

EYFS - NURSERY AND RECEPTION

Characteristics of Effective Learning	Playing and Exploring	Active Learning	Creating and Thinking Critically
	<ul style="list-style-type: none"> • Make independent choices • Bring their own interests and fascinations into early years settings • Respond to new experiences that you bring to their attention • Plan and think ahead about how they will explore or play with objects • Guide their own thinking and actions by referring to visual aids or by talking to themselves whilst playing 	<ul style="list-style-type: none"> • Show goal directed behaviour. • Begin to correct their mistakes themselves • Keep on trying when things are difficult 	<ul style="list-style-type: none"> • Review their progress as they try to achieve a goal. Check how well they are doing. • Know more, so feel confident about coming up with their own ideas • Make more links between those ideas
Nursery	<ul style="list-style-type: none"> • Explore different materials freely, to develop their ideas about how to use them and what to make • Develop their own ideas and then decide which materials to use to express them • Join different materials and explore different textures • Create closed shapes with continuous lines and begin to use these shapes to represent objects • Draw with increasing complexity and detail, such as representing a face with a circle and including details • Use drawing to represent ideas like movement or loud noises • Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. • Explore colour and colour mixing • Show different emotions in their drawings – happiness, sadness, fear, etc. 		
Reception	<ul style="list-style-type: none"> • Explore, use and refine a variety of artistic effects to express their ideas and feelings • Return to and build on their previous learning, refining ideas and developing their ability to represent them • Create collaboratively, sharing ideas, resources and skills • Uses their increasing knowledge and understanding of tools and materials to explore their interests and enquiries and develop their thinking • Develops their own ideas through experimentation with diverse materials, e.g. light, projected image, loose parts, 		



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	watercolours, powder paint, to express and communicate their discoveries and understanding
Statutory ELG: Statutory ELG: Creating with materials	Children at the expected level of development will: <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.
Statutory ELG: The Natural World	Links: Making observations and drawing pictures of animals and plants
Statutory ELG: Fine-motor skills	Links: Use a range of small tools, including scissors, paint brushes Begin to show accuracy and care when drawing
Significant artists/craftspeople	
Vocabulary	Colour, primary colour, curvy, foam, pattern, shape, smooth, straight, zigzag, create, pattern, brush, paint, press, print, shape, squeeze, swirl, texture, artist, tool, sculpture, art, artwork, drawing, texture, pattern, oil pastel, weaving, charcoal, chalk, collage, decorate, design, portrait, imagination, roll, shape, mould, squash, press, print, roller, mural, spiral, observational drawing



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The National Curriculum - Art and Design

Aims: 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.

KS1 National Curriculum expectations:

Pupils should be taught:

- 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.

KS2 National Curriculum expectations:

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:

- 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.

Drawing	Sketchbooks	Painting	Printmaking	Collage	Making/sculpture	Purpose/visual literacy/articulation
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YEAR 1

Progression Plan	
Substantive knowledge	Understand drawing is a physical activity
	Understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d objects
Implicit knowledge/skills	Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration
	Use colour (pastels, chalks) intuitively to develop spiral drawings
	Pupils draw from paused film, observing detail using pencil, graphite, handwriting pen
	Pupils draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon
Substantive knowledge	Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration.
Implicit knowledge/skills	Use sketchbooks to: Explore mark making
	Brainstorm ideas generated when exploring poetry or prose
	Make visual notes to capture, consolidate and reflect upon artists studied
	Explore ideas relating to design, exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc
	Experiment with different media and different marks
	Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved
	Experiment with colour mixing and pattern, working towards creating paper “fabrics” for fashion design







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Substantive knowledge	Understand watercolour is a media which uses water and pigment
	Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks
Implicit knowledge/skills	Explore watercolour in an intuitive way to build understanding of the properties of the medium
	Paint without a fixed image of what you are painting in mind
	Respond to your painting, and try to “imagine” an image within
	Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery
Substantive knowledge	Understand prints are made by transferring an image from one surface to another
	Understand relief prints are made when we print from raised images (plates)
Implicit knowledge/skills	Use hands and feet to make simple prints, using primary colours
	Collect textured objects and make rubbings, and press them into plasticine to create plates/prints (relief printing) exploring how we ink up the plates and transfer the image
	Explore concepts like “repeat” “pattern” “sequencing”.
Substantive knowledge	Understand collage is the art of using elements of paper to make images
	Understand we can create our own papers with which to collage.
Implicit knowledge/skills	Collage with painted papers exploring colour, shape and composition
	Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture
Substantive knowledge	Understand that sculpture is the name sometimes given for artwork which exists in three dimensions
	Understand the meaning of “Design through Making”

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Implicit knowledge/skills	Use a combination of two or more materials to make sculpture					
	Use construction methods to build					
	Work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy					
Substantive knowledge	Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made					
	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid					
Implicit knowledge/skills	Reflect upon the artists' work, and share responses verbally ("I liked...")					
	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").					
	Some children may feel able to share their response about peers' work.					
Pathways	Spirals  Drawing, Collage, Sketchbooks	Simple Printmaking  Printmaking, Drawing, Collage	Playful Making  Sculpture, Drawing	Exploring Watercolour  Painting	Making Birds  Sculpture, Drawing, Collage	Flora and Fauna  Drawing, Collage, Sketchbooks
Themes/ Curriculum	Pattern, Structure, Movement, Growth,	Geography: Adapt to create imagery which	Transformation and Invention	Exploration, Discovery	Birds, Wildlife, Local Habitats	English: Explore The Very Hungry

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Links	The Human Body, Sound Science: Uses language to support understanding of concepts of growth, human body and natural forms. Maths: Explores pattern, symmetry. PSHE: Peer discussion, collaboration	explores symbols on maps. History: Adapt to create portraits of significant individuals from history. Maths: Pattern, repetition, pictorial representation, 2D/3D shapes. Science: Adapt and use plants, trees, leaves, food chains, animals as inspiration to draw and make printed patterns. PSHE: Peer discussion	Geography: Adapt the playful making approach to make sculptures of ports and harbours, towns, cities, villages, The Great Wall of China etc. Maths: Uses language to support understanding of 2D/3D shapes, sequence, measuring, position & direction. Science: Uses language to support understanding of properties and manipulation of materials. PSHE: Collaboration, responsibility to the planet	Geography: Adapt by choosing colour palettes which link with topics: e.g. blues/greens for an exploration of imagery which evokes oceans. (The emphasis should remain on exploration of material so any theme link should be applied lightly). Maths: Explore identifying 2d shapes. Music: Explore the connection between art & music and being in a mindful space	Geography: Use language which supports understanding about continents (migration), maps, habitats. Maths: Explore the relationship between 2D/3D shapes, weight, measuring. Science: Explore birds, habitats, seasons, food chain PSHE: Supports Peer Discussion, Collaboration, Responsibility to the planet	Caterpillar, or books illustrated in similar style. Geography: Explore habitats, soil, vegetation, cities/towns/villages, seasonal weathers. Use language which supports these ideas. Science: Identify common and wild plants, insects, food chains, life cycle, living and decay. PSHE: Responsibility to the planet, Collaboration, Peer Discussion
Significant artists/crafts people	Molly Haslund		Christo & Jeanne-Claude, Faith Bebbington, Caitlind rc. Brown & Wayne Garrett	Paul Klee, Emma Burleigh		Eric Carle, Joseph Redoute, Jan Van Kessel
Enquiry	How can we use our	How can we make	How can we	How can we use the	How can we	How can we use

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Questions	whole bodies to make drawings?	prints using the things we find around us?	transform the materials around us into sculpture?	properties of watercolour to make experimental images?	transform materials into sculpture? How can we transform 2d paper into 3d form? How can we use drawing and texture to add character to our sculpture?	shape, line and colour to make collages inspired by flora and fauna around us?
Key Vocabulary	<p>spiral, movement, pressure, motion, line, continuous line, small, slow, larger, faster, careful</p> <p>hand, wrist, elbow, shoulder</p> <p>graphite, chalk, pen</p> <p>drawing surface (Paper, ground)</p> <p>oil pastel, dark, light, blending</p> <p>mark making</p> <p>colour, pattern</p> <p>sketchbook, pages</p>	<p>print, press, pressure, paint</p> <p>primary colours: red, blue, yellow</p> <p>shape, line, arrangement</p> <p>rubbing, texture</p> <p>wax crayon, pencil crayon, cut, collage, stick, arrange</p> <p>explore, try, test, reflect</p> <p>artwork, artist, printmaker</p> <p>relief print, plasticine, plate, impression</p>	<p>sculpture, sculptor, three dimensions</p> <p>respond, response</p> <p>design through making, playful making, explore, construct, materials</p> <p>invent, imagine</p> <p>tools, structure, balance</p> <p>reflect, share, discuss</p>	<p>watercolour, brush</p> <p>wash</p> <p>wet on wet</p> <p>mark making</p> <p>primary colours, secondary colours, mixing</p> <p>fluid</p> <p>imagination, imagine, happy accident, explore, discover, see, develop</p> <p>scale</p> <p>reflect, share, discuss</p>	<p>lines, shapes, mark making, texture</p> <p>soft pencil, graphite, handwriting pen, pastel, oil pastel, coloured pencil</p> <p>observation, close study</p> <p>blending, texture</p> <p>explore, discover</p> <p>transform, fold, tear, crumple, collage</p> <p>sculpture, structure, balance</p> <p>texture, personality, character</p>	<p>flora, fauna</p> <p>line, shape, colour, tones, hues, tints</p> <p>observe, graphite, handwriting pen</p> <p>collage, painted paper, cut, tear, arrange, play, composition, elements</p> <p>present, reflect, share, discuss</p>



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	observation, careful looking, object, drawing (water soluble), colour, reflect, discuss, share, think	colour mixing, secondary colours: green, orange, purple pattern, sequence, picture, image reflect, discuss, share, crit			installation flock collaboration present, reflect, share, discuss	
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YEAR 2

Progression Plan	
Substantive knowledge	Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find
	Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line
Implicit knowledge/skills	Explore composition and qualities of objects through arranging, sorting & representing
	Explore observational drawing combined with experimental mark making, using graphite, soft pencil, handwriting pen
	Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape

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	Create final collaged drawings which explore composition
	Make drawings inspired by sound
Substantive knowledge	Continue to build understanding that sketchbooks are places for personal experimentation
	Understand that the way each persons' sketchbook looks is unique to them
Implicit knowledge/ skills Use sketchbooks to:	Explore the qualities of different media.
	Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making
	Explore colour and colour mixing
	Make visual notes about artists studied
Substantive knowledge	Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting
	Understand that the properties of the paint that you use, and how you use it, will affect your mark making
	Understand that primary colours can be mixed together to make secondary colours of different hues
	Understand the concept of still life
Implicit knowledge/ skills	Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media
	Experiment with using home made tools
	Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above.
Substantive knowledge	Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet
Implicit	Transfer the skills learnt in drawing and sketchbooks to mono print by making monoprints using carbon copy paper (and or oil pastel prints),

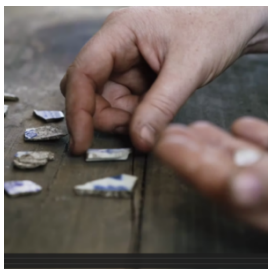




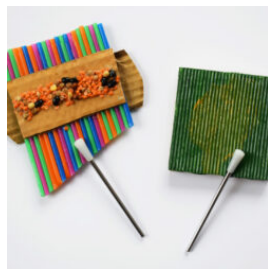
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knowledge/ skills	exploring the qualities of line
Substantive knowledge	Understand that we can combine collage with other disciplines such as drawing, printmaking and making
Implicit knowledge/ skills	Use observational drawings made, cutting the separate drawings out and using them to create a new artwork, thinking carefully about composition
	Work into the collage with further drawing made in response to the collaged sheet
	Collage with drawings to create invented forms
Substantive knowledge	Understand the role of an architect
	Understand when we make sculpture by adding materials it is called 'construction'
Implicit knowledge/ skills	Use the Design through Making philosophy to construct with a variety of materials to make an architectural model of a building, considering shape, form, colour, and perspective. Consider interior and exterior
	Use Design through Making philosophy to playfully construct towards a loose brief
	Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure
Substantive knowledge	Understand artists take their inspiration from around them, collecting and transforming
	Understand that in art we can experiment and discover things for ourselves
	Understand how the artists experience feeds into their work
	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid

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Implicit knowledge/skills	Reflect upon the artists' work, and share response verbally ("I liked...")					
	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").					
	Talk about intention.					
	Share responses to peers' work, appreciating similarities and differences.					
	Document work using still image (photography) or by making a drawing of the work.					
Pathways	Explore and Draw  Drawing, Sketchbooks, Collage	Exploring the World Through Monoprint  Printmaking, Drawing, Collage	Be an Architect  Architecture, Drawing, Sketchbooks, Collage, Making	Expressive Painting  Painting, Sketchbooks	Stick Transformation Project  Making, Drawing, Sketchbooks	Music and Art  Drawing, Making, Sketchbooks
Themes/ Curriculum Links	Natural Forms, Seasonal Changes, Patterns, Symmetry Geography: Adapt to explore habitats. Maths: Use language to develop understanding of	Natural and Manmade Forms, Narrative, Invention English: Link to English by asking children to draw upon their own experience for narratives.	Habitat, Community, Culture, Purpose Geography: Adapt to explore habitats, cities, towns and villages, ports & harbours. History: Make houses	Geography: After looking at the expressive landscapes by Van Gogh and Cezanne, be inspired by your local landscape (United Kingdom) and use	English: Link to Julia Donaldson's Stick Man. PSHE: Collaboration, Peer Discussion, Ethnic Identity.	Geography: Adapt the music you listen and draw to, according to geographical region or continent to help develop sense of place.

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	<p>patterns, sequence, symmetry, pictorial representation, repetition.</p> <p>Science: Identifying common and wild plants, trees, structures of plants, exploring local environments and habitats, seasons, planting and growing.</p> <p>PSHE: Peer discussion, Collaboration.</p>	<p>Geography: Adapt to explore habitats, continents.</p> <p>Maths: Use language to develop understanding of symmetry (peeling back monoprints).</p> <p>Science: Animals, trees, materials.</p> <p>PSHE: Peer discussion. Collaboration.</p>	<p>inspired by the architecture of different ages or cultures, for example buildings damaged during the Great Fire of London.</p> <p>Maths: Use language which supports understanding of Measuring, 2D/3D shapes.</p> <p>Science: Explore properties of materials e.g. make your architecture waterproof, rough, smooth?</p> <p>PSHE: Collaboration, Peer Discussion, Ethnic Identity, Different Religions (architecture representative of).</p>	<p>gestural brush strokes to paint a scene you know or see, or explore weather, habitat, river or sea.</p>		<p>Science: The 5 senses, the human body, materials.</p> <p>Music: Rhymes and chants, musical instruments, combining sounds.</p> <p>PSHE: Explore the music made from instruments from other countries, Collaboration, Peer Discussion.</p>
Significant artists/craft people	Rosie James, Alice Fox	Xgaoc'o X'are (Botswanan printmaker), Leonardo Di Vinci	Hundertwasser, Zaha Hadid, Heatherwick Studios	Merela Zacarias, Charlie French, Vincent Van Gogh, Cezanne	Chris Kenny	Kandinsky, various 'Projection Mapping' Artists
Enquiry Questions	How can we become open, curious,	How can we bring our own experience to	How can we make our own architectural	How can we explore colour using a variety	How can we transform an object	What is the connection between

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	explorers of the world, and use what we find to inspire us to make art?	the things we draw? How can we create narratives by connecting objects or animals/habitats?	models and design structures which other people respond to?	of mark-making tools?	and turn it into sculpture, using our imagination.	art and music? How can we use one to inspire the other?
Key Vocabulary	<p>Explore, Collect, ReSee, Imagine, Curious,</p> <p>Present, Re-present, arrange, composition</p> <p>Photograph, Focus, Light, Shade,</p> <p>Colour, Pattern</p> <p>Observational Drawing, Close study, Draw slowly, Intention,</p> <p>Pressure, Line, Mark, Page</p> <p>Sense of Touch</p> <p>Wax resist, Graphite, Watercolour, Brusho, Pencil,</p> <p>Mark making, Line, Tone, Shape,</p>	<p>Close Looking, Pausing, Seeing & Understanding,</p> <p>Listening, Reacting, Thinking, Considering</p> <p>Mark Making, Pressure, Line, Speed, Fast, Slow,</p> <p>Experiment, Explore, Represent, Impression, Try</p> <p>Graphite, Handwriting pen, Soft B Pencil, Coloured Pencils, Chalk, Soft Pastel, Oil pastel</p> <p>Focus, Slow, Careful, Considered, Life size, Scale</p> <p>Shape, Form, Light, Dark, Shadow, Ground,</p> <p>Mono Print, Mono Type, Carbon paper, Oil</p>	<p>Architect, Architecture, Designer, Maker</p> <p>Model, Scale</p> <p>Response, Imagination, experience</p> <p>Three Dimensional, Form, Structure</p> <p>Wall, Floor, Window, Door, Roof, Relationship with Area, Community</p> <p>Response, React, Colour, Form, Shape, Line, Pattern</p> <p>Model Making, Design through Making, Form, Structure, Balance, Experience, Construct, Construction, Tool, Element</p> <p>Present, Share, Reflect,</p>	<p>Gesture, Gestural, Mark making, Loose, Evocative, Emotion</p> <p>Intention, Exploration, Reaction, Response</p> <p>Personal, Imagination</p> <p>Energy, Impression, Colour, Life, Shape, Form, Texture, Line</p> <p>Primary Colours (Red, Yellow, Blue), Secondary Colours (Green, Purple, Orange), Tints, Hues</p> <p>Medium, Surface, Texture, Impasto</p> <p>Brush, Mark making Tools, Palette Knife, Home-Made Tools</p> <p>Abstract, Explore, Invent, Discover, Reflect</p>	<p>Design Through Making, Play, Explore, Experiment</p> <p>Fasten, Construct, Respond, Think</p> <p>Form, Personality, Character, Material, Object, Sculpture</p> <p>Find, Imagine, Select, Discard, Edit</p> <p>Transform, Create</p> <p>Line, Shape, Form, Angle, Scale, Structure, Balance, Sculpture, Colour, materials, Texture</p> <p>Test, Explore, Add</p> <p>Present, Share, Reflect, Respond, Feedback</p> <p>Photograph, Film,</p>	<p>Music, Rhythm, Gesture, Mark Making, Listen, Respond</p> <p>Mark Making, Line Weight, Speed, Pressure, Media, Abstract, Informed</p> <p>Line, Shape, Colour, Form, Texture, Balance</p> <p>Scale, Devise, Invent, Combine, Express, Try, Explore</p> <p>Design Through Making, Construct, Fasten</p> <p>Present, Share, Reflect, Discuss, Respond,</p> <p>Listen, Feedback</p>



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	Reflect, Present, Share, Discuss, Feedback	Pastel, Colour Mixing, Secondary Colours: Green, Orange, Purple Pattern, Sequence, Picture, Image Narrative, Story, Imagination, Invent, Discover Present, Reflect, Crit, Discuss, Share, Respond, Feedback	Discuss, Feedback, Photograph, Film, Focus, Lighting, Composition, Angle, Perspective	Focus, Detail, Dissect, Imagine, Intention Still Life Line, Rhythm, Gesture, Mark Composition, Positive shapes, Negative shapes Present, Share, Reflect, Discuss, Feedback	Document, Lighting, Focus, Angle, Composition, Record	
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YEAR 3

Progression Plan	
Substantive knowledge	Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale
	Understand charcoal and earth pigment were our first drawing tools as humans
	Know that Chiaroscuro means “light/dark” and we can use the concept to explore tone in drawings
Implicit knowledge/	Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal.

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skills	Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow
	Develop mark making skills by deconstructing the work of artists
	Use imaginative and observational drawing skills to make drawings of people/animals which can be animated. Consider background, foreground and subject
Substantive knowledge	Continue to build understanding that sketchbooks are places for personal experimentation
	Understand that the way each persons' sketchbook looks is unique to them
Implicit knowledge/skills Use sketchbooks to:	Use sketchbooks to make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience your own, develop mark making skills, test and explore a range of media, experiment with colour and pigment
	Explore the qualities of charcoal
	Make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience their own
	Develop mark making skills
	Brainstorm animation ideas
	Experiment with pigments created from the local environment.
Substantive knowledge	Understand that we can create imagery using natural pigments and light
	Understand that paint acts differently on different surfaces
	Understand the concept of still life and landscape painting
Implicit knowledge/	Continue to develop colour mixing skills

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skills	Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric
	Explore creating pigments from materials around you (earth, vegetation). Use them to create an image which relates to the environment the materials were found in.
	<i>Use light to create imagery by exploring anthotype or cyanotype</i>
Substantive knowledge	Understand that screen prints are made by forcing ink over a stencil
	Understand that mono print can be used effectively to create prints which use line and hat screen prints can be used to create prints which use thicker lines and / or shapes
Implicit knowledge/ skills	Use mono print or screen print over collaged work to make a creative response to an original artwork. Consider use of layers to develop meaning
Substantive knowledge	Understand that we can combine collage with other disciplines such as drawing, printmaking and making
Implicit knowledge/ skills	Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork
	Explore positive and negative shapes, line, colour and composition
Substantive knowledge	Understand that many makers use other artforms as inspiration, such as literature, film, drama or music
	Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process)
	To know that clay and Modroc are soft materials which finally dry/set hard
	To know that an armature is an interior framework which supports a sculpture
	Understand that articulated drawings can be animated







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Implicit knowledge/skills	Use Modroc or air dry clay to model characters inspired by literature. Consider form, texture, character, structure					
	Make an armature to support the sculpture					
	Cut out drawings and make simple articulations to make drawings which can be animated. Combine with digital media to make animations					
Substantive knowledge	To understand that visual artists look to other artforms for inspiration.					
	Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work					
	Understand artists often collaborate on projects, bringing different skills together					
	Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.					
	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.					
Implicit knowledge/skills	Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...")					
	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.					
	Work collaboratively to present outcomes to others where appropriate. Present as a team.					
	Share responses to peers' work, appreciating similarities and differences. Listen to feedback about your own work and respond.					
	Document work using still image (photography) or by making a drawing of the work					
Pathways	Gestural drawing with Charcoal	Working with Shape and Colour	Telling Stories Through Drawing and Making	Cloth, Thread and Paint	Making Animated Drawings	Using Natural Materials to Make Images

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	 <p>Drawing, Sketchbooks</p>	 <p>Printmaking, Collage</p>	 <p>Drawing, Sculpture, Sketchbooks</p>	 <p>Painting, Sewing, Drawing, Sketchbooks</p>	 <p>Drawing, Animation, Sketchbooks</p>	 <p>Cyanotype, Anthotype, Painting with natural pigments, Drawing, Sketchbooks</p>
Themes/ Curriculum Links	<p>Cave Art, Movement, Human Body, Relationship of Body to place Music & Drama: Listen to music to influence marks and movement while children do the "Dancing with Charcoal".</p>	<p>History: Choose a painting as inspiration which typifies a particular historical period, for example, a painting from Ancient Egyptian. Maths: 2D/3D shapes, pattern. PSHE: Peer discussion.</p>	<p>English: Link to "character" books such as Roald Dahl's Esio Trot, Dirty Beasts, The Minpins or James and the Giant Peach to inspire making. Science: Materials, animals, micro habitats. Maths: 2D/3D shapes, measuring, weight. PSHE: Responsibility to the planet, collaboration, peer discussion.</p>	<p>Geography: Adapt your focus to create sewn landscapes/oceans according to topic. History: Create a sewn scene inspired by a local history event. Science: Explore habitats, Local environment, materials. Maths: Pattern, measuring.</p>	<p>English: Bring characters from literature to life. History: Make an animated drawing / portrait of a well know historical figure. Maths: Measuring, weight, position, direction, movement. Science: Animals, the human body, habitats, materials. Music & Drama: Link to drama to collaborate and act out short narratives.</p>	<p>Maths: 2D shapes, pattern. Science: Wild and garden plants, trees, structure of plants, local environment, birds, every day materials and properties, planting and growing, the four seasons. PSHE: Responsibility to the planet.</p>

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Significant artists/craft speople	Heather Hansen, Laura McKendry, Edgar Degas	Henri Matisse, Claire Willberg	Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake	Alice Kettle, Hannah Rae	Lauren Child, Steve Kirby, Andrew Fox, Lucinda Schreiber	Frances Hatch, Anna Atkins
Enquiry Questions	How can we use gestural drawing with charcoal to make drawings full of energy and drama?	How can we make our own creative response to an original artwork, using line, shape and colour?	How can we create 3 dimensional characters inspired by characters in film and fiction?	How can create evocative land and seascapes using fabric, paint and thread? How can we draw upon our mark making skills when working with thread?	How can we create drawings that move (digitally or physically)? How can we introduce narrative into our work?	How can we make imagery using the materials around us? How do the materials around us help us create work which is specific to our location?
Key Vocabulary	Charcoal, Gestural, Loose Expressive, Wrist, Elbow, Shoulder, Body. Mark Making, Sweeping, Fast, Slow, Gentle, Energetic. Chiaroscuro, Tone, Tonal Values, Dark, Light, Midtone, Squint. Hands, Handprints, Tools, Positive & Negative Shapes, Silhouette	"Show Me What You See", Response, Sketch, Note, Line, Shape, Capture, Share Cut, Direct, Try, Explore, Test, Colour, Shape, Elements, Composition, Arrange Negative, Positive, Shape Photograph, Composition, Lighting, Focus,	Sketchbooks, Brainstorm, Explore, Experiment, Test, Try Out Respond Response Line, Shape, Wash, Layer, Pen, Watercolour, Exaggerate, Gesture Sculpture, Armature, Structure, Cover, Modroc, Clay, Construct, Model, Character, Personality Present, Share, Reflect,	Mixed Media, Cloth, Fabric, Calico, Acrylic Paint, Thread, Stitches, Needle Test, Experiment, Try Out, Reflect Background, Foreground, Detail, Gesture, Impasto, Dilute, Colour Mixing, Loose, Tight, Tension, Knot, Length, Repeated, Pattern, Rhythm, Dot, Dash Present, Review,	Animate, Animation, Animator Character, Movement, Pose, Action, Gesture, Intention Background, Foreground Tools, Scissors, Paper Fastener, Tape, Stick Presentation, Performance, Share, Reflect, Respond, Feedback Film, Focus, Lighting,	Natural Pigments, Dye, Background, Fabric, Negative, Positive, Light, Dark, Elements, Pattern, Form Transformation, Time, Cyanotype, Anthotype, Present, Share, Reflect, Respond, Feedback, Document



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	<p>Drama, Lighting, Shadow, Atmosphere, Narrative</p> <p>Body, Movement, Repetitive, Motion, Echo, Memory, Mark, Trace, Dance,</p> <p>Photograph, Film, Composition, Focus, Lighting</p> <p>Present, Share, Reflect, Respond, Feedback</p>	<p>Present, Share, Reflect, Respond, Feedback</p>	<p>Respond, Feedback</p> <p>Photograph, Lighting, Composition, Focus, Intention</p>	<p>Reflect, Process, Outcome</p>	<p>Stage, Arena</p>	
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YEAR 4

Progression Plan	
Substantive knowledge	Understand that artists and illustrators interpret narrative texts and create sequenced drawings
	Understand artists can work with pattern for different reasons: Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other work

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	Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry
	Understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural
Implicit knowledge/skills	Create owned narratives by arranging toys in staged scenes, using these as subject matter to explore creation of drawings using charcoal and chalk which convey drama and mood. Use light and portray light/shadow
	Interpret poetry or prose and create sequenced images in either an accordion or poetry comic format. Work in a variety of media according to intention, including handwriting pen, graphite or ink
	Use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns
	Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings with energy and feeling
Substantive knowledge	Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook
Implicit knowledge/skills Use sketchbooks to:	Practise drawing skills
	Make visual notes to record ideas and processes discovered through looking at other artists
	Test and experiment with materials
	Brainstorm pattern, colour, line and shape
	Brainstorm and explore ideas relating to performance art
Substantive knowledge	Understand that still life name given to the genre of painting (or making) a collection of objects/elements
	That still life is a genre which artists have enjoyed for hundreds of years,, and which contemporary artists still explore today
Implicit knowledge/	To explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background.









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skills	To use close observation and try different hues and tones to capture 3d form in 2 dimensions
	Options to work in clay, making reliefs inspired by fruit still lives, or make 3d graphic still lives using ink and foamboard
	To explore painting on different surfaces, e.g. fabric, and combine paint with 3d making
	To make work as part of a community/class and understand how everyone can contribute towards a larger artwork.
Substantive knowledge	Understand that a plinth is a device for establishing the importance or context of a sculptural object
	Understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object.
	To understand that sometimes people themselves can be the object, as in performance art.
	To understand that make sculpture can be challenging. To understand its takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right
Implicit knowledge/ skills	Explore how we can re-see the objects around us and represent them as sculptures. That we can use scale to re-examine our relationship to the things around us.
	To work in collaboration to explore how we can present ourselves as art object, using a plinth as a device to attract attention to us.
	To construct sculptural self portraits of ourselves on a plinth, using a variety of materials including fabric.
	Develop our construction skills, creative thinking and resilience skills by making sculpture which combines lots of materials. Use tools to help us construct and take creative risks by experimenting to see what happens. Use Design through Making philosophy and reflect at all stages to inform future making
	To combine modelling with construction using mixed media and painting to create sculpture
Substantive knowledge	Look at the work of illustrators and graphic artists, painters and sculptors. Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.
	Understand artists often collaborate on projects, bringing different skills together.

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	Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils' own creative response to the work.					
	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.					
Implicit knowledge/skills	Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").					
	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.					
	Work collaboratively to present outcomes to others where appropriate. Present as a team.					
	Share responses to peers' work, appreciating similarities and differences. Listen to feedback about your own work and respond.					
	Document work using still image (photography) or by making a drawing of the work.					
Pathways	Storytelling Through Drawing  Drawing, Sketchbooks	Exploring Pattern  Drawing, Collage, Design	The Art of Display  Sculpture, Creative Thinking, Sketchbooks	Exploring Still Life  Painting, drawing, Collage, Sketchbooks, Relief	Sculpture, Structure, Inventiveness and Determination  Drawings, Sketchbooks, Sculpture	Festival Feasts  Sculpture, Painting, Drawing, Collage, Sketchbooks
Themes/	English: Use The	History: Focus on	English: Make 'plinth	History: Depict	Geography: Link with	History: Look at the

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Curriculum Links	<p>Jabberwocky by Lewis Carol as inspiration for this pathway, or choose another story or graphic novel of your choice.</p> <p>History: Create your own sequenced story inspired by an event in history ie from The Anglo Saxon, The Viking, Ancient Greeks, Ancient Egyptian or The Roman eras.</p> <p>Science: Use language to support concepts around light and shadow, and how this can be explored on paper through drawing.</p> <p>PSHE: Supports Collaboration, Peer Discussion.</p>	<p>patterns from your chosen ancient civilisation.</p> <p>Maths: Measuring, symmetry, tessellation/repeated patterns, orientation.</p> <p>Science: Look at patterns in the structure of fruits or plants, reflections and shadows.</p> <p>Music: Use music and sound when doing mindful drawing as part of this pathway.</p>	<p>people' of characters from your chosen book. Explore how they can be displayed to interact with one another and tell the story. Use "plinth" to give voice/performance to narratives in English.</p> <p>History: Create plinth people inspired by figures from your chosen civilisation topic e.g. the Ancient Greek gods and goddesses or Roman Emperors. Use "plinth" to give voice/performance to characters in history.</p> <p>PSHE: Supports Collaboration, Peer Discussion.</p>	<p>objects related to your chosen ancient civilisation topic or even arrange for a museum handling collection to visit your school.</p> <p>Maths: 2D and 3D shapes, Pattern (on object).</p> <p>Science: Plants, trees and flowers, rocks and fossils, light and shadow (explore all of these through your still life arrangement).</p>	<p>birds and migration via the North and South hemisphere.</p> <p>Science: Language to support understanding of materials, habitats.</p> <p>PSHE: Supports Responsibility to the planet, Collaboration, Peer Discussion.</p>	<p>food grown during the time of your chosen civilisation topic e.g. Iron Age farming.</p> <p>Science: Soil, room to grow, nutrition, food groups, environmental changes.</p> <p>PSHE: Supports Responsibility to the planet, Collaboration, Peer Discussion. Look at foods from different religious ceremonies.</p>
Significant artists/craft speople	Laura Carlin, Shaun Tan	Rachel Parker, Shaheen Ahmed, Andy Gilmore, Louise Despont	Anthony Gormley, Yinke Shonibare, Thomas J Price	Paul Cezanne, Peter Claesz, Melchior d' Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis,	Marcus Coates	Claes Oldenberg, Lucia Hierro, Nicole Dyer

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				Nicole Dyer, Baas Meeuws, Hirasho Sato		
Enquiry Questions	How can we create visual narratives inspired by poetry or prose?	How can we work with pattern in a mindful way to create artwork which can be applied to many outcomes?	How does the way my work is presented, change how I and others view it?	How can we use drawing, painting and collage skills to create still life images?	Can we demonstrate traits of inventiveness and determination, as well as imagination, when making sculpture?	How can we use the skills we have learnt in drawing, painting, making and collage to create artwork which celebrates the food we eat?
Key Vocabulary	<p>Illustration, Inspiration, Interpretation, Original Source, Respond, Response</p> <p>Graphic Novel, Illustrator,</p> <p>Poetry, Prose, Stage, Arrange</p> <p>Line, Quality of line, Line Weight, Mark Making, Medium, Graphite, Ink, Pen, Quill, Brush, Watercolour, Water-soluble</p> <p>Composition, Sequencing, Visual</p>	<p>Pattern, Sensory, Playful, Mindful, Exploratory, Point, Line, Rhythm, Shapes, Circles, Ovals, Curves</p> <p>Purpose, Decorative, Pleasing, Aesthetic,</p> <p>Generate, Explore, Experiment,</p> <p>Tessellated, Design, Colour, Negative, Positive Shapes, Surface Pattern, Repeating, Composition, Juxtaposition, Collage, Arrange</p> <p>Fold, Origami, Design</p>	<p>Plinth, Context, Display, Presentation, Intention, Viewpoint, Status, Meaning, Artwork, Art Object</p> <p>Figurative, Clay, 3d Sketches, Empathy, Position, Character,</p> <p>Collect, Re-See, Re-Imagine, Re-Present, Environment, Context, Gallery, Scale, Perspective, Meaning, Curating/Curator, Exhibition</p> <p>Performance, Artist / Performer</p> <p>Present, Share, Reflect,</p>	<p>Still Life, Genre, Traditional, Contemporary</p> <p>Objects, Arrangements, Composition, Viewfinder, Lighting, Background, Foreground</p> <p>Light, Dark, Tone, Shadow, Colour, Hue, Tint</p> <p>Elements, Pattern, Texture, Colour, Relationship, Mark Making, Appearance, 2D, 3D</p> <p>Present, Share, Reflect, Respond, Articulate,</p>	<p>Personality Traits</p> <p>Exploration, Inventive, Challenge</p> <p>Character, Personality</p> <p>Explore, Discover</p> <p>Construct, Experiment, Imagine, Rethink</p> <p>Stand Back, Reflect, Understand, Analyse</p> <p>Tools, Pliers, Scissors, Glue Guns</p> <p>Construction Materials, Fastening Materials</p> <p>Structure, Sculpture,</p>	<p>Viewpoint, Relationship 2D 3D, Transform, Graphics, Design Through Making, Construct, Contribute, Artwork, Installation</p> <p>Surface, Fabric, Texture</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p> <p>Photograph, Lighting, Focus, Composition</p>



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	Literacy, Narrative Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences	Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences	Respond, Articulate, Feedback, Crit, Similarities, Differences	Feedback, Crit, Similarities, Differences	Balance, Creative Risk Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences Photograph, Lighting, Focus, Composition	
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YEAR 5

Progression Plan	
Substantive	Understand that designers create fonts and work with Typography

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knowledge	Understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography
Implicit knowledge/skills	Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire, and use creative skills to transform into letters
	Draw over maps/existing marks to explore how you can make mark making more visually powerful
	Combine drawing with making to create pictorial / 3 dimension maps which explore qualities of your personality or otherwise respond to a theme. Explore line weight, rhythm, grip, mark making and shape, and explore how 2d can become 3d through manipulation of paper
	Use charcoal, graphite, pencil, pastel to create drawings of atmospheric “sets” to help inform (though not design) set design
Implicit knowledge/skills Use sketchbooks to:	Explore mark making
	Brainstorm ideas generated when reading poetry or prose
	Make visual notes to capture, consolidate and reflect upon the artists studied
	Explore ideas relating to design (though do not use sketchbooks to design on paper), exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc
	Experiment with different media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved
	Experiment with colour mixing and pattern, working towards creating paper “fabrics” for fashion design.
Substantive knowledge	Understand that there is a tradition of artists working from land, sea or cityscapes. That artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this
Implicit knowledge/skills	To explore how print is combined with paint and collage to create a cohesive artwork
	Explore how you can paint (possibly combined with drawing) to capture your response to a place. Explore how the media you choose, combined







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	with the marks you make and how you use your body will affect the end result. Think about colour, composition and mark making. Think about light and dark, movement and energy
	Mix colour intuitively to create painted sheets. Use pattern to decorate, working with more paint or ink. Transform these 2d patterned sheets into 3d forms or collaged elements to explore fashion design
Substantive knowledge	Understand that mono types are single monoprints. Understand that artists sometimes use printmaking to create a larger artwork, e.g. an installation or an artists book.
Implicit knowledge/skills	Combine mono type with painting and collage to make an “artists book” inspired by poetry or prose.
	Explore colour, mixing different hues, and explore composition, working with different shaped elements, before using mono print to layer lines and marks.
Substantive knowledge	Understand that set designers can design/make sets for theatres or for animations
	Understand that designers often create scaled models to test and share ideas with others
	Understand that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better.
Implicit knowledge/skills	Use Design through Making, inspired by a brief, to create a scale model “set” for a theatre production or an animation.
	Construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention.
	Use Design through Making and scale models to create a piece of architecture which would make the world a better place. Use a combination of materials, construction methods and tools. Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building.
	<i>To work in 3d to devise fashion constructed from patterned papers</i>
Substantive knowledge	Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning

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	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid					
Implicit knowledge/skills	Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").					
	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.					
	Work collaboratively to present outcomes to others where appropriate. Present as a team.					
	Share responses to peers' work, appreciating similarities and differences. Listen to feedback about your own work and respond.					
	Document work using still image (photography) or by making a drawing of the work.					
	Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve?					
Pathways	Typography and Maps  Design - Typography, Drawing, Collage, Sketchbooks	Making Monotypes  Printmaking, Drawing, Painting, Collage, Sketchbooks	Set Design  Set Design, Making, Drawing, Sketchbooks	Mixed Media Land and City Scapes  Painting, Drawing, Sketchbooks	Architecture: Dream Big or Small  Architecture, Drawing, Sketchbooks	Fashion Design  Fashion, Painting, Collage, Sketchbooks
Themes/ Curriculum Links	Identity, Environment, Habitat	English: Use a poem or story to inspire making your own	English: Create set designs inspired by your chosen play or	Geography: Link your landscapes to your chosen topic e.g.	Geography: Opportunity to talk about issues	Geography: Trade links and the history of importing textiles

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	<p>Geography: Trade links, digital mapping, ordinance survey maps, detailed sketching of maps.</p> <p>History: Create maps inspired by your chosen ancient civilisation topic e.g. an Anglo Saxon settlement or village.</p> <p>Maths: Pictorial representations, 2D / 3D shapes.</p> <p>PSHE: Collaboration, Peer Discussion.</p> <p>English: Leaflets, posters</p>	<p>monotype books.</p> <p>History: Make a zine about your theme or focus.</p> <p>PSHE: Supports Responsibility to the planet, Collaboration, Peer Discussion.</p>	<p>book (for example Esio Trot).</p> <p>History: Create a 'scene' inspired by your chosen civilisation topic e.g. a Roman amphitheatre.</p> <p>Science: Light, shadow.</p> <p>Music & Drama: Link to projects in Music and Drama.</p> <p>PSHE: Collaboration, Peer Discussion.</p>	<p>cities in the Northern hemisphere, settlements and land use, digital mapping.</p> <p>Science: Local habitat, Environmental changes.</p> <p>PSHE: Responsibility to the planet, Collaboration, Peer Discussion.</p>	<p>surrounding climate change to inform the type of houses you make, and the materials you use.</p> <p>History: Changes in Britain – How architecture has changed from your chosen civilisation topic. Design a bomb shelter inspired by WW2?</p> <p>Maths: Measuring, 2D and 3D shapes, symmetry, angles.</p> <p>PSHE: Responsibility to the planet, Collaboration, Peer Discussion.</p>	<p>from other continents.</p> <p>History: Design clothing inspired by your chosen civilisation topic e.g. Ancient Greek elite, slaves, gods or goddesses.</p> <p>Maths: 2D / 3D shapes, measuring.</p> <p>Music & Drama: Create costumes for, or in response to, drama or music productions.</p> <p>PSHE: Responsibility to the planet, Collaboration, Peer Discussion, Different Religions, Ethnic Identity.</p>
Significant artists/crafts people	Louise Fili, Grayson Perry, Paula Scher, Chris Kenny	Kevork Mourad	Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley, Gabby Savage-Dickson	Vanessa Gardiner, Shoreditch Sketcher, Kittie Jones, Saoirse Morgan	Shoreditch Sketcher, Various Architects	Alice Fox, Rahul Mishra, Pyer Moss, Tatyana Antoun, Hormazd Narielwalla
Enquiry Questions	How can we use drawing and graphics skills to create	How can we use mono type to make a creative response to	How do artists make sets to share ideas for stage or as the basis	How can we use our skills of making gestural marks	What is our responsibility as an architect? How can	How can we design fashion in response to a brief? How can we

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	typography? How can we use typography skills to create pictorial maps?	poetry or prose?	for animations. How can we create sets inspired by literature, poetry or prose?	working in mixed media to create energetic land or cityscapes?	we make a better world?	transform 2d to 3d. How can we use pattern and texture?
Key Vocabulary	<p>Typography, Lettering, Graphics, Design</p> <p>Communicate, Emotions, Purpose, Intention</p> <p>Playful, Exploratory</p> <p>Visual Impact</p> <p>Pictorial Maps, Identity, Symbols</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>	<p>Monotype, Artists Book, Installation</p> <p>Poetry, Evoke, Response, Translate</p> <p>Mood, Sense</p> <p>Layer, Combine, Multi Media</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>	<p>Set Design, Theatre, Animation, Model, Maquette</p> <p>Design Through Making, Imaginative, Response</p> <p>Stimulus, Interpretation, Vision</p> <p>Mood, Drama, Narrative</p> <p>Lighting, Composition, Foreground, Background</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>	<p>Landscape, Cityscape, Working from Life, Mixed Media</p> <p>Senses, Spirit, Energy, Capture</p> <p>Composition, Format</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>	<p>Domestic Architecture, Aspirational, Visionary, Environmental, Tiny House, Movement</p> <p>Form, Structure, Materials, Balance, Scale, Interior, Exterior, Context, Location</p> <p>Design through Making, Model, Maquette</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>	<p>Contemporary, Historical, Fashion Design, Designers,</p> <p>Design Brief, Colour, Texture, Shape, Form, Texture, Material</p> <p>Body, Wearable, Fit for Purpose, Pattern Cutting</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>



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YEAR 6

Progression Plan	
Substantive knowledge	Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d object
	Understand that graphic designers use typography and image to create packaging which we aspire to use
	Understand that there are technical processes we can use to help us see, draw and scale up our work
Implicit knowledge/skills	Explore using negative and positive space to “see” and draw a simple element/object
	Use the grid system to scale up the image above, transferring the image onto card.
	Use collage to add tonal marks to the “flat image”.
Implicit knowledge/skills Use sketchbooks to:	Practise seeing negative and positive shapes
	Using the grid method to scale up an image
	Explore what your passions, hopes and fears might be. What makes you you? How can you find visual equivalents for the words in your head?
	Explore colour: make colours, collect colours, experiment with how colours work together
	Explore combinations and layering of media
	Develop Mark Making
	Make visual notes to capture, consolidate and reflect upon the artists studied.
Substantive knowledge	Understand that the fabrics used to make clothes have been designed by someone
	That there is a relationship between 2d shape and pattern and 3d form and function







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Implicit knowledge/skills	Explore how we can use layers (physical or digital) to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality
	Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore
Substantive knowledge	Understand that artists use a variety of media including light and sound as well as physical media to create installations. Understand that installations are often immersive, enabling the viewer to enter the artwork
	Understand that designers & makers sometimes work towards briefs, but always brings their own experience in the project to bear
	Understand that artists and designers add colour, texture, meaning and richness to our life
	Understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us. That we can be inspired by the past and make things for the future
Implicit knowledge/skills	Use the device of scaled model to imagine what your installation might be, working in respond to a brief or “challenge” to enable a viewer to “have a physical experience of colour.”
	Use a variety of materials, including light and sound, to make a model of what you would build. Think about structure of space, how the viewer would enter, what they would see, feel, hear. Use colour in a brave and bold way, reflecting upon how this might make the viewer feel.
	Use a variety of materials to design (through making) and construct a scaled piece of furniture. Bring your personality and character to the piece. Let your nature inform the choice of materials and shapes you use
	Combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials. Working collaboratively to perform a simple show sharing a narrative which has meaning to you
Substantive knowledge	Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.
	Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.
Implicit	Reflect upon the artists’ work, and share your response verbally (“I liked... I didn’t understand... it reminded me of... It links to...”).

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knowledge/ skills	Present own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.					
	Work collaboratively to present outcomes to others where appropriate. Present as a team.					
	Share responses to peers' work, appreciating similarities and differences. Listen to feedback about your own work and respond.					
	Document work using still image (photography) or by making a drawing of the work.					
	Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve?					
Pathways	2D Drawing to 3D Making  Drawing, Sculpture, Graphic Design, Collage, Sketchbooks	Activism  Printing, Collaging, Drawing	Brave Colour  Installation Art, Sketchbooks	Exploring Identity  Collage, Drawing, Sketchbooks	Take a Seat  Design, Making, Drawing, Sketchbooks	Shadow Puppets  Making, Drawing, Sketchbooks
Themes/ Curriculum Links	English: Create characters inspired by literature. History: Create characters inspired by theme. Maths: 2D and 3D shapes, measuring,	Art as activism History: Look at the messaging from WW2 posters. Science: Environmental changes, deforestation.	Science: Light, shadows. PSHE: Collaboration, Peer Discussion.	History: Explore the identity of a figure from your chosen history topic. PSHE: Collaboration, Peer Discussion, Different Religions, Ethnic Identity.	Maths: Measuring, 2D and 3D shapes, symmetry, angles. Science: Forces and gravity. PSHE: Responsibility to the planet, Collaboration, Peer	English: Use literature to inspire narrative. History: Create a narrative around area of focus. Science: Human body, animals, light

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	<p>symmetry, angles, plot points.</p> <p>PSHE: Collaboration, Peer Discussion.</p>	<p>PSHE: Responsibility to the planet, Collaboration, Peer Discussion, Different Religions, Ethnic Identity.</p>			Discussion.	<p>and shadow.</p> <p>Music & Drama: Be Inspired, or make a creative response to, existing productions/themes.</p> <p>PSHE: Responsibility to the planet, Collaboration, Peer Discussion, Different Religions, Ethnic Identity.</p>
Significant artists/craft people	Lubaina Himid, Claire Harrup	Luba Lukova, Faith Ringgold, Shepard Fairey	Olafur Eliasson, Yinka Ilori, Morag Myerscough, Liz West	Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett	Yinka Ilori	Lotte Reiniger, Matisse, Wayang Shadow Puppets, Phillipp Otto Runge, Pippa Dyrllaga, Thomas Witte
Enquiry Questions	How can we transform 2d drawings into 3d objects?	How can we, as artists, use our skills, vision and creativity to speak on behalf of communities, changing the world for the better?	How can we create imaginative, immersive environments which enable viewers to engage with colour in a physical way?	How can we learn more about ourselves through making art? How do we bring our own experience to the art we make?	How can we design furniture which is full of personality and character?	How can we adapt traditional techniques of makers, and transfer them to create our own narratives?
Key Vocabulary	2D Drawing	Activism	Visual notes	Identity, Layer, Constructed	Chair Design, Designer, Craftsperson, Maker	Paper cutting, Cut Outs,

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	3D Object	Voice	Colour	Portraiture	3D Doodle, Design through Making	Shadow puppets
	Packaging	Message	Installation Art, Immersive, Participate, Context, Environment, Viewer	Layering	Chair Design	Performance
	Negative space	Community		Digital Art, Physical	Expression, Personality, Character	Narrative
	Grid method	Poster	Light, Colour, Form, Structure, Sound, Senses, Sculptural installation	Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences	Materials, Form, Function	Character
	Scaling up	Zine				Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences
	Net, Typography, Graphic Design	Screenprinting				
	Collage	Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,	Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences		Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences	
	Structure					
	Balance					
	Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences					

Substantive knowledge: (propositional, declarative or explicit knowledge), – the knowing “what”. Substantive knowledge is factual, can usually be sequenced, and because of that relies on prior knowledge

Implicit knowledge/Skills: Most of the knowledge we gain through art is not factual. By definition, by its nature, most knowledge we gain through art is “experiential”. Because experiential knowledge cannot be segmented and sequenced, and it often does not require prior knowledge (in a set order).



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Experiential or implicit knowledge includes:

- *Knowledge gained through experience.*
- *Tacit knowledge – knowledge that arrives through personal wisdom, experience, insight, and intuition. The child might “know how” to do something but they can’t easily explain the knowledge. (Would you ask artists to explain, segment and sequence the knowledge that enabled them to make a certain work of art? Would they create art through such sequences?).*
- *Embodied knowledge – “The body knows” – “I just know how tightly to wind this wire around this wood to hold it in place.” “I just sense how much pressure to apply to get that mark.”*

The benefits of this type of knowledge go far beyond the benefits brought about through accumulating factual knowledge. Experiential knowledge in art leads to learning through art, as well as learning about art.

Useful links:

[NSEAD Breakdown of National Curriculum](#)