



St Luke's Church of England Primary School

Art Progression of Learning

'Every child is an artist. The problem is how to remain an artist once they grow up', - Pablo Picasso

'Every child is an artist, until he is told he is not an artist', - John Lennon

At St Luke's Primary School, we wholeheartedly believe that every child has the capability, creativity and imagination required to become a brilliant artist. We aim to provide our pupils with the creative skills, techniques and knowledge to become the best artist they can be. It is not about being right and wrong; it is about giving our pupils the platform and the courage to express themselves without comparison or fear of failure. At the heart of our teaching, we want to engage, inspire and challenge. We encourage our pupils to experiment, evaluate, analyse and improve skills and techniques, enabling them to flourish. Our curriculum will provide our pupils with; the knowledge of how art has shaped the world around us and the role artists have in society, culture, history, creativity and how they contribute to the wealth of our nation. Through our authentic teaching of skills, we not only want our pupils to create however, to notice and appreciate the beauty and art in the world.

Purpose of study:

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

	EYFS	KS1	KS2
Curriculum	<p>Children at the expected level of development will:</p> <p>Personal, Social and Emotional Development ELG: Managing-Self</p> <ul style="list-style-type: none"> • Be confident to try new activities and show independence, resilience and perseverance in the face of challenge. <p>Expressive Arts and Design ELG: Creating with Materials</p> <ul style="list-style-type: none"> - Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; - Share their creations, explaining the process they have used; - Make use of props and materials when role-playing characters in narratives and stories. <p>Physical Development ELG: Fine Motor Skills</p> <ul style="list-style-type: none"> - Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases; - Use a range of small tools, including scissors, paint brushes and cutlery; - Begin to show accuracy and care when drawing. <p>Understanding the World ELG: The Natural World</p> <ul style="list-style-type: none"> • Explore the natural world around them, making observations and drawing pictures of animals and plants. 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> • to use a range of materials creatively to design and make products • to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination • to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space • 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. 	<p>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. Pupils should be taught:</p> <ul style="list-style-type: none"> • to create sketch books to record their observations and use them to review and revisit ideas • 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] • about great artists, architects and designers in history.



	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Developing and Generating ideas	<p>To look at the work of artists and say what they see</p> <p>To make choices about the materials they use</p> <p>To select appropriate resources and say what they are going to make</p>	<p>To take photos of their environment to inform work.</p> <p>To know that art has always been used to express ideas.</p>	<p>To understand that ideas can be generated through experimenting (doing)</p> <p>To describe what an artist has created</p> <p>To use primary and secondary source material</p> <p>To know that art can be interpreted in different ways and may create opinions and emotions that vary in different people (it is subjective)</p>	<p>To talk about the artist's intention</p> <p>To compare the effect of different materials</p> <p>To draw sketches before building on a drawing with more detail</p> <p>To use a sketchbook for close observations</p> <p>To use sketches to make a quick representation of something or to work out ideas</p>	<p>To research artists</p> <p>To look back in sketchbook to inform new ideas</p> <p>To use sketchbook to experiment with colour</p> <p>To use a sketchbook to test different techniques (to be used in a final piece)</p>	<p>To carry out open-ended research based on a given theme or artist</p> <p>To gain ideas from artist's work which can be used in their own outcomes</p> <p>To use sketchbooks to record and evaluate, edit and improve, with support</p> <p>To understand that artists make choices about the techniques and colours they use to achieve specific effects</p>	<p>To explore different artists' styles and make specific reference to these in their own outcomes</p> <p>To find out about the style, processes and influences of a range of artists' work</p> <p>To use sketchbooks to record and evaluate, edit and improve</p> <p>To independently select materials and techniques to use to create a specific outcome.</p>
Appraising and Evaluating	<p>To say what they did and how they did it</p> <p>To look at and talk about what they have produced</p> <p>To say likes and dislikes</p>	<p>To reflect on whether their idea was achieved</p>	<p>To ask and answer questions when looking at artwork</p> <p>To add notes to sketches to explain what was/wasn't successful</p>	<p>To explain how a piece of art makes them feel</p> <p>To evaluate at the end of the process</p>	<p>To identify common features of an artist's style</p> <p>To evaluate during the process of making</p> <p>To express likes and dislikes through annotations</p>	<p>To discuss why and how pieces have been created</p> <p>To describe how the journey in sketchbooks affects the finished piece</p>	<p>To comment on likes and dislikes of an artist's work, giving reasons for their opinions</p> <p>To reflect on the work of others, as well as their own work, to find strengths and development points</p>



Art Skills

As part of each art project, explicit opportunities to develop and evaluate children's ideas and art must be planned in and taught.

	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Developing and generating ideas	<ul style="list-style-type: none"> - Classroom enhancements planned to inspire children's ideas and responses to a prompt. - Once children have been taught how to use a resources this art equipment is to remain available for child initiated play. - Children to start using sketchbooks to record responses to direct skills teaching. - Gaining inspiration for artwork from the natural world. 	<ul style="list-style-type: none"> - Use sketchbooks through teacher modelling. - Use sketchbooks to record thoughts and ideas and to experiment with materials. - Explore and create ideas for purposes and intentions. - Use some of the ideas of artists studied to create pieces. - Respond to ideas and starting points from their teacher. - Explore use of different methods and materials to as ideas develop. 	<ul style="list-style-type: none"> - Use sketchbooks more effectively through further teacher modelling. - Use sketchbooks to record thoughts and ideas and to experiment with materials. - Use artist sources to record thoughts and ideas and to experiment with materials. - Use artist sources to develop their own original artwork. - Use some of the ideas of artists studied to create pieces. - Respond to ideas and starting points from their teacher and peers. - Explore different methods and materials to as ideas develop. 	<ul style="list-style-type: none"> - Use sketchbooks to generate ideas and record thoughts and observations. - Make records of visual experiments. - Replicate some of the techniques used by notable artists and designers. - Create original artwork using the artwork of others to stimulate and inspire them. - Explore ideas in a variety of ways. 	<ul style="list-style-type: none"> - Use sketchbooks for planning and refining work, to record observations and ideas and developing skills and technique. - Adapt and refine ideas as they progress. - Express thoughts and feelings through the tactile creation of art. - Represent ideas from multiple perspectives. - Develop ideas from starting points throughout the curriculum. - Collect information, sketches and resources. - Explore ideas in a variety of ways. - Replicate some of the techniques used by notable artists and designers. - Create original pieces that are influenced by studies of others. 	<ul style="list-style-type: none"> - Develop ideas through sketches, enhance knowledge, skill and technique using experimental media in sketchbooks. - Express thoughts and feelings about familiar products. - Design new architectural forms, design and invent new products, link artwork to literacy sources. - Create and invent for purposes. - Develop and imaginatively extend ideas from starting points throughout the curriculum. - Collect information, sketches and resources and present ideas imaginatively in their sketch book. - Use the qualities of materials to enhance ideas. 	<ul style="list-style-type: none"> - Make personal investigations and record observations in sketchbooks. - Record experiments with media and try out new techniques and processes in sketchbook. - Express ideas about art through messages, graphics, text and images. - Develop and imaginatively extend ideas from starting points throughout the curriculum. - Collect information, sketches and resources and present ideas imaginatively in their sketch book. - Use the qualities of materials to enhance ideas. - Show how the work of those studied was influential in both society and to other artists. - Create original pieces that show a range of influences and styles.
Appraising and Evaluating	<ul style="list-style-type: none"> - Key questions? 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Recognise and describe key features of their own and other's work. - Describe what they feel about their work and the art of others. - Describe the work of notable artists and designers. 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Compare other's work, identifying similarities and differences. - Describe choices and preferences using the languages of art. 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Discuss own and other's work using an increasingly sophisticated use of art language. - Reflecting on their own work in order to make improvements. - Comment on artworks using visual language. 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Build a more complex vocabulary when discussing your own and others' art. - Reflecting on their own work in order to make improvements. - Comment on artworks using visual language. 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Develop a greater understanding of vocabulary when discussing their own and others' work. - Comment on artworks with a fluent grasp of visual language. - Give details (including own sketches) about the style of some notable artists and designers. 	<ul style="list-style-type: none"> - Complete self-reflection at end of project. - Use the language of art with greater sophistication when discussing own and others' art. - Give reasoned evaluations of their own and others' work which takes account of context and intention. Including artists - Comment on artworks with a fluent grasp of visual language.



Drawing							
ELG Framework	KS1		KS2				
<p>Children at the expected level of development will:</p> <p>Expressive Arts and Design ELG: Creating with Materials</p> <ul style="list-style-type: none"> - Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; - Share their creations, explaining the process they have used; <p>Physical Development ELG: Fine Motor Skills</p> <ul style="list-style-type: none"> - Hold a pencil effectively in preparation for fluent writing - using the tripod grip in almost all cases; - Begin to show accuracy and care when drawing. <p>Understanding the World ELG: The Natural World</p> <ul style="list-style-type: none"> • Explore the natural world around them, making observations and drawing pictures of animals and plants. 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> • to use a range of materials creatively to design and make products • to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination • to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space • 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. 		<p>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. Pupils should be taught:</p> <ul style="list-style-type: none"> • to create sketch books to record their observations and use them to review and revisit ideas • 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] • about great artists, architects and designers in history. 				
	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Knowledge	<ul style="list-style-type: none"> - That different mediums create different marks. - That illustrations represent both real and imaginary images (e.g. observational drawings and story illustrations). 	<ul style="list-style-type: none"> - That each medium has different qualities (e.g. pencils for precision and pastels to blend). - That tone shows the lightness/darkness of a colour. That tone can be created by using varying levels of light and dark lines. - Know that they can apply pressure on their pencil to create different tones 	<ul style="list-style-type: none"> - That shadow in a drawing is shown by darker areas. - A range of techniques; shading, smudging, blending and <i>cross-hatching</i> can create shadow. 	<ul style="list-style-type: none"> - That sketching is a quick way to make a simple drawing with light lines. - That drawings contain details and sketches do not. - Different grades of pencil can be used to create tone and shading effects. 	<ul style="list-style-type: none"> - That within a drawing there is a range of tones in the highlights and shadows. - What <i>scale</i> and <i>proportion</i> mean and how they are represented within drawings. - To know the <i>Rule of Thirds</i> (Taught through painting project) 	<ul style="list-style-type: none"> - Understand what <i>positive</i> and <i>negative</i> space is within a drawing. - Compare the composition of different pieces of art e.g. off centre and rule of thirds. 	<ul style="list-style-type: none"> - That scale, proportion and shadows change, depending on the direction and perspective the drawing is taken from.



<p>Skills</p>	<ul style="list-style-type: none"> - Hold a pencil using the tripod grip - Make a range of different marks and textures using different tools, chalk, crayons, felt tips and pencils. - Draw a range of different lines; thick, thin, wavy and straight. - Orally describe what they have drawn. - Show accuracy and care with increasing detail in their drawings (e.g. body parts and shapes) 	<ul style="list-style-type: none"> - Apply different pressures to create tone and texture with pencils, pastels, charcoal and chalk. - Use scribbling and smudging to create tone and texture. - Represent objects which demonstrate an awareness of <i>proportion</i> (e.g. Drawing a mouse smaller than an elephant within the same illustration) - Add detail to line drawings. - Understand the purpose of using paper in <i>portrait or landscape</i>. 	<ul style="list-style-type: none"> - Choose what to draw with, considering the level of detail required (e.g. if drawing something small and detailed a thin mark making implement will need to be used) - Identify shadows and highlights in drawings and apply this to their own work. - Use a range of techniques to create different tones and textures E.g. shading smudging stippling and cross-hatching - Choose light/heavy lines appropriately. 	<ul style="list-style-type: none"> - Choose which pencil grade to use according to what they are drawing. - Represent shadows, light and dark. - Draw sketches before building on a drawing with more detail. - Sketch to plan use of space and shape before painting. - Use sketches to make a quick representation of something or to work out ideas. - Use a sketchbook for close observations (to draw in small scale) - Compare the composition of different artists' style. 	<ul style="list-style-type: none"> - Begin to use shadow and highlights within observations to illustrate the <i>third dimension</i>. Experiment with 3D and 2D shapes using torches to understand the concept. - Choose from previous techniques taught to create accurate texture. - Use sketchbook for drawings and review how they can be improved. 	<ul style="list-style-type: none"> - Produce increasingly detailed preparatory sketches for painting and other work. - Identify <i>positive</i> and negative space within compositions. - Choose from the previously taught techniques to interpret the texture of a surface (e.g. hatching, stippling, smudging, line types). - Work on a variety of scales. - Begin to use one point simple perspective. - Look at and identify the effect of light on an object from different directions, compare in real life and works of art. 	<ul style="list-style-type: none"> - Use tones to add detail to the shadows and highlights in an observational drawing. - Independently select materials and techniques to use to create a specific outcome (Work on this over more than one session). - Use single focal point perspective. - Consider the composition of a drawing when planning out use of the space (e.g. off centre and rule of thirds). - Draw 'objects' from different angles, exploring the changes made by highlights and shadows. - Identify the vanishing point in different pieces of art, including their own. - Consider the perspective when looking at and planning a piece.
<p>Artist</p>	<p>Axel Scheffler</p> <ul style="list-style-type: none"> • He is German • He is a well-known illustrator and animator best known for working with author Julia Donaldson • He draws in a cartoon style 	<p>L.S.Lowry</p> <ul style="list-style-type: none"> • English artist • He is best known for his drawings and painting depicting life in Northern England during the industrial revolution • People often refer to his work as match-stick men. There was a song written about his work by Brian and Micheal 	<p>Van Gogh</p> <ul style="list-style-type: none"> • He was a Dutch post-impressionist painter who became one of the most famous and influential figures in the history of Western art. • He created 2,100 artworks, including around 860 oil paintings. 	<p>Pablo Picasso</p> <ul style="list-style-type: none"> • He was a Spanish painter, printer maker, ceramicist, and theatre designer. • He pioneered the cubism movement. • His realistic drawing style captures light, shadow and 3D. 	<p>Henry Moore</p> <ul style="list-style-type: none"> • He is best known for his semi-abstract monumental bronze sculptures which are located around the world as public works of art. 	<p>Leonardo Da Vinci</p> <ul style="list-style-type: none"> • He was an Italian, Renaissance artist. • Probably best known as the famous artist who painted the 'Mona Lisa'. • Da Vinci was also a sculptor, an architect, a poet, a composer, a scientist, a mathematician and an inventor. 	<p>Georgia O'Keeffe</p> <ul style="list-style-type: none"> • She was an American modernist painter. • Well-known for her meticulous paintings of natural forms, especially flowers. • Her inspiration was often drawn from the places she lived.



Vocabulary	Illustration – real/imaginary/story Observation Lines – wavy, curved, straight, zig zag, thick/thin etc.	Tone – light/dark Texture Pressure Proportion Portrait/landscape Scribbling/smudging	Shadow - shading, smudging, blending and <i>cross-hatching</i> Highlights Techniques Detail Revisit Yr 1 vocabulary through teaching and application of techniques	Sketch – quick representation, plan, shape, space Pencil grades Composition	Scale Proportion (Built upon brief intro in year 1) Rule of Thirds Third dimension Two dimensional Review/improve	Positive/negative space Off centre Perspective Scale	Single focal point Vanishing point
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Painting							
ELG Framework		KS1	KS2				
Children at the expected level of development will: Personal, Social and Emotional Development ELG: Managing-Self <ul style="list-style-type: none"> Be confident to try new activities and show independence, resilience and perseverance in the face of challenge. Expressive Arts and Design ELG: Creating with Materials <ul style="list-style-type: none"> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; Share their creations, explaining the process they have used; Physical Development ELG: Fine Motor Skills <ul style="list-style-type: none"> Use a range of small tools, including scissors, paint brushes and cutlery; 		Pupils should be taught: <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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. 	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. Pupils should be taught: <ul style="list-style-type: none"> to create sketch books to record their observations and use them to review and revisit ideas 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] about great artists, architects and designers in history. 				
	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Knowledge	<ul style="list-style-type: none"> Name the <i>primary colours</i> yellow, blue and red. Name other basic colours. 	<ul style="list-style-type: none"> You can create different (<i>secondary</i>) colours by mixing primary colours together. Mixing blue and yellow makes green. Mixing red and yellow makes orange. Red, blue and yellow can be mixed to make brown. (<i>Composite colour</i>) Smaller images in the <i>background</i> give a piece of art <i>depth</i>. 	<ul style="list-style-type: none"> When mixing colours start by adding a little of the darker/light colour until you reach the desired outcome. To classify primary and secondary colours as cool and warm. That colours can be used to represent moods and feelings within painting. Mixing red and white makes pink. 	<ul style="list-style-type: none"> What the colour wheel is and identify primary and secondary colours within. Understand that black and white are monochrome and technically not colours, artists can mix colours to create shades similar to black. To know that <i>tint</i> is created by adding white. To know that shade can be created by either adding black or a primary colour. 	<ul style="list-style-type: none"> Details in the <i>foreground, middle ground and background</i> give a piece depth. Different paints have different thicknesses. Explore artists' choice of orientation and perspective. 	<ul style="list-style-type: none"> Consolidate previous years' knowledge encouraging individual identification of suitable equipment and medias for particular purposes. e.g. size of paintbrush or paper needed. To know that <i>tertiary colours</i> are created by mixing a primary and secondary colour together. 	<ul style="list-style-type: none"> Know that an artist's style is influenced by their life. Know that positive and negative space is used to create perspective and draw attention to areas of interest in a piece. Know that <i>analogous</i> colours are three colours next to each other on the colour wheel and these are used to create a calming and harmonious effect.



<p>Skills</p>	<ul style="list-style-type: none"> - Hold large brush correctly. - Put the appropriate amount of paint on a brush. - Wash brush in between colours not to mix them. - Mix paint to create a different colour. - Show others their painting and describe how they created it. - Use paint in different forms- e.g. ready mixed and water colour blocks - Mark make using brushes, hands, twigs etc. 	<ul style="list-style-type: none"> - Use a range of brushes and thicknesses, including foam and sponge and consider the different marks they make. - Mixing primary colours to make secondary colours. - Begin to make simple drawings before painting. - Use powder paint and poster paint. 	<ul style="list-style-type: none"> - Use watercolour. - Choose different brush sizes to make different marks and brush strokes. - Use black, white and water to mix darker and lighter tones of colours. - To make secondary colours and brown consistently. - Change the <i>tone</i> of secondary colours by different proportions of primary. - How to make a colour lighter/darker using black, white and water (Hue). 	<ul style="list-style-type: none"> - Paint in large scale both independently and collaboratively. - Use different surfaces (e.g. black paper, papyrus). - Apply colour using dotting, scratching, splashing to imitate an artist. - Use colour washes for less intense colour effects. - Mix colours to match those of the natural world. - Choose different brush sizes to create more detail/accuracy. - Use acrylic paint. 	<ul style="list-style-type: none"> - Undertake preliminary studies for a painting. - Use colour wheels to identify complementary and opposing colours, blocking in colour. - Consider colour for purposes e.g. to express feelings. - Paint in a small scale with accuracy and detail. - Use a colour wash and layering to create depth in their painting. - Apply understanding of complimentary colours to their painting for effect. - Choose an appropriate type of paint for the piece of artwork i.e. poster paint, watercolour, powder paint or acrylic. 	<ul style="list-style-type: none"> - Experiment with qualities of tone, shades, hue and mood. - Experiment with and use <i>tertiary colours</i> in their work. - Mix colours to represent and match flesh. - Explore the use of texture in colour e.g. with sawdust, glue or sand. - Explore the texture of paint - very wet and thin or thick and heavy – add PVA to the paint. - Develop a painting from a drawing. - Confidently use techniques and tools used so far to get textural effects. - Explore the use <i>immiscible</i> liquids (marble) - Use light and dark for effect within a painting. 	<ul style="list-style-type: none"> - Consider colours for purposes e.g. to express moods and feelings. - Mix colours to match those of the natural world (including flesh) and those of works of art with small variations. - Use different techniques to create texture (collage, dry brush, layering, splattering and stippling.) - Develop a painting from a drawing showing awareness of composition. - Independently select materials and techniques to use to create a specific outcome. Work on this over more than one session. - Create texture with paint and layer colours to create depth using own understanding of the colour spectrum.
<p>Artist</p>	<p>Jackson Pollock</p> <ul style="list-style-type: none"> • Pollock was born in America and trained as a mural painter. • Jackson Pollock was an abstract expressionist artist. • He tried to show emotions, like happiness or anger, in the expressive marks that he made in his art. <p>Eric Carle</p> <ul style="list-style-type: none"> • He was an American author, designer, and illustrator of children's books. • His artwork is created in collage technique, using hand-painted papers, which he cuts and layers to form bright and cheerful images. 	<p>Wassily Kadinsky</p> <ul style="list-style-type: none"> • He was a Russian painter and art theorist. • Credited as the pioneer of abstract art. • He believed the choices made by an artist expresses their own lives. <p>Sonia Delannay</p> <ul style="list-style-type: none"> • She was a French artist who co-founded the orphism movement. • She was best known for her use of colour and geometric shapes. <p>Morris Louis</p> <ul style="list-style-type: none"> • He was an American painter. 	<p>Christopher Wren</p> <ul style="list-style-type: none"> • He was an architect • Best known for designing the monument to the Great Fire of London and St Paul's cathedral. • He designed 53 London churches among other buildings. <p>Giovanni Caneletto</p> <ul style="list-style-type: none"> • He was an Italian painter who specialised in landscapes. • One of his well-known pieces was of the Great Fire monument. 	<p>Claude Monet</p> <ul style="list-style-type: none"> • He was a French painter and founder of impressionist painting. • He used small, thin, yet visible brush strokes. 	<p>Georges Seurat</p> <ul style="list-style-type: none"> • He was a French post-impressionist and pointillism artist. • Used dots for effect in his paintings. 	<p>Henri Rousseau – links to upcoming Victorian topic</p> <ul style="list-style-type: none"> • He was a French post-impressionist painter • Best known for his paintings of the jungle, teeming with flora and fauna. • Many criticise Rousseau for his self-taught techniques as they 'lack polish' • He never actually saw a jungle in real life! All his paintings were from his imagination. <p>Frida Kahlo – standalone flesh lesson</p>	<p>Georgia O'Keeffe</p> <p><i>See drawing for more details</i></p>



		<ul style="list-style-type: none"> • He was well known for his colour work. <p>David McKee</p> <ul style="list-style-type: none"> • He has written and illustrated over 50 picture books. • Although his best known for his creation of Elmer, McKee also did some of the illustrations for Paddington. 	<p>Due to the time period of the Great Fire one of the ways the event was captured was through paintings by artists such as Josepha Jane Battlehooke. There is little information about these artists however, each painting show the anger and heat of the fire through their work.</p>			<ul style="list-style-type: none"> • She was a Mexican painter, known for her many portraits, self-portraits & works inspired by the nature and artifacts of Mexico. • She is a world-famous feminist, with her work often exploring identity, gender, class and race. 	
Vocabulary	Primary colours – red, yellow, blue Mix	Secondary colours – green and orange Composite colour – brown Background – depth Brush descriptors - Thick/thin, hard/soft etc.	Cool/warm colours Tone Hue Proportions of colour	Monochrome – black and white Colour Wheel Shade Surface Colour wash	Depth – foreground, middle ground, background Orientation Perspective Preliminary study Complimentary, opposing and blocking Accuracy Layering	Tertiary colours Flesh Immiscible liquid	Positive/negative space Influence Analogous colour Harmonious Composition Colour spectrum



Sculpture							
ELG Framework	KS1			KS2			
<p>Children at the expected level of development will:</p> <p>Personal, Social and Emotional Development ELG: Managing-Self</p> <ul style="list-style-type: none"> Be confident to try new activities and show independence, resilience and perseverance in the face of challenge. <p>Expressive Arts and Design ELG: Creating with Materials</p> <ul style="list-style-type: none"> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; Share their creations, explaining the process they have used; Make use of props and materials when role-playing characters in narratives and stories. <p>Physical Development ELG: Fine Motor Skills</p> <ul style="list-style-type: none"> Use a range of small tools, including scissors, paint brushes and cutlery; 	<p>Pupils should be taught:</p> <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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. 			<p>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. Pupils should be taught:</p> <ul style="list-style-type: none"> to create sketch books to record their observations and use them to review and revisit ideas 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] about great artists, architects and designers in history. 			
	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Knowledge	<ul style="list-style-type: none"> Understand flat and not flat. Know sculpture is not 2D Join materials with glue cello tape and staples (link to DT). Know that texture is the feel or look of a surface. 	<p>Year 1 sculpture progression met through continuous provision and Science materials topic.</p> <ul style="list-style-type: none"> Discuss texture. Investigate texture and pattern and other features or properties. Name objects and then say what they are made of, covering wood, plastic, glass, metal, water and rock, brick, paper, fabric. Know there is a difference between an object and the material it is made from. Know that materials can be hard, soft, strong, weak, absorbent, heavy, light, solid and runny, smooth and rough; these descriptions denote the properties of a material Say whether a material is hard/soft; stretchy/stiff; shiny/dull rough/smooth; bendy/not bendy; waterproof/not waterproof; absorbent/not absorbent; 	<ul style="list-style-type: none"> Know clay can be shaped by bending, twisting, stretching and using tools. A sculpture is when an artists' ideas are represented by a three-dimensional model. Know clay can be decorated by creating imprints. 	<ul style="list-style-type: none"> Know that glazing is a way of finishing a piece of clay work. 	<p>Sculpture is not a primary focus in Year 4</p>	<ul style="list-style-type: none"> To know reasons why a mould is used. To know moulds can be made in different ways to accurately replicate form. 	<ul style="list-style-type: none"> Consolidate all knowledge from previous year group objectives; focus on application of skills to create high quality sculpture.



<p>Skills</p>	<ul style="list-style-type: none"> - Handle and manipulate materials (dough, plasticene, card) by pinching, rolling, stretching and squeezing. - Make a model from observation and imagination. - Use loose parts to create own patterns. - Create simple collages, using paper, pasta, beans and larger tactile things. - Cut shapes using scissors. - Tear materials to use, considering what size piece they need. - Understand simple similarities and differences: colour, pattern and texture. 	<p><i>-That objects can be identified or sorted into groups based on their observable properties (Classification)*</i></p> <p><i>*Objectives copied from the Science Progression Document</i></p>	<ul style="list-style-type: none"> - Shape clay with hands e.g. rolling, pinching, bending, twisting stretching. - Use a range of tools for shaping clay e.g. rolling pins, knives. - Decorate a clay slab by using objects to impress and carve, to create repeated patterns. 	<ul style="list-style-type: none"> - Join two clay pieces together by making the surfaces rougher (score and slip). Attaching the handle. - Work safely, to organise working area and clear away. - Explore how stimuli can be used as a starting point for 3D work with a particular focus on form, shape, pattern, texture, colour. - Plan and develop ideas in sketchbook and make simple choices about media. - Finish and glaze work with polish/glue - Use different shape modelling tools to carve detail and create texture. - Roll clay to an appropriate thickness for the desired purpose. - To use the coil method to create a sculpture using clay. 		<ul style="list-style-type: none"> - Plan and develop ideas in sketchbook and make informed choices about media. - Create a base for extending other shapes. - Make a mould using foil. - Make imaginative use of the knowledge they have acquired of tools, techniques and materials to express own ideas and feelings and share these ideas and processes with others. - Experiment with different scales. - Use colour, texture and pattern to enhance the appearance of their sculpture. - Use Papier-mâché to create a 3D object. 	<ul style="list-style-type: none"> - Make a mould and use plaster safely. - Use different resources to create a frame for a Modroc sculpture (figures/statues). 1. Newspaper. 2. Pipe-cleaners 3. Wire
<p>Artist</p>	<p>Eduard Riedel</p> <ul style="list-style-type: none"> • A German Architect best known for his work towards the creation of Neuschwanste Castle, the Cinderella castle. 		<p>Richard Long</p> <ul style="list-style-type: none"> • An English sculpture and land artist. • His work typically is made of earth, rock, mud, stone and other nature based materials. <p>Andy Goldsworthy</p> <ul style="list-style-type: none"> • He is an English sculpture, photographer and environmentalist who produces sculptures and land art in natural and urban settings. • The materials used in his art often include brightly coloured 	<p>Beatrice Wood</p> <ul style="list-style-type: none"> • She was an American artist, in the Avant Garde movement. • She began working with ceramics in 1933 • She was known for her signature style metallic glaze. <p>Greek pottery study</p> <p>Alongside their Greek topic, children to explore the importance of Greek pottery within their culture and what we can learn through painted scenes, especially on Attic Black and Red Figure vessels. A large number of these scenes</p>		<p>Calixta Dakpogan</p> <ul style="list-style-type: none"> • He is a Beninese sculpture known for his installations and masks. • He uses a range of diverse and found materials. <p>Mexican day of the dead</p> <p>During their topic of Mexico children to learn about the traditions and celebrations involved in Day of the Dead. Including the creation of masks and costumes to wear in order to scare away the dead at the end of the festival. Mexican face masks are called Huichol masks or 'kuka'.</p>	<p>Antony Gormley</p> <ul style="list-style-type: none"> • He is a British sculptor • He is well-known for his sculptures, installations and public artwork that investigates the relationship of the human body to space. • He uses his body as both the source and the tool of his art. With many of his pieces being replicas of his own form. <p>George Segal</p>



			flowers, icicles, leaves, mud, pinecones, snow, stone, twigs and thorns.	illustrate the myths and legends of the ancient Greeks.		They have many purposes, including honouring the dead, warding off evil spirits, and telling stories through dance and performance.	<ul style="list-style-type: none"> • He was an American sculpture • Known for his white figures created by casting directly from the human body using plaster and gauze strips.
Vocabulary	Flat/not flat Texture Sculpture Pattern Collage Shapes Size – big/small/medium Compare – similar/different Tear		Tools Decorate Imprint Three-dimensional Carve Repeated pattern	Stimuli Glazing Joining - Score and slip Form ,shape, texture, pattern and colour Coil			Plaster Frame



Pattern & Printing							
ELG Framework	KS1		KS2				
Children at the expected level of development will: Personal, Social and Emotional Development ELG: Managing-Self <ul style="list-style-type: none"> Be confident to try new activities and show independence, resilience and perseverance in the face of challenge. Expressive Arts and Design ELG: Creating with Materials <ul style="list-style-type: none"> Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; Share their creations, explaining the process they have used; 	Pupils should be taught: <ul style="list-style-type: none"> to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space 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. 		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. Pupils should be taught: <ul style="list-style-type: none"> to create sketch books to record their observations and use them to review and revisit ideas 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] about great artists, architects and designers in history. 				
	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Knowledge:	- Know that pattern is the design on a surface.	- Know that when you apply paint to an object you can transfer pattern onto a page. - Know artists use repeated patterns in their work. - Know that not all patterns are repeated.	Pattern is not covered explicitly in this year group however references to pattern may be made in other art units.	Pattern is not covered explicitly in this year group however references to pattern may be made in other art units.	- Know that patterns can be flipped and rotated with symmetry to create an effect. - Know that print features in many different ways around them.	Pattern is not covered explicitly in this year group however references to pattern may be made in other art units.	- Know the history of print and how it has been used in both art and the wider world. - Know that pattern and print is used in graphic design, considering lettering and focal points. - Know there are different purposes of print, e.g. decorative or advertising (through eye-catching strategies).
Skills:	- Notice patterns around them. - Make rubbings to show existing patterns. - Produce simple pictures by printing objects to create a pattern. - Explore printing on different surfaces using different media. - Use different tools to create prints with different textures.	- Take print from object: leaf, hand, onion, junk, bark, etc. - Make more complex linear repeating patterns using objects e.g. mesh, stencils, sponge and printing ink. - Build repeated patterns to create a picture. - Experiment with the amount of paint/ink used and the effect on the print. - Cut and make indents in materials to create different prints.			- Interpret environmental and manmade patterns and form. - Experiment with marbling, monoprinting, other techniques. - Use relief and impressed printing processes using polystyrene/string on cardboard on a variety of papers or fabric. - Use rollers and printing ink. - Explore colour mixing through printing, using two colours and a variety of materials		- Recreate texture through deliberate selection of materials wallpaper, string, polystyrene, lino-printing etc. - Combine prints taken from different objects. - Produce pictorial and patterned prints. - Design prints for fabrics, book covers and wallpaper. - Recreate a scene-remembered, observed or imagined, through collage.



					<ul style="list-style-type: none"> - Use sketchbook for recording idea development and experimentation of different prints. - Use symmetry / mirror when designing a pattern - Mix colour through overlapping colour prints deliberately. - Design a pattern using ideas of tessellation. 		<ul style="list-style-type: none"> - Experiment with screen-printing.
Artist:	<p>Yayoi Kusama</p> <ul style="list-style-type: none"> • She is a Japanese contemporary artist • She is sometimes called the princess of poka dots! • She uses dots because of a strange dream she had as a child 	<p>Romero Britto</p> <ul style="list-style-type: none"> • He is a Brazilian artist, painter, serigrapher and sculptor. • He combines elements of cubism, pop art and graffiti painting in his work, using vibrant colours and bold patterns as a visual expression of hope, dreams, and happiness. 			<p>M.C.Esher</p> <ul style="list-style-type: none"> • He was a dutch graphic artist. • He is well known for his tessellation prints. <p>Hansjorg Mayor</p> <ul style="list-style-type: none"> • He was a painter, typographer and poet. • His main subject was the alphabet and ten numbers. 		<p>Banksy</p> <ul style="list-style-type: none"> • A pseudonymous British street artist • His pieces often depict political themes, war, capitalism, hypocrisy and greed and are always thought provoking. • He has a signature tyle with a stencil aesthetic. <p>William Morris</p> <ul style="list-style-type: none"> • A British textile designer and poet. • He was a major contributor to the revival of British textfiles, showing that mass produced products could be useful and beautiful. <p>The Wall – Northern Ireland</p> <p>Street art has been used for years to provoke thought and discussions around civil rights and activism. This was seen on the wall in Northern Ireland a wall originally created to divide now covered in art and messages of love and standing as a message to unit.</p>



Vocabulary	Design Pattern Surface Rubbings Printing	Repeated patterns Experiment Indent			Tessellation Overlapping Flip Rotate Symmetry Environmental/manmade patterns Marbaling Monoprinting Relief/impressed printing		Screen printing Graphic design
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Glossary of terms

TK – Teacher knowledge

Year first explicitly taught- Vocabulary can be taught in earlier years to support learning of skills and knowledge

Analogous colours – Three colours next to each other on the colour wheel. They are very similar to each other and work well together in a piece of art creating a harmonious and calm effect. *Year 6 - painting*

Background – The setting of a piece of art, furthest away from the audience/viewer. *Year 1 - Drawing*

Colour-wheel – A circle with different coloured sections to show the relationships between colours. *Year 3 - Painting*

Composite colour – A colour created by mixing two or more primary colours i.e. brown. (Secondary colours are composite)

Composition – The way all elements of a piece of art work together to create the overall effect of the artwork. *Year 3 - Drawing*

Complementary colours – Also called opposite colours. Colours that contrast the most, when put side by side they make each other look brighter. Complementary colours are opposite on the colour wheel. *Year 3 - Painting*

Cross-Hatching – Intersecting parallel lines. *Year 2 - Drawing*

Depth – When the background and foreground create a sense of distance within a piece of artwork. *Year 1 - Painting*

Foreground – The area of space closest to the audience/viewer, creating depth to a piece. *Year 1 - Painting*

Golden ratio – The geometry of dimensions seen and used in many pieces of famous art. Use this as a discussion point when researching artist. Use Rule of thirds in children's work. *Year 6 - Painting*

Highlights - Where light falls at it's strongest, the lightest tone in a piece of artwork. *Year 2 - Drawing*

Hue – The colour although, the shade/tint can be changed the hue always stays the same. *Year 2 - Painting*

Immiscible – Substances that are not capable of being mixed e.g. ink. *Year 5 - Painting*

Imprint – A mark created by pressure, printing or stamping. *Year 2 - Sculpture*

Landscape – 1. When the width is greater than it's height. 2. The depiction of natural scenery. *Year 1 - Drawing*

Media – The material and tools used to create a piece or art. Very similar to medium. *TK*

Medium – What is used to create the art e.g. paint, chalk, oil pastels ect. Very similar to media. *TK*

Middle ground – Often the focal point of a piece of art. Lies between the foreground and background. Smaller than the contents of the foreground. *Year 5 – Painting*

Monochrome Colours – Usually taken to mean the same as black and white or, more likely, grayscale, but may also be used to refer to other combinations containing only tones of a single colour, such as green-and-white or green-and-red. *Year 3 - Painting*

Negative Space – The background or area that surrounds the subject of a piece of art. *Year 5 - Drawing*

Pencil Grades – The harder the pencil (H) the lighter the shade. The softer the pencil (B) the darker the shade. *Year 3 - Drawing*

Perspective – The way the piece of art/artist looks at an object or scene. The perspective often gives sense of size and depth. This can be distorted to change the effect of a piece. *Year 4 - Painting*



Portrait – 1. When the height is greater than the width. 2. Image of a person with the face and expression as the main focus. *Year 1 - Drawing*

Positive space – The subject or area of interest in an artwork. *Year 5 - Drawing*

Primary Colours – Colours that cannot be created by mixing other colours. Yellow, blue and red. *Reception - Painting*

Proportion – The dimensions of a composition and the relationships between height, width and depth. The sizes of different parts of a piece of art. *Year 1 - Drawing*

Rule of thirds – When a piece of art is split into thirds horizontally and/or vertically to make the piece pleasing, dynamic and interesting. A simple version of the golden ratio. *Year 4 - Drawing*

Scale – Physical size of a piece of artwork or the objects in it. *Year 3 - Drawing/Painting*

Secondary Colours – Colours that are made by mixing two primary colours together equally. Orange, green and purple. *Year 1 - Painting*



Shade – 1. An area where less light reaches. 2. When black is added to a colour to darken it. *Year 3 - painting*

Shadow – Where light is at its weakest. *Year 2 - Drawing*

Stimuli – Something that interests/inspires an artist, giving them new ideas. *Year 3 - Sculpture*

Tint – When white is added to a colour. *Year 3 - Painting*

Tertiary colours – Colours created by equal parts of primary and secondary colours. Often used to compliment the other colours that are used. *Year 5 - Painting*

Tone – 1. The lightness/darkness of a colour. 2. When grey is added to a colour. *Year 1 - Drawing*

Vanishing Point - A spot on the horizon line, something that has been decreasing or disappears altogether, or where all parallel lines appear to meet. *Year 6 - Drawing*