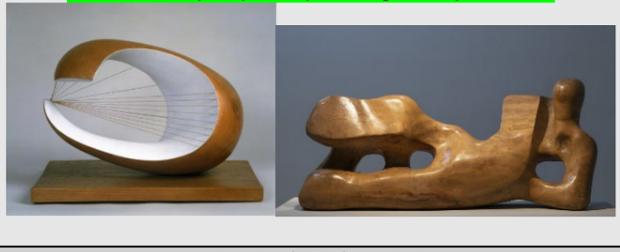


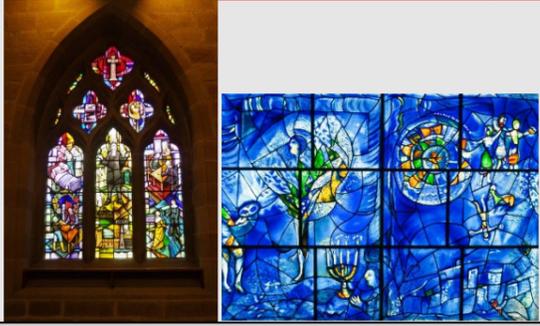
<p>Subject - Art</p> 	<p><b>The national curriculum for art and design aims to ensure that all pupils:</b></p> <ul style="list-style-type: none"> <li>produce creative work, exploring their ideas and recording their experiences</li> <li>become proficient in drawing, painting, sculpture and other art, craft and design techniques</li> <li>evaluate and analyse creative works using the language of art, craft and design</li> <li>know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms</li> </ul>	
<p><b>Intent</b></p> <p>Children at Ravensdale Juniors are taught to closely examine and explore the world around them, using artistic techniques to express emotions, interpret observations and demonstrate their own individuality. They are encouraged to be creative, imaginative and adventurous by using a range of media to represent images as well as learning about artists and their work.</p> <p>Children have the opportunity to use <b>3D</b>, <b>painting</b> and <b>drawing</b> throughout each year as ways of communicating their thoughts and ideas</p>	<p><b>Implementation</b></p> <p>Three units of Art and Design are covered across each year – typically one per alternate half term. Many of these units' key skills are revisited in different year groups. Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p><b>In order to implement this, pupils should be taught:</b></p> <ul style="list-style-type: none"> <li>to create sketch books to record their observations and use them to review and revisit ideas</li> <li>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)</li> <li>about great artists, architects and designers in history and those practicing today</li> </ul> <p><b>Implementation of key skills:</b></p> <ul style="list-style-type: none"> <li>experiment, invent and create their own works of art, craft and design</li> <li>think critically and develop a more rigorous understanding of art and design</li> </ul> <p>This learning is organized into six key strands run through the entire art curriculum:</p> <p><b>History</b> (knowledge of artists, artworks and context which have gone before and influence subsequent works)  <b>Observe</b> (the skill of 'looking' and colour theory- what shapes make up an object, how do things change the further away we look from them?)  <b>Develop</b> (exploration of raw ideas and revisiting and refining them, playing with different medium, scale- through sketchbook)  <b>Technique</b> (the practical refinement of skills in a range of techniques- sketching skills, handling a paintbrush)  <b>Evaluate</b> (reflection on the work achieved alongside the original aim- areas to improve, unexpected avenues)  <b>Exhibit</b> (the purposeful connection made between their personal work as an artist and the wider community, be it display in class or school, online)</p> <p>Through each of these six strands, the skill of <b>critique</b> is refined.</p>	<p><b>Impact</b></p> <p><b>Teachers will observe and gather evidence of:</b></p> <ul style="list-style-type: none"> <li>children becoming creative learners who have a web of knowledge about the great artists of the world.</li> <li>creativity and uniqueness which will be celebrated and children will become astute at editing and improving the pieces created.</li> <li>the embedding of the key skills of art and design needed to allow them to produce inventive pieces of art.</li> </ul>

Year 3	
Prior learning	Future learning
<p><b>Key Stage 1 Curriculum</b></p> <p><i>Pupils should be taught:</i></p> <ul style="list-style-type: none"> <li>to use a range of materials creatively to design and make products</li> <li>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</li> <li>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</li> <li>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</li> </ul>	<p>See progression grid.</p>

What pupils need to know or do to be secure		
<p><b>Egyptian Portraits</b>  <b>Final work: a drawing of their own bust as an Egyptian Pharaoh revealing identity</b></p> 	<p><b>River Art</b>  <b>Final work: a pointillist painting of a water/river scene</b></p> 	<p><b>Woolly Mammoths</b>  <b>Final work: a clay sculpture representing a woolly mammoth</b></p> 
Key learning /skills / knowledge	Key learning /skills / knowledge	Key learning /skills / knowledge
<p>Children should:</p> <ul style="list-style-type: none"> <li>Know that Egyptian artefacts can give us information about the past. <b>(H)</b></li> <li>Know about Frida Kahlo and a selection of her work. <b>(H)</b></li> <li>To reflect on Kahlo's work and record their opinions. <b>(H)</b></li> <li>Be able to identify the shapes which form facial features and general proportion and placement on the face. <b>(O)</b> <b>Link to Year 5 Endangered Animals</b></li> <li>Begin to explore composition. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and begin to explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>Begin to explore tone and texture, using a few examples of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix. <b>(T)</b></li> <li>Sketch in graphite. <b>(T)</b> <b>Link to Year 5 Endangered Animals</b></li> <li>Reflect upon the final artwork, considering original aims. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the class. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>Know about Seurat &amp; Cole and a selection of their work. <b>(H)</b></li> <li>To reflect on Seurat and Cole's work and record their opinions <b>(H)</b></li> <li>Be aware of the colour wheel (primary and secondary). <b>(O)</b></li> <li>Be aware of foreground and background. <b>(O)</b> <b>Link to Year 5 Industrial Landscapes</b></li> <li>Be aware of how things appear to change the further we are away from them. <b>(O)</b></li> <li>Begin to explore composition. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and begin to explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>Begin to explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing. <b>(T)</b> <b>Link to Year 5 Industrial Landscapes</b></li> <li>Begin to explore how colour theory can be used to enhance a piece. <b>(T)</b></li> <li>Reflect upon the final artwork, considering original aims. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the class. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>Know about Barbara Hepworth &amp; Henri Moore and a selection of their work. <b>(H)</b></li> <li>To reflect on Hepworth and Moore's work and record their opinions <b>(H)</b></li> <li>Be aware of how things appear to change the further we are away from them. <b>(O)</b></li> <li>Begin to explore composition. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and begin to explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>3D: Begin to consider composition of form, choice of materials and choice of size. <b>(T)</b></li> <li>3D: Begin to develop the skills of modeling. <b>(T)</b> <b>Link to Year 5 Space Art</b></li> <li>Reflect upon the final artwork, considering original aims. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the class. <b>(Ex)</b> <b>Link to Year 5 Space Art</b></li> </ul>
Key vocabulary	Key vocabulary	Key vocabulary
<p>Portrait  Profile  Contrast  Tone  Texture  Line  Perspective  Shading  Outline  Sketch  Observe</p>	<p>Pointillism  Dots  Technique  Scene  Art movement  Canvas  Complementary colours  Horizon line</p>	<p>Mould  Smooth  Form  Sculpt  Observe  Space  Represent  Mixed media  Coil pot  Textured tile  Manipulate  Tools  Construct  Natural material  Man-made material  Ceramic</p>

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Year 4		
Prior learning		Future learning
See progression grid.		See progression grid.

What pupils need to know or do to be secure		
<p><b>Stained glass window stories</b>  <b>Eyam plague window &amp; Marc Chagall</b>  <b>Final work: drawing of their own life event in stained glass style</b></p> 	<p><b>Classical architecture</b>  <b>Roman architecture &amp; Dame Zaha Hadid</b>  <b>Final work: painting of a building of meaning (from photos or real life)</b></p> 	<p><b>Nature &amp; Habitat</b>  <b>Vik Muniz &amp; Van Gogh</b>  <b>Final Work: digital image representing natural disaster</b></p> 
	Key learning /skills/knowledge	Key learning /skills/knowledge
<p>Children should:</p> <ul style="list-style-type: none"> <li>Know that religious artefacts can give us information about the past. <b>(H)</b></li> <li>To be explore the lives and work of Marc Chagall. <b>(H)</b></li> <li>To reflect on the Eyam plague window and Chagall's work and record their opinions, giving justification. <b>(H)</b></li> <li>Be able to identify and use complementary colours (primary and secondary). <b>(O)</b></li> <li>Be able to identify the shapes which form facial features and general proportion and placement on the face, and of other animals. <b>(O)</b></li> <li>Be able to explore more than one composition. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>Explore tone and texture, using a few examples of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix. <b>(T) Link to Year 6 Propaganda Posters</b></li> <li>Sketch in more than one of medium, including graphite, coloured pencil, charcoal and chalk. <b>(T)</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev) Link to Year 6 Propaganda Posters</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the year group community. <b>(Ex)</b></li> </ul> <p>N.b. There is a great deal of Anglo-Saxon stained-glass work which could also be referred to in connection to History.</p>	<p>Children should:</p> <ul style="list-style-type: none"> <li>Know that Roman architecture can give us information about the past. <b>(H)</b></li> <li>To be explore the lives and work of Dame Zaha Hadid. <b>(H)</b></li> <li>To reflect on the classical architecture and Hadid's work and record their opinions, giving justification. <b>(H)</b></li> <li>Be able to identify and use complementary colours (primary and secondary). <b>(O)</b></li> <li>Be able to use perspective to show foreground and background. <b>(O)</b></li> <li>Begin to show how things appear to change the further we are away from them or the point of view we are looking from. <b>(O)</b></li> <li>Be able to explore more than one composition. <b>(D) Link to Year 6 Brazilian Landscapes</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>Explore the size of paper or surface. <b>(T)</b></li> <li>Explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing. <b>(T)</b></li> <li>Explore how colour theory can be used to enhance a piece. <b>(T) Link to Year 6 Brazilian Landscapes</b></li> <li>Be aware of how architecture can reflect and be an outworking of people from historical periods of time. <b>(T)</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the year group community. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>To be explore the lives and work of Vik Muniz and Van Gogh. <b>(H)</b></li> <li>To reflect on Muniz and Gogh's work and record their opinions, giving justification. <b>(H) Link to Year 6 Propaganda Art</b></li> <li>Be able to identify and use complementary colours (primary and secondary). <b>(O)</b></li> <li>Be able to use perspective to show foreground and background. <b>(O)</b></li> <li>Begin to show how things appear to change the further we are away from them or the point of view we are looking from. <b>(O)</b></li> <li>Be able to explore more than one composition. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and explore ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to reflect. <b>(D)</b></li> <li>Be aware of how architecture can reflect and be an outworking of people from historical periods of time. <b>(T)</b></li> <li>Other media: be able to develop the use of photography. <b>(T) Link to Year 6 Islamic Art</b></li> <li>Other media: be able to develop collaboration skills. <b>(T)</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev)</b></li> <li>Explore the role of digital media in art today. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the year group community. <b>(Ex)</b></li> </ul>
	Key vocabulary	Key learning /skills/knowledge
<p>Gothic  Stained-glass  Lead  Icons  Religious ideology  Complementary colours  Contrast  Tone  Texture  Line  Perspective  Shading  Outline</p>	<p>Architecture  Column  Arch  Curve  Classical  Foreground  Background  Perspective</p>	<p>Horizon line  Vanishing point  Dimension  Perspective  Tone  Complimentary  Contrasting  Foreground  Background</p>

Year 5		
Prior learning		Future learning
See progression grid.		See progression grid.

What pupils need to know or do to be secure		
<p><b>3D Space</b>  <b>Mark Garlick &amp; Yayoi Kusama</b>  <b>Final Work: 3D Space Art</b></p> 	<p><b>Industrial landscape</b>  <b>Lowry &amp; Eleanor Coade</b>  <b>Final Work: Industrial Derby painting</b></p> 	<p><b>Endangered Animals</b>  <b>David Shepherd &amp; Adonna Khare</b>  <b>Final work: pencil tone drawing of endangered animal</b></p> 

Key learning /skills/knowledge	Key learning /skills/knowledge	Key learning / skills/ knowledge
<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives and work of Mark Garlick and Yayoi Kusama. <b>(H)</b></li> <li>To reflect on Garlick and Kusama’s work, recording and justifying opinions, as well as beginning to explore how it may impact their own work. <b>(H)</b></li> <li>Begin to consider Garlick and Kusama’s work in relation to wider artistic/political/historical climate. <b>(H)</b></li> <li>Be able to identify and use complementary (primary, secondary and tertiary). <b>(O)</b></li> <li>Be able to explore compositions before finalizing an outcome. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), collate ideas and reflections, explore many developing technical skills and rehearse ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Be aware of how architecture can reflect and be an outworking of movements within society. <b>(T)</b></li> <li>3D: Consider composition of form, choice of materials, choice of size and understanding of context. <b>(T)</b></li> <li>3D: Develop the skills of modeling, carving or joining. <b>(T) Link to Year 3 Woolly Mammoths</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev)</b></li> <li>Be able to identify future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider school community. <b>(Ex) Link to Year 3 Woolly Mammoths</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives and work of L.S. Lowry and Eleanor Coade. <b>(H)</b></li> <li>To reflect on Lowry and Coade’s work, recording and justifying opinions, as well as beginning to explore how it may impact their own work. <b>(H)</b></li> <li>Begin to consider Lowry and Coade’s work in relation to wider artistic/political/historical climate. <b>(H)</b></li> <li>Be able to identify and use complementary (primary, secondary and tertiary). <b>(O)</b></li> <li>Begin to use perspective (including horizon line &amp; vanishing points) to be able to show the relationship between foreground and background. <b>(O) Link to Year 3 River Art</b></li> <li>Confidently show how things appear to change the further we are away from them or the point of view we are looking from, including how clear things are. <b>(O)</b></li> <li>Be able to explore compositions before finalizing an outcome. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), collate ideas and reflections, explore many developing technical skills and rehearse ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Explore the impact of the size of paper or surface, including the use of wet, dry and textured surfaces. <b>(T)</b></li> <li>Explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing, to help create a mood or emotion. <b>(T) Link to Year 3 River Art</b></li> <li>Through the knowledge of colour theory, explore how colour can be used to portray a mood or emotion. <b>(T)</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev)</b></li> <li>Be able to identify future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider school community. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives and work of David Shepherd and Adonna Khare. <b>(H)</b></li> <li>To reflect on Shepherd and Khare’s work, recording and justifying opinions, as well as beginning to explore how it may impact their own work. <b>(H)</b></li> <li>Begin to consider Shepherd and Khare’s work in relation to wider artistic/political/historical climate. <b>(H)</b></li> <li>Be able to identify the shapes which form facial and bodily features, as well as general proportion and placement. <b>(O) Link to Year 3 Egyptian Portraits</b></li> <li>Be able to explore compositions before finalizing an outcome. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), collate ideas and reflections, explore many developing technical skills and rehearse ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Apply a range of tone and texture, using a variety of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix. <b>(T)</b></li> <li>Sketch in a variety of mediums, including graphite, coloured pencil, charcoal and chalk. <b>(T) Link to Year 3 Egyptian Portraits</b></li> <li>Reflect upon the development of ideas and final artwork, considering original aims. <b>(Ev)</b></li> <li>Be able to identify future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider school community. <b>(Ex)</b></li> </ul>
Key vocabulary	Key vocabulary	Key vocabulary
Manipulate Tools Construct Natural material Man-made material Curate Mood Representation	Vanishing point Horizon line Perspective Pose Proportion Background Foreground	Portrait Profile Contrast Tone Texture Line Perspective Shading Outline Sketch

Year 6	
Prior learning	Future learning
See progression grid.	<p>Key stage 3 National Curriculum:            Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work.            Pupils should be taught:</p> <ul style="list-style-type: none"> <li>to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas</li> <li>to use a range of techniques and media, including painting</li> <li>to increase their proficiency in the handling of different materials</li> <li>to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work</li> <li>about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.</li> </ul>

What pupils need to know or do to be secure		
WWII propaganda	Brazilian Landscapes	Islamic Art

<p><b>Norman Rockwell &amp; Helène Aylon</b> Final Work: Graphite or colour pencil propoganda poster</p> 	<p><b>Totonho &amp; Georgie O'Keefe</b> Final Work: water colour of Brazilian landscape</p> 	<p><b>Bibi-Khanym Mosque &amp; Sonia Boyce</b> Final Work: print own tessellation</p> 
<p>Key learning /skills/knowledge</p>	<p>Key learning /skills/knowledge</p>	<p>Key learning /skills/knowledge</p>
<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives, work and wider impact of Norman Rockwell and Helène Aylon. <b>(H)</b></li> <li>To reflect on Rockwell and Aylon's work, recording and justifying opinions, as well as clearly explore and identify how it may impact their own work. <b>(H)</b></li> <li>Consider the work of Rockwell and Aylon in relation to wider artistic/political/historical climate. <b>(H)</b> <a href="#">Link to Year 4 Digital Art</a></li> <li>Be proficient identifying and using complementary colours and the impact it has (mood/energy of a piece). <b>(O)</b></li> <li>Be proficient at identifying shapes which form facial and bodily features, as well as general proportion and placement in a number of stances. <b>(O)</b></li> <li>Be able to explore and choose appropriate compositions before finalizing an outcome. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), collate a range of ideas and reflections, explore a well-developed bank of technical skills and rehearse multiple ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Confidently and appropriately apply tone and texture to achieve a particular effect or mood, using a variety of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix. <b>(T)</b> <a href="#">Link to Year 4 Stained Glass Window Stories</a></li> <li>Confidently sketch in a variety of mediums, including graphite, coloured pencil, charcoal and chalk. <b>(T)</b></li> <li>Confidently reflect upon the development of ideas and final artwork, considering original aims, including unexpected avenues. <b>(Ev)</b> <a href="#">Link to Year 4 Stained Glass Window Stories</a></li> <li>Be able to identify and explain future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider community. <b>(Ex)</b></li> <li>Consider the implications of monetary value within art and how this affects a piece of work. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives, work and wider impact of Totonho and Georgie O'Keefe. <b>(H)</b></li> <li>To reflect on Totonho and O'Keefe's work, recording and justifying opinions, as well as clearly explore and identify how it may impact their own work. <b>(H)</b></li> <li>Consider the work of Totonho and O'Keefe in relation to wider artistic/political/historical climate. <b>(H)</b></li> <li>Be proficient identifying and using complementary colours and the impact it has (mood/energy of a piece). <b>(O)</b></li> <li>Be proficient in using perspective (including horizon line &amp; vanishing points) to be able to show the relationship between foreground and background. <b>(O)</b></li> <li>Be proficient in showing how things appear to change the further we are away from them or the point of view we are looking from, including how clear things are and light or dark they may be. <b>(O)</b></li> <li>Be able to explore and choose appropriate compositions before finalizing an outcome. <b>(D)</b> <a href="#">Link to Year 4 Classical Architecture</a></li> <li>Through the use of a sketchbook (including Showbie), collate a range of ideas and reflections, explore a well-developed bank of technical skills and rehearse multiple ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Use appropriately considered size paper or surface and the impact of this on the work, including the use of wet, dry and textured surfaces. <b>(T)</b></li> <li>Use a considered of application techniques and tools, such as dotting, scratching, dabbing and splashing, to help create a mood or emotion. <b>(T)</b></li> <li>Through the knowledge of colour theory, use a considered application of colour to portray a mood or emotion. <b>(T)</b> <a href="#">Link to Year 4 Classical Architecture</a></li> <li>Confidently reflect upon the development of ideas and final artwork, considering original aims, including unexpected avenues. <b>(Ev)</b></li> <li>Be able to identify and explain future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider community. <b>(Ex)</b></li> <li>Consider the implications of monetary value within art and how this affects a piece of work. <b>(Ex)</b></li> </ul>	<p>Children should:</p> <ul style="list-style-type: none"> <li>To explore and compare the lives, work and wider impact of Sonia Boyce and Islamic Art such as the Bibi-Khanym Mosque. <b>(H)</b></li> <li>Know that religious artefacts can give us information about the past. <b>(H)</b></li> <li>To reflect on the Bibi-Khanym Mosque and Boyce's work, recording and justifying opinions, as well as clearly explore and identify how it may impact their own work. <b>(H)</b></li> <li>Consider the work of Boyce and Islamic Art in relation to wider artistic/political/historical climate. <b>(H)</b></li> <li>Be proficient identifying and using complementary colours and the impact it has (mood/energy of a piece). <b>(O)</b></li> <li>Be able to explore and choose appropriate compositions before finalizing an outcome. <b>(D)</b></li> <li>Through the use of a sketchbook (including Showbie), collate a range of ideas and reflections, explore a well-developed bank of technical skills and rehearse multiple ways that technique and composition can express an idea or mood. <b>(D)</b></li> <li>Use self-assessment to further develop ideas. <b>(D)</b></li> <li>Be aware of how architecture can reflect and be an outworking of beliefs. <b>(T)</b></li> <li>Print: Be able to create a block using relief or impressed methods. <b>(T)</b></li> <li>Print: Be able to print from a block using considered application of inks and pressure. <b>(T)</b> <a href="#">Link to Year 4 Digital Art</a></li> <li>Confidently reflect upon the development of ideas and final artwork, considering original aims, including unexpected avenues. <b>(Ev)</b> <a href="#">Link to Year 4 Stained Glass Windows</a></li> <li>Be able to identify and explain future areas for improvement or themes/skills to explore. <b>(Ev)</b></li> <li>Considered reflection of their own work and that of their peers. <b>(Ex)</b></li> <li>Purposefully connect their personal work as an artist to the wider community. <b>(Ex)</b></li> <li>Consider the implications of monetary value within art and how this affects a piece of work. <b>(Ex)</b></li> </ul>
<p>Key vocabulary</p>	<p>Key vocabulary</p>	<p>Key vocabulary</p>
<p>Complementary colours Proportion Propaganda Political ideology Conceptual Portrait Profile Contrast Tone Texture Line Perspective Shading Outline Sketch</p>	<p>Watercolours Bleed Tone Horizon line Vanishing point Foreground Background Perspective Commentary colours Tonal palette</p>	<p>Mosaic Tile Print Impression Composition Repeating pattern Cutting block Roller Pressure Islamic Art Calligraphy Mosques Geometric Patterns Colour Repetition Tessellating</p>

Progression Grid:

	Year 3	Year 4	Year 5	Year 6
History	<ul style="list-style-type: none"> <li>To be aware of artists' work (past and contemporary)</li> <li>To reflect on artists' work and record their opinions</li> </ul>	<ul style="list-style-type: none"> <li>To explore the lives and work of artists (past and contemporary)</li> <li>To reflect on artists' work and record their opinions, giving justification</li> </ul>	<ul style="list-style-type: none"> <li>To explore and compare the lives and work of artists (past and contemporary)</li> <li>To reflect on artists' work, recording and justifying opinions, as well as beginning to explore how it may impact their own work</li> <li>Begin to consider artists in relation to wider artistic/political/historical climate</li> </ul>	<ul style="list-style-type: none"> <li>To explore and compare the lives, work and wider impact of artists (past and contemporary)</li> <li>To reflect on artists' work, recording and justifying opinions, as well as clearly explore and identify how it may impact their own work</li> <li>Consider artists in relation to wider artistic/political/historical climate</li> </ul>
Observe	<ul style="list-style-type: none"> <li>Be aware of the colour wheel (primary and secondary)</li> <li>Be aware of foreground and background</li> </ul>	<ul style="list-style-type: none"> <li>Be able to identify and use complementary colours (primary and secondary)</li> </ul>	<ul style="list-style-type: none"> <li>Be able to identify and use complementary (primary, secondary and tertiary)</li> <li>Begin to use perspective (including horizon line &amp; vanishing points) to</li> </ul>	<ul style="list-style-type: none"> <li>Be proficient identifying and using complementary colours and the impact it has (mood/energy of a piece).</li> </ul>

		<ul style="list-style-type: none"> <li>Be aware of how things appear to change the further we are away from them</li> <li>Be able to identify the shapes which form facial features and general proportion and placement on the face</li> </ul>	<ul style="list-style-type: none"> <li>Be able to use perspective to show foreground and background</li> <li>Begin to show how things appear to change the further we are away from them or the point of view we are looking from</li> <li>Be able to identify the shapes which form facial features and general proportion and placement on the face, and of other animals</li> </ul>	<p>be able to show the relationship between foreground and background</p> <ul style="list-style-type: none"> <li>Confidently show how things appear to change the further we are away from them or the point of view we are looking from, including how clear things are</li> <li>Be able to identify the shapes which form facial and bodily features, as well as general proportion and placement.</li> </ul>	<ul style="list-style-type: none"> <li>Be proficient in using perspective (including horizon line &amp; vanishing points) to be able to show the relationship between foreground and background</li> <li>Be proficient in showing how things appear to change the further we are away from them or the point of view we are looking from, including how clear things are and light or dark they may be</li> <li>Be proficient at identifying shapes which form facial and bodily features, as well as general proportion and placement in a number of stances.</li> </ul>
Develop		<ul style="list-style-type: none"> <li>Begin to explore composition.</li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and begin to explore ways that technique and composition can express an idea or mood.</li> <li>Use self-assessment to reflect.</li> </ul>	<ul style="list-style-type: none"> <li>Be able to explore more than one composition.</li> <li>Through the use of a sketchbook (including Showbie), practise developing technical skills and explore ways that technique and composition can express an idea or mood.</li> <li>Use self-assessment to reflect.</li> </ul>	<ul style="list-style-type: none"> <li>Be able to explore compositions before finalizing an outcome.</li> <li>Through the use of a sketchbook (including Showbie), collate ideas and reflections, explore many developing technical skills and rehearse ways that technique and composition can express an idea or mood.</li> <li>Use self-assessment to further develop ideas.</li> </ul>	<ul style="list-style-type: none"> <li>Be able to explore and choose appropriate compositions before finalizing an outcome.</li> <li>Through the use of a sketchbook (including Showbie), collate a range of ideas and reflections, explore a well-developed bank of technical skills and rehearse multiple ways that technique and composition can express an idea or mood.</li> <li>Use self-assessment to further develop ideas.</li> </ul>
Technique	Drawing	<ul style="list-style-type: none"> <li>Begin to explore tone and texture, using a few examples of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix.</li> <li>Sketch in graphite.</li> </ul>	<ul style="list-style-type: none"> <li>Explore tone and texture, using a few examples of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix.</li> <li>Sketch in more than one of medium, including graphite, coloured pencil, charcoal and chalk.</li> </ul>	<ul style="list-style-type: none"> <li>Apply a range of tone and texture, using a variety of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix.</li> <li>Sketch in a variety of mediums, including graphite, coloured pencil, charcoal and chalk.</li> </ul>	<ul style="list-style-type: none"> <li>Confidently and appropriately apply tone and texture to achieve a particular effect or mood, using a variety of methods such as mark making (cross-hatch, dots etc), varied pencil pressures and the wider use of materials (rubbing into pencil marks to gain highlights, the use of charcoal and chalk). See appendix.</li> <li>Confidently sketch in a variety of mediums, including graphite, coloured pencil, charcoal and chalk.</li> </ul>
	Painting	<ul style="list-style-type: none"> <li>Begin to explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing.</li> <li>Begin to explore how colour theory can be used to enhance a piece.</li> </ul>	<ul style="list-style-type: none"> <li>Explore the size of paper or surface.</li> <li>Explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing.</li> <li>Explore how colour theory can be used to enhance a piece.</li> </ul>	<ul style="list-style-type: none"> <li>Explore the impact of the size of paper or surface, including the use of wet, dry and textured surfaces.</li> <li>Explore a variety of application techniques and tools, such as dotting, scratching, dabbing and splashing, to help create a mood or emotion.</li> <li>Through the knowledge of colour theory, explore how colour can be used to portray a mood or emotion.</li> </ul>	<ul style="list-style-type: none"> <li>Use appropriately considered size paper or surface and the impact of this on the work, including the use of wet, dry and textured surfaces.</li> <li>Use a considered of application techniques and tools, such as dotting, scratching, dabbing and splashing, to help create a mood or emotion.</li> <li>Through the knowledge of colour theory, use a considered application of colour to portray a mood or emotion.</li> </ul>
	3D/Print and other media.	<ul style="list-style-type: none"> <li>3D: Begin to consider composition of form, choice of materials and choice of size.</li> <li>3D: Begin to develop the skills of modeling.</li> </ul>	<ul style="list-style-type: none"> <li>Be aware of how architecture can reflect and be an outworking of people from historical periods of time.</li> <li>Other media: be able to develop the use of photography.</li> <li>Other media: be able to develop collaboration skills.</li> </ul>	<ul style="list-style-type: none"> <li>Be aware of how architecture can reflect and be an outworking of movements within society.</li> <li>3D: Consider composition of form, choice of materials, choice of size and understanding of context.</li> <li>3D: Develop the skills of modeling, carving or joining.</li> </ul>	<ul style="list-style-type: none"> <li>Be aware of how architecture can reflect and be an outworking of beliefs.</li> <li>Print: Be able to create a block using relief or impressed methods.</li> <li>Print: Be able to print from a block using considered application of inks and pressure.</li> </ul>
Evaluate		<ul style="list-style-type: none"> <li>Reflect upon the final artwork, considering original aims.</li> </ul>	<ul style="list-style-type: none"> <li>Reflect upon the development of ideas and final artwork, considering original aims.</li> </ul>	<ul style="list-style-type: none"> <li>Reflect upon the development of ideas and final artwork, considering original aims.</li> <li>Be able to identify future areas for improvement or themes/skills to explore.</li> </ul>	<ul style="list-style-type: none"> <li>Confidently reflect upon the development of ideas and final artwork, considering original aims, including unexpected avenues.</li> <li>Be able to identify and explain future areas for improvement or themes/skills to explore.</li> </ul>
Exhibit		<ul style="list-style-type: none"> <li>Considered reflection of their own work and that of their peers.</li> <li>Purposefully connect their personal work as an artist to the class.</li> </ul>	<ul style="list-style-type: none"> <li>Considered reflection of their own work and that of their peers.</li> <li>Purposefully connect their personal work as an artist to the year group community.</li> </ul>	<ul style="list-style-type: none"> <li>Considered reflection of their own work and that of their peers.</li> <li>Purposefully connect their personal work as an artist to the wider school community.</li> </ul>	<ul style="list-style-type: none"> <li>Considered reflection of their own work and that of their peers.</li> <li>Purposefully connect their personal work as an artist to the wider community.</li> <li>Consider the implications of monetary value within art and how this affects a piece of work.</li> </ul>

**History** (knowledge of artists, artworks and context which have gone before and influence subsequent works)

**Observe** (the skill of 'looking' and colour theory- what shapes make up an object, how do things change the further away we look from them?)

**Develop** (exploration of raw ideas and revisiting and refining them, playing with different medium, scale- through sketchbook)

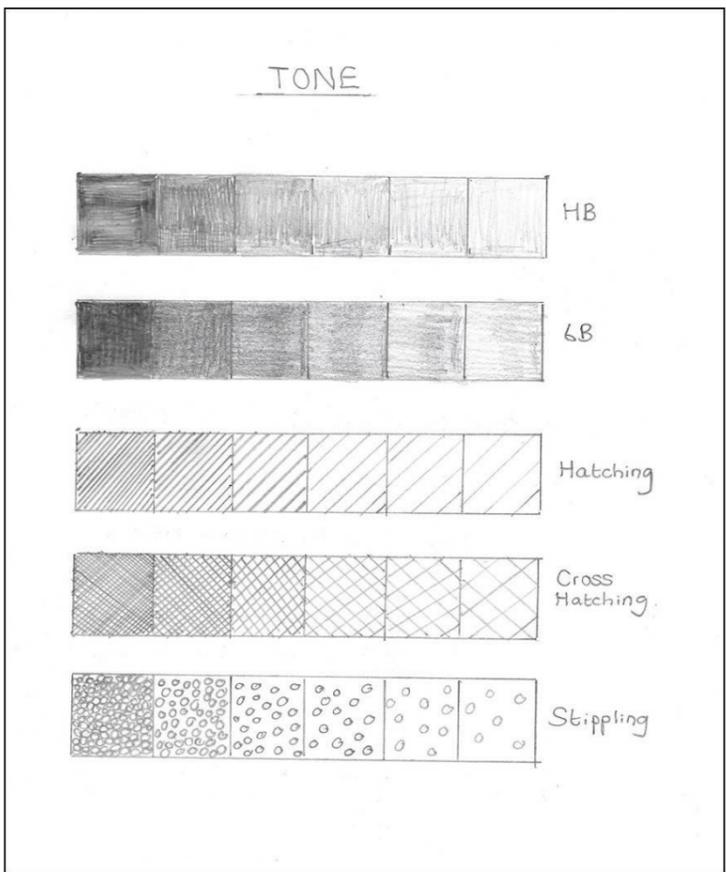
**Technique** (the practical refinement of skills in a range of techniques- sketching skills, handling a paintbrush)

**Evaluate** (reflection on the work achieved alongside the original aim- areas to improve, unexpected avenues)

**Exhibit** (the purposeful connection made between their personal work as an artist and the wider community, be it display in class or school, online)

Through each of these six strands, the skill of **critique** is refined.

Appendix



Do not forget reflected light!

Think about how you hold your pencil? For smaller details you will need to hold it tighter and use more control.

Remember, the harder you press with the pencil, the darker the tone will be!

Tonal Scumble Smudge

Hatching Accent Lines Cross-Hatching

thin lines for light. thick lines for shadows.

1. Tight-detail 2. Loose-free

soft hard

Use a sheet of paper to guard against smudging.

To generate a more life-like image. Avoid using outlines.

Use eraser for highlights. Ensure there is tone around the highlight. (NOTE: You don't have to always do that.)

Smudge across the pencil lines. (NOTE: You don't have to always do that.)

Don't be afraid to go DARK!

Highlight cuts through shape.

For Movement!!

Primary blur is the shadow areas.

Remember to think about your light source and see where the highlights and shadows are...

Starter ideas:

Texture the square (fill a square with a particular drawing technique such as crosshatch or dotting)

Tone the shape (use tone and an indication of light to make a 2D shape appear 3D)

Draw me a... (put an image on the board and pupils have a go at sketching it from observation-note, keep this relatively simple, objects or animals, not full scenes).