Prestbury St Mary's Federation – Art Progression Ladder 2024 – 2025

	Reception	End Goals	Year 1	Year 2	End Goals	Year 3	Year 4	End Goals	Year 5	Year 6	End Goals
Drawing **ELG:** **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.** **Talk about the lives of the people around them and their roles in society.** **Use a range of small tools, including scissors, paint brushes.** **Begin to show accuracy and care when drawing.** **Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.** **Give focused attention to what the teacher says and show an ability to follow instructions involving several ideas or actions.** **Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions.** **Make comments about what they have heard and ask questions to clarify their understanding.** **NC Aims:**	**Mark Making** To explore different ways of mark making with a variety of media. To use drawing to respond to the world and represent actions, people and objects, based on imagination, observation and experience. **Shape** To draw from observation. To draw from memory or imagination. To make different shapes. **Pattern and Texture.** To explore patterns from observation, imagination and artists work. To explore textures from observation, imagination and artists work. **Artist: Alexander Calder**	I can make a variety of marks with different drawing tools. I can represent people, objects, actions through my drawings. I can draw a picture of myself. I can draw shapes. I can draw from observation. I can draw from imagination. I can make patterns. I can represent textures.	**Mark making** To begin to control the types of marks they make with different drawing tools and media. **Shape** To explore the use of line, shape and colour. To use drawing skills to represent people, objects, and shapes through observation, imagination and memory. To use shape and line to create a composition. **Tone** Investigate tone through light or dark patterns, shapes or lines. **Artist: Paul Cezanne** **Artist: Adinkra artist from Kenya.** **Artists: Alfred Wallace, Robin Brooks, Amirai Gale**	**Mark making** To demonstrate a variety of ways to make different marks with different drawing tools and media. **Shape and form** To experiment with the visual elements: line, shape, pattern, texture and colour. To use drawing skills to descriptively represent people, objects, and shapes through observation, imagination and memory. To start to develop an awareness of composition. To develop their own ideas with inspiration from artists. **Tone** Experiment with the effects of different grades of pencil. Develop a range of tone by shading and blending to create light and dark e.g. shadows. **Artist: Hundertwasser**	I can ask questions, comment and talk about what I like and dislike about artists work, and how it makes me think and feel. I can say what I like about my work and the work of others. I can say how I might change my work. I can record my ideas, thoughts and designs in a sketchbook. I can make a variety of marks which I have selected for an effect. I can use a variety of drawing tools and media effectively. I can draw lines, patterns and shapes	**MARK MAKING** Understand that charcoal and earth pigment were our first drawing tools as humans. Develop techniques using charcoal – blending, rub away Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale Experiment with different pencil holds understanding that they vary the freedom of line movement. **SHAPE/FORM** To experience the texture and form of objects using feely drawing by holding objects. To draw cut fruit from observation. To develop their hand eye co-ordination between what they feel, see and draw. To understand that moving paper will help lines to flow when the hand restricts (circles) **SPACE** To learn to explore space fully by widening mark making strokes.	**MARK MAKING** To make marks with different gradient and density by developing knowledge of pencil grades. Experiment with mark making using a range of graded materials – charcoal, feather, pastel, chalk, pen, wax. To understand how to apply a variety of marks as in the technique **Sgraffito.** To use black pen to define line and vary the tones in a drawing. **TONE** To understand that by varying the gradient you vary the tone. Explore ways in which the tone can be varied with one grade of pencil – repeat shading, pressure, varying the pencil hold. **SHAPE/FORM** Use pen to create dotted marks to depict form through pointillism. Understand that the frequency of dots can vary the tone. To use shadow to guide fluidity of pencil line. **SPACE** To show awareness of how objects cast a shadow and that it can be used to draw shape. To draw objects including detail and awareness of proportion. To know how to refine	To be able, when prompted, to make a wide variety of marks by experimentation. To have work that is different scales. Understand that different materials lend themselves to different end results. To begin to learn to fill space and orientate paper to allow free movement across a page. To notice how light is shown in paintings through light source and shadow. To draw objects that are in proportion to each other. To draw from observation using the above skills.	**MARK MAKING** To independently demonstrate a variety of ways to experiment and make different marks using different media. To develop mark making techniques using controlled use of pencil line to form pattern. To learn how the use of different pens or ink can help the flow of a drawing. That fine detail can be achieved with differing results depending on the pen nib. To experiment with a range of materials creating continuous spirals. **TONE** To use sketching media to develop shading techniques which vary the tone – gradient, pressure. To understand that light and dark in art is called **Chiaroscuro.** To select drawing materials to create clear and dramatic Chiaroscuro. **SHAPE FORM** Create observational drawings from a range of viewpoints (Bird's Eye) **SPACE** Use foreground and size in distance to begin to create perspective To show shadow depth by varying the tone.	**MARK MAKING** Independently demonstrate a wide variety of marks choosing different media. To be able to orientate the paper and use a hand hold to create a flowing free forming line. To use mark making as a means of representation. To be able to select mark making to fit their intention. To communicate on the effectiveness of the mark making and their choice of media. **TONE** Use techniques to rub away mark making to create difference highlights **SHAPE/FORM** To use shading techniques and their knowledge of tone to create shadow. To know techniques to create monotone shading. **SPACE** To use shadow to begin to show dimension using mid tones. Small large paper To be able to use differing sizes of paper – very large to small. To be able to confidently fill space.	To be able to independently mark make using a range of techniques. To be able to select media to create the desired outcome. To be able to evaluate and revise technique. Have understanding of gradient and tone. To be able to draw objects from different viewpoints. To show an awareness of perspective between objects. To begin to show dimension through shading. To draw from observation using the above skills.

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To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]							drawings by using line lightly to begin.				
Vocabulary	Thick, thin. Wavy, straight, scribble, abstract art, mobiles, black lines, primary colours, patterns, shapes, imaginative, observation, memory **Alexander Calder**		Thick, thin, short, long, Tone, soft, hard, shiny, light, dark, pale, deep, imaginative, observation, memory **Paul Cezanne** **Alfred Wallace** **African artists**	Soft, hard, broad, narrow, fine, pattern, smooth, rough, bumpy Tone, soft, hard, shiny, light, dark, pale, deep Background Foreground, architect, imaginative, observation, memory, modern art **Friedensreich Hundertwasser**		Charcoal Pigment Tools Rub away Gestural Mark Making Widening Strokes Chalk Pastel Continuous Scale Pencil hold Hatching Dashes Circling Shading Contrast Observe Impressionist Paleolithic Abstract **Lascaux** **Van Gogh**	Gradients Density Pencil Grades Mark Making Oil Pastel Sgraffito Tone Grade Pointillism Shadow Proportion Refine Stippling Shading tones Hatching Dotting Smudge Observe		Mark making Tools Contours Gradient Depth Perspective Bird's Eye View Chiaroscuro Contrast Observational Foreground Background Dimension Cast Shadow Contouring Cross hatching Tone Chiaroscuro Stumping (Smudge) Observation	Shading Gradient Shadow A3 A6 Mark Making Media Dimension Paper Grades Blending Cross Hatching Stumping Cast Shadow Mid- Tone Highlight Contrast Observation Autobiographic **Tracey Emin**	
Depth of Learning											
<u>Painting ELG:</u> **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.** **Talk about the lives of the people around them and their roles in society.**	To Paint on different media and scales using a variety of different paints and brushes. To use paint to respond to the world and represent actions, people and objects, based on imagination, observation and experience. **<u>Colour</u>** To Identify primary colours.	I can paint on a small scale, using thin brushes. I can paint on a large scale using larger brushes. I can represent people, objects, actions, shapes through my paintings. I can say what the primary colours are. I can mix primary colours to make the colours change.	To Paint on different media and scales using a variety of different paints and brushes. **<u>Colour</u>** To identify primary and secondary colours. **<u>Texture</u>** To experiment with tools and techniques to create texture by layering colours, scraping and using deliberate brush strokes.	To paint confidently on different scales with appropriately sized brushes. **<u>Colour</u>** To use the terms primary colours and, secondary colours with confidence and accuracy. To add tints and tone(white and black) to primary colours to make them lighter or darker.	I can paint on a small scale and can select the appropriately sized paint brush. I can paint on a large scale and can select the appropriately sized paint brush. I can name the primary and secondary colours. I can recognise light and dark shades in artists' work.	**<u>COLOUR</u>** To understand how pigments are created with natural products. To mix natural pigments (using wood, nuts, mud). To mix tertiary colours from primary and secondary. Explore how to create warm and cold colours and the effect on the mood of a painting. To create a colour wash.	**<u>COLOUR</u>** To be able to mix tertiary colours with increasing accuracy and consistency. To know how to create a new tone of tertiary colour. To understand how colours chosen will affect the mood of a piece To overlay washes of colour to create new colour.	. To be able to mix tertiary colours. To begin to create colour tone. To understand how colours effect mood. To use different methods of applying paint. To be able to create a wash.	**<u>COLOUR</u>** To be confident mixing tones of tertiary colours. Using water to effectively mute the tone of the colours mixed. To create a coloured wash that communicates the mood of their piece. Understanding that water can make paint 'bleed' creating an organic	**<u>COLOUR</u>** To explore and experiment using monochrome. To be able to mix a colour precisely to convey different moods. That paint can be used layered over media – pencil, pastel, charcoal and that it can alter the appearance of the lines drawn.	To be able to vary the tint of a colour. To know the difference between a tint and tone and how to create them. To understand how different techniques or combinations of colour can change the original appearance.

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Use a range of small tools, including scissors, paint brushes. **Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.** **Give focused attention to what the teacher says and show an ability to follow instructions involving several ideas or actions.** **Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions.** **Make comments about what they have heard and ask questions to clarify their understanding.** **<u>NC Aims:</u>** **To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]**	To experiment with mixing primary colours and notice changes. To be introduced to secondary colours. **<u>Texture</u>** To explore different textures with paint by adding different materials to the paint. To experiment with different patterns and textures by applying paint in different ways. E.g. scraping, rolling, dabbing. Paint my family from imagination or memory **Artists -Bridget Riley and Georgia O Keeffe**	I may know some secondary colours. I can create textures with a variety of paints and materials. I can create textures by using different techniques to apply my paint.	**Artists: Paul Cezanne and Robin Brooks**	To explore tertiary colours by mixing primary and secondary colours. **Artists: Wassily Kandinsky**	I understand the effects of light and dark by using tints and shades in my art work. I can make tertiary colours.	To understand that light and dark in art is called **Chiaroscuro.** **<u>TEXURE</u>** Experience how the surface of an object can change the way paint is applied onto clay, textiles. To be able to create texture due to thickness of application. **<u>COMPOSITION</u>** To vary colour mixing and pairing to show changes in detail. (Explore harmonious and contrasting colours.) How the composition of a painting (cave art) helps it to communicate effectively through many years.	**<u>TEXTURE</u>** Understand that wax resists paint. That some paints (acrylic) have a thicker starting texture. That the technique of Pointillism creates texture and form. **<u>COMPOSITION</u>** To be able to balance the application of paint across a piece of work with consistency. To understand how pointillist artists, create their paintings – starting points.	To be able to create the desired texture through the application of paint on different surfaces. Understanding that artists try to create a balance of colour, form or technique in their paintings. To know that paint is used is a means of communication.	and experimenting technique. Knowledge that the application of water to ink used with paint will case a blurring of line and form. **<u>TEXTURE</u>** Understand that wax and other media can resist paint. That ink can be used precisely to give texture marks. (feathers) To experiment with natural and manmade objects to create prints over a painted background. To use the layering of mark making – eg. Pen over chalk over wash to depict landscape. **<u>COMPOSITION</u>** That areas of painting can be masked off to aid accuracy of painting. To use their mixed tertiary colours in a contrasting or complementary way. Knowledge that ink is watery in nature and can be used over or under paint	How Chevreul's colour study changed how colour was used. **<u>TEXTURE</u>** To use thickness of paint and a wide variety of application tools to create a range of textured paintings for collage use. **<u>COMPOSITION</u>** That colour is used to convey changes of mood within a painting. That contrasting colours can be used to show form or line with more clarity. That monochrome painting is composed very differently with just the addition of black or white to the base hue. That painting colours next to each other changes how we see the separate colours. Understanding the impact of complimentary and contrasting colours.	To be able to use differing amounts of water to create paint effects. To be able to explain how the colour has conveyed mood. To be able to select from a range of different painting tools. To use different painted surfaces to give variety to a composition. To be able to use mixed colours in a complimentary or contrasting way.
Vocabulary	Primary Colours Secondary colours Thick, thin, wavy, straight, lumpy, smooth, wash, op art, painter, bright, bold, lines, patterns. shapes		Size, shape, round ended brush, chisel brush, colour mixing, primary colours, secondary colours, wash, Impressionist painter	Primary colours, secondary colours tertiary colours, shades, tones, tints, small scale, large scale, abstract painter		Pigment Primary Secondary Tertiary Warm/cold mood Wash Application Sealing Harmonious Contrasting Communicating Abstract Realist	Tertiary Tone Consistency Mood Overlay Washes Resist Acrylic Texture Form Pointillism Balance Surrealist		Tertiary Hue Wash Communicates Mood 'Bleed' Organic Blur Line Form Masked Media Resist	Monochrome Convey Mood Multi-Media Pastel Base Sealant Resist **Chevruel's** colour study. Composition Contrasting Complimentary	

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						Raphaelle Peale **George Seurat** **Leonora Carrington**			Water based Ink Symbolise **Turner** Romantic **Klimt** **(Hirst/Milstein)** Art Nouveau	Hue Surrealist Abstract **Gorky**	
Depth of Learning											
<u>Printing</u> **<u>ELG:</u>** **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.** **Talk about the lives of the people around them and their roles in society.** **Use a range of small tools, including scissors, paint brushes.** **Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.** **Give focused attention to what the teacher says and show an ability to follow instructions involving several ideas or actions.** **Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions.** **Make comments about what they have heard and ask questions to clarify their understanding.**	To experiment with different ways to print using different materials, tools and techniques. To print on different scales and surfaces. Artists:	I can print with different tools. I can marble. I can use make a large print. I can make a small print. I can print on different paper.	To use different objects to make prints and create images. To experiment with a variety of printing techniques. E.g. press, relief, rubbings, To recognise patterns in printmaking. To build a repeating pattern with their prints. **Artists: African, Andy Warhol**	To make a press print pattern. To rotate prints to make a pattern or picture. To print on different paper. **Artists: Henri Rousseau**	I can print with different tools and objects. I can make a rubbing. I can make a relief print. I can make a press print. I can print a repeated pattern. I can rotate my print to make a pattern or picture.	To use hands as a means of mono-printing with natural pigments. To understand that a mono print is a when lines or pattern are formed through a coloured or inked surface. To overlay prints using impressions in poly print foam. To overlap and begin to build pattern using contrast in pigments/colours.	. To use print techniques to create texture on background scenes. To understand how carbon/tracing paper can create a very simple monoprint. Understanding that tracing paper and print foam will change the orientation (reverse) a print. To build more complex prints by varying the layering and orientation.	To be able to make a print using: tools, hands, carbon/tracing paper. To understand how to create and reuse a monoprint. To begin to form a pattern by printing. To use the orientation of paper to create overlaps of print. To use a contrast in pigment to show the different prints clearly.	To use create simple collagraphs to create spirals. To vary the pressure to create different print strengths, To understand how masking when printing over is a good technique to leave white space. (Simple reduction method) Using natural materials - sponges to create printed texture.	To use recycled aluminium to create an impress monotype. To understand that a monotype is one unrepeated print. To print on different grades of paper and fabric and notice differing results. To apply the correct pressure to create a clear print. To experiment using print techniques learnt by using a variety of tools & media. To understand the popularity of printing to advertise – Pop Art. **Warhol**	To create prints using a collagraph. To create texture by printing with a range of natural or manmade objects. To create and use a monotype to press one print. To print on different surfaces of paper or textiles by varying the pressure or application of paint.

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NC Aims: **To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]**											
Vocabulary	Print, press, dripping, pouring, swirls, drip, slosh **Jackson Pollock**		Repeated pattern, rollers, ink, rubbing, printmaker, pop art, adinkra **Andy Warhol** **African artists**	Rotate, repeat, impressionist painter, primitive, printmaker, Victorian, design, press print, rollers, ink **Henri Rousseau** **William Morris**		Imprint Line Texture Monoprint Pigments Inked Overlay Polyprint foam Contrast	Background Foreground Mono**print** Tracing Paper Reverse (mirror) image Layering		Collagraph Spiral Pressure Masking Reduction method Texture	Imprint Clay tools Mood Aluminium Mono**type** Grades – paper Media Expressionism Pop Art **Kathe Kollwitz** **Warhol**	
Depth of Learning											
Sculpture & 3D **ELG:** **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.** **Talk about the lives of the people around them and their roles in society.** **Use a range of small tools, including scissors, paint brushes.** **Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.**	Manipulate malleable materials in a variety of ways. E.g. rolling, pinching, pulling, kneading, shaping, pressing **Form** Experiment with, construct and join recycled, natural and man-made materials. Use 3D structures to explore materials and express ideas and experiences. **Texture** Explore different textures in malleable materials. **Artists: Pablo Picasso**	I can represent an object in clay. I can experiment with textures and patterns in clay. I can make a three dimensional form in a variety of materials. I can join, fix and fit materials together to create structures.	Explore sculpture with a range of malleable materials. **Form** Experiment with, construct and join recycled, natural and man-made materials with increasing confidence. **Texture** Change the surface of malleable materials by adding texture with tools or objects. **Artist: Andy Goldsworthy**	Explore sculpture with a range of malleable materials, manipulating them for a purpose. **Form** Experiment with, construct and join recycled, natural and man-made materials with confidence. **Texture** Change the surface of malleable materials by adding texture with tools or objects. **Artist: Friedensreich Hundertwasser**		**Form** To create the form of a fruit within a 3D tile. To imprint into clay using clay tools to create clear lines and texture. To use textile stitching to denote shape and form in a landscape. **Texture** To use impress techniques to build up the clay surface. Using stitches and overstitching to create texture.	**Form** To use wire and cardboard to sculpt. To vary the orientation and thickness (twisting) if the wire to give different stability. To understand that the armature of a sculpture is the part holing it upright. To understand that the impermanence of the sculpture media means it can be rearranged and revised. **Texture** To understand how thicker paint in pointillism can give paper a 3D effect. To use the different textures and contours inside	Use a media to create a simple 3D form. To be able to revise and refine their sculpture. To use stitching to create texture To be able to vary the texture of the media they use.	**Form** Using materials to create a landscape collagraph. Forming 3D nests using paper and wire in a continuous form. To experiment with how clay can be used to combine or secure materials, **Texture** That the addition of textiles and mixed media will vary the texture of the sculpture. To experiment with sculpture as an interwoven form. That a texture of a collagraph print varies depending on print materials.	**Form** To cut away the form of a face in clay and use impressed line to show features. To imprint into clay using clay tools to create clear lines and texture while using mark making to convey mood. To build 3D dimension to the features using smaller sculpted pieces of clay. To create a group sculpture of foil imprints. Foil wire into wooden base or hanging mobile. To understand that the impermanence of the sculpture media means it can be rearranged and revised depending on group feedback.	To understand what a collagraph is and create one. To use mixed media to create a 3D form. To be able to add further dimension to clay through impressing or creating surface texture. To understand how the choice and orientation of the media will change the texture of a 3D form. To be able to work in a group and verbalise how they are planning to revise and refine

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Give focused attention to what the teacher says and show an ability to follow instructions involving several ideas or actions. **Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions.** **Make comments about what they have heard and ask questions to clarify their understanding.** **<u>NC Aims:</u>** **To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]**							cardboard to vary the surfaces of the sculpture. To understand how the texture of different surfaces can change a sculpture.			To use the different facial expressions to communicate within the sculpture in a complementary way. **<u>Texture</u>** To add decorative impressions to the clay that add texture. To understand the reflective nature of foil will determine the orientation of the sculpture.	their group sculpture.
Vocabulary	Playdough, salt dough clay, roll, model, construct, join, fix, fit, pull, pinch, knead, shape Sculptor, **Pablo Picasso**		Clay, model, construct, join, fix, fit, pull, pinch, knead, shape, texture, relief, malleable, environment, natural, manmade, urban **Andy Goldsworthy**	Clay, model, construct, join, fix, fit, pull, pinch, knead, shape, texture, relief, malleable, architect, imaginative, buildings **Friedensreich Hundertwasser**		Impress Over stitching Textile 3D Surface Texture Relief Slip Seal malleable	Sculpt Twist Wire cutters Orientation Impermanence Corrugated Contours Abstract Armature **Alexander Calder**		Collagraph Interwoven Continuous Organic Texture Mixed media Environmental **Andy Goldsworthy**	Sculpt Malleable Impressions Slip Pinch Contour Accent Collaborative Facial expression Orientation Complementary	
Depth of Learning											
<u>Collage & Textiles ELG:</u>	To explore a variety of materials, by cutting, tearing, selecting and	I can tear, cut, select and arrange materials and join them to a surface.	To investigate textures using different materials and produce an	I can tear, cut, select and arrange materials and join them to a surface.		To create running stitches on painted textiles.	To experiment with the order of layering of wax, paper and mark making media.	To be able to create a running stitch choosing	To collage materials to form a collagraph	To create a bank of collage materials using paint techniques.	To build on the accuracy of my cutting skills now

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charcoal, paint, clay]											
Vocabulary	Rip, tear, cut, choose, select, stick, join, scrunch, bend, fold **Henri Matisse**		collage, tear, cut-out, select, glue, overlap, join, crumple, bend, fold, seascape, naïve composition **Alfred Wallace and Robin Brooks**			Eye (needle) Thread Tapestry hoop Running stitch **Frankenthaler**	Wax Tear score Overlay Collage Position Decoupage		Collage Collagraph Interweave Composition Balance Decoupage	Media Combine Fix Join Fold Weave Organic Composition Decoupage **Matisse** **Picasso** **Braque**	
Depth of Learning											
<u>Use Of Sketchbooks ELG:</u> **<u>ELG:</u>** **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.** **Talk about the lives of the people around them and their roles in society.** **Use a range of small tools, including scissors, paint brushes.** **Begin to show accuracy and care when drawing.** **Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.** **Give focused attention to what the teacher says and show an ability to follow instructions involving several ideas or actions.**	To use sketchbooks to experiment with ideas. To explore mark making. To practise observational drawing.		To use sketchbooks to experiment with ideas. To practise observational drawing. To Develop experience of Primary and secondary colours. To explore mark making.	To understand that sketchbooks are places for personal experimentation. To use sketchbooks to develop ideas. To understand that each person's sketchbook is unique to them. To practise observational drawing. To explore qualities of different media. To explore colour and colour mixing. To make visual notes about artists studied.	To use a sketchbook to record ideas, feelings and thoughts. To use a sketchbook to experiment with different media and tools. To use a sketchbook to reflect upon skills they have learnt and artists they have studied.	Continue to build understanding that sketchbooks are places for personal experimentation. To understand there is no 'right' end result in art and that learning comes from the process and reflecting on the process. Understand that the way each persons' sketchbook looks is unique to them. To begin to make notes in sketchbooks using new vocabulary or thoughts on own or the work of others. Practise drawing skills with the confidence to just start again whenever they choose.	Make visual notes to record ideas and processes discovered through looking at other artists. Brainstorm pattern, colour, line and shape. Design their sculpture including annotation on materials and method. Test and experiment with colour, pen and carbon paper. Practise drawing skills with the confidence to just start again whenever they choose. To continue to say how they would change future work.	To see a sketchbook as a place you can revise and improve without fear of 'mistakes' To own an individual sketchbook containing methods of experimentation. To be able to look back and use notes or experimentation to reflect on what they have learnt. To provide a source of vocabulary information and responses to artists studied.	Explore ideas relating to artworks exploring thoughts about inspiration source, materials, textures, colours, mood. Experiment with different media and different marks to capture the energy of a piece. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate or make notes on the processes involved Explore combinations and layering of media. Make visual notes to capture, consolidate and reflect upon the artists studied. Practise drawing skills with the confidence to just start again whenever they choose.	Using the grid method to scale up an image. Explore what your passions, hopes and fears might be. What makes you you? How can you find visual equivalents for the ideas in your head? Explore colour: make colours, collect colours, experiment with how colours work together. Make notes of intention for future work. Make visual notes to capture, consolidate and reflect upon the artists studied. Explore combinations and layering of media. Practise drawing skills with the confidence to just start again whenever they choose. To begin to annotate mistakes to aid future practise. To plan methods and media use in collage.	To see a sketchbook as a place you can revise and improve without fear of 'mistakes' To own a sketchbook personal to them. To see their sketchbook as a working source of information on colour and technique. To provide a source of information, responses, reflections and vocabulary on artists studied.

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Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions. **<u>NC Aim:</u>** **To create sketch books to record their observations and use them to review and revisit ideas**											
Vocabulary	Draw Lines Thick Thin Wavy Straight Try Explore, show, share		Experiment Explore Try Mark making Colour Primary colours Secondary colours Line Pattern Shape	Explore Try Pattern Colour Line Shape tone Skills Knowledge experiment		Experiment – Have a go Pattern Colour Line Shape Practise Skills Unique Personal Start again	Visual notes – what you see Process – the skills we use Pattern Colour Line Shape Brainstorm Test Experimentation Texture Start again		Explore Inspiration Texture Visual notes – what you see Process – the skills we use Pattern Colour Line Shape Form Discussion Combination Media Reflect Revise	Scale up Grid method Explore Visual notes – what you see Process Pattern Colour Line Shape Form – dimension Reflect Select Revise Evaluate Intention – your aims	
Depth of Learning											
<u>Artist Knowledge ELG:</u> **<u>ELG:</u>** **Share their creations, explaining the process they have used.** **Talk about the lives of the people around them and their roles in society.** **Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions.**	To understand that some people are artists and what an artist is. To talk or respond to artists work. To respond to artworks by commenting and questioning. To share their creations with their friends and teachers.	To know that some people are artists. To talk about artists. I can talk about artists work. I can talk about my artwork and my friend's artwork.	To look at the work of a variety artists working in different media and begin to understand what the artist is trying to communicate. To understand all responses to artists are valid. To observe, question and comment on an artist's work, noticing similarities and differences and making connections to their own work. To review what they and others have done and	To look at the work of a variety artists working in different media and begin to understand what the artist is trying to communicate. To understand all responses to artists are valid. To reflect upon the artist's work and respond verbally (I like, I don't like). To review what they and others have done and say what they think and feel about it and what they might change.	To be able to reflect upon the artists' work and share your response verbally ("I like, I don't like). To share your own artwork and respond to your own art work, (I like the…) To respond to the work of your friends. ("I like that because …")	Look at the work of an artist who uses gestural marks which convey movement. That **Raphaelle Peale** is a "still Life" artist creating realistic art. To understand the effect of **Peale** using Chiaroscuro. That the cave art paintings at **Lascaux** are symbolic. That they have been used to communicate for a long period in history. That **Helen Frankenthaler** is an abstract impressionist painter. Deconstruct and discuss an original	Look at the work of artists, painters and sculptors. Understand the processes and outcomes of different artists, using visual notes in a sketchbook. To respond to artists work noticing use of or abstraction of colour, pattern and Form. Deconstruct and discuss an original artwork, using the sketchbooks to make vocabulary notes to help their visual literacy. Understand we may all have different responses in terms of our thoughts and the	To be able to 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… This went well… I would have liked… next time I might.. Share responses to classmates' work, appreciating similarities and differences. Listen to feedback about	Look at the work of artists, painters and sculptors. Understand the processes, intentions or outcomes of different artists, using visual notes in a sketchbook. To begin to understand that history has given types of artwork names to denote style when new forms emerged and developed. To reflect and respond to artworks noticing mood, use of colour, line, form, pattern. Deconstruct and discuss an original	Look at the work of artists, painters and sculptors. Understand the processes, intentions or outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning. To reflect and respond to artworks noticing mood, technique, use of colour, line, form, pattern. That Tracey Emin is an autobiographic artist and part of the YBA That **Kathe Kollwitz is** an expressionist. **Warho**l is a pop artist	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… This went well… I would have liked… next time I might.. I was inspired by….). Talk about intention. Work collaboratively to present outcomes to others where

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Make comments about what they have heard and ask questions to clarify their understanding. **NC Aim:** **To learn about great artists, architects and designers in history.**			say what they think and feel about it and what they might change.	To appreciate similarities and differences and make connections to their own work. To make their own notes about artists work, reflecting on how it makes them feel and noticing any key features.		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. Understand all responses are valid. Use new vocabulary to develop visual literacy.	things we make. That we may share similarities. Understand all responses are valid. Use new vocabulary to develop visual literacy. That **Leonora Carrington** is a surrealist painter. That **George Seurat** is a post-impressionist artist using pointillism. That **Alexander Calder** is an abstract artist. That abstract art is the abstraction or removal of realistic detail to portray a person or object.	your own work and respond.	artwork, using the sketchbooks to make vocabulary notes to help their visual literacy. 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. Use new vocabulary to develop visual literacy. That **Andy Goldsworthy** is a sculptor and photographer of environmental art. That drawers of maps or buildings often use Chiaroscuro and other mark making techniques to show line clearly. See **Hirst/Milstein**. **That Klimt** is an Art Nouveau artist. That **Turner** is an English Romantic Artist.	That **Gorky** is a surrealist painter That **Matisse** was a fauvist working in abstract forms. That **Picasso Braque** founded collage. Understand artists often collaborate on projects, bringing different skills together. To begin to identify some of the styles of artists studied. Deconstruct and discuss an original artwork, using the sketchbooks to make vocabulary notes to help their visual literacy. 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. Use new vocabulary to develop visual literacy.	appropriate. Present as a team. Share responses to classmates' work, appreciating similarities and differences. Listen to feedback about your own work and respond.
Vocabulary	Feel, think, share, show, improve, change **Alexander Calder** abstract Painter Sculptor **Jackson Pollock** Abstract painter **Bridget Riley** Op art **Georgia O Keeffe** Modern Painter **Pablo Picasso** sculptor		Feel, think, share, show, improve, change, similarities, differences Reflect **Andy Goldsworthy** Environmental sculptor **Andy Warhol** **African artists** Pop art Printer adinkra **Alfred Wallace and Robin Brooks** Painter Collage Seascape	Feel, think, share, show, improve, change, compare, similarities, differences reflect **Wassily Kandinsky** Abstract painter **Henri Rousseau** **William Morris** Painter Printer design **Friedensreich Hundertwasser** architect		Pigment Strokes Impression communicates **Lascaux** **Van Gogh** Realist **Raphaelle Peale** Over stitching Textile wash **Frankenthaler** Reflect Paleolithic abstract	Sgraffitto Pointillist Consistent Tone application Decoupage impressionist **George Seurat** surrealist **Leonora Carrington** Orientation Impermanence Corrugated Abstract Armature **Alexander Calder** reflect		Foreground contours Dimension Contouring Cross hatching Tone Chiaroscuro Stumping Wash Communicates Mood Organic Blur pattern Line Form Colour Water based Ink Symbolise **Turner** **Klimt** **(Hirst/Milstein)** Collagraph Interwoven Continuous Organic Texture Environmental **Andy Goldsworthy** Reflect Art Nouveau	Gradient Dimension Highlight Contrast Observation Autobiographic **Tracey Emin** Monochrome Convey Mood Pastel **Chevruel's** colour study. Contrasting Complimentary Surrealist Abstract **Gorky** Imprint Aluminium Monotype Expressionism Pop Art **Kathe Kollwitz** **Warhol** Sculpt Malleable Impression Slip Accent Collaborative Decoupage	

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									English Romantic	**Matisse** **Picasso** **Braque** reflect	
Depth of Knowledge											