## **Art and Design Progression of Knowledge and Skills**

## Key to understanding this document: Black = National Curriculum Objectives Blue = Knowledge Red = Skills to be taught

## Resources can be found on the planning

| Area of             | <u>EYFS</u>             | Year 1                  | Year 2                 | Year 3                 | Year 4                   | <u>Year 5</u>          | <u>Year 6</u>          |
|---------------------|-------------------------|-------------------------|------------------------|------------------------|--------------------------|------------------------|------------------------|
| Learning<br>Drawing | Use a large muscle      | to develop a wide       | to develop a wide      | to improve their       | to improve their         | to improve their       | to improve their       |
| 5.08                | movement to paint       | range of art and        | range of art and       | mastery of art and     | mastery of art and       | mastery of art and     | mastery of art and     |
|                     | and make marks.         | design techniques in    | design techniques in   | design techniques,     | design techniques,       | design techniques,     | design techniques,     |
|                     |                         | using colour, pattern,  | using colour, pattern, | including drawing,     | including drawing,       | including drawing,     | including drawing,     |
|                     | Show different          | texture, line, shape,   | texture, line, shape,  | painting and           | painting and             | painting and           | painting and           |
|                     | emotions in their       | form and space.         | form and space         | sculpture with a       | sculpture with a         | sculpture with a       | sculpture with a       |
|                     | drawings and            |                         | /                      | range of materials     | range of materials       | range of materials     | range of materials     |
|                     | paintings.              | To use drawing,         | To use drawing,        | [for example, pencil,  | [for example, pencil,    | [for example, pencil,  | [for example, pencil,  |
|                     |                         | painting and            | painting and           | charcoal, paint, clay] | charcoal, paint, clay]   | charcoal, paint, clay] | charcoal, paint, clay] |
|                     | Explore colour and      | sculpture to develop    | sculpture to develop   |                        |                          |                        |                        |
|                     | colour mixing.          | and share their ideas,  | and share their ideas, | Understand that        | Understand that          | Create fonts inspired  | Understand that        |
|                     |                         | experiences and         | experiences and        | charcoal is a drawing  | artists and illustrators | by objects/elements    | there is often a close |
|                     | Use drawing to          | imagination.            | imagination            | medium that lends      | interpret narrative      | around you. Use        | relationship between   |
|                     | represent ideas like    |                         |                        | itself to loose,       | texts and create         | close observational    | drawing and making.    |
|                     | movement and loud       | Understand drawing      | Understand that we     | gestural marks made    | sequenced drawings.      | drawing with pen to    | Understand that we     |
|                     | noises.                 | is a physical activity. | can use different      | on a larger scale.     |                          | inspire and use        | can transform 2d       |
|                     |                         |                         | media (sometimes       |                        | Understand artists       | creative               | drawings into 3d       |
|                     | Created close shapes    | Understand there is a   | combined in one        | Understand charcoal    | can work with            |                        | objects.               |
|                     | with continuous         | relationship between    | drawing) to capture    | and earth pigment      | pattern for different    | Understand that        |                        |
|                     | lines, and begin to     | drawings on paper       | the nature of things   | were our first         | reasons: Understand      | designers create       | Understand that        |
|                     | use these shapes to     | and making.             | we find.               | drawing tools as       | Surface Pattern          | fonts and work with    | graphic designers use  |
|                     | represent objects.      |                         |                        | humans.                | Designers work to        | Typography             | typography and         |
|                     |                         | Explore lines made by   | Understand that we     |                        | briefs to create         |                        | image to create        |
|                     | Draw with increasing    | a drawing tool, made    | can hold our drawing   | Know that              | patterns for             | Understand that        | packaging which we     |
|                     | complexity and          | by moving fingers,      | tools in a variety of  | Chiaroscuro means      | products: Artists        | some artists use       | aspire to use.         |
|                     | detail, such as         | wrist, elbow,           | ways, experimenting    | "light/dark" and we    | work with pattern to     | graphic skills to      |                        |
|                     | representing a face     | shoulder and body.      | with pressure, grip    | can use the concept    | create paintings or      | create pictorial maps, | Understand that        |
|                     | with a circle including | Work at a scale to      | and speed to affect    | to explore tone in     | other works.             | using symbols          | there are technical    |
|                     | details.                | accommodate             | line.                  | drawings.              | Lindoretoneleuline =     | (personal and          | processes we can use   |
|                     |                         | exploration.            | To build band our      |                        | Understand working       | cultural) to map       | to help us see, draw   |
|                     |                         |                         | To build hand eye      |                        | with pattern uses lots   | identity as well as    | and scale up our       |
|                     |                         |                         | coordination through   |                        | of different concepts    | geography.             | work                   |

|                        |                       | A                            |                        |                       |                       |
|------------------------|-----------------------|------------------------------|------------------------|-----------------------|-----------------------|
| Use colour (pastels,   | slow drawing and      | Understand that              | including repetition,  |                       |                       |
| chalks) intuitively to | understanding         | animators make               | sequencing,            | Create fonts inspired | Explore using         |
| develop spiral         | exploring through     | drawings that move.          | symmetry.              | by objects/elements   | negative and positive |
| drawings.              | touch.                |                              |                        | around you. Use       | space to "see" and    |
|                        |                       | Introduced to                | Understand that        | close observational   | draw a simple         |
| Pupils draw from       | Introduce wax resist  | Charcoal as a drawing        | patterns can be        | drawing with pen to   | element/object.       |
| paused film,           | techniques and will   | material and identify        | purely decorative or   | inspire, and use      |                       |
| observing detail using | consider the          | smudging, erasing            | hold symbolic          | creative skills to    | Use the grid system   |
| pencil, graphite,      | composition of their  | and using fingers as a       | significance. They can | transform into        | to scale up the image |
| handwriting pen.       | work.                 | mark making tool.            | be personal or         | letters.              | above, transferring   |
|                        |                       |                              | cultural.              |                       | the image onto card.  |
| Pupils draw from first | 11 harried            | Identify the qualities       |                        | Draw over             | and image onto cara.  |
| hand observation,      | Using handwriting     | of charcoal, opening         | Create owned           | maps/existing marks   | Use collage to add    |
| observing detail using | and soft b pencils to | their minds to mark          | narratives by          | to explore how you    | tonal marks to the    |
| materials above plus   | make close            | making possibilities.        | arranging toys in      | can make mark         | "flat image".         |
| pastel, oil pastel and | observational skills. | making possibilities.        | staged scenes, using   | making more visually  | nat image .           |
| or pencil crayon.      | observational skins.  | Explore how charcoal         | these as subject       | powerful.             |                       |
| or perion crayon.      |                       | responds to various          | matter to explore      | powerran.             |                       |
|                        |                       | complementary                | creation of drawings   | Combine drawing       |                       |
|                        |                       | materials.                   | using charcoal and     | with making to create |                       |
| 6 6                    |                       | materials.                   | chalk which convey     | pictorial / 3         |                       |
|                        |                       | Identify how they will       | drama and mood.        | dimension maps        |                       |
|                        |                       | experiment with              | Use light and portray  | which explore         |                       |
|                        |                       |                              |                        | •                     |                       |
|                        |                       | marking making to            | light/shadow.          | qualities of your     |                       |
|                        |                       | create line, shape and tone. | Internalist as African | personality or        |                       |
|                        |                       | and tone.                    | Interpret poetry or    | otherwise respond to  |                       |
|                        |                       | Identify light and           | prose and create       | a theme. Explore line |                       |
|                        |                       | . 0                          | sequenced images in    | weight, rhythm, grip, |                       |
|                        |                       | dark by introducing          | either an accordian    | mark making and       |                       |
|                        |                       | chiaroscuro.                 | or poetry comic        | shape, and explore    |                       |
|                        |                       |                              | format. Work in a      | how 2d can become     |                       |
|                        |                       | Consider tone,               | variety of media       | 3d through            |                       |
|                        |                       | composition, texture         | according to           | manipulation of       |                       |
|                        |                       | and depth.                   | intention, including   | paper.                |                       |
|                        |                       | 7 //                         | handwriting pen,       |                       |                       |
|                        |                       |                              | graphite or ink.       | Use charcoal,         |                       |
|                        |                       |                              |                        | graphite, pencil,     |                       |
|                        |                       |                              | Use colour,            | pastel to create      |                       |
|                        |                       |                              | composition,           | drawings of           |                       |
|                        |                       |                              | elements, line, shape  | atmospheric "sets" to |                       |
|                        |                       |                              |                        |                       |                       |

| Sketchbooks | Introduce what a                                       | Continue to build                             | to create sketch   | to create pattern working with tessellations, repeat pattern or folding patterns.  Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings with energy and feeling to create sketch | help inform (though not design) set design | to create sketch                           |
|-------------|--|---|--|--|--|--|
|             | sketchbook is for                                      | understanding that sketchbooks are            | books to record their observations and use                       | books to record their observations and use   | books to record their observations and use | books to record their observations and use |
|             | Understand it is                                       | places for personal                           | them to review and   | them to review and   | them to review and                         | them to review and                         |
|             | owned by the pupil                                     | experimentation.                              | revisit ideas  | revisit ideas  | revisit ideas                              | revisit ideas                              |
|             | for experimentation                                    |   |  |  |  |  |
|             | and exploration.                                       | Understand that the                           | Continue to build  | Understand that  | Understand that                            | Understand that                            |
|             |  | way each persons'                             | understanding that   | artists use  | artists use                                | artists use                                |
|             | To become familiar                                     | sketchbook looks is                           | sketchbooks are  | sketchbooks for  | sketchbooks for                            | sketchbooks for                            |
|             | with what a  | unique to them.                               | places for personal  | different purposes   | different purposes                         | different purposes                         |
|             | sketchbook can be                                      |   | experimentation.   | and that each artist   | and that each artist                       | and that each artist                       |
|             | used for and that it is                                | Make a new                                    |  | will find their own  | will find their own                        | will find their own                        |
|             | a platform for   | sketchbook (Elastic                           | Understand that the  | ways of working in a   | ways of working in a                       | ways of working in a                       |
|             | personal creative risk                                 | Band of Hole Punch)                           | way each persons'  | sketchbook.  | sketchbook.                                | sketchbook.                                |
|             | taking.  | OR make Spaces and                            | sketchbook looks is  | Collect and  | Hoo drokabbaalia ka                        | Han alratable a dra ta                     |
|             | Use sketchbooks to:                                    | Places inside a bought sketchbook.            | unique to them.  | Collect and consolidate  | Use sketchbooks to:                        | Use sketchbooks to:                        |
|             | ose sketchbooks to:                                    | bought sketchbook.                            | Make a new   | information through  | <ul><li>Explore</li></ul>                  | <ul><li>Practise</li></ul>                 |
|             | <ul> <li>Test out<br/>printmaking<br/>ideas</li> </ul> | Record thoughts and feelings about artwork in | sketchbook (Elastic<br>Band of Hole Punch)<br>OR make Spaces and | visual notes for artists.  | mark<br>making.                            | seeing<br>negative and<br>positive         |
|             |  | sketchbooks.                                  |  |  |  | shapes.                                    |

| Develop     | Work in sketchbooks             | Places inside a                   | Learn to use                 | <ul> <li>Brainstorm</li> </ul>  |                               |
|-------------|---------------------------------|-----------------------------------|------------------------------|---------------------------------|-------------------------------|
|             | to:                             | bought sketchbook.                | sketchbooks to               | ideas                           | <ul> <li>Using the</li> </ul> |
| of primary  |                                 |                                   | record opportunities         | generated                       | grid method                   |
| and         | <ul> <li>Explore the</li> </ul> | Work in sketchbooks               | for exploration of           | when                            | to scale up                   |
| secondary   | qualities of                    | to:                               | medias.                      | reading                         | an image.                     |
| colours     | different                       |                                   |                              | poetry or                       | · ·                           |
| Practice    | media.                          | <ul> <li>Explore the</li> </ul>   | Use sketchbooks to:          | prose.                          | <ul> <li>Explore</li> </ul>   |
| observation | •                               | qualities of                      |                              | ·                               | what your                     |
| al drawing  | Make close                      | charcoal.                         | <ul> <li>Practise</li> </ul> | <ul> <li>Make visual</li> </ul> | passions,                     |
| Explore     | observation                     | Make visual                       | drawing                      | notes to                        | hopes and                     |
| mark making | al drawings                     | notes using                       | skills.                      | capture,                        | fears might                   |
|             | of small                        | a variety of                      | Make visual                  | consolidate                     | be. What                      |
|             | objects,                        | media using                       | notes to                     | and reflect                     | makes you                     |
|             | drawn to                        | the "Show                         | record ideas                 | upon the                        | you? How                      |
|             | scale,                          | Me What                           | and                          | artists                         | can you find                  |
|             | working                         | You See"                          | processes                    | studied.                        | visual                        |
|             | slowly,                         | technique                         | discovered                   |                                 | equivalents                   |
|             | developing                      | when                              | through                      | <ul> <li>Explore</li> </ul>     | for the                       |
|             | mark                            | looking at                        | looking at                   | ideas                           | words in                      |
|             | making.                         | other artists                     | other artists.               | relating to                     | your head?                    |
|             |                                 | work to help                      | Test and                     | design                          |                               |
|             | Explore                         | consolidate                       | experiment                   | (though do                      | <ul> <li>Explore</li> </ul>   |
|             | colour and                      | learning and                      | with                         | not use                         | colour:                       |
|             | colour                          | make the                          | materials.                   | sketchbooks                     | make                          |
|             | mixing.                         | experience                        | Brainstorm                   | to design on                    | colours,                      |
|             |                                 | your own.                         | pattern,                     | paper),                         | collect                       |
|             | Make visual                     | • Develop                         | colour, line                 | exploring                       | colours,                      |
|             | notes about                     | mark making                       | and shape.                   | thoughts                        | experiment                    |
|             | artists                         | skills.                           | Brainstorm                   | about                           | with how                      |
|             | studied                         | Brainstorm                        | and explore                  | inspiration                     | colours work                  |
|             |                                 | animation                         | ideas                        | source,                         | together.                     |
|             |                                 | ideas.                            | relating to performance      | materials,                      | - 1                           |
|             |                                 | <ul><li>Experiment with</li></ul> | art.                         | textures,                       | Explore                       |
|             |                                 |                                   | Reflect.                     | colours,<br>mood,               | combination s and             |
|             |                                 | pigments<br>created               | Reflect.                     | lighting etc.                   | layering of                   |
|             |                                 | from the                          |                              | ngnung ett.                     | media.                        |
|             |                                 | local                             |                              | <ul> <li>Experiment</li> </ul>  | media.                        |
|             |                                 | environment                       |                              | with                            |                               |
|             |                                 | CHVITOTITICITE                    |                              | different                       |                               |
|             |                                 |                                   |                              | amerene                         | <u> </u>                      |

|             |  |  |  |   |   | media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved.  • Experiment with colour mixing and pattern, working towards creating paper "fabrics" for fashion design. | Develop Mark Making      Make visual notes to capture, consolidate and reflect upon the artists studied. |
|-------------|--|--|--|---|---|---|--|
| Printmaking | Use a large muscle movement to paint and make marks. | Understand prints<br>are made by<br>transferring an image<br>from one surface to | Continue to build understanding that sketchbooks are places for personal | To improve their mastery of art and design techniques, including drawing, | To improve their mastery of art and design techniques, including drawing, | To improve their mastery of art and design techniques, including drawing,   | To improve their mastery of art and design techniques, including drawing,                                |
|             |  | another.  Understand relief prints are made                                      | experimentation.  Understand that the way each persons'                  | painting and<br>sculpture with a<br>range of materials                    | painting and sculpture with a range of materials                          | painting and sculpture with a range of materials  | painting and sculpture with a range of materials   |

when we print from [for example, pencil, [for example, pencil, sketchbook looks is [for example, pencil, [for example, pencil, raised images unique to them. charcoal, paint, clay] charcoal, paint, clay] charcoal, paint, clay] charcoal, paint, clay (plates). Make a new **Understand that** Understand that Understand that Understand that Use hands and feet sketchbook (Elastic screen prints are screen prints are mono types are artists sometimes use to make simple Band of Hole Punch) made by forcing ink made by forcing ink single monoprints. their skills, vision and prints, using primary OR make Spaces and over a stencil. over a stencil. Understand that creativity to speak on Places inside a behalf of colours. artists sometimes use bought sketchbook. Understand that Understand that printmaking to create communities they Collect textured mono print can be mono print can be a larger artwork, e.g. represent, to try to Transfer the skills used effectively to used effectively to an installation or an change the world for objects and make create prints which rubbings, and press learnt in drawing and create prints which artists book. the better. them into plasticine sketchbooks to mono use line. That screen use line. That screen to create print by making prints can be used to prints can be used to Combine mono type Understand that the plates/prints (relief monoprints using create prints which create prints which with painting and nature of the object use thicker lines and use thicker lines and collage to make an printing) exploring carbon copy paper (artwork in gallery, how we ink up the (and or oil pastel / or shapes. / or shapes. "artists book" graffiti on wall, zine) plates and transfer can be specific to the prints), exploring the inspired by poetry or the image. qualities of line. Use mono print or Use mono print or prose. Explore colour, intention of the screen print over screen print over mixing different hues, artist. Explore concepts like Using handwriting collaged work to collaged work to and explore "repeat" "pattern" and soft b pencils to make a creative composition, working Explore what kinds of make a creative "sequencing" make close response to an response to an with different shaped topics or themes YOU observational skills. original artwork. original artwork. elements, before care about. Articulate Consider use of layers Consider use of layers using mono print to your fears, hopes, to develop meaning. to develop meaning. laver lines and marks. dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world Use screenprinting and/or monoprinting over collaged and painted sheets to create your piece of activist art.

|          |                    |                        |                        |                        |                           |                         | Or create a zine usin similar methods. |
|----------|--------------------|------------------------|------------------------|------------------------|---------------------------|-------------------------|--|
| Painting | Show different     | Understand             | Understand that        | Understand that we     | Understand that still     | Understand that         | Understand that the                    |
|          | emotions in their  | watercolour is a       | some painters use      | can create imagery     | life name given to the    | there is a tradition of | fabrics used to make                   |
|          | drawings and       | media which uses       | expressive, gestural   | using natural          | genre of painting (or     | artists working from    | clothes have been                      |
|          | paintings          | water and pigment.     | marks in their work,   | pigments and light.    | making) a collection      | land, sea or            | designed by                            |
|          |                    |                        | often resulting in     |                        | of objects/elements.      | cityscapes. That        | someone. That ther                     |
|          | Explore colour and | Understand we can      | abstract,              | Understand that        |                           | artists use a variety   | is a relationship                      |
|          | colour mixing.     | use a variety of       | expressionist          | paint acts differently | That still life is a      | of media to capture     | between td shape                       |
|          |                    | brushes, holding       | painting.              | on different surfaces. | genre which artists       | the energy of a place,  | and pattern and 3d                     |
|          |                    | them in a variety of   |                        |                        | have enjoyed for          | and that artists often  | form and function.                     |
|          |                    | ways to make           | Understand that the    | Understand the         | hundreds of years,,       | work outdoors to do     |  |
|          |                    | watercolour marks.     | properties of the      | concept of still life  | and which                 | this.                   | Explore how we car                     |
|          |                    |                        | paint that you use,    | and landscape          | contemporary artists      |                         | use layers (physical                   |
|          |                    | Explore watercolour    | and how you use it,    | painting.              | still explore today.      | See column 3            | or digital) to explor                  |
|          |                    | in an intuitive way to | will affect your mark  |                        |                           | "printmaking" to        | and build portraits                    |
|          |                    | build understanding    | making.                | Use paint, mixing      | To explore colour         | explore how print is    | ourselves which                        |
|          |                    | of the properties of   |                        | colours, to complete   | (and colour mixing),      | combined with paint     | explore aspects of                     |
|          |                    | the medium.            | Understand that        | the sculpture inspired | line, shape, pattern      | and collage to create   | our background,                        |
|          |                    |                        | primary colours can    | by literature          | and composition in        | a cohesive artwork.     | experience, culture                    |
|          |                    | Paint without a fixed  | be mixed together to   |                        | creating a still life. To |                         | and personality.                       |
|          |                    | image of what you      | make secondary         | Continue to develop    | consider lighting,        | Explore how you can     |  |
|          |                    | are painting in mind.  | colours of different   | colour mixing skills.  | surface, foreground       | you paint (possibly     | Make independent                       |
|          |                    |                        | hues.                  |                        | and background.           | combined with           | decisions as to which                  |
|          |                    | Respond to your        |                        | Explore painting over  | 9 //                      | drawing) to capture     | materials are best t                   |
|          |                    | painting, and try to   | Understand the         | different surfaces,    | To use close              | your response to a      | use, which kinds of                    |
|          |                    | "imagine" an image     | concept of still life. | e.g. cloth, and        | observation and try       | place. Explore how      | marks, which                           |
|          |                    | within.                |                        | transfer drawing       | different hues and        | the media you           | methods will best                      |
|          |                    |                        | Explore colour mixing  | mark making skills     | tones to capture 3d       | choose, combined        | help you explore.                      |
|          |                    | Work back into your    | through gestural       | into thread, using     | form in 2 dimensions.     | with the marks you      |  |
|          |                    | painting with paint,   | mark making, initially | stitch to draw over    | (Option to use            | make and how you        |  |
|          |                    | pen or coloured        | working without a      | the painted fabric.    | collage from painted      | use your body will      |  |
|          |                    | pencil to develop the  | subject matter to      | _ y M                  | sheets).                  | affect the end result.  |  |
|          |                    | imaginative imagery    | allow exploration of   | Explore creating       |                           | Think about colour,     |  |
|          |                    |                        | media. Experiment      | pigments from          | Options to work in        | composition and         |  |
|          |                    |                        | with using home        | materials around you   | clay, making reliefs      | mark making. Think      |  |
|          |                    |                        | made tools.            | (earth, vegetation).   | inspired by fruit still   | about light and dark,   |  |
|          |                    |                        |                        | Use them to create     | lives, or make 3d         |                         |  |

|         |  |   | Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above.  | an image which relates to the environment the materials were found in.  Use light to create imagery by exploring anthotype or cyanotype.   | graphic still lives using ink and foamboard.  To explore painting on different surfaces, e.g. fabric, and combine paint with 3d making.  To make work as part of a community/class and understand how everyone can contribute towards a larger artwork.                                  | movement and energy.  Mix colour intuitively to create painted sheets. Use pattern to decorate, working with more paint or ink. Transform these 2d patterned sheets into 3d forms or collaged elements to explore fashion design   |  |
|---------|--|---|---|--|--|--|--|
| Collage | Join different materials to explore different textures  Use a small range of small tools, including scissors, paintbrushes and cutlery | Understand collage is the art of using elements of paper to make images.  Understand we can create our own papers with which to collage.  Collage with painted papers exploring colour, shape and composition.  Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture. | Understand that we can combine collage with other disciplines such as drawing, printmaking and making.  Demonstrate their curiosity by exploring their environments and collect objects that inspire them.  Demonstrate sorting skills by grouping objects by colour, shape, size, material and type.  Use the observational drawings made (see column 1 "drawing"), cutting the separate | Understand that we can combine collage with other disciplines such as drawing, printmaking and making.  Cut shapes from paper (free hand) Explore positive and negative shapes, line, colour and composition  Add to collage with cut elements, choosing colour, shape and compotisiton. | Understand that we can combine collage with other disciplines such as drawing, printmaking and making.  Cut shapes from paper (free hand) Explore positive and negative shapes, line, colour and composition  Add to collage with cut elements, choosing colour, shape and compotisiton. | Understand that we can combine collage with other disciplines such as drawing, printmaking and making.  Cut shapes from paper (free hand) Explore positive and negative shapes, line, colour and composition  Add to collage with cut elements, choosing colour, shape and compotisiton. | Understand that we can combine collage with other disciplines such as drawing, printmaking and making.  Cut shapes from paper (free hand) Explore positive and negative shapes, line, colour and composition  Add to collage with cut elements, choosing colour, shape and compotisiton. |

|         |                         | I                       |                        | A                      |                        |                        | 1                       |
|---------|-------------------------|-------------------------|------------------------|------------------------|------------------------|------------------------|-------------------------|
|         |                         |                         | drawings out and       |                        |                        |                        |                         |
|         |                         |                         | using them to create   |                        |                        |                        |                         |
|         |                         |                         | a new artwork,         |                        |                        |                        |                         |
|         |                         |                         | thinking carefully     |                        |                        |                        |                         |
|         |                         |                         | about composition.     |                        |                        |                        |                         |
|         |                         |                         | Work into the collage  |                        |                        |                        |                         |
|         |                         |                         | with further drawing   |                        |                        |                        |                         |
|         |                         |                         | made in response to    |                        |                        |                        |                         |
|         |                         |                         | the collaged sheet.    |                        |                        |                        |                         |
|         |                         |                         | Collage with           |                        |                        |                        |                         |
|         |                         |                         | drawings to create     |                        |                        |                        |                         |
|         |                         | _                       | invented forms.        |                        |                        |                        |                         |
|         |                         |                         | Combine with making    |                        |                        |                        |                         |
|         |                         |                         | if appropriate.        |                        |                        |                        |                         |
| Making  | Safely use a variety of | to develop a wide       | to develop a wide      | to improve their       | to improve their       | to improve their       | to improve their        |
| Wicking | materials, tools and    | range of art and        | range of art and       | mastery of art and     | mastery of art and     | mastery of art and     | mastery of art and      |
|         | techniques,             | design techniques in    | design techniques in   | design techniques,     | design techniques,     | design techniques,     | design techniques,      |
|         | experimenting with      | using colour, pattern,  | using colour, pattern, | including drawing,     | including drawing,     | including drawing,     | including drawing,      |
|         | colour, design,         | texture, line, shape,   | texture, line, shape,  | painting and           | painting and           | painting and           | painting and            |
|         | texture, form and       | form and space.         | form and space.        | sculpture with a       | sculpture with a       | sculpture with a       | sculpture with a        |
|         | function                | Torrit and space.       | Torrir aria space.     | range of materials     | range of materials     | range of materials     | range of materials      |
|         | Tanction                | To use a range of       | To use a range of      | [for example, pencil,  | [for example, pencil,  | [for example, pencil,  | [for example, pencil,   |
|         |                         | materials creatively    | materials creatively   | charcoal, paint, clay] | charcoal, paint, clay] | charcoal, paint, clay] | charcoal, paint, clay]  |
|         |                         | to design and make      | to design and make     | charcoal, paint, clay  | charcoal, paint, clay  | charcoal, paint, clay  | charcoal, paint, clay   |
|         |                         | products                | products               | Understand that        | Understand that a      | Understand that set    | Understand that         |
|         |                         | products                | products               | many makers use        | plinth is a device for | designers can          | artists use a variety   |
|         |                         | Understand that         | Understand the role    | other artforms as      | establishing the       | design/make sets for   | of media including      |
|         |                         | sculpture is the name   | of an architect.       | inspiration, such as   | importance or          | theatres or for        | light and sound as      |
|         |                         | sometimes given for     | or arrances.           | literature, film,      | context of a           | animations.            | well as physical        |
|         |                         | artwork which exists    | Understand when we     | drama or music.        | sculptural object.     | ariiriacions.          | media to create         |
|         |                         | in three dimensions.    | make sculpture by      | diama of music.        | sculptural object.     | Understand that        | installations.          |
|         |                         | in three difficultions. | adding materials it is | Understand that        | Understand that        | designers often        | Understand that         |
|         |                         | Understand the          | called Construction.   | when we make           | artists can re-present | create scaled models   | installations are often |
|         |                         | meaning of "Design      | canca construction.    | sculpture by           | objects, in a          | to test and share      | immersive, enabling     |
|         |                         | through Making"         | Use the Design         | moulding with our      | particular context     | ideas with others.     | the viewer to enter     |
|         |                         | amough making           | through Making         | fingers it is called   | with a particular      | ideas with others.     | the artwork.            |
|         |                         | Collage with painted    | philosophy to          | modelling (an          | intention, to change   | Understand that        | the artwork.            |
|         |                         | papers exploring        | construct with a       | additive process).     | the meaning of that    | architects and other   | Understand that         |
|         |                         | Papers exhibiting       | variety of materials   | additive process).     | object.                | artists have           | designers & makers      |
|         |                         |                         | variety of illaterials |                        | object.                | ai tists Have          | designers & makers      |

colour, shape and composition.

Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture.

to make an architectural model of a building, considering shape, form, colour, and perspective. Consider interior and exterior.

Use Design through Making philosophy to playfully construct towards a loose brief.

Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure.

That clay and Modroc are soft materials which finally dry/set hard.

An armature is an interior framework which support a sculpture.

Understand that articulated drawings can be animated.

Use Modroc or air dry clay to model characters inspired by literature.
Consider form, texture, character, structure.

Make an armature to support the sculpture.

Cut out drawings and make simple articulations to make drawings which can be animated.
Combine with digital media to make animations.

To understand that sometimes people themselves can be the object, as in performance art.

To understand that make sculpture can be challenging. To understand its takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right.

Explore how we can re-see the objects around us and represent them as sculptures. That we can use scale to re-examine our relationship to the things around us.

To work in collaboration to explore how we can present ourselves as art object, using a plinth as a device to attract attention to us.

responsibilities towards society. Understand that artists can help shape the world for the better.

Use Design through Making, inspired by a brief, to create a scale model "set" for a theatre production or an animation.

Construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention.

Use Design through

Making and scale

models to create a piece of architecture which would make the world a better place. Use a combination of materials, construction methods and tools. Reflect as part of the building process so that you can understand how your intention relates to

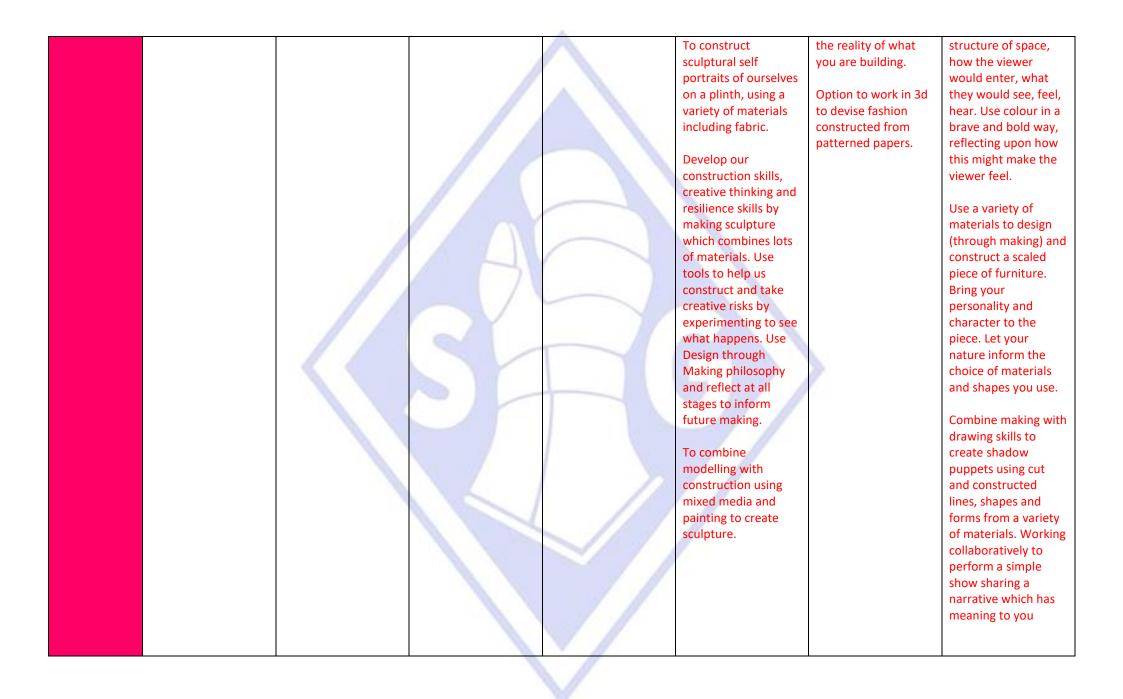
sometimes work towards briefs, but always brings their own experience in the project to bear.

Understand that artists and designers add colour, texture, meaning and richness to our life.

Understand that artists reinvent.
Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future.

Use the device of scaled model to imagine what your installation might be, working in respond to a brief or "challenge" to enable a viewer to "have a physical experience of colour."

Use a variety of materials, including light and sound, to make a model of what you would build. Think about



| Purpose/Visu        |
|---------------------|
| al literacy/        |
| <b>Articulation</b> |

Hold a pencil effectively in preparation for fluent writing and drawing.

Use a small range of small tools, including scissors, paintbrushes

Create collaboratively, share ideas, resources and skills.

Share their creations, explaining the process they have used.

Return to and build on their previous learning, refining ideas and developing their own ability to represent them.

Explore, use and refine a variety of artistic effects to express their ideas.

Explore different materials freely, in order to develop their ideas about how to use them and what to make

Develop their own ideas and then

About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Look at the work of artists, who draw, sculpt, paint etc and at the intentions behind the work and the content in which it is made.

Understand we may all have different responses in terms of our thoughts and the things we make. That we share similarities

To understand all responses are valid. Discover artists and will demonstrate their understanding of the artist's work by responding through making challenge and peer discussions.

To reflect on their drawings and share what they like and what they would like About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Understand artists take their inspiration from around them, collecting and transforming.

Understand that in art we can experiment and discover things for ourselves.

Look at the work of a printmaker, an architect, and artists and learn to dissect their work to help build understanding. Understand how the artists experience feeds into their work.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. About great artists, architects and designers in history.

To understand that visual artists look to other artforms for inspiration.

Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work.

Understand artists often collaborate on projects, bringing different skills together.

Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.

Understand we may all have different responses in terms of our thoughts and the About great artists, architects and designers in history

Look at the work of illustrators and graphic artists, painters and sculptors.
Understand the processes, intentions an outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.

Understand artists often collaborate on projects, bringing different skills together.

Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. About great artists, architects and designers in history.

Look at the work of designers, artists, animators, architects.

Understand the processes, intentions an outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities.
Understand all responses are valid.

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... About great artists, architects and designers in history.

Look at the work of designers, artists, art activists, installation artists, craftspeople and puppeteers.

Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").

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|     | similarities and      | still image            | feedback about your  |
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