should learn how notions of validity and quality have been expressed. For example, pupils in key stage 1 are shown examples of art using a variety of practices and disciplines that have the same theme of subject matter, encouraging pupils to describe the differences and similarities. In key stage 2, pupils are taught how themes or genres have changed over time. For example, how artists used materials and media to portray human form.

Pupils should demonstrate fluency, experimentation and authenticity in the art they learn about and produce.

- Fluency: Pupils recall component knowledge, demonstrating automaticity and proficiency in a wide range of methods and techniques of a specialism.
- Experimentation: Pupils have the knowledge of methods, materials and processes to be able to try out ideas, making informed choices about the methods and conventions used to find original solutions.
- Authenticity: Pupils have secure knowledge in the ways of making that they have the facility to visually perform and communicate their thinking of an issue, topic or theme.

Definitions of different art periods:

Traditional art – Art that was produced before 1860s.

Modern art - Modern art is defined as artworks produced between the 1860s to the 1970s in modern styles.

Contemporary art - Art that is current. It describes work after the 1960s.

The Characteristics of Effective Learning are the bedrock of children's experiences within EYFS in all areas of learning. They include:

Playing and exploring

- finding out and exploring
- using what they know in their play
- being willing to have a go

Active learning

- being involved and concentrating
- keeping on trying
- enjoying achieving what they set out to do

Creating and thinking critically

- having their own ideas
- using what they already know to learn new things
- choosing ways to do things and finding new ways

These characteristics form the first steps in preparing our youngest children in their learning about our Building Learning Power skills and link EYFS learning to that which follows in Key Stage 1 and Key Stage 2 where we continue to develop these skills further. The chart below shows how these link.

We believe that in order to help children to be effective learners and remember more, we use Bloom's Taxonomy throughout school as a way of effectively deepening children's understanding. Children are introduced to this in EYFS through the Characteristics of Effective Learning. This hierarchical structure links well with the Characteristics of Effective Learning and therefore links the EYFS curriculum to the curriculums taught in Key Stage 1 and 2. The table below shows how Bloom's Taxonomy links to these characteristics.

Characteristics of Effective Learning	Building Learning Power	Bloom's Taxonomy
Finding out and exploring	This links to the Cognitive and Emotional Mind Noticing: really sensing what's out there Questioning: playing with situations Imagining: using the mind's eye as a learning theatre Capitalising: making good use of resources Making links: seeking coherence, relevance and meaning	Remember: Can the student recall or remember the information?
Using what they know in their play	This links to the Cognitive Mind Making links: seeking coherence, relevance and meaning Capitalising: making good use of resources Reasoning: thinking rigorously and methodically	Remember: Can the student recall or remember the information? Understand: Can the student explain ideas or concepts? Apply: Can the student use the information in a new way?
Being willing to have a go	This links to the Emotional Mind Perseverance: stickability; tolerating the feeling of learning	
Being involved and concentrating	This links to the Emotional and Social Mind Absorption: flow; the pleasure of being rapt in learning Managing distractions: recognising and reducing interruptions Collaboration: the skills of learning with others	
Keeping on trying	This links to the Emotional and Social Mind Perseverance: stickability; tolerating the feeling of learning Interdependence: balancing self-reliance and sociability	
Enjoying achieving what they set out to do	This links to the Strategic Mind Planning: working learning out in advance Revising: monitoring and adapting along the way	Apply: Can the student use the information in a new way?
Having their own ideas	This links to the Strategic Mind Planning: working learning out in advance Revising: monitoring and adapting along the way	Apply: Can the student use the information in a new way? Create: Can the student create a new product or point of view?
Using what they already know to learn new things	This links to the Strategic and Cognitive Mind Distilling: drawing out the lessons from experience Capitalising: making good use of resources	Apply: Can the student use the information in a new way?
Choosing ways to do things and finding new ways	This links to the Strategic and Cognitive Mind Distilling: drawing out the lessons from experience Capitalising: making good use of resources Planning: working learning out in advance Revising: monitoring and adapting along the way	Analyse: Can the student distinguish between the different parts? Create: Can the student create a new product or point of view?

Reception Development Matters 2020 (Children in Reception)	Understanding the World Explore the natural world around them Science - Seasonal change NELI Seasonal/Weather
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	<p>Describe what they see, hear and feel whilst outside</p> <p>Mathematics Compose and decompose shapes so that children recognise a shape can have other shapes within it <i>Matisse – the Snail</i> <i>Klee – Red bridge</i> Continue, copy and create repeating patterns <i>Goldsworthy inspired nature art</i></p> <p>Physical Development Develop overall body strength, co-ordination, balance and agility needed Develop their small motor skills so that they can use a range of tools competently, safely and confidently. Suggested tools: pencils for drawing and writing, paintbrushes, scissors, knives, forks and spoons <i>Introduction to paint station, playdough station, small world, junk modelling, scissors, tape, paper ripper etc.</i> <i>Kandinsky's Concentric Circles in paint and wool.</i> <i>Seurat - Pointillism The Eiffel Tower – finger paints or cotton buds</i> Develop the foundations of a handwriting style which is fast, accurate and efficient</p> <p>Expressive Arts and Design Explore, use and refine a variety of artistic effects to express their ideas and feelings <i>How do I make marks?</i> <i>What happens when I mix different colours?</i> <i>Van Gogh – Sunflowers and Starry Night</i> <i>Goldsworthy inspired nature art</i> <i>Seurat - Pointillism The Eiffel Tower</i> Return to and build on their previous learning, refining ideas and developing their ability to represent them <i>Autumn/Winter/Spring</i> <i>Easter</i> <i>Van Gogh – Sunflowers and Starry Night</i> Create collaboratively, sharing ideas, resources and skills</p>
Early Learning Goals	<p>Understanding the World The Natural World Explore the natural world around them, making observations and drawing pictures of animals and plants</p> <p>Physical Development Fine Motor Skills Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases Use a range of small tools, including scissors, paint brushes and cutlery Begin to show accuracy and care when drawing</p> <p>Expressive Arts and Design Creating with Materials 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</p>

Kapow Unit of Learning EYFS	KS1 Units of Learning which extend this learning	How EYFS units revisit key learning	How art will help in life.	Key substantive knowledge Practical Theoretical Key substantive knowledge linked to lessons	Key disciplinary knowledge Key disciplinary knowledge linked to lessons	Key learning opportunities with other curriculum areas
Drawing: Marvellous Marks	Drawing: Making your mark Y1 Drawing: Tell a story Y2	In continuous provision	Supporting good foundations with fine motor skills.	Physical development Develops small motor skills so that they can use a range of tools competently, safely and confidently. 1,2,3,4,5,6 Develop the foundations of a handwriting style which is fast, accurate and efficient. 2,3,4,5 Develop overall body-strength, balance, co-ordination and agility. 3		Vocab artist chalk circle colours curved drawing felt tips hard

				<p><u>ELG: Fine Motor Skills:</u> Use a range of small tools, including scissors, paint brushes and cutlery. 1,2,3,4</p> <p><u>ELG: Fine Motor Skills:</u> Begin to show accuracy and care when drawing. 1,2,3,4,5,6</p> <p>Expressive arts and design Explore, use and refine a variety of artistic effects to express ideas and feelings. 1,2,3,4,5,6</p> <p><u>ELG: Creating with materials:</u> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. 1,2,3,4,5,6</p> <p>To explore making marks with wax crayons. 1 To investigate the marks and patterns made by different textures. 1 To explore making marks with felt tips. 2 To use a felt tip to make patterns. 2 To explore making marks with chalk.3 To make controlled large and small movements.3 To compare different ways of making marks and drawing.3 To explore mark making using pencils. 4, 5 To create a simple observational drawing. 4,5 To use a variety of colours and materials to create a self-portrait. 6 To express their own self-image through art. 6</p>		<p>line long mark making marks observe observational oil pastel paint pencils(HB or 2B) picture rough self-portrait short smooth soft squiggly straight thick thin wavy wax crayon zig zag</p>
Painting and mixed media: paint my world	<p>Painting and mixed media: Colour Splash Y1</p> <p>Painting and mixed media: Life in Colour Y2</p>	In continuous provision	Find pleasure in nature to support positive well-being	<p>Physical development Develop small motor skills so that they can use a range of tools competently, safely and confidently. 2,3,5</p> <p><u>ELG:</u> Begin to show accuracy and care when drawing. 1,2,3,5,6</p> <p><u>ELG:</u> Use a range of small tools, including scissors, paint brushes and cutlery. 2,3,4,5,6</p> <p>Expressive arts and design <u>Explore, use and refine a variety of artistic effects to express ideas and feelings. 1,2,3,4,5,6</u> Listen attentively, move to and talk about music, expressing their feelings and responses. 3,6 Create collaboratively, sharing ideas, resources and skills. 6</p> <p><u>ELG: Creating with materials:</u> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. 1,2,3,4,5,6</p> <p><u>ELG: Creating with materials:</u> Share their creations, explaining the process they have used. 5</p> <p>To explore paint through finger painting. 1 To describe the texture and colours as they paint. 1 To create natural paintbrushes using found objects. 2 To make child-led collages using mixed media. 4 To use loose parts to create a piece of transient art. 4 To create a large piece of group artwork based around fireworks. 6</p>	<p>Artists: Megan Coyle – Contemporary https://megancoyle.com/category/the-adventures-of-bosty/</p> <p>(Include the gum wall picture as part of disciplinary knowledge – what is art?)</p> <p>Goldsworthy - Contemporary</p> <p>To talk about their work and decide whether it is abstract or figurative. 1,2 To use natural paint brushes and mud paint to create artwork. 2 To respond to music through the medium of paint. 3 To use paint to express ideas and feelings. 3</p>	<p>Spirituality: the wonder of creation; reflection if they look after the world; take action by looking after it.</p> <p>Music – move to express feelings.</p> <p>collage cut dab dot excited fast feathers fixed flick flower buds glide grass happy landscape leaves loud mix not fixed pattern permanent pine cones quiet rip sad shiny silky sleepy slimy</p>

				<p>To experiment with colour, design and painting techniques. 6</p> <p>Theoretical To create landscape collages inspired by the work of Megan Coyle.5 Goldsworthy – continuous provision</p>		slippery slow smooth splatter splatter squelchy stick sticky stroke swish tear temporary texture transient twigs wet wipe worried
Sculpture and 3D: Creation Station	<p>Sculpture and 3D: Paper play Y1</p> <p>Sculpture and 3D: Clay houses Y2</p>	In continuous provision		<p>Physical development Develop their small motor skills so that they can use a range of tools competently, safely and confidently. 1,2,3,4,5,6 Develop the foundations of a handwriting style which is fast, accurate and efficient. 4 Develop overall body-strength, balance, coordination and agility. 1,2 <u>ELG:</u> Use a range of small tools. 1 <u>ELG:</u> Begin to show accuracy and care when drawing. 4</p> <p>Expressive arts and design Explore, use and refine a variety of artistic effects to express ideas and feelings. 3,4,5 Return to and build on their previous learning, refining ideas and developing their ability to represent them. 4,5,6</p> <p><u>ELG: Creating with materials:</u> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. 1,2,3,4,5,6 <u>ELG: Creating with materials:</u> Share their creations, explaining the process they have used. 6</p> <p>To explore clay and its properties. 1 To explore playdough and its properties. 2 To use tools safely and with confidence. 2 To create natural 3D landscape pictures using found objects. 3 To create a design for a 3D animal sculpture. 4 To begin making a 3D clay sculpture using the designs created last lesson. 5 To make a 3D clay sculpture using the designs created last lesson. 6</p> <p>Theoretical To generate inspiration and conversation about sculpture art and artists. 4 To share their creation, explaining the processes they have used. 6</p>	Artists: Nick Bibby - Contemporary Beth Cavener - Contemporary Julie Wilson – contemporary Chie Hitotsuyama - contemporary	History – Maya art – KS2 bark bend chop clay collage cut design landscape leaves petals pinch roll sculpture seed pods slice slimy slippery smooth soft squash sticky stretch squelchy 3D twigs twist
Craft and design: Let's get crafty	Craft and Design: Woven Wonders Y1	In continuous provision	Fine motor skills development	Physical development	Artists: Van Gogh - Modern Sunflowers - in continuous provision)	Maths – repeating patterns bend

	<p>Craft and Design: Map it out Y2</p>			<p>Develop their small motor skills so that they can use a range of tools competently, safely and confidently. 1,2,3,4,6 <u>ELG: Fine motor skills:</u> Use a range of small tools, including scissors, paint brushes and cutlery. 1,2,3,4 <u>ELG: Fine motor skills:</u> Begin to show accuracy and care when drawing. 5</p> <p>Expressive arts and design Explore, use and refine a variety of artistic effects to express their ideas and feelings. 6 Return to and build on their previous learning, refining ideas and developing their ability to represent them. 5,6 <u>ELG: Creating with materials:</u> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. 1,2,3,4,5,6</p> <p>To develop scissor skills. 1 To develop threading skills. 2 To learn about the different ways in which we can join materials together and to practise these techniques. 3 To learn how to fold, curl and cut paper to achieve a desired effect. 4 To create a design for a tissue paper flower. 5 To create a tissue paper flower based upon last lesson's design. 6 To refine small motor skills through the use of drawing, cutting and manipulating paper. 6</p>		blade crease create cut design down fix flange fold glue join handle over pattern pinch plan pull push rip roll scissors scrunch slot snip stick straight string strip sturdy tape tear template thread through tie under up wave wobbly wrap zig zag
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<p>Seasonal Crafts</p>	<p>Craft and Design: Woven Wonders Y1</p> <p>Sculpture and 3D: Clay houses Y2</p>	<p>In continuous provision</p>	<p>Positive well-being through using mandalas for meditation</p>	<p>Physical development</p> <p>Develop their small motor skills so that they can use a range of tools competently, safely and confidently. 1,2,4,5,6</p> <p><u>ELG: Fine Motor Skills:</u> Use a range of small tools, including scissors, paint brushes and cutlery. 1,2,5,6</p> <p>Expressive arts and design</p> <p>Explore, use and refine a variety of artistic effects to express their ideas and feelings. 1,2,4,5,6</p> <p><u>ELG: Creating with materials:</u> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. 1,2,3,4,5,6</p> <p><u>ELG: Creating with materials:</u> Share their creations, explaining the process they have used. 2</p> <p>Understanding the world</p> <p>Explore the natural world around them. Understand the effect of changing seasons on the natural world around them. 3</p> <p><u>ELG: The natural world:</u> Understand some important processes and changes in the natural world around them, including the seasons and changing states of matter. 3,4</p> <p>Mathematics</p> <p>Continue, copy and create repeating patterns. 4</p> <p>To experiment with painting using salt and colour mixing. 2 To create an autumnal wreath using natural found objects. 3 To experiment with different ways to join materials. 3 To use bead threading to make a snowflake decoration. 4 To discover how snowflakes are made. 4 To use a range of tools to create and decorate salt dough decorations. 5 To independently use fine motor skills to create threaded Easter egg decorations. 6</p>	<p>To express artistic ideas and feelings through the creation of a nature mandala. 1</p>	<p>Maths – symmetrical patterns RE – having something sacred PE – meditation PSHE – positive well-being</p> <p>acorns autumn berries Buddhism circular combine conkers cutter dab deciduous decoration design Easter egg evergreen Hinduism knead mandala mix mushrooms pattern pinecones pour press push roll rolling pin sacred salt dough seed crystal seed pods snowflake snow crystal spread sprinkle squash symmetrical threading wool wreath</p>
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ALB's drawing – ongoing throughout the year	Drawing: Making your mark Y1 Drawing: Tell a story Y2	Drawing: Marvellous Marks		<p>To be able to accurately draw a: Square Rectangle Circle Triangle</p> <p>To be able to replicate different lines and describe them: Straight Zig-zag Curved Wavy Spiral</p> <p>Shading using: Different hardness of pencils Pastels Chalks Charcoal Pencil crayon Felt tip</p> <p>To be introduced to: Hatching Cross-hatching Stippling</p> <p>Still life drawing from observation: Leaves Flowers Pinecones Toys shells</p>		
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Kapow Unit of Learning KS1	EYFS Units of Learning which form the basis of this learning	How KS1 units revisit key learning	How art will help in life.	Key substantive knowledge Practical Theoretical Key substantive knowledge linked to lessons	Key disciplinary knowledge Key disciplinary knowledge linked to lessons	Key learning opportunities with other curriculum areas
Drawing: Making your mark Y1	Marvellous Marks	Drawing: Tell a story Y2	<p>Being able to draw as a way of relaxing/mindfulness/well-being.</p> <p>Challenge to look after the earth.</p>	<p>Explore their own ideas using a range of media (GI) Use sketchbooks to explore ideas in an open-ended way. (SB) Develop observational skills to look closely and reflect surface texture through mark-making. (MS/FE) To explore mark making using a range of tools: being able to create a diverse and purposeful range of marks through experimentation building skills and vocabulary. (MS/FE) Use a range of drawing materials such as pencils, chalk, charcoal, pastels, felt tips and pens. (MS/FE) Line: Know that drawing tools can be used in a variety of ways to create different lines. 1/3/5 (FE) Line: Know that lines can represent movement in drawings. 2/3 (FE) Shape: Know a range of 2D shapes and confidently draw these. 3 (FE)</p>	<p>Describe similarities and differences between practices in Art and design e.g. between painting and sculpture and link these to their own work. (KoA) Op art Bridget Riley – Modern Kandinsky – Modern Reneta Bernal – contemporary Ilya Bolotowsky - modern Zaria Forman - contemporary <i>To describe the lines in the work of an artist and in my own work. 1</i> <i>Evaluate my art and the work of others using the language I have learnt.2</i> <i>Use a range of artists as inspiration for my own piece of art.3</i></p>	<p>Music – Debussy 'La Mer'</p> <p>Maths - Recognise and name common 2D and 3D shapes</p> <p>Golden Thread: Caretakers of the world (Maldives project)</p> <p>Vocab Abstract Chalk Charcoal Circle Continuous Cross-hatch Diagonal Dots Firmly Form Horizontal Lightly</p>

				<p>Pattern: Know that a pattern is a design in which shapes, colours or lines are repeated. 4/5 (FE)</p> <p>Texture: Know that different marks can be used to represent the textures of objects. 4/5 (FE)</p> <p>Texture: Know that different drawing tools make different marks. 4/5(FE)</p> <p>Tone: Know that 'tone' in art means 'light and dark'. 5 (FE)</p> <p>Tone: Know that we can add tone to a drawing by shading and filling a shape.5 (FE)</p> <p>Identify the range of drawing materials used by artists such as pencils, chalk, charcoal, pastels, felt tips and pens. (MS/FE)</p> <p>Describe and compare features of their own and other's art work. (E&A)</p> <p>To know how to create different types of lines. 1/2</p> <p>To understand that there are different types of lines and can experiment with different resources to create them. 1</p> <p>To hold a pencil and chalk in different ways to experiment with the line I create and work in the style of a modern artist (Bridget Riley). 1</p> <p>To know what 'op art' is. 1</p> <p>To be inspired from a stimulus (music) to create a drawing. 2</p> <p>Use different materials and lines to make different types of marks, reflecting what I can hear in music. 2</p> <p>Add plants and creatures to bring art to life. 2</p> <p>To know about the art work of Zaria Forman.2</p> <p>To draw around a variety of shapes.3</p> <p>Know that my shapes can overlap and this gives a certain effect.3</p> <p>Experiment with a variety of different media.3</p> <p>Say which medium I prefer and why.3</p> <p>To know about the artist: Kandinsky, Reneta Bernal and Ilya Bolotowsky.3</p> <p>To know how to make a variety of marks in order to create texture. 4</p> <p>To know how to use one type of drawing tool in lots of different ways.4</p> <p>To understand the importance of looking carefully and closely when drawing.4</p> <p>To control a pen/pencil to create different types of lines.5</p> <p>To layer different materials to experiment creating effects.5</p> <p>To apply an understanding of drawing materials and mark-making to draw from observation.5</p>		<p>Line</p> <p>Mark making</p> <p>Narrative</p> <p>Observe</p> <p>Optical art</p> <p>Pastel</p> <p>Printing</p> <p>shade</p> <p>Shadow</p> <p>Straight</p> <p>Texture</p> <p>3D shape</p> <p>2D shape</p> <p>Vertical</p> <p>Wavy</p>
<p>Craft and Design: Woven Wonders Y1</p>		<p>Craft and Design: Map it out Y2</p>		<p>Explore their own ideas using a range of media. (GI)</p> <p>Use sketchbooks to explore ideas in an open-ended way. (SB)</p> <p>Able to select materials, colours and textures to suit ideas and purposes. (MS)</p> <p>Begin to develop skills such as measuring materials, cutting, knotting, plaiting, weaving and adding decoration. (MS)</p> <p>Apply knowledge of a new craft technique to make fibre art. (MS)</p> <p>Describe and compare features of their own and other's art work. (E&A)</p> <p>Draw an example of me being an artist.1</p>	<p>Describe similarities and differences between practices in Art and design, eg between painting and sculpture, and link these to their own work. (KoA)</p> <p>Judith Scott – contemporary</p> <p>Cecilia Vicuña - contemporary</p> <p>To know that art can be made in different ways. 1</p> <p>Explain why an activity is 'making art'. 1</p> <p>Describe something creative I do in or out of school. 1</p> <p>Compare what I make to other artwork. 4</p>	<p>Vocab</p> <p>art</p> <p>artist</p> <p>craft</p> <p>knot</p> <p>loom</p> <p>plait</p> <p>thread</p> <p>threading</p> <p>warp</p> <p>weaving</p> <p>weft</p>

				<p>To choose, measure, arrange and fix materials. 2</p> <p>Measure the amount of wool. 2</p> <p>Wrap wool tightly and fix it in place. 2</p> <p>To explore plaiting, threading and knotting techniques. 3</p> <p>Choose materials based on colour, thickness and flexibility. 3</p> <p>Keep trying if something doesn't work first time.3</p> <p>To learn how to weave. 4</p> <p>Identify a plait, a knot and a threaded bead. 4</p> <p>Weave paper strips over and under. 4</p> <p>To combine techniques in a woven artwork. 5</p> <p>Choose how to combine the things I have made. 5</p> <p>Weave with a range of materials. 5</p> <p>Talk about what I like and what I would change about my work. 1</p>		Golden thread: Caretaker of the earth – The Amazon Rainforest
Sculpture and 3D: Clay houses Y2	Sculpture and 3D: Abstract shape and space Y3	Sculpture and 3D: Paper play Y1		<p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. (GI)</p> <p>Experiment in sketchbooks, using drawing to record ideas. Use sketchbooks to help make decisions about what to try out next. (SB)</p> <p>Develop understanding of sculpture to construct and model simple forms. (MS)</p> <p>Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials. (MS)</p> <p>Develop basic skills for shaping and joining clay, including exploring surface texture. (MS)</p> <p>Form: Know that pieces of clay can be joined using the 'scratch and slip' technique. (FE)</p> <p>Form: Know that a clay surface can be decorated by pressing into it or by joining pieces on. (FE)</p> <p>Explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p> <p>Begin to talk about how they could improve their own work (E&A)</p> <p>To use my hands as a tool to shape clay. 1</p> <p>To flatten clay to make a smooth surface. 1</p> <p>To make different marks in clay by pressing into it. 1</p> <p>To shape clay to make a model. 1</p> <p>To shape a pinch pot and join clay shapes as decoration. 2</p> <p>Use the pinching technique to shape a pot. 2</p> <p>Use my fingers and thumbs to make the sides of the pot even. 2</p> <p>Join clay to help decorate my pot. 2</p> <p>To use impressing and joining techniques to decorate a clay tile. 3</p> <p>Roll a smooth clay tile. 3</p> <p>Create a pattern by pressing into and joining pieces onto my tile. 3</p> <p>To use drawing to plan the features of a 3D model. 4</p> <p>Draw a house that will be made into a clay tile. 4</p> <p>Decide how to create features like a door, windows and the roof in clay. 4</p> <p>Label my drawing clearly. 4</p> <p>To make a 3D clay tile from a drawn design. 5</p> <p>Use my design to guide my clay work. 5</p>	<p>Talk about art they have seen using some appropriate subject vocabulary. (KoA)</p> <p>Be able to make links between pieces of art. (KoA)</p> <p>Describe my ideas about the work of artist Rachel Whiteread. 3</p> <p>Evaluate my finished tile and say how it reflects my design. 5</p> <p>Ranti Bam – contemporary</p> <p>Rachel Whiteread - contemporary</p>	<p>Design and technology:</p> <p>Generate, develop, model and communicate their ideas through talking, drawing... and templates</p> <p>Vocab</p> <p>casting</p> <p>ceramic</p> <p>cut</p> <p>detail</p> <p>flatten</p> <p>glaze</p> <p>impressing</p> <p>in relief</p> <p>negative space</p> <p>pinch pot</p> <p>plaster</p> <p>roll</p> <p>score</p> <p>sculpture</p> <p>sculptor</p> <p>shape</p> <p>slip</p> <p>smooth</p> <p>surface</p> <p>3D</p> <p>thumb pot</p>

				Use both pressing in and joining clay techniques on my tile. 5		
Painting and mixed media: Life in Colour Y2		Painting and mixed media: Colour Splash Y1		<p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. (GI)</p> <p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. (SB)</p> <p>Begin to develop some control when painting, applying knowledge of colour and how different media behave eg adding water to thin paint. (MS)</p> <p>Create a range of secondary colours by using different amounts of each starting colour or adding water. (MS)</p> <p>Make choices about which materials to use for collage based on colour, texture, shape and pattern. Experiment with overlapping and layering materials to create interesting effects. (MS)</p> <p>Colour: Know that different amounts of paint and water can be used to mix hues of secondary colours. (FE / 1)</p> <p>Shape: Know that collage materials can be shaped to represent shapes in an image. (FE / 3)</p> <p>Form: Know that 'composition' means how things are arranged on the page. (FE / 3)</p> <p>Texture: Know that collage materials can be chosen to represent real-life textures. (FE / 4)</p> <p>Texture: Know that collage materials can be overlapped and overlaid to add texture. (FE / 4)</p> <p>Explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p> <p>Begin to talk about how they could improve their own work. (E&A)</p> <p>To develop knowledge of colour mixing. 1</p> <p>To name the primary and secondary colours. 1</p> <p>To describe what happens when I mix two secondary colours. 1</p> <p>To make choices about how to make colours lighter or darker. 1</p> <p>To know how texture can be created with paint. 2</p> <p>To describe colours and textures. 2</p> <p>To choose painting tools to recreate a texture. 2</p> <p>To mix a range of secondary colours. 2</p> <p>To use paint to explore texture and pattern. 3</p> <p>To explain the word 'collage'. 3</p> <p>To choose materials and tools to make textures with paint. 3</p> <p>To mix colours to match something I see. 3</p> <p>To compose a collage, choosing and arranging materials for effect. 4</p> <p>To choose collage materials based on colour and texture. 4</p> <p>To describe how my choices match my ideas. 4</p> <p>To try out different arrangements of materials, including overlapping. 4</p> <p>To evaluate and improve artwork. 5</p> <p>To talk about how I could improve my work. 5</p> <p>To choose which materials and tools to use. 5</p>	<p>Talk about art they have seen using some appropriate subject vocabulary. (KoA)</p> <p>Be able to make links between pieces of art. (KoA)</p> <p>To say what I like or don't like about artwork. 5</p> <p>Romare Bearden – Modern</p>	<p>Vocab</p> <p>collage</p> <p>Colour</p> <p>Detail</p> <p>Form</p> <p>mixing</p> <p>overlap</p> <p>primary colour</p> <p>secondary colour</p> <p>Shape</p> <p>texture</p>

<p>Painting and mixed media: Colour Splash Y1</p>		<p>Painting and mixed media: Life in Colour Y2</p>		<p>Explore their own ideas using a range of media. (GI) Use sketchbooks to explore ideas in an open-ended way. (SB) Experiment with paint, using a wide variety of tools (eg brushes, sponges, fingers) to apply paint to a range of different surfaces. Begin to explore colour mixing. (MS) Play with combinations of materials to create simple collage effects. (MS) Select materials based on their properties, eg shiny, soft. (MS/FE) Colour: Know that the primary colours are red, yellow and blue. (FE) Colour: Know that primary colours can be mixed to make secondary colours: <ul style="list-style-type: none"> ● Red + yellow = orange ● Yellow + blue = green ● Blue + red = purple (FE) Describe and compare features of their own and other's art work. (E&A) To name the primary colours: red, yellow and blue. 1 To mix primary colours to make secondary colours 1/2/5. To say which two primary colours are needed to mix each of the secondary colours. 1 To use primary colours to paint 2 To choose a suitable brush for the marks I want to make. 2 To use a variety of colours in my printing. 3 To create new colours by overlapping prints. 3 To work carefully and accurately when making my patterns. 3 To mix two primary colours to make shades of a secondary colour. 4 To mix at least five different shades of my chosen secondary colour. 4 Use my five mixed colours to create patterns. 4 To choose to paint with colours that look good next to each other. 5</p>	<p>Describe similarities and differences between practices in Art and design, eg between painting and sculpture, and link these to their own work. (KoA) Jasper Johns - Modern Clarisse Cliff - Modern To describe my plate and compare it to others. 5</p>	<p>Maths - read and write numbers from 1 to 20 in numerals and words</p> <p>Vocab Blend Concentric circles Hue Kaleidoscope Mix Paint Pattern Primary colours print Secondary colours Shade Shape Silhouette Space Texture Thick</p>
<p>Drawing: Tell a story Y2</p>		<p>Drawing: Making your mark Y1</p>		<p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. (GI) Experiment in sketchbooks, using drawing to record ideas. Use sketchbooks to help make decisions about what to try out next. (SB) Further develop mark-making within a greater range of media, demonstrating increased control. (MS) Develop observational skills to look closely and reflect surface texture through mark-making. (MS) Experiment with drawing on different surfaces, and begin to explore tone using a variety of pencil grade (HB, 2B, 4B) to show form, drawing light/dark lines, patterns and shapes. (MS) Shape: Know that shapes can be organic (natural) and irregular. (FE / 3) Shape: Know that shapes can be geometric if they have mostly straight lines and angles. (FE / 3) Line: Know that lines can be used to fill shapes, to make outlines and to add detail or pattern. (FE / 1,2,3,4,5)</p>	<p>Talk about art they have seen using some appropriate subject vocabulary.(KoA) Be able to make links between pieces of art. (KoA) Quentin Blake – contemporary/modern</p>	<p>Maths - recognise and name common 2-D and 3-D shapes</p> <p>Vocab blending character charcoal concertina cross hatching emoji emotion expression feel feeling frame hatching illustrator illustration lines marks mark-making observation outline re-tell</p>

			<p>Pattern; Know that drawing techniques such as hatching, scribbling, stippling, and blending can make patterns. (FE / 1,2,3,5)</p> <p>Pattern: Know that patterns can be used to add detail to an artwork. (FE / 3,4,5)</p> <p>Texture: Know that drawing techniques such as hatching, scribbling, stippling, and blending can create surface texture. (FE / 1,2,3,4,5)</p> <p>Tone: Know that different pencil grades make different tones. (FE / 2/3)</p> <p>Tone: Know that shading helps make drawn objects look more three dimensional. (FE / 3)</p> <p>Explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p> <p>Begin to talk about how they could improve their own work. (E&A)</p> <p>To develop a range of mark making techniques. 1</p> <p>To experiment with charcoal to draw different marks. 1</p> <p>To understand a word and explain how I can draw it. 1</p> <p>To express the meaning of words using charcoal mark making techniques. 1</p> <p>Describe how an object feels. 2</p> <p>Try out different drawing materials. 2</p> <p>Experiment with making different marks to make texture. 2</p> <p>To recognise and describe shapes in an object to start a drawing. 3</p> <p>Look carefully to add details. 3</p> <p>Use mark-making techniques to add texture. 3</p> <p>Show expression by drawing eyes, eyebrows and mouths in different ways. 4</p> <p>Make quick sketches of people. 4</p> <p>Sketch a new character, adding expressions, details and texture. 4</p> <p>To recount a familiar story and select key events. 5</p> <p>To create and draw imaginary scenes for a storybook. 5</p> <p>To use mark making to show different textures. 5</p>		<p>scribbling</p> <p>sketch</p> <p>stippling</p> <p>storyboard</p> <p>texture</p> <p>thick</p> <p>thin</p> <p>tone</p> <p>tool</p> <p>touch</p>
<p>Sculpture and 3D: Paper play Y1</p>		<p>Sculpture and 3D: Clay houses Y2 Drawing: Making your mark Y1 (Bridget Riley)</p>	<p>Explore their own ideas using a range of media (GI).</p> <p>Use sketchbooks to explore ideas in an open-ended way. (SB)</p> <p>Able to select colours, shapes and materials to suit ideas and purposes. (MS/FE)</p> <p>Begin to develop skills such as measuring materials, cutting, and adding decoration. (MS)</p> <p>Design and make something that is imagined or invented. (MS)</p> <p>Form: Know that we can change paper from 2D to 3D by folding, rolling and scrunching it. (FE / 1,2)</p> <p>Form: To know that three dimensional art is called sculpture. (FE / 1,2,3,4,5)</p> <p>Shape: Know that paper can be shaped by cutting and folding it. (FE)</p> <p>Describe and compare features of their own and other's art work. (E&A)</p> <p>To roll paper to make a cylinder. 1</p> <p>To combine paper cylinders to make a sculpture. 1</p>	<p>Describe similarities and differences between practices in Art and design, eg between painting and sculpture, and link these to their own work. (KoA)</p> <p>Samantha Stephenson - contemporary</p> <p>Marco Balich - contemporary</p> <p>Louise Bourgeois - contemporary</p> <p>To know that 3D sculpture can be created from a range of materials. 4</p>	<p>Maths - recognise and name common 2-D and 3-D shapes.</p> <p>RE – retelling the creation story (tree of life installation)</p> <p>Science - describe and compare the structure of a variety of common animals</p> <p>Vocab</p> <p>artist</p> <p>carving</p> <p>concertina</p> <p>curve</p> <p>cylinder</p> <p>imagine</p> <p>loop</p> <p>mosaic</p> <p>overlap</p> <p>sculpture</p> <p>spiral</p>

				<p>To adapt my ideas as I work. 1 To fold and roll paper to create 3D shapes. 2 Choose how to arrange the paper shapes to make a 3D drawing. 2 To overlap paper strips on my 3D drawing. 2 To plan a sculpture by drawing my ideas first. 3 To use at least three different techniques for shaping paper. 3 To add detail to my tree. 3 To work cooperatively. 4/5 To create different parts of a sculpture. 4 To secure parts of the sculpture together. 4 To use different tools to paint with. 5 To paint onto 3D surfaces using appropriate methods. 5</p>		<p>three dimensional (3D) tube zig-zag</p>
<p>Craft and Design: Map it out Y2</p>		<p>Craft and Design: Woven Wonders Y1</p>	<p>Felt making hobby in the future to support well-being.</p>	<p>Begin to generate ideas from a wider range of stimuli, exploring different media and techniques. (GI) Experiment in sketchbooks, using drawing to record ideas. Use sketchbooks to help make decisions about what to try out next. (SB) Respond to a simple design brief with a range of ideas. (MS) Apply skills in cutting, arranging and joining a range of materials to include card, felt and cellophane. (MS) Follow a plan for a making process, modifying and correcting things and knowing when to seek advice. (MS) Colour: Know that colours can be mixed to 'match' real life objects or to create things from your imagination. (FE / 1) Colour: Know that colour can be used to show how it feels to be in a particular place, eg the seaside. (FE / 1) Shape: Know that collage materials can be shaped to represent shapes in an image. (FE / 2, 3) Share: Know that patterns can be made using shapes. (FE / 4) Line: Know that lines can be used to fill shapes, to make outlines and to add detail or pattern. (FE / 1, 3, 4) Explain their ideas and opinions about their own and other's art work, giving reasons. (E&A) Begin to talk about how they could improve their own work. (E&A) To investigate maps as a stimulus for drawing. 1 To sort images into groups and explain my choices. 1 To draw a familiar journey. 1 To make my map interesting by using colour and including detail. 1 To learn and apply the steps of the felt-making process. 2 To follow instructions to make felt. 2 To copy the shapes and colours from my map square in wool. 2 To shape wool by twisting and tearing it. 2 To adapt my ideas as I work. 2 To experiment with a craft technique to develop an idea. 3 To make an abstract composition. 3 To simplify a drawn idea, looking for big shapes and important lines. 3</p>	<p>Talk about art they have seen using some appropriate subject vocabulary. Be able to make links between pieces of art. (KoA) Susan Stockwell – Contemporary Kim Soon-Im – Contemporary Josef Albers – Modern Eduardo Paolozzi – contemporary Matthew Cusick – contemporary To present artwork and evaluate it against a design brief. 5 To compare my craft artworks and describe which is my favourite and why. 5 To talk about which artwork best meets the brief. 5 To make choices about how to display our artworks effectively. 5</p>	<p>DT – all units of learning which include the 'design' element. RET F3 What places are special and why? RE UC 1.1 What do Christians believe God is like? (God) RE UC2b.1 What does it mean if God is holy and loving? (God) RE UC2b.2 Creation and science: conflicting or complementary? (Creation/Fall) Geog: Local area Vocab abstract composition curator design design brief detail evaluate felt fibre gallery imaginary inspired landmarks mobile mosaic negative print overlap pattern printmaking printing tile shape stained glass texture 3D art Transparent viewfinder wool roving</p>

				<p>To cut, layer and arrange the shapes. 3 To develop ideas and apply craft skills when printmaking. 4 To use simple lines and shapes from my map drawing to design a printing tile. 4 To improve my print. 4 To make choices about how to use my prints to make an artwork. 4</p>		
ALB drawing unit taught to Y1	Marvellous Marks	<p>Drawing: Making your mark Y1</p> <p>Drawing: Tell a story Y2</p> <p>ALB drawing unit taught to Y2</p>		<p>To be able to accurately draw a: Oval Trapezium rhombus</p> <p>To be able to replicate different lines and describe them: Straight Zig-zag Curved Wavy Spiral Dashes dots</p> <p>Shading using get to 4 different tones: Different hardness of pencils charcoal</p> <p>To be introduced to: Hatching Cross-hatching Stippling Zig-zag scribbling</p> <p>Still life drawing from observation x 3 per year single items</p> <p>Create 5 different zentangles</p> <p>Create this YA only</p>  <p>Create this line drawing YB only</p>  <p>To be able to draw texture: Smooth / rough Hard - soft</p> <p>Draw facial features – see Appendix A</p> <p>Draw a face – see Appendix B</p> <p>Draw a whole body – see Appendix C</p>		<p>oval trapezium rhombus straight zig-zag curved wavy spiral dashes dots 2b hb 4b charcoal hatching cross-hatching stippling zig-zag scribbling zentangle smooth rough hard soft texture</p>
ALB drawing unit taught to Y2	Marvellous Marks	<p>Drawing: Making your mark Y1</p> <p>Drawing: Tell a story Y2</p>		<p>To be able to accurately draw a: Star Pentagon Various organic shapes</p>		<p>star pentagon organic shapes straight</p>

ALB drawing unit taught to Y1

To be able to replicate different lines and describe them:

Straight
Zig-zag
Curved
Wavy
Spiral
Dashes
dots
hills
loops

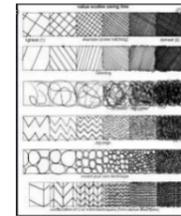


Shading using get to 5 different tones:

Different hardness of pencils
Charcoal

To be introduced to:

Hatching
Cross-hatching
Stippling
Zig-zag
Scribbling
Herringbone
Circles



Still life drawing from observation x 3 per year single items

Create 8 different zentangles



Create this year A only



Create this line drawing YB only



To be able to draw texture:

**Woven / bumpy
Jagged / ridged**



Draw facial features – see Appendix A

Draw a face – see Appendix B

Draw a whole body – see Appendix C

zig-zag
curved
wavy
spiral
dashes
dots
hills
loops
2b hb 4b 6b
charcoal
hatching
cross-hatching
stippling
zig-zag
scribbling
herringbone
circles
woven
bumpy
jagged
ridged

Kapow Unit of Learning KS2	KS1 Units of Learning which form the basis of this learning	How KS2 units revisit key learning	How art will help in life.	Key substantive knowledge Practical Theoretical Key substantive knowledge linked to lessons	Key disciplinary knowledge Key disciplinary knowledge linked to lessons	Key learning opportunities with other curriculum areas
<p>Drawing: Growing artists Y3</p>	<p>Drawing: Making your mark Y1 Drawing: Tell a story Y2</p>	<p>Drawing: Power Prints Y4 Drawing: I need space Y5 Drawing: Make my voice heard Y6</p>		<p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. (GI) Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process. (SB) Confidently use of a range of materials, selecting and using these appropriately with more independence. (MS) Draw with expression and begin to experiment with gestural and quick sketching. (MS) Developing drawing through further direct observation, using tonal shading and starting to apply an understanding of shape to communicate form and proportion. (MS) Form: To know that three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube). (FE / 1) Form: To know that organic forms can be abstract. (FE / 1) Tone: To know some basic rules for shading when drawing, eg shade in one direction, blending tones smoothly and with no gaps. (FE / 2) Tone: To know that shading helps make drawn objects look more three dimensional. (FE) Tone: To know that 'tone' in art means 'light and dark'. (FE) Line: To know that different drawing tools can create different types of lines. (FE) Pattern: To know that pattern can be man-made (like a printed wallpaper) or natural (like a giraffe's skin). (FE) Texture: To know that texture in an artwork can be real (what the surface actually feels like) or a surface can be made to appear textured, as in a drawing using shading to recreate a fluffy object. (FE) Confidently explain their ideas and opinions about their own and other's art work, giving reasons. (E&A) Use sketchbooks as part of the problem-solving process and make changes to improve their work. (E&A) To recognise how artists use shape in drawing. 1 To recognise and draw simple shapes in objects. 1 Identify both organic and geometric shapes. 1 Use shapes to form the basis of my own drawing. 1 To understand how to create tone in drawing by shading. 2 To know that tone refers to the light and dark areas of an object or artwork. 2 To use the side of a pencil so that the lead is flat to the paper. 2</p>	<p>Use subject vocabulary to describe and compare creative works. (KoA) Use their own experiences to explain how art works may have been made. (KoA) Maud Purdy – modern Max Ernst – modern Carl Linnaeus – traditional Charles Darwin - traditional</p>	<p>Maths: draw 2-D shapes and make 3-D shapes using modelling materials; recognise 3-D shapes in different orientations and describe them</p> <p>Science: Light - recognise that they need light to see things and that dark is the absence of light; notice that light is reflected from surfaces; recognise that shadows are formed when the light from a light source is blocked by an opaque object</p> <p>Science: Plants - identify and describe the functions of different parts of flowering plants: roots, stem/trunk, leaves and flowers; explore the part that flowers play in the life cycle of flowering plants, including pollination, seed formation and seed dispersal</p> <p>Vocab Abstract Arrangement Blend Botanical Botanist Composition Cut Dark Frottage Even tones Expressive Flower Form Frame Geometric (A regular shape with straight lines and angles) Gestural Grip Light Line Magnified Mark-making Objects Organic (Irregular, natural shapes) Petal Pressure Rubbing Scale Scientific Shading Shape Smooth Stem Study Surface Tear Texture Tone</p>

				<p>To shade in one direction, with no gaps and straight edges. 2</p> <p>To blend from light to dark and light to dark creating smooth tones. 2</p> <p>To understand how texture can be created and used to make art. 3</p> <p>To create different textures on paper by using a rubbing technique. 3</p> <p>To change the tool or colour that I use to change how my rubbing looks. 3</p> <p>To apply the technique of another artist. 3</p> <p>To tear and shape my rubbings to create a final piece. 3</p> <p>To apply observational drawing skills to create detailed studies. 4</p> <p>To use simple shapes to sketch the form of an organic object. 4</p> <p>To add detail using careful observation. 4</p> <p>To add tone using shading skills. 4</p> <p>To explore composition and scale to create abstract drawings. 5</p> <p>To select an interesting composition. 5</p> <p>To draw in a large scale. 5</p> <p>To experiment with drawing skills and tools. 5</p>		<p>Tool</p> <p>Viewfinder</p>
<p>Sculpture and 3D: Interactive installation Y5</p>	<p>Sculpture and 3D: Paper play Y1</p>	<p>Sculpture and 3D: Abstract shape and space Y3 Sculpture and 3D Making memories Y6 Sculpture and 3D: Mega materials Y4</p>	<p>Supporting the Poppy Appeal. Recycling and repurposing – caretakers of the world</p> <p>Develop an interest in something and share it with others in an effective way (hopefully to make the world a better place).</p> <p>To communicate your ideas effectively with a wide audience.</p>	<p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. (GI)</p> <p>Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. (SB)</p> <p>Investigate how scale, display location and interactive elements impact 3D art. (MS)</p> <p>Plan a 3D artwork to communicate a concept, developing an idea in 2D into three-dimensions. (MS)</p> <p>Persevere when constructions are challenging and work to problem solve more independently. (MS)</p> <p>Form: To know that an art installation is often a room or environment in which the viewer 'experiences' the art all around them. (FE / 2/5)</p> <p>Form: To know that the size and scale of three-dimensional art work changes the effect of the piece. (FE)</p> <p>Texture: To know how to create texture on different materials. (FE)</p> <p>Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. (E&A)</p> <p>Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To work safely when creating my model installation space. 2</p> <p>To create the effect of a large-scale space when photographing my box. 2</p> <p>To suggest the effect on the viewer of being in my model installation space. 2</p> <p>To problem-solve when constructing 3D artworks. 3</p> <p>To adapt everyday objects and make them interesting for the viewer. 3</p>	<p>Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Lorenzo Quinn - Contemporary Anthony Gormley - Contemporary Paul Cummins - Contemporary Cai Guo-Qiang - Contemporary Yoo, Hyun Mi – Contemporary Humberto Campana and Fernando Campana - Contemporary</p> <p>To identify and compare features of art installations. 1</p> <p>To give a definition for installation art. 1</p> <p>To identify similarities and differences between art installations. 1</p> <p>To analyse artworks and justify my ideas. 1</p> <p>To investigate the effect of space and scale when creating 3D art. 2</p> <p>To justify my opinions of installation artworks. 2</p>	<p>RE Recycling – Caretakers of the world Geography – Rio and South East Brazil</p> <p>English Communicate ideas effectively</p> <p>PSHE Support a worthwhile cause to make a difference</p> <p>analyse annotate atmosphere concept cultural revolution display elements evaluate experience features influence installation installation art interact issue location mixed media performance art props revolution scale senses special effects stencil three dimensional (3D)</p>

				<p>To make changes and try new ideas if something doesn't work first time. 3</p> <p>To move my object around within a space and find the best way to display it. 3</p> <p>To plan an installation that communicates an idea. 4</p> <p>To choose a clear message for my installation. 4</p> <p>To identify how my installation idea might make the viewer feel. 4</p> <p>To describe how I have considered space, materials and arrangement in my installation. 4</p> <p>To apply their knowledge of installation art and develop ideas into a finished piece. 5</p> <p>To describe how installations can be interactive. 5</p> <p>To show what I have learned about installation art in my final idea. 5</p> <p>To explain the choices I have made when displaying my installation art. 5</p>		
<p>Craft and design: Architecture Y5</p>	<p>Craft and Design: Map it out Y2</p>	<p>Craft and design: Ancient Egyptian scrolls Y3 Craft and design: Photo opportunity Y6 Craft and design: Fabric of nature Y4 Drawing: I need space Y5</p>	<p>Learn about a career option being an architect.</p>	<p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. (GI)</p> <p>Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. (SB)</p> <p>Design and make art for different purposes and begin to consider how this works in creative industries e.g. in architecture, magazines, logos, digital media and interior design. (MS)</p> <p>Extend ideas for designs through sketchbook use and research, justifying choices made during the design process. (MS)</p> <p>Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. (E&A)</p> <p>Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To apply observational drawing skills to interpret forms accurately. 1</p> <p>To sketch basic shapes lightly to plan the composition of my drawing. 1</p> <p>To measure features roughly to help work out the right proportion. 1</p> <p>To look closely to draw details accurately. 1</p> <p>To evaluate my drawing as I work, making adjustments if needed. 1</p> <p>To apply composition skills to develop a drawing into print. 2</p> <p>To select an interesting area from my house drawing using cropping methods. 2</p> <p>To go over my drawing firmly (but not pressing the paper) to create a clear print. 2</p> <p>To evaluate my composition and print. 2</p> <p>To apply an understanding of architecture to design a building. 3</p> <p>To describe the role of an architect. 3</p> <p>To design a building, following a brief. 3</p> <p>To use a perspective plan or front elevation view to draw my design. 3</p> <p>To justify the design choices I made. 3</p> <p>To extend design ideas through research and sketchbook use. 4</p>	<p>Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Zaha Hadid – Contemporary</p> <p>Hundertwasser - Contemporary</p> <p>To recognise and describe Hundertwasser's work. 4</p> <p>To develop new ideas inspired by the style of an artist. 4</p> <p>To explore and evaluate the intention of a design. 5</p> <p>To explain why people make monuments. 5</p>	<p>Maths – 3D shapes</p> <p>RE/Geog/DT – caretaker of the world</p> <p>RE – sacred spaces</p> <p>History – architects through time e.g. Ancient Egyptians.</p> <p>abstract</p> <p>accurate</p> <p>annotate</p> <p>architect</p> <p>architecture</p> <p>bird's eye view</p> <p>commemorate</p> <p>composition</p> <p>crop</p> <p>design</p> <p>design brief</p> <p>design intention</p> <p>elevation</p> <p>evaluate</p> <p>external</p> <p>form</p> <p>front elevation</p> <p>futuristic</p> <p>houses</p> <p>individuality</p> <p>interpret</p> <p>legacy</p> <p>literal</p> <p>monoprint</p> <p>monument</p> <p>observational drawing</p> <p>organic</p> <p>perspective</p> <p>plan view</p> <p>pressure</p> <p>print block</p> <p>proportion</p> <p>roller</p> <p>shading</p> <p>sketching</p> <p>smudge</p> <p>style</p>

				<p>To select information and present it in an interesting way. 4</p> <p>To describe my interpretation of a monument. 5</p> <p>To design a monument to symbolise a person or event. 5</p>		<p>symbolism</p> <p>transform</p> <p>viewfinder</p>
<p>Painting and mixed media: Artist study Y6</p>	<p>Painting and mixed media: Life in Colour Y2</p> <p>Painting and mixed media: Colour Splash Y1</p>	<p>Painting and mixed media: Prehistoric painting Y3</p> <p>Painting and mixed media: Light and dark Y4</p> <p>Painting and mixed media: Portraits Y5</p>		<p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. (GI)</p> <p>Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. (SB)</p> <p>Manipulate paint and painting techniques to suit a purpose, making choices based on their experiences. (MS)</p> <p>Work in a sustained way over several sessions to complete a piece. (MS)</p> <p>Analyse and describe the elements of other artists' work, e.g. the effect of colour or composition. (MS)</p> <p>Consider materials, scale and techniques when creating collage and other mixed media pieces. Create collage in response to a stimulus. (MS)</p> <p>Work collaboratively on a larger scale. (MS)</p> <p>Shape: To know how an understanding of shape and space can support creating effective composition. (FE 1/2)</p> <p>Pattern: To know that pattern can be created in many different ways, eg in the rhythm of brushstrokes in a painting (like the work of van Gogh) or in repeated shapes within a composition. (FE)</p> <p>Texture: To know that applying thick layers of paint to a surface is called impasto, and is used by artists such as Claude Monet to describe texture. (FE)</p> <p>Colour: To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration. (FE / 4)</p> <p>Give reasoned evaluations of their own and others work which takes account of context and intention. (E&A)</p> <p>Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To interpret a picture and suggest its meaning. 1</p> <p>To look closely at a picture and notice details, describing them using the formal elements. 1</p> <p>To describe a picture using the formal elements. 2</p> <p>To respond to a painting by making inferences, justifying my ideas using my own experiences. 2</p> <p>To develop a narrative from the elements in a painting. 2</p> <p>To apply drama techniques to explore the meaning of a painting. 3</p> <p>To express how a piece of artwork makes me feel. 3</p>	<p>Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>David Hockney – Modern/Contemporary</p> <p>Paula Rego - Modern/Contemporary</p> <p>John Singer Sargent – Traditional/Modern</p> <p>Fiona Rae</p> <p>Lubaina Himid</p> <p>To understand how to analyse a famous painting. 1</p> <p>To understand that artists tell stories or show feelings in their artwork. 1</p> <p>To understand how to find meaning in painting. 2</p> <p>To apply interpretation skills to analyse and respond to an abstract painting. 4</p> <p>To discuss and describe the work of another artist. 4</p> <p>To understand how art can tell stories or portray messages. 5</p> <p>To develop my ideas to compose a thought-provoking piece of art. 5</p> <p>To select an artist who interests me because of their style, ideas or use of materials. 6</p>	<p>RE Festivals L2.5</p> <p>Interpreting a picture by a famous artist</p> <p>abstract</p> <p>analyse</p> <p>artist</p> <p>compose</p> <p>composition</p> <p>convey</p> <p>final piece</p> <p>inference</p> <p>intention</p> <p>interpret</p> <p>justify</p> <p>meaning</p> <p>media</p> <p>medium</p> <p>message</p> <p>mixed media</p> <p>narrative</p> <p>pattern</p> <p>reflect</p> <p>respond</p> <p>shape</p> <p>style</p> <p>tableau</p> <p>technique</p> <p>thought-provoking</p> <p>tone</p> <p>translate</p>

				<p>To compare events in a piece of artwork to current news and the 'Fundamental British Values'. 3</p> <p>To use drama to demonstrate my understanding of the meaning of a piece of artwork. 3</p> <p>To reflect on the feelings that a painting evokes. 4</p> <p>To create an abstract piece using personal experiences that reflect how I felt. 4</p> <p>To analyse a painting to make suggestions about its meaning. 5</p> <p>To consider how imagery can convey a message without words. 5</p> <p>To develop starting points for creative outcomes. 6</p> <p>To use my sketchbook to collect information. 6</p> <p>To develop my ideas to plan a final piece inspired by the chosen artist. 6</p> <p>To demonstrate an understanding of painting techniques to make personal choices. 7</p> <p>To use sketchbook ideas to translate into a larger piece. 7</p> <p>To select different materials and techniques based on my experiences. 7</p> <p>To continue to explore new ideas and try things out. 7</p> <p>To revisit and evaluate my piece to develop it further. 7</p>		
<p>Painting and mixed media: Prehistoric painting Y3</p>		<p>Painting and mixed media: Light and dark Y4</p> <p>Painting and mixed media: Portraits Y5</p> <p>Painting and mixed media: Artist study Y6</p> <p>Sculpture and 3D: Abstract shape and space Y3</p>		<p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. (GI)</p> <p>Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process. (SB)</p> <p>Select and use a variety of painting techniques, including applying their drawing skills, using their knowledge of colour mixing and making choices about suitable tools for a task eg choosing a fine paintbrush for making detailed marks. (MS)</p> <p>Mix colours with greater accuracy and begin to consider how colours can be used expressively. (MS)</p> <p>Modify chosen collage materials in a range of ways eg by cutting, tearing, re-sizing or overlapping. In sketchbooks, use collage as a means of collecting ideas. (MS)</p> <p>Know that paint colours can be mixed using natural substances, and that prehistoric peoples used these paints. (FE 3/4)</p> <p>Confidently explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p> <p>Use sketchbooks as part of the problem-solving process and make changes to improve their work. (E&A)</p> <p>To look for basic shapes within an animal drawing to help get the proportions of my drawing accurate. 1</p> <p>To describe why prehistoric people often painted animals. 1</p>	<p>Use subject vocabulary to describe and compare creative works. (KoA)</p> <p>Use their own experiences to explain how artworks may have been made. (KoA)</p> <p>To apply an understanding of prehistoric man-made art. 1</p> <p>To identify features that prehistoric paintings have in common. 1</p>	<p>History – Stone Age, Bronze Age and Iron Age.</p> <p>cave drawings</p> <p>cave-style painting</p> <p>charcoal</p> <p>composition</p> <p>handprint</p> <p>negative image</p> <p>pigment</p> <p>positive image</p> <p>prehistoric</p> <p>proportion</p> <p>scaled up</p> <p>sketch</p> <p>smudging</p> <p>texture</p> <p>tone</p>

				<p>To understand and use scale to enlarge drawings in a different medium. 2</p> <p>To identify key 2D shapes in an image. 2</p> <p>To scale up a drawing by sketching the simple shapes first. 2</p> <p>To successfully apply and blend charcoal to create form, tone and shape. 2</p> <p>To explore how natural products produce pigments to make different colours. 3</p> <p>To identify and collect coloured natural items to paint with. 3</p> <p>To describe which natural items make the most successful colours and give reasons. 3</p> <p>To create paints using all natural ingredients as prehistoric artists did. 3</p> <p>To select and apply a range of painting techniques. 4</p> <p>To mix paint to create a range of natural colours. 4</p> <p>To experiment with techniques to create different textures. 4</p> <p>To add fine detail using smaller brushes. 4</p> <p>To apply painting skills when creating a collaborative artwork. 5</p> <p>To work in a group to create a large piece of artwork. 5</p> <p>To create designs using both positive and negative impressions of my hand. 5</p> <p>To create natural colours using paint. 5</p>		
Drawing: Power Prints Y4	Drawing: Making your mark Y1 Drawing: Tell a story Y2	Drawing: Growing artists Y3 Drawing: I need space Y5 Drawing: Make my voice heard Y6		<p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. (GI)</p> <p>Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. (SB)</p> <p>Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style. (MS)</p> <p>Use growing knowledge of different drawing materials, combining media for effect. (MS)</p> <p>Demonstrate greater control over drawing tools to show awareness of proportion and continuing to develop use of tone and more intricate mark making. (MS)</p> <p>Shape: To know how to use basic shapes to form more complex shapes and patterns. (FE)</p> <p>Line: To know that lines can be lighter or darker, or thicker or thinner and that this can add expression or movement to a drawing. (FE)</p> <p>Texture: To know how to use texture more purposely to achieve a specific effect or to replicate a natural surface. (FE)</p> <p>Tone: To know that tone can be used to create contrast in an artwork. (FE)</p> <p>Build a more complex vocabulary when discussing their own and others' art. (E&A)</p> <p>Evaluate their work more regularly and independently during the planning and making process.(E&A)</p> <p>To draw using tone to create a 3D effect. 1</p> <p>To experiment with shading to create different tones. 1</p> <p>To use contrasting tones to make a drawing look three dimensional. 1</p>	<p>Use subject vocabulary confidently to describe and compare creative works. (KoA)</p> <p>Use their own experiences of techniques and making processes to explain how art works may have been made. (KoA)</p>	<p>blend</p> <p>charcoal</p> <p>collage</p> <p>composition</p> <p>contrast</p> <p>cross-hatching</p> <p>gradient</p> <p>hatching</p> <p>highlight</p> <p>mark-making</p> <p>mixed media</p> <p>observational drawing</p> <p>parallel</p> <p>pattern</p> <p>precision</p> <p>proportion</p> <p>shading</p> <p>shadow</p> <p>symmetry</p> <p>symmetrical</p> <p>three dimensional (3D)</p> <p>tone</p> <p>viewfinder</p> <p>wax-resist</p>

				<p>To explore more than one way of holding a pencil to create different effects. 1</p> <p>To explore proportion and tone when drawing. 2</p> <p>To explore charcoal as a drawing material. 2</p> <p>To look for areas of light and dark, and recreate these using tone. 2</p> <p>To show how big one object is compared to another when I draw. 2</p> <p>To plan a composition for a mixed-media drawing. 3</p> <p>To use scissors with precision. 3</p> <p>To make decisions about how to place drawn elements in my composition. 3</p> <p>To create contrast by combining different shapes, sizes and textures. 3</p> <p>To use shading techniques to create pattern and contrast. 4</p> <p>To draw tone by 'hatching' parallel pencil lines. 4</p> <p>To choose an interesting part of my composition to recreate. 4</p> <p>To use a range of scratched marks to add contrast and patterns. 4</p> <p>To work collaboratively to develop drawings into prints. 5</p> <p>To work co-operatively with my group. 5</p> <p>To experiment with printing techniques. 5</p> <p>To include contrast and pattern in a print. 5</p>		
<p>Craft and design: Ancient Egyptian scrolls Y3</p>		<p>Craft and design: Photo opportunity Y6 Craft and design: Fabric of nature Y4 Craft and design: Architecture Y5 Drawing: Growing artists Y3</p>	<p>Be able to identify things that are important to me.</p>	<p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. (GI)</p> <p>Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process. (SB)</p> <p>Learn a new making technique (paper making) and apply it as part of their own project. (MS)</p> <p>Investigate the history of a craft technique and share that knowledge in a personal way. (MS)</p> <p>Design and make creative work for different purposes, evaluating the success of the techniques used. (MS)</p> <p>Texture: To know that texture in an artwork can be real (what the surface actually feels like) or a surface can be made to appear textured, as in a drawing using shading to recreate a fluffy object. (FE)</p> <p>Confidently explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p> <p>Use sketchbooks as part of the problem-solving process and make changes to improve their work. (E&A)</p> <p>To investigate the style, pattern and characteristics of Ancient Egyptian art. 1</p> <p>To look closely to identify colours, patterns and shapes. 1</p> <p>To record what I see in my sketchbook, trying out: different drawing materials, working on different surfaces, experimenting with composition. 1</p> <p>To apply design skills inspired by the style of an ancient civilisation. 2</p>	<p>Use subject vocabulary to describe and compare creative works. (KoA)</p> <p>Use their own experiences to explain how art works may have been made. (KoA)</p> <p>To discuss Ancient Egyptian art to understand more about it. 1</p> <p>To apply an understanding of Egyptian art to develop a contemporary response. 5</p>	<p>History – Ancient civilisations including an in depth study of Ancient Egypt.</p> <p>Ancient audience Civilisation Colour Composition convey design Egyptian fold imagery inform information layout material Painting paper Papyrus Pattern Pharaoh process scale scroll Sculpture Shape style subject technique text Tomb translate zine - pronounced 'zeen'</p>

				<p>To make decisions about how I want to represent information through images. 2</p> <p>To plan a design for a scroll thinking about key features of the artwork of the Ancient Egyptians. 2</p> <p>To apply my knowledge of their style to plan appropriate colours and patterns for my design. 2</p> <p>To apply understanding of ancient techniques to construct a new material. 3</p> <p>To use knowledge of an ancient process to make a modern alternative. 3</p> <p>To follow instructions carefully. 3</p> <p>To review what worked well and what I could improve on. 3</p> <p>To apply drawing and painting skills in the style of an ancient civilisation. 4</p> <p>To use a design and accurately translate it to a new surface. 4</p> <p>To use materials and tools carefully to show precision in my work. 4</p> <p>To mix and use colours that are appropriate to the style of work. 4</p> <p>To suggest improvements in my own and other people's work. 4</p> <p>To follow instructions to create a zine. 5</p> <p>To use a variety of images, text and materials to make my zine interesting. 5</p> <p>To inform my audience about my subject with relevant information. 5</p>		
<p>Sculpture and 3D Making memories Y6</p>	<p>Craft and Design: Woven Wonders Y1 (Judith Scott) Sculpture and 3D: Paper play Y1</p>	<p>Sculpture and 3D: Interactive installation Y5 Sculpture and 3D: Abstract shape and space Y3 Sculpture and 3D: Mega materials Y4</p>	<p>To create and keep treasured memories to promote positive mental health.</p>	<p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. (GI)</p> <p>Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. (SB)</p> <p>Uses personal plans and ideas to design and construct more complex sculptures and 3D forms. (MS)</p> <p>Combine materials and techniques appropriately to fit with ideas. (MS)</p> <p>Confidently problem-solve, edit and refine to create desired effects and end results. (MS)</p> <p>Form: To know that the surface textures created by different materials can help suggest form in two-dimensional art work. (FE)</p> <p>Shape: To know how an understanding of shape and space can support creating effective composition. (FE)</p> <p>Line: To know how line is used beyond drawing and can be applied to other art forms.</p> <p>Colour: To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration.</p> <p>Give reasoned evaluations of their own and others work which takes account of context and intention. (E&A)</p> <p>Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To reflect on my work and choices. 1</p> <p>To consider how I can use art to express myself. 1</p>	<p>Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.</p> <p>(KoA)</p> <p>Yinka Shonibare CBE – Contemporary</p> <p>Judith Scott – Contemporary</p> <p>Nicola Anthony - Contemporary</p> <p>Louise Nevelson – Modern</p> <p>Joseph Cornell - modern</p> <p>To analyse how art can explore the concept of self. 1</p> <p>To identify common themes within different artworks. 1</p> <p>To discuss the approach of different artists and consider how this may influence my own work. 3</p>	<p>abstract artwork assemblage attributes compare composition contrast development embedded evaluation experimentation expression identity influence in-process inspiration juxtaposition literal manipulate materials memory memories object pitfall plan relief reflections rubric self sculpture symbolic 3-dimensional tools tradition</p>

				<p>To explore sculptural techniques. 2</p> <p>To generate a selection of memories from primary school. 2</p> <p>To represent ideas within a composition of shapes. 2</p> <p>To create a cardboard relief sculpture. 2</p> <p>To use creative experience to develop ideas and plan sculpture. 3</p> <p>To use my sketchbook to test and develop ideas into a plan. 3</p> <p>To explain what I need and how I will make my sculpture. 3</p> <p>To apply an understanding of materials and techniques to work in 3D. 4</p> <p>To use my plans to construct 3D forms. 4</p> <p>To combine materials and techniques to fit my ideas. 4</p> <p>To work independently, experimenting with tools and materials. 4</p> <p>To problem solve, evaluate and refine artwork to achieve a chosen outcome. 5</p> <p>To identify areas of my work to refine. 5</p> <p>To select appropriate tools and materials to improve my work. 5</p> <p>To reflect on my work and personal development as an artist. 5</p>	
<p>Sculpture and 3D: Abstract shape and space Y3</p>	<p>Sculpture and 3D: Paper play Y1 Sculpture and 3D: Clay houses Y2 (negative space)</p>	<p>Sculpture and 3D: Interactive installation Y5 Sculpture and 3D Making memories Y6 Sculpture and 3D: Mega materials Y4 Painting and mixed media: Prehistoric painting Y3 (negative space)</p>	<p>Generate ideas from a range of stimuli and carry out simple research and evaluation as part of the making process. (GI)</p> <p>Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process. (SB)</p> <p>Able to plan and think through the making process to create 3D forms. (MS)</p> <p>Shape materials for a purpose, positioning and joining materials in new ways (tie, slot, stick, fold, tabs). (MS)</p> <p>Explore how shapes can be used to create abstract artworks in 3D. (MS)</p> <p>How to join 2D shapes to make a 3D form. (MS)</p> <p>How to join larger pieces of materials, exploring what gives 3D shapes stability. (MS)</p> <p>How to shape card in different ways eg. rolling, folding and choose the best way to recreate a drawn idea. (MS)</p> <p>How to create different joins in card eg. slot, tabs, wrapping. (MS)</p> <p>How to add surface detail to a sculpture using colour or texture. (MS)</p> <p>Display sculpture. (MS)</p> <p>Colour: Using light and dark colours next to each other creates contrast. (FE 5)</p> <p>Form: Three dimensional forms are either organic (natural) or geometric (mathematical shapes, like a cube). (FE 1-5)</p> <p>Form: Organic forms can be abstract. (FE 1-5)</p> <p>Shape: Negative shapes show the space around and between objects. (FE 3, 5)</p> <p>Shape: Artists can focus on shapes when making abstract art. (FE 2, 3, 4)</p> <p>Confidently explain their ideas and opinions about their own and other's art work, giving reasons. (E&A)</p>	<p>Use subject vocabulary to describe and compare creative works. (KoA)</p> <p>Use their own experiences to explain how art works may have been made. (KoA)</p> <p>Robert Morris – Modern</p> <p>Anthony Caro – Modern/Contemporary</p> <p>Ruth Asawa – Modern/Contemporary</p> <p>To compare two sculptors' work. 5</p>	<p>Mathematics: Properties of shape - draw 2-D shapes and make 3-D shapes using modelling materials</p> <p>Design and Technology Technical knowledge - apply their understanding of how to strengthen, stiffen and reinforce more complex structures</p> <p>Sculpture Structure Three-dimensional Found objects Sculptor Abstract Negative space Positive space</p>

				<p>Use sketchbooks as part of the problem-solving process and make changes to improve their work.(E&A)</p> <p>To join 2D shapes to make 3D structures. 1</p> <p>To define 'sculpture'. 1</p> <p>To try different ways to join card shapes. 1</p> <p>To build a 3D structure that stands up on its own. 1</p> <p>To join materials in different ways when working in 3D. 2</p> <p>To try out more than one way to join 3D shapes. 2</p> <p>To work with a partner to make larger structures. 2</p> <p>To problem solve if something I try doesn't work first time. 2</p> <p>To develop ideas for 3D artwork. 3</p> <p>To identify 2D shapes in photos of 3D objects. 3</p> <p>To identify shapes in the background space between objects (negative space). 3</p> <p>To use drawings to plan a sculpture. 3</p> <p>To apply knowledge of sculpture when working in 3D. 4</p> <p>To follow my sketchbook plan. 4</p> <p>To make choices about how to join materials. 4</p> <p>To adapt my ideas if things don't go to plan. 4</p> <p>To evaluate and improve an artwork. 5</p> <p>To say what I like and what I could change about my sculpture. 5</p> <p>To choose how to add texture and colour to the surfaces of my sculpture. 5</p>		
<p>Painting and mixed media: Light and dark Y4</p>	<p>Painting and mixed media: Life in Colour Y2</p> <p>Painting and mixed media: Colour Splash Y1</p>	<p>Painting and mixed media: Prehistoric painting Y3</p> <p>Painting and mixed media: Portraits Y5</p> <p>Painting and mixed media: Artist study Y6</p> <p>Craft and design: Photo opportunity Y6</p>		<p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. (GI)</p> <p>Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. (SB)</p> <p>Explore the way paint can be used in different ways to create a variety of effects, eg creating a range of marks and textures in paint. (MS)</p> <p>Develop greater skill and control when using paint to depict forms, eg beginning to use tone by mixing tints and shades of colours to create 3D effects. (MS)</p> <p>Work selectively, choosing and adapting collage materials to create contrast and considering overall composition. (MS)</p> <p>How to mix a tint and a shade by adding black or white. (MS)</p> <p>How to use tints and shades of a colour to create a 3D effect when painting. (MS)</p> <p>How to apply paint using different techniques e.g. stippling, dabbing, washing. (MS)</p> <p>How to choose suitable painting tools. (MS)</p> <p>How to arrange objects to create a still-life composition. (MS)</p> <p>How to plan a painting by drawing first. (MS)</p> <p>How to organise painting equipment independently, making choices about tools and materials. (MS)</p> <p>Colour: Adding black to a colour creates a shade. (FE 1)</p> <p>Colour: Adding white to a colour creates a tint. (FE 1)</p>	<p>Use subject vocabulary confidently to describe and compare creative works. (KoA)</p> <p>Use their own experiences of techniques and making processes to explain how art works may have been made. (KoA)</p> <p>Cezanne - Modern</p> <p>Monet – Modern</p> <p>Seurat - Modern</p> <p>Rembrandt – Traditional</p> <p>Clara Peeters – Traditional</p> <p>Audrey Flack - Contemporary</p> <p>To describe the differences between paintings using art vocabulary. 1</p>	<p>abstract</p> <p>composition</p> <p>contrasting</p> <p>dabbing paint</p> <p>detailed</p> <p>figurative</p> <p>formal</p> <p>grid</p> <p>landscape</p> <p>mark-making</p> <p>muted</p> <p>paint wash</p> <p>patterned</p> <p>pointillism</p> <p>portrait</p> <p>shade</p> <p>shadow</p> <p>stippling paint</p> <p>technique</p> <p>texture</p> <p>three dimensional (3D)</p> <p>tint</p> <p>vivid</p>

				<p>Form: Using lighter and darker tints and shades of a colour can create a 3D effect. (FE)</p> <p>Tone: Using lighter and darker tints and shades of a colour can create a 3D effect. (FE)</p> <p>Tone: Tone can be used to create contrast in an artwork. (FE)</p> <p>Build a more complex vocabulary when discussing their own and others' art. (E&A)</p> <p>Evaluate their work more regularly and independently during the planning and making process. (E&A)</p> <p>To investigate different ways of applying paint. 1</p> <p>To mix tints and shades of a colour. 1</p> <p>To add different amounts of black paint to mix shades of a colour. 1</p> <p>To add different amounts of white paint to mix tints of a colour. 1</p> <p>To use tints and shades to give a three-dimensional effect when painting. 2</p> <p>To describe the way colours change in different lights. 2</p> <p>To add black to make a colour darker and add white to make a colour lighter. 2</p> <p>To use just one original colour in my painting and only change it by adding black, white or water. 2</p> <p>To explore how paint can create very different effects. 3</p> <p>To describe how I created a paint effect. 3</p> <p>To use a painting tool in a new way. 3</p> <p>To use tints and shades of colour to make my painted object appear 3D. 3</p> <p>To consider proportion and composition when planning a still life painting. 4</p> <p>To explain what composition means. 4</p> <p>To choose and arrange objects to create my own still life composition. 4</p> <p>To select important detail to include in my composition sketch. 4</p> <p>To apply knowledge of colour mixing and painting techniques to create a finished piece. 5</p> <p>To organise the equipment I will need to paint using my chosen technique. 5</p> <p>To show light and dark by using tints and shades of colour. 5</p> <p>To show what I have learned about techniques in the way I paint. 5</p>		
Drawing: I need space Y5	Drawing: Making your mark Y1 Drawing: Tell a story Y2	Drawing: Growing artists Y3 Drawing: Power Prints Y4 Drawing: Make my voice heard Y6 Craft and design: Architecture Y5		<p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. (GI)</p> <p>Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. (SB)</p> <p>To use a broader range of stimulus to draw from, such as architecture, culture and photography. Begin to develop drawn ideas as part of an exploratory journey. (MS)</p> <p>Apply known techniques with a range of media, selecting these independently in response to a stimulus. (MS)</p>	<p>Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Retrofuturism 1950-60s Teis Albers - Contemporary</p> <p>To describe how I think an artwork was made. 3</p>	<p>architecture</p> <p>Cold War</p> <p>collagraph</p> <p>collagraphy</p> <p>composition</p> <p>continuous</p> <p>culture</p> <p>decision</p> <p>develop</p> <p>evaluate</p> <p>formal elements</p> <p>future</p> <p>futuristic</p> <p>imagery</p> <p>influence</p> <p>line</p>

				<p>Draw in a more sustained way, revisiting a drawing over time and applying their understanding of tone, texture, line, colour and form. (MS)</p> <p>Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. (E&A)</p> <p>Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To explore the purpose and effect of imagery. 1</p> <p>To discuss the effect of an image. 1</p> <p>To discuss how popular culture can influence art and design. 1</p> <p>To explain what retrofuturism means. 1</p> <p>To evaluate different images using the formal elements. 1</p> <p>To understand and explore decision making in creative processes. 2</p> <p>To suggest how a piece of art is created. 2</p> <p>To discuss the choices an artist has made. 2</p> <p>To make decisions about tools and materials to try in my own work. 2</p> <p>To use a range of processes to create a drawing. 2</p> <p>To develop drawn ideas through printmaking. 3</p> <p>To choose and combine materials based on their texture. 3</p> <p>To create an effective printing plate that considers how I expect it to print. 3</p> <p>To test and develop ideas using sketchbooks. 4</p> <p>To generate ideas about the future. 4</p> <p>To record ideas through sketches and visual notes. 4</p> <p>To develop ideas to form a composition for a final piece. 4</p> <p>To apply printing ink evenly to cover the plate. 4</p> <p>To apply even pressure when printing. 4</p> <p>To apply an understanding of drawing processes to revisit and improve ideas. 5</p> <p>To select appropriate tools and materials. 5</p> <p>To choose a drawing technique to produce my own idea. 5</p> <p>To evaluate my work to make improvements. 5</p>		<p>materials</p> <p>medium</p> <p>placement</p> <p>printing plate</p> <p>printmaking</p> <p>process</p> <p>propaganda</p> <p>purpose</p> <p>repetition</p> <p>replicate</p> <p>Retrofuturism</p> <p>revisit</p> <p>space race</p> <p>Soviet Union</p> <p>stimulus/stimuli</p> <p>technique</p> <p>texture</p> <p>tone</p> <p>tracing</p>
Craft and design: Photo opportunity Y6		<p>Craft and design: Ancient Egyptian scrolls Y3</p> <p>Craft and design: Fabric of nature Y4</p> <p>Craft and design: Architecture Y5</p> <p>Painting and mixed media: Light and dark Y4</p>		<p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. (GI)</p> <p>Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. (SB)</p> <p>Develop personal, imaginative responses to a design brief, using sketchbooks and independent research. (MS)</p> <p>Justify choices made during a design process, explaining how the work of creative practitioners have influence their final outcome. (MS)</p> <p>Give reasoned evaluations of their own and others work which takes account of context and intention. (E&A)</p> <p>Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p>	<p>Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Hannah Hock - Modern</p> <p>Chris Plowman – contemporary</p> <p>Edward Weston – Modern</p> <p>Derek Boateng – contemporary</p> <p>Edvard Munch - Modern</p> <p>Vermeer – Traditional</p> <p>Leonardo di Vince - Traditional</p> <p>Albrecht Dürer – Traditional</p> <p>Vincent van Gogh - modern</p> <p>Audrey Flack – contemporary</p> <p>Chuck Close – contemporary</p> <p>Oscar Ukonu – contemporary</p> <p>Michael Gaskell – contemporary</p> <p>Sarah Graham – contemporary</p>	<p>Spirituality: the wonder of creation; reflection if they look after the world; take action UC 1.2 Who made the world? (Creation).</p> <p>UC2a.1 What do Christians learn from the Creation story? (Creation/fall)</p> <p>album</p> <p>arrangement</p> <p>cityscape</p> <p>composition</p> <p>Dada</p> <p>digital</p> <p>editing</p> <p>emulate</p> <p>focus</p> <p>frame</p> <p>grid</p> <p>image</p> <p>layout</p>

				<p>To apply an understanding of composition to create an effective photomontage advertising poster. 1</p> <p>To explain what a photomontage is. 1</p> <p>To select appropriate images and experiment with composition to create an interesting layout. 1</p> <p>To apply an understanding of abstract art through photography. 2</p> <p>To compose a close-up photograph of a natural form. 2</p> <p>To make decisions about cropping, editing and presenting photographic images in the style of Edward Weston. 2</p> <p>To know the terms macro and monochromatic. 2</p> <p>To demonstrate an understanding of design choices using digital photography techniques. 3</p> <p>To discuss the features of a design and reflect on the effect. 3</p> <p>To make design choices to plan, select and arrange props in an interesting composition to meet a design brief. 3</p> <p>To make design decisions to select and arrange props to replicate a painting in a photographic way. 4</p> <p>To use photographic equipment appropriately, considering composition and lighting for effect. 4</p> <p>To use the grid drawing method to translate a photo into a drawing using careful observation. 5</p> <p>To understand how the grid method helps me to retain the same proportions as an original image. 5</p> <p>To choose and use materials effectively to create a photorealistic painting or drawing. 5</p>	<p>To work in the style of an artist to meet a design brief. 1</p> <p>To explore the artists who use photography to record and observe. 2</p> <p>To edit a photograph to emulate the style of another artist. 3</p> <p>To apply an understanding of photography to design and recreate a famous painting. 4</p> <p>To choose and analyse a painting to understand its meaning and notice its features. 4</p> <p>To demonstrate observation and proportion to create art in a photorealistic style. 5</p>	<p>macro</p> <p>monochromatic</p> <p>monochrome</p> <p>photography</p> <p>photomontage</p> <p>photorealism</p> <p>photorealistic</p> <p>portrait</p> <p>pose</p> <p>prop</p> <p>proportion</p> <p>recreate</p> <p>replacement</p> <p>saturation</p> <p>software</p>
<p>Craft and design: Fabric of nature Y4</p>	<p>Craft and Design: Map it out Y2</p>	<p>Craft and design: Ancient Egyptian scrolls Y3</p> <p>Craft and design: Photo opportunity Y6</p> <p>Craft and design: Architecture Y5</p>	<p>How people's actions have changed over time to bring about more justice and what lessons can be learned from history.</p>	<p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. (GI)</p> <p>Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. (SB)</p> <p>Learn new making techniques, comparing these and making decisions about which method to use to achieve a particular outcome. (MS)</p> <p>Design and make art for different purposes and begin to consider how this works in creative industries. (MS)</p> <p>Follow a design process from mood-board inspiration to textile creation, planning how a pattern could be used in a real-world context. (MS)</p> <p>Build a more complex vocabulary when discussing their own and others' art. (E&A)</p> <p>Evaluate their work more regularly and independently during the planning and making process. (E&A)</p> <p>To understand starting points in a design process. 1</p> <p>To describe images and objects using art vocabulary. 1</p>	<p>Use subject vocabulary confidently to describe and compare creative works. (KoA)</p> <p>Use their own experiences of techniques and making processes to explain how art works may have been made. (KoA)</p> <p>Ruth Daniels – contemporary</p> <p>Senaka Senanayake – contemporary</p> <p>William Morris – Modern</p> <p>Megan Carter - Contemporary</p> <p>To discuss the work and patterns created by William Morris. 3</p> <p>To understand how art is made for different purposes. 5</p>	<p>RE/Spirituality: the wonder of creation; reflection if they look after the world; take action</p> <p>UC 1.2 Who made the world? (Creation).</p> <p>UC2a.1 What do Christians learn from the Creation story? (Creation/fall)</p> <p>RE: RET 1.8 How should we care for others and the world, and why does it matter? (Living)</p> <p>RE People of God – to stand against injustice</p> <p>RE; UC 1.4 What is the good news that Jesus brings? (Gospel)</p> <p>RE: UC2b.5 What would Jesus do? (Gospel)</p> <p>RE: UC2b.8 What kind of king is Jesus? (Kingdom of God)</p> <p>RE: L2.8 What does it mean to be Hindu in Britain today?</p>

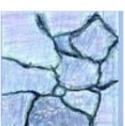
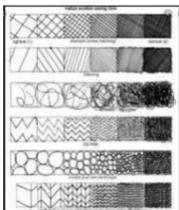
				<p>To select images that interest me to draw. 1 To gather images, shapes and colours together, identifying a mood/theme. 1 To explore techniques to develop imagery. 2 To discuss the inspiration for an artist's work. 2 To choose interesting sections of one picture to draw. 2 To use materials and tools to show colour and texture. 2 To explore using a textile technique to develop patterns. 3 Create a pattern using a drawing. 3 Develop a pattern using inspiration taken from research. 3 To learn how to create a repeating pattern. 4 To identify where a pattern repeats. 4 To create a repeating pattern. 4 To develop a pattern by adding extra detail. 4 Recognise and compare different methods of creating printed fabric. 5 To evaluate my patterns to consider successes and improvements. 5 To consider how my designs could be used for a product. 5</p>		<p>(Living)</p> <p>RE: UC2a.2 What is it like to follow God? (People of God)</p> <p>RE: U2.7 What matters most to Humanists and Christians? (Living)</p> <p>RE: UC2b.3 How can following God bring freedom and justice? (People of God)</p> <p>RE: UC2a.4 What kind of world did Jesus want? (Gospel)</p> <p>Geography: The rainforest</p> <p>batik colour palette craft craftspeople design develop designer imagery industry inspiration mood board organic pattern repeat repeating rainforest symmetrical texture theme</p>
Sculpture and 3D: Mega materials Y4	Sculpture and 3D: Paper play Y1	<p>Sculpture and 3D: Interactive installation Y5 Sculpture and 3D Making memories Y6 Sculpture and 3D: Abstract shape and space Y3</p>	Actively recycle to look after the planet	<p>Generate ideas from a range of stimuli, using research and evaluation of techniques to develop their ideas and plan more purposefully for an outcome. (GI) Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. (SB) Explore how different materials can be shaped and joined, using more complex techniques such as carving and modelling wire. (MS) Show an understanding of appropriate finish and present work to a good standard. (MS) Respond to a stimulus and begin to make choices about materials and techniques used to work in 3D. (MS) Build a more complex vocabulary when discussing their own and others' art. (E&A) Evaluate their work more regularly and independently during the planning and making process. (E&A) To develop ideas for 3D work through drawing and visualisation in 2D. 1 To use my whole arm to draw big shapes. 1 To use curved lines to suggest three dimensional shapes. 1 To use more complex techniques to shape materials. 2</p>	<p>Use subject vocabulary confidently to describe and compare creative works. (KoA) Use their own experiences of techniques and making processes to explain how art works may have been made. (KoA)</p> <p>Magdalene Odundo - Contemporary Barbara Hepworth - Contemporary</p> <p>To name key features of Magdalene Odundo's artwork. 1</p>	<p>Recycle – We are the caretakers of the earth.</p> <p>UC2a.1 What do Christians learn from the Creation story? (Creation/fall)</p> <p>abstract carving ceramics figurative form found objects hollow join mesh model organic shape pliers quarry sculpture secure surface template texture</p>

				<p>To draw a simple design for a three dimensional piece. 2</p> <p>To use tools and my hands to carve, model and refine my sculpture. 2</p> <p>To work safely with the carving tools. 2</p> <p>To explore how shapes can be formed and joined in wire. 3</p> <p>To bend the wire to make shapes. 3</p> <p>To join wire by twisting and looping it. 3</p> <p>To add details using smaller pieces of wire. 3</p> <p>To work safely with the tools and equipment I am using. 3</p> <p>To consider the effect of how sculpture is displayed. 4</p> <p>To make decisions about how to display my sculpture. 4</p> <p>To compose photographs that present my shadow sculpture as a finished piece. 4</p>		<p>three-dimensional (3D)</p> <p>tone</p> <p>two-dimensional (2D)</p> <p>typography</p> <p>visualisation</p> <p>weaving</p> <p>welding</p>
<p>Painting and mixed media: Portraits Y5</p>	<p>Painting and mixed media: Life in Colour Y2</p> <p>Painting and mixed media: Colour Splash Y1</p>	<p>Painting and mixed media: Prehistoric painting Y3</p> <p>Painting and mixed media: Light and dark Y4</p> <p>Painting and mixed media: Artist study Y6</p> <p>Drawing: Make my voice heard Y6</p>	<p>Develop ideas more independently from their own research. Explore and record their plans, ideas and evaluations to develop their ideas towards an outcome. (GI)</p> <p>Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. (SB)</p> <p>Apply paint with control in different ways to achieve different effects, experimenting with techniques used by other artists and applying ideas to their own artworks eg making choices about painting surfaces or mixing paint with other materials. (MS)</p> <p>Develop a painting from a drawing or other initial stimulus. (MS)</p> <p>Explore how collage can extend original ideas. Combine a wider range of media, eg photography and digital art effects. (MS)</p> <p>Discuss the processes used by themselves and by other artists, and describe the particular outcome achieved. (E&A)</p> <p>Use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To describe the intention of my self-portrait. 5</p> <p>To explain why my choice of medium matches my idea. 5</p> <p>To use my chosen medium to create a self-portrait that represents an aspect of my identity. 5</p> <p>To explore how a drawing can be developed 1.</p> <p>To draw a portrait using the continuous line method. 1</p> <p>To vary the size, shape and position of the words for interest. 1</p> <p>To explore the way a background can change the effect of a drawing. 1</p> <p>To combine materials for effect. 2</p> <p>To decide the best position for my line drawing when copying it onto the background. 2</p> <p>To identify the features of self-portraits. 3</p> <p>To use art vocabulary to describe similarities and differences between portraits. 3</p> <p>To develop ideas towards an outcome by experimenting with materials and techniques. 4</p> <p>To give a definition of mixed media. 4</p>	<p>Research and discuss the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Rembrandt - traditional</p> <p>Chila Kumari Singh Burman - contemporary</p> <p>Van Gogh – modern</p> <p>Frida Kahlo – modern</p> <p>Njideka Akunyili Crosby - contemporary</p> <p>To explain what I want my photo composition to be. 2</p> <p>To justify my opinion when discussing the message behind a self-portrait. 3/4</p> <p>To use art vocabulary to describe similarities and differences between portraits.3</p>	<p>art medium</p> <p>atmosphere</p> <p>background</p> <p>carbon paper</p> <p>collage</p> <p>composition</p> <p>continuous line drawing</p> <p>evaluate</p> <p>justify</p> <p>mixed media</p> <p>monoprint</p> <p>multi media</p> <p>paint wash</p> <p>portrait</p> <p>printmaking</p> <p>represent</p> <p>research</p> <p>self-portrait</p> <p>texture</p> <p>transfer</p>	

				<p>To try out at least three different ideas when adapting my photograph.4</p> <p>To apply knowledge and skills to create a mixed media self-portrait. 5</p>		
<p>Drawing: Make my voice heard Y6</p>	<p>Drawing: Making your mark Y1</p> <p>Drawing: Tell a story Y2</p>	<p>Drawing: Growing artists Y3</p> <p>Drawing: Power Prints Y4</p> <p>Drawing: I need space Y5:</p> <p>Painting and mixed media: Portraits Y5</p>		<p>Draw upon their experience of creative work and their research to develop their own starting points for creative outcomes. (GI)</p> <p>Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. (SB)</p> <p>Draw expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop a drawing independently. (MS)</p> <p>Apply new drawing techniques to improve their mastery of materials and techniques. (MS)</p> <p>Push the boundaries of mark-making to explore new surfaces, e.g. drawing on clay, layering media and incorporating digital drawing techniques. (MS)</p> <p>Give reasoned evaluations of their own and others work which takes account of context and intention. (E&A)</p> <p>Independently use their knowledge of tools, materials and processes to try alternative solutions and make improvements to their work. (E&A)</p> <p>To draw my Maya spirit companion and consider its meaning. 2</p> <p>To take inspiration from an artist's style. 2</p> <p>To generate a range of symbols, patterns and colours that represent me. 2</p> <p>To consider how symbolism in art can convey meaning. 2</p> <p>To evaluate the context and intention of street art. 4</p> <p>To identify something I feel strongly about and consider how to represent it through a drawing. 4</p> <p>To analyse how an artist conveys a message. 5</p> <p>To use my creative work to develop an idea, applying drawing techniques for visual impact and effect. 5</p> <p>To explore expressive drawing techniques. 1</p> <p>To collect information to identify the key features of Maya art. 1</p> <p>To explore mark making using a range of handmade tools.1</p> <p>To apply understanding of the drawing technique chiaroscuro. 3</p> <p>To discuss the effect of light and dark on an object and consider how to draw it. 3</p> <p>To create form by applying chiaroscuro to a tonal drawing. 3</p> <p>To apply an understanding of impact and effect to create a powerful image. 5</p> <p>To work independently, revisiting and reviewing my work to develop it. 5</p>	<p>Describe, interpret and evaluate the work, ideas and processes used by artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work. (KoA)</p> <p>Diego Rivera – modern</p> <p>Frida Kahlo – modern</p> <p>Farid Rueda – contemporary</p> <p>Dan Fenelon – contemporary</p> <p>Georges De La Tour – traditional</p> <p>Jan Vermeer – traditional</p> <p>Joseph Wright – traditional</p> <p>Leonardo di Vinci – traditional</p> <p>Pablo Picasso - modern</p> <p>To make comparisons between different artworks. 1</p> <p>To explain the term Chiaroscuro and understand how it can be used for effect. 3</p> <p>To discuss the similarities and differences between art styles. 4</p> <p>To discuss ideas about 'what art is' or 'should be' and justify choices. 4</p>	<p>History – Maya unit</p> <p>aesthetic</p> <p>audience</p> <p>character traits</p> <p>chiaroscuro</p> <p>commissioned</p> <p>composition</p> <p>expressive</p> <p>graffiti</p> <p>guerilla</p> <p>imagery</p> <p>impact</p> <p>interpretation</p> <p>mark making</p> <p>Maya</p> <p>Mayan</p> <p>mural</p> <p>representative</p> <p>street art</p> <p>symbol</p> <p>symbolic</p> <p>technique</p> <p>tonal</p> <p>tone</p>
<p>ALB drawing unit taught to Y3</p>	<p>Drawing: Making your mark Y1</p> <p>Drawing: Tell a story Y2</p> <p>ALB drawing unit Y1</p> <p>ALB drawing unit Y2</p>	<p>Drawing: Growing artists Y3</p> <p>Drawing: Power Prints Y4</p> <p>Drawing: I need space Y5</p>		<p>To be able to accurately draw 3-D shapes:</p> <p>Sphere</p> <p>Cone</p> <p>Cube</p>		<p>sphere</p> <p>cone</p> <p>cube</p> <p>clouds</p> <p>castle</p> <p>B 2b HB 4b 6b</p>

		<p>Drawing: Make my voice heard Y6 ALB drawing unit Y4 ALB drawing unit Y5 ALB drawing unit Y6</p>		<p>To be able to replicate different lines and describe them: Clouds castle</p> <p>Shading using get to 6 different tones: Different hardness of pencils charcoal</p> <p>To produce at least 3 of each to show tone progression:</p> <p>Hatching Cross-hatching Stippling Zig-zag Scribbling Herringbone Circles</p> <p>Still life drawing from observation x 3 per year single items + simple composition</p> <p>Create 10 different zentangles</p> <p>Create this year A/C only</p>  <p>Create this line drawing Yr B/D only</p>  <p>To be able to draw texture: Furry+hairy / fluffy Scaly / prickly</p> <p>Draw facial features – see Appendix A</p> <p>Draw a face – see Appendix B</p> <p>Draw a whole body – see Appendix C</p>		<p>charcoal hatching cross-hatching stippling zig-zag scribbling herringbone circles</p>
ALB drawing unit taught to Y4	<p>Drawing: Making your mark Y1 Drawing: Tell a story Y2 ALB drawing unit Y1 ALB drawing unit Y2</p>	<p>Drawing: Growing artists Y3 Drawing: Power Prints Y4 Drawing: I need space Y5 Drawing: Make my voice heard Y6 ALB drawing unit Y3 ALB drawing unit Y5 ALB drawing unit Y6</p>		<p>To be able to accurately draw 3-D shapes: Sphere Cone Cube Cuboid pyramid</p> <p>To be able to replicate different lines and describe them: Loops Mouse ears</p> <p>Shading using get to 7 different tones: Different hardness of pencils charcoal</p> <p>To produce at least 4 of each to show tone progression:</p> <p>Hatching Cross-hatching Stippling Zig-zag Scribbling</p>		<p>sphere cone cube cuboid pyramid loops mouse ears B 2b HB 4b 6b Charcoal Hatching Cross-hatching Stippling Zig-zag Scribbling Herringbone Circles Tone Zentangles Soft Wet Rocky flaky</p>

				<p>Herringbone Circles</p> <p>Still life drawing from observation x 3 per year single items + simple composition</p> <p>Create 12 different zentangles</p> <p>Create this year A/C only</p>  <p>Create this line drawing Yr B/D only</p>  <p>To be able to draw texture:</p>  <p>Soft / wet Rocky / flaky</p> <p>Draw facial features – see Appendix A</p> <p>Draw a face – see Appendix B</p> <p>Draw a whole body – see Appendix C</p>		
ALB drawing unit taught to Y5	<p>Drawing: Making your mark Y1</p> <p>Drawing: Tell a story Y2</p> <p>ALB drawing unit Y1 ALB drawing unit Y2</p>	<p>Drawing: Growing artists Y3</p> <p>Drawing: Power Prints Y4</p> <p>Drawing: I need space Y5</p> <p>Drawing: Make my voice heard Y6</p> <p>ALB drawing unit Y3 ALB drawing unit Y4 ALB drawing unit Y6</p>		<p>To be able to accurately draw 3-D shapes with light added:</p> <p>Sphere Cone Cube Cuboid pyramid</p> <p>To be able to replicate different lines and describe them:</p> <p>Waves lightning</p> <p>Shading using get to 8 different tones:</p> <p>Different hardness of pencils Charcoal</p> <p>To produce at least 5 of each to show tone progression:</p> <p>Hatching Cross-hatching Stippling Zig-zag Scribbling Herringbone Circles</p> <p>Still life drawing from observation x 3 per year single items + simple composition</p> <p>Create 14 different zentangles</p>		<p>sphere cone cube cuboid pyramid waves lightning B 2b HB 4b 6b charcoal hatching cross-hatching stippling zig-zag scribbling herringbone circles tone zentangles animal skin/fur grass leaf stone</p>

			<p>Create this YA/C only </p> <p>Create this line drawing Yr B/D only </p> <p>To be able to draw texture with colour:</p> <p>Animal skin/fur  grass </p> <p>Leaf  stone </p> <p>Draw facial features – see Appendix A</p> <p>Draw a face – see Appendix B</p> <p>Draw a whole body – see Appendix C</p>		
<p>ALB drawing unit taught to Y6</p>	<p>Drawing: Making your mark Y1 Drawing: Tell a story Y2 ALB drawing unit Y1 ALB drawing unit Y2</p>	<p>Drawing: Growing artists Y3 Drawing: Power Prints Y4 Drawing: I need space Y5 Drawing: Make my voice heard Y6 ALB drawing unit Y3 ALB drawing unit Y4 ALB drawing unit Y5</p>	<p>To be able to accurately draw 3-D shapes with shadow added: Sphere Cone Cube Cuboid pyramid</p> <p>To be able to replicate different lines and describe them: Circle chain shapes </p> <p>Shading using get to 9 different tones: Different hardness of pencils Charcoal</p> <p>To produce at least 6 of each to show tone progression:</p> <p>Hatching Cross-hatching Stippling Zig-zag Scribbling Herringbone Circles </p> <p>Still life drawing from observation x 3 per year single items + simple composition</p>		<p>sphere cone cube cuboid pyramid circle chain shapes B 2b HB 4b 6b charcoal hatching cross-hatching stippling zig-zag scribbling herringbone circles tone zentangles water bark spiky leaf icy</p>

Create 16 different zentangles



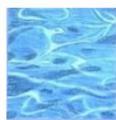
Create this YA/C only



Create this line drawing Yr B/D only



To be able to draw texture with colour:



Water



bark



Spiky leaf



icy

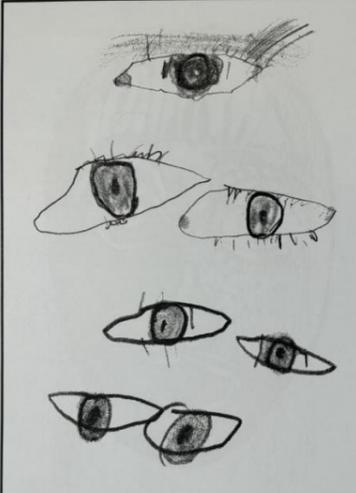
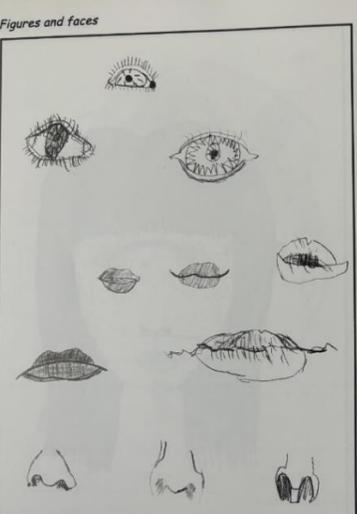
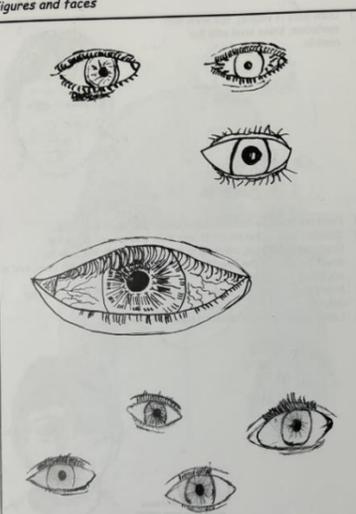
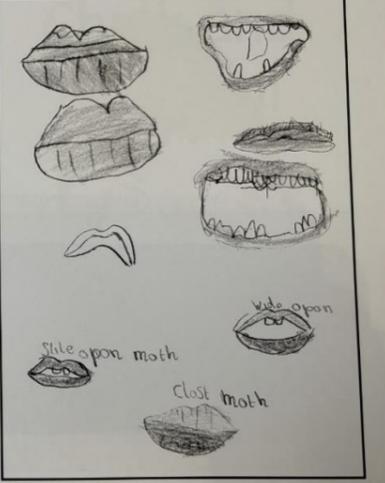
Draw facial features – see Appendix A

Draw a face – see Appendix B

Draw a whole body – see Appendix C

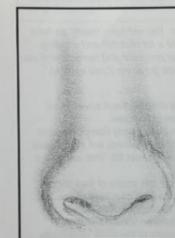
Appendix A

This is to be taught yearly with the following success criteria for drawing facial features:

Y1/2	Y3/4	Y5/6									
<p style="text-align: center;">Y1/2</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;">  </div> <div style="width: 50%;"> <p>SKILL Drawing eyes and mouths</p> <table border="1"> <tr> <td>Time 45 min. approx.</td> <td>Resources Sketchbooks B or 2B pencils Mirrors (plastic)</td> <td>National Curriculum 1a, 1b, 2b, 5a</td> </tr> </table> <p>Introduction <i>'You have been learning about where eyes and mouths are on a face and getting better at drawing them in the right positions. Now you are going to spend more time drawing just eyes and mouths.'</i></p> <p>Practical activity</p> <ul style="list-style-type: none"> Children draw a pair of eyes and a mouth. Most of them will probably draw the eyes: completely round, or with the whole iris showing, or with eyelashes like railings all round the eye, and without pupils or eyelids. The mouths will probably have a single lip. Now ask them to look in the mirror and talk about the shape of their eyes. They might come up with shape names like 'a lemon', 'a boat' or 'an almond'. Draw attention to the fact that you cannot see the whole of the iris. The top and the bottom are generally hidden by the eyelids. Ask them to look at where their eyelashes grow from, and the angle from the lid (to the side rather than upwards). Next concentrate on the pupil and how much darker it is than the iris. Point out the dot of reflected light near the middle. Children now draw their own eyes, remembering to include all the things they have just been looking at. </div> </div>	Time 45 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors (plastic)	National Curriculum 1a, 1b, 2b, 5a	<p style="text-align: center;">Y3/4</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p><i>Figures and faces</i></p>  <p><small>Year 4 children's pencil drawings of features</small></p> </div> <div style="width: 50%;"> <p>SKILL Drawing eyes, mouths and noses</p> <table border="1"> <tr> <td>Time 45 min. approx.</td> <td>Resources Sketchbooks B or 2B pencils Mirrors</td> <td>National Curriculum 1a, 1b, 2b, 5a</td> </tr> </table> <p>Introduction <i>'Having worked on head shapes and the positions of the features, you are going to spend more time looking at and drawing eyes, mouths and noses.'</i></p> <p>Practical activity</p> <ul style="list-style-type: none"> Using mirrors, children look at the shape and colour of their eyes and eyelashes, comparing them with a partner's. Point out that you cannot see the whole of the iris; the top and bottom are generally hidden by the eyelids. Now ask them to look at where their eyelashes grow from, and the angle from the eyelid (to the side rather than upwards), and how they often grow in little clusters on the lower lid. Next look carefully at the iris and notice the lines radiating from the pupil and the dot of reflected light near the middle. Children draw their eyes, remembering to include all the things they have noticed. Repeat this looking activity with mouth shapes. Explain that as the line between the lips is the darkest children should draw this first. Then lightly draw the upper and lower lip line. The top lip is often in shade and so is darker than the lower lip. Children lightly shade the top lip. Noses are quite difficult. Suggest drawing the shadows rather than the nose itself – the hollows of the nostrils and the shadows either side and beneath. <p>Background information Children tend to have developed schema for drawing eyes and mouths. This lesson encourages them to have another look at the shapes and draw what they see rather than what they think they know about them. Profiles are more difficult than full-face portraits and could be left until upper Key Stage 2.</p> </div> </div>	Time 45 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors	National Curriculum 1a, 1b, 2b, 5a	<p style="text-align: center;">Y5/6</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p><i>Figures and faces</i></p>  </div> <div style="width: 50%;"> <p>SKILL Drawing eyes</p> <table border="1"> <tr> <td>Time 30 min. approx.</td> <td>Resources Sketchbooks B or 2B pencils Mirrors Resource sheet 26 (page 178)</td> <td>National Curriculum 1a, 1b, 2b, 5a</td> </tr> </table> <p>Introduction <i>'Having worked on the positions of the features, you are going to spend more time drawing and looking at them very carefully, using mirrors and looking at each other. Today you will be drawing eyes, sometimes referred to as "the mirrors of the soul". If you can get the eyes looking lifelike and in the correct position, you are well on the way to creating a good likeness in a portrait.'</i></p> <p>Practical activity</p> <ul style="list-style-type: none"> Children look in the mirror and talk about the shape and colour of their eyes and eyelashes, comparing them with whoever is sitting nearest. As a class, read the notes about eyes, eyelids and lashes (Resource sheet 26). Children could check these against their own eyes. Ask them to look at the lower eyelashes and see how they differ from the upper lashes. Explain that it is this kind of detail that will give their self-portraits character and likeness. Ask them to look at how the lashes grow out of the upper and lower lids. Next look carefully at the iris and notice the lines radiating from the pupil and the reflected light near the middle. Draw their attention to the shape of the whites and the corners of their eyes. Remind them that you can rarely see the whole iris. Now they could draw their own eyes, remembering to include all the things they have noticed. They could also add shadows and lines beneath the eyes, if they have any. </div> </div>	Time 30 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors Resource sheet 26 (page 178)	National Curriculum 1a, 1b, 2b, 5a
Time 45 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors (plastic)	National Curriculum 1a, 1b, 2b, 5a									
Time 45 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors	National Curriculum 1a, 1b, 2b, 5a									
Time 30 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors Resource sheet 26 (page 178)	National Curriculum 1a, 1b, 2b, 5a									
<p><input type="checkbox"/> Repeat this activity with mouths. Point out that they have an upper and lower lip. You could say they are rather like two worms, and like worms they have little lines on them.</p> <p><input type="checkbox"/> Ask them to draw sad mouths, angry, frightened, shouting mouths. Look at open mouths: how many teeth can be seen?</p> <p><input type="checkbox"/> They might like to label their drawings, e.g. 'a mouth singing', 'a crying mouth'.</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p>Background information Most children have developed schema for drawing eyes and mouths. Eyes are drawn round and mouths as a single curved line. This lesson encourages them to have another look at the shapes and draw what they see rather than what they think they know about them. Profiles are actually quite difficult, so children could just draw the nostril shapes.</p> </div> <div style="width: 50%;"> <p><i>Year 2 children's drawings of mouths showing upper and lower lips, open or closed</i></p>  <p style="text-align: right;"><small>81</small></p> </div> </div>		<p style="text-align: center;">Y5/6</p> <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p><i>Figures and faces</i></p>  <p><small>Mouths drawn by Year 6 children</small></p> </div> <div style="width: 50%;"> <p>SKILL Drawing mouths and noses</p> <table border="1"> <tr> <td>Time 30 min. approx.</td> <td>Resources Sketchbooks B or 2B pencils Mirrors</td> <td>National Curriculum 1a, 1b, 2b, 5a</td> </tr> </table> <p>Introduction <i>'You have worked on drawing heads and the position of the features and have spent some time looking at and drawing eyes. Now you are going to draw noses and mouths. You will be using mirrors to draw your own features and will be looking at each other again.'</i></p> <p>Practical activity</p> <p>Mouths</p> <ul style="list-style-type: none"> Children look in the mirror and talk about the shape of their mouths. Explain that mouth shapes vary enormously. There are different thicknesses and different widths as well as different shapes. Notice that the distance between the top lip and the base of the nose varies considerably. At this point they could look at their partner's mouth shape and compare it with their own. Mouths can be quite difficult to get right, so remind children to use light lines so they can alter anything they need to. It is probably easier to draw the mouth closed. As the line between the lips is usually the darkest, suggest children draw this first. This is rarely a straight line. Point out that lips have curved vertical lines across them, rather like the segments of worms. Now shade in the upper lip, which is usually more in shadow than the lower. Children could try drawing an open mouth. Ask them to look to see if both upper and lower teeth are visible, or neither. If teeth can be seen they are usually slightly in shadow with much darker shadows behind them. Finally children could shade in the little hollow between the upper lip and the nose. </div> </div>	Time 30 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors	National Curriculum 1a, 1b, 2b, 5a						
Time 30 min. approx.	Resources Sketchbooks B or 2B pencils Mirrors	National Curriculum 1a, 1b, 2b, 5a									

Noses

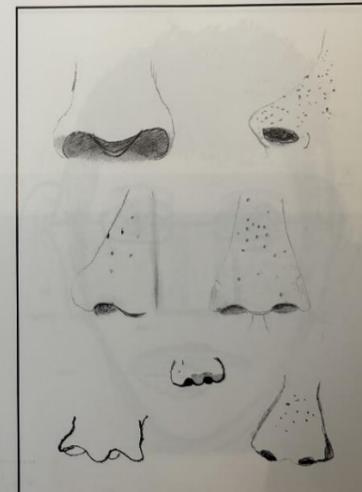
- Noses are quite difficult and also vary enormously in shape and length.
- Suggest drawing the shape of the nostrils and the shadows inside first.
- Then draw the shadows on either side of the bridge rather than a line.



Smudges either side of the nose will create shadows and create the illusion of light along the bridge of the nose.

Background information

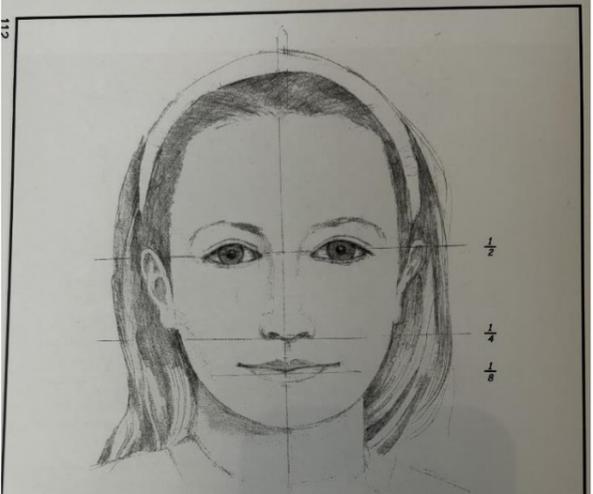
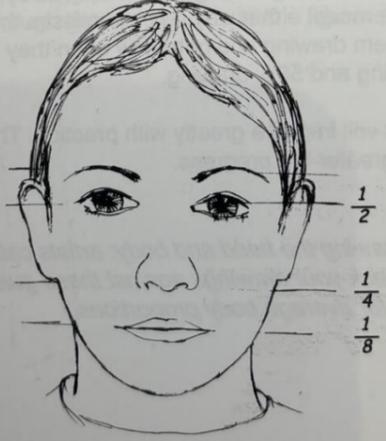
Children tend to have developed schema for drawing facial features. This lesson encourages them to have another look at the shapes and to draw what they see rather than what they think they know about them. Profiles are more difficult than full-face portraits, and are briefly covered on pages 130–131.



Noses drawn by Year 5 children

Appendix B

This is to be taught yearly with the following success criteria for drawing a face:

Y1/2	Y3/4	Y5/6
 <p>Guidelines for drawing faces</p> <ul style="list-style-type: none"> <input type="checkbox"/> Heads are more oval than round. <input type="checkbox"/> Eyes are almond shaped. <input type="checkbox"/> Eyes come half way down the face. <input type="checkbox"/> You can rarely see the whole iris. <input type="checkbox"/> Mouths have two lips. <input type="checkbox"/> Hairline starts below the top of the head (unless model is balding!). <input type="checkbox"/> <i>Useful reminder:</i> EVERYONE has a neck! 	<p>Guidelines for drawing faces</p> <ul style="list-style-type: none"> <input type="checkbox"/> From the front, heads are roughly oval. <input type="checkbox"/> Faces vary in shape, some are more square, some more pointed, some more rounded. <input type="checkbox"/> Eyes are almond shaped. <input type="checkbox"/> Eyelashes grow out of eyelids. <input type="checkbox"/> Eyes come half way down the face. <input type="checkbox"/> The pupils are in line with the corners of the mouth. <input type="checkbox"/> The base of the nose is half way between the eyes and the chin. <input type="checkbox"/> The mouth is roughly half way between the base of the nose and the chin. <input type="checkbox"/> You can rarely see the whole iris. <input type="checkbox"/> The line between the lips is the darkest. <input type="checkbox"/> Tops of ears are level with eyebrows. <input type="checkbox"/> Hairline starts below the top of the head (unless the model is balding!). 	<p>Shapes and proportions for facial features</p> <ul style="list-style-type: none"> <input type="checkbox"/> From the front, heads are roughly oval. <input type="checkbox"/> The neck is a cylinder. <input type="checkbox"/> Faces vary in shape; some are more square, some more pointed, some more rounded. <input type="checkbox"/> Eyes are half way down the face. <input type="checkbox"/> Eyes are roughly one eye-width apart. <input type="checkbox"/> Eyes are almond shaped but eyeballs are spheres. <input type="checkbox"/> Eyelids cover this shape and are therefore curved. <input type="checkbox"/> Eyelids have a thickness; there is a shadow above and below. <input type="checkbox"/> Eyelashes do not radiate out from lids like rays of the sun. <input type="checkbox"/> You can rarely see the whole iris. <input type="checkbox"/> The pupils are in line with the corners of the mouth. <input type="checkbox"/> The mouth is roughly half way between the base of the nose and the chin. <input type="checkbox"/> The line between the lips is the darkest. <input type="checkbox"/> The top lip is often in shadow and so darker than the lower lip. <input type="checkbox"/> The inner corner of the eye is in line with the nostrils. <input type="checkbox"/> Ear tips are roughly level with eyebrows, bottoms level with the tip of the nose. <input type="checkbox"/> The hairline starts below the top of the head (unless the model is balding!). 

SKILL

Drawing heads and position of features 1

Time 30 min.	Resources Sketchbooks B or 2B pencils or chalky pastels on mid-tone sugar paper Resource sheet 11 (see page 112)	National Curriculum 4a
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Introduction
'Today you are going to be getting better at drawing faces. You often need to draw people so it is very useful to be able to do it well.'

- Practical activity**
- Talk about head shape first. Explain that although head and face shapes vary from person to person, they are mostly oval. You could say, 'Think rugby ball, not football.'
 - Draw a large oval on the board.



- Ask the children to draw a large oval lightly in their sketchbooks. Some will need support with this.
- Ask the children where they think the eyes come, then explain that, in fact, they come half-way down the face. They generally find this hard to believe, so ask a child to come to the front, and measure the eye position. Suggest that they walk their fingers up and down their faces to check for themselves.

SKILL

Drawing heads and position of features

Time 30 min.	Resources Sketchbooks B or 2B pencil Mirrors Resource sheet 17 (page 145) – optional	National Curriculum 1a, 1c, 4a, 5a
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Introduction
'Today you are going to draw heads and faces. You will be looking at where the features are on the face and looking carefully to see how the hair grows.'

- Practical activity**
- Talk about head shape first; explain that although head and face shapes vary from person to person, they are mostly oval. Say, 'Think rugby ball, not football.'
 - Children now draw a large oval lightly, filling the paper.
 - They draw a halfway line lightly across the face.
 - Using mirrors, the children look at their eyes and draw eyes on this line (one eye-width apart).
 - Draw eyebrows above. Ask them to look at the shape of their eyebrows as they vary considerably.
 - Draw a line half way between the eyes and the chin. Explain that this is roughly where the nose ends.
 - Ask them to look at the shape of their nostrils and draw in that part of the nose along that line.
 - Draw the mouth half way between the nostrils and the chin.
 - Draw ears (tops in line with eyebrows, lobes in line with mouth).
 - Using a child as an example, point out that the hairline starts *below* the top of the head. Ask them to look at which way their own hair grows: down the forehead in a fringe, combed to one side or back. How far down the side of the head does it come? Does it cover the ears?
 - Then draw in the hair.

SKILL

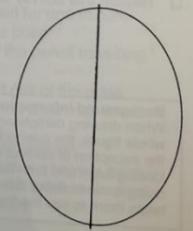
Drawing heads and position of features

Time 30 min.	Resources Sketchbooks B or 2B pencils Mirrors Resource sheet 26 (page 178)	National Curriculum 1a, 1c, 4a, 5a
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Children tend to make inaccuracies when drawing heads and faces. The eyes are drawn too high, necks tend to be too narrow and the hairline starts too high up the head. Getting proportions correct in portraits helps children to achieve a likeness. It might be useful for children to have a copy of Resource sheet 26 stuck in their sketchbooks as a reference.

Introduction
'Today you are going to draw heads and faces; you will be looking at where the features come on the face and how the hair grows. If you want to make your portrait look like the sitter, it is important to get the position of features and shapes and proportions as near right as possible. People vary enormously but there are some general rules that are useful to remember when drawing portraits.'

- Practical activity**
- Read the guidelines together (Resource sheet 26) and give out the mirrors.
 - Explain that although head and face shapes vary they are mostly oval. Say, 'Think rugby ball, not football.'
 - Children should draw a large oval lightly, adjusting the shape of the face later if necessary.
 - Divide the oval in half vertically. This line is useful to check symmetry.



□ On the board, draw a horizontal line half way across the oval and a vertical line, dividing the oval in half.

□ Get the children to do the same. Then get them to draw in eyes on the horizontal line, leaving a space between them. They should then put in eyebrows above.

□ On the board again, draw a line half way between the eyes and the chin. Explain that this is roughly where the nose ends. Draw their attention to the shape of the nostrils.

□ Children draw the bottom of the nose along that line.

□ Now draw the mouth half way between the nostrils and the chin.

□ Lastly, add the ears (tops in line with eyebrows), hair and neck, which should start below the ears.

Background information
Children tend to draw eyes too near the top of the head. This could be because they consider the eyes to be the most important facial feature. Whatever the reason, it is a hard habit to change.

USING SKILL Drawing faces

Time 30-40 min.	Resources Sketchbooks B pencils Mirrors Resource sheet 17 (page 145) – optional	National Curriculum 1a, 5a
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Introduction
'Today you are going to draw self-portraits. You are going to draw just faces not the whole body. This is an opportunity for you to apply all that you have learned about drawing features and about their shapes and position. You could try to create a likeness to yourself. You will have about 20-25 minutes to complete the drawing.'

Practical activity

- Remind the children of the aspects of portraits that they have covered so far: the oval head shape, the position and shapes of features.
- Children lightly draw an oval shape for the head, filling the paper so there is plenty of room to draw the features.
- Draw a light line to mark the halfway point, and another to divide the lower half equally.
- Then draw the neck, noting how wide it is and how it curves out as it joins the shoulders.
- Before continuing children should look carefully in the mirror at the shape of their faces to judge the overall shape and alter the oval to match their own face shape more closely.
- Now draw the features, using different types of line, tones and textures, with continual reference to the mirror.
- Before adding the hair, look to see where it grows from, how far down the face it comes, if it covers the neck, if it is wavy or straight, if the ears are visible.
- Lastly they could add details such as freckles and moles.

Key reminders

- You can rarely see the whole iris.
- Eye sockets are often shadowed; there are upper and lower eyelids.

Thomas Gatehouse, Year 4

- The line between the lips is the darkest.
- The upper lip is often in shadow.
- There are vertical hollows above the top lip and on the sides of the nose.
- Use different types of line, tones and textures.

Background information
This is an opportunity for the children to apply all that they have learned about drawing features and about their shapes and position. They can try to create a likeness of themselves using line, tone and texture.

Figures and faces

- Divide face in half horizontally. Draw eyes on this line, about one eye-width apart. Draw eyebrows above, checking the shape in the mirror. (Note: Year 6 children should draw the horizontal lines slightly curved, as the lines are travelling across the ovoid shape of the head.)
- Draw ears (if visible), tips level with eyebrows, lobes level with the nostrils.
- Point out how the hairline starts below the top of the head.
- Children look in the mirror at how their hair grows: down the forehead in a fringe, combed to the side or back. Ask how far down the side of the head it comes, whether it covers the ears, and so on. Draw in the hair.
- Now change the face shape if necessary, adding a few character details.
- Lastly draw the neck, starting below the earlobes.

□ Divide the lower half in half again horizontally. Look in the mirror. Draw nostrils along this line.

□ Divide the lower quarter in half, horizontally. Look in the mirror. Draw the mouth along this line, with the mouth corners vertically in line with the pupils.

Muscle tone and extra detail have been added to the right hand side of the face.

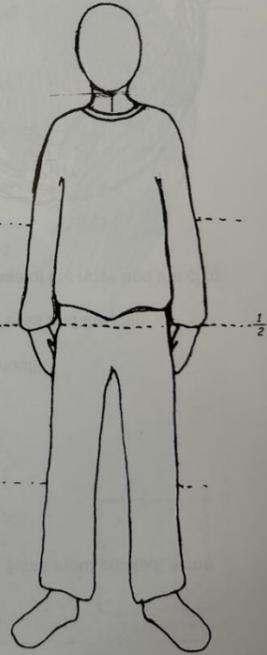
Appendix C

This is to be taught yearly with the following success criteria for drawing whole bodies:

Y1/2

Guidelines for drawing figures

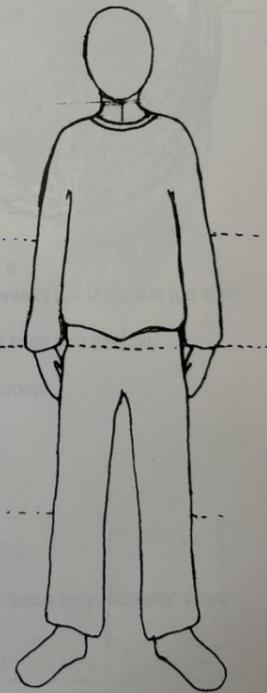
- You can fit about 5–6 heads into a child's body (6–7 into an adult's body).
- The middle of the body is the hip line (not the waist).
- Arms (when hanging down) end half way down the thighs.
- The shoulders are at least twice the width of the face.
- Necks are slightly narrower than heads.
- Foot length is similar to head length.



Y3/4

Guidelines for drawing figures

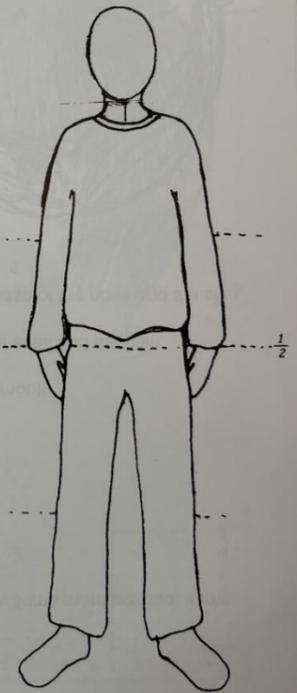
- You can fit about 5–6 heads into a child's body (6–7 into an adult's body).
- The middle of the body is the hip line (not the waist).
- Arms (when hanging down) end half way down the thighs.
- The shoulders are at least twice the width of the face.
- Necks are slightly narrower than heads.
- Foot length is similar to head length.



Y5/6

Guidelines for drawing figures

- You can fit about 5–6 heads into a child's body (6–7 into an adult's body).
- The middle of the body is the hip line (not the waist).
- Arms (when hanging down) end half way down the thighs.
- The shoulders are at least twice the width of the face.
- Necks are slightly narrower than heads.
- Foot length is similar to head length.



KEY SKILL

Drawing the whole body 1

Time:
30–40 min.**Resources**
Sketchbooks
B pencil
Resource sheet 10 (see page 111)**National Curriculum**
1a, 1b, 3a, 3b,
5a

The teacher could be the model, that way no child misses this initial session. It is quite useful to be able to watch them drawing and note how often they look at you. It should be 50% looking and 50% drawing. This lesson needs to be done quite often. Their figure drawing skills will improve greatly with practice.

Introduction

'You are going to be learning how to get better at drawing people.'

Practical activity

- Read/show the figure guidelines (Resource sheet 10).
- Tell children to use light lines.
- Allow 7–10 minutes to draw the whole figure.
- Stress the children should draw the whole figure from head to feet, leaving out facial features, patterns on clothes, etc. and concentrate on body shapes and proportions.
- When they have drawn the whole figure, ask them to look at their drawings and check the guidelines outlined at the start of the lesson.
- They could mark their drawings in some way to indicate how well they think they have succeeded.
- Ask them to think about how they will improve in their next drawing.
- Repeat the activity as often as you have time for.

Background information

There are two vital points that need to be made to children at the beginning. Firstly, do not draw any detail: no eyes, nose, mouth, no patterns on clothes. If they draw detail they do not focus on getting the whole figure drawn. Secondly, draw with very light lines. Explain that they may well want to change something, and if they have drawn dark lines it will be very hard to make changes. See notes on light lines, page 16.

KEY SKILL

Drawing the whole body

A simple standing pose

Time
30 min.**Resources**
Sketchbooks
B pencils
Resource sheet 16 (page 144)**National Curriculum**
1a, 1b, 3a, 3b**Introduction**

'Today you will be drawing the head and body; artists call this figure or life drawing.'

Practical activity

- Go through the main points described on Resource sheet 16, explaining body proportions.
- Give each child a copy of the proportion guidelines to keep by them as they work. These could be stuck into sketchbooks for later reference.
- Set up a simple standing pose with arms by the side. Explain that they have 10 minutes to draw the whole figure from head to feet, but no facial features and no details of clothes.
- Stress the use of light lines in the initial stage of the drawing.
- Children draw a light vertical line down the page, lightly mark the halfway point, then mark the quarter points. Halve the top quarter.
- They draw the head as a light oval which takes up the top eighth of the line (the head will be slightly bigger if the model is a child).
- Explain that the base of the line will be for the feet and remind them that the halfway mark is the hip line not the waist.
- Children draw the neck, then the shoulders (twice as wide as the head). Next the body, continuing down to the legs.
- Draw the arms; the hands will come half way between hip and knees.
- Once they have this framework they can add the rest of the figure, feet and clothes.
- Ask them to think about how they will improve in their next drawing.
- Repeat the activity as often as you have time for.

KEY SKILL

Drawing the whole body

A simple standing pose

Time
45 min.**Resources**
Sketchbooks
B pencils
Resource sheet 25 (page 177)**National Curriculum**
1a, 1b, 3a, 3b

A very useful drawing skill is that of making comparative shape and size judgements: *How much longer/shorter/wider/narrower is this line/shape than that?*

In figure drawing, that would mean asking such questions as:

- How much wider are the shoulders than the hips?
- What is the difference between the length of the legs and the body?

Children should look at the model, back at the drawing, check the model again, then make any necessary changes. They should not draw facial features, nor detail on clothes. The focus is the whole-body shape and proportions.

The pose should be a simple standing one, with arms by the sides. The teacher could be the model – that way no child misses this initial lesson. It is useful to watch them drawing and note how often they look at you. It should be 50% looking and 50% drawing.

Figure drawing skills will improve greatly with practice. The more often this lesson is done, the greater the progress.

Introduction

'Today you will be drawing the head and body; artists call this figure or life drawing. You can check your drawings against these guidelines (show Resource sheet 25) for average body proportions.'

Practical activity

- Discuss the body proportion guidelines (Resource sheet 25).
- Children should draw a light straight vertical line where they plan to draw the figure. Proportions can be marked off along this.
- Next mark the halfway point.
- Children now have 10 minutes to draw the whole figure. Stress that they must draw the whole figure from head to feet. No detail should be added at this stage.
- Draw the head and neck, making a light oval which takes up about an eighth of the line (a sixth in a child). The bottom of the line will be for the feet. The halfway point is roughly where the legs start.
- Shoulders should be sketched in next (check width compared to head), then arms, ending at about the halfway mark, hands below this.
- Children can now add the rest of the figure, legs, feet, clothes.
- Ask children to think what they will improve in their next drawing.
- Repeat the activity as often as you have time for.

One set of these drawings from each child could be kept as part of their records of development (see page 148).

Potential pitfall!

Children tend to get bogged down in drawing facial features, which does not leave them enough time to draw the whole figure or check body proportions.

KEY SKILL

Drawing the whole body 2

Time
40 min.**Resources**
Sketchbooks
B pencil
Resource sheet 10 (see page 111)**National Curriculum**
1a, 2b, 3a, 3b,
5a**Introduction**

'You have been drawing the whole body and trying to get the shapes right. Now you are getting better at that, you can spend a little longer on each drawing.'

Practical activity

- Set up a simple standing pose, arms relaxed by sides.
- Remind the children of the body proportions.
- The children do a quick light drawing of the whole figure.
- Introduce the information that about five or six heads fit into the length of a child's body (six or seven in an adult). Show them how to measure the head they have drawn, with their fingers, and check how many will fit into the body.
- Explain that if they can fit in fewer than five or six heads they must have drawn the head too big and they should adjust the size in their drawing.
- Next talk about details. Draw their attention to clothes, tones and patterns. At this stage they can also add features.
- Allow time at the end of each pose, for the children to consider their success against the pointers they were given, and to consider what they will improve.
- Repeat the activity.
- Year 2 children could gradually increase the length of time for each pose.

Background information

Once children are able to draw the whole figure with reasonable shapes and proportions, they can spend longer on the pose, adding details and tone. If the models are children, allow them a two-minute break every five minutes. This time can be used by the other children to check their shapes and proportions, and consider their next steps.

USING SKILL

Full portrait Long pose

Time
40–60 min.**Resources**
Sketchbooks
Any B pencils (B–4B)
Someone to pose
Resource sheet 16 (page 144)**National Curriculum**
1a, 1b, 3a, 3b
5a

As this is an extended pose, it would be better if the model is not one of the class. Model's breaks can be used for the children to check their work and consider their next steps.

Introduction

'Today you are going to do a full portrait. You will have at least half an hour, excluding the model's breaks, to draw the whole figure. That means you will have plenty of time to check the proportions of the figure and make any necessary changes before you add any details. The finished drawing should include tone, texture and any patterns you see.'

Practical activity

- Revise guidelines for shapes and proportions.
- Set up a relaxed standing pose, one the model can hold for 8–10 minutes at a time.
- Suggest that children try to see the figure as a whole shape, and plan how it will fit on the paper.
- Revise the system for mapping out body and head proportions covered in the key skill lessons (pages 98–101).
- When the framework is mapped out, they should be able to do a light drawing of the whole figure, starting with the head.
- Discourage any drawing of facial features or hair at this stage.
- Once children are satisfied that the proportions are fairly accurate they can go ahead and add details. This is a good moment to draw their attention to folds and textures in clothing, shadows and patterns.
- Lastly add features and hair.
- Children should consider their success against the pointers they were given, and consider what changes they would make next time.

USING SKILL

Detailed whole-body portrait Longer pose

Time
50–60 min.**Resources**
Sketchbooks
Any B pencils (B–4B)
Resource sheet 25 (page 177)
Someone to pose (not a pupil and preferably not the teacher)**National Curriculum**
1a, 1b, 3a, 3b,
5a**Introduction**

'Today you are going to do a figure drawing. You will have at least 45 minutes, excluding the model's breaks, to draw the whole figure. That means you will have plenty of time to check the proportions of the figure and make any necessary changes before you add any details. The finished drawing should include tone, texture and any patterns and details you see.'

Practical activity

- Set up a relaxed comfortable pose that a model can hold for 8–10 minutes at a time. If the model is seated they could be reading, but draw children's attention to any foreshortening.
- Revise guidelines for body proportions and the system for mapping them out, covered in 'Drawing the whole body' (pages 116–117).
- Suggest that they initially try to see the figure as a whole shape, and plan how it will fit on the paper.
- When the framework is mapped out, children should do a light drawing of the figure, starting with the head. Discourage any drawing of features, hair or detail at this stage.
- Once children are satisfied that the proportions are fairly accurate they can go ahead and add the features and hair.
- Now draw attention to folds in clothing, tones, textures and patterns.
- Success criteria could be a likeness to the sitter, including distinguishing characteristics, and fairly accurate proportions.
- Children should consider their success against these, and think about how they could improve their drawing next time.