

Year	Art Topic Name	Core Knowledge – I understand	Creative skills – I can	Vocabulary	Artist Focus	Topic focus
N	Autumn 1	I understand how to make shapes that look similar to my face.	I can create a self-portrait.	*Links to Maths- colour names Eye, nose, hair, shape vocab: oval round, wide, narrow...	Giuseppe Arcimboldo Andy Goldsworthy	Myself/ Colours
	Autumn 2	I understand how to use my finger to create clay models.	I can make a clay diva lamp. I can make decorations/ collages/ Christmas cards and crafts.	*Links to Maths- patterns Textures, shiny, sparkly...	Various-rangoli patterns	Festivals and Celebrations
	Spring 1	I understand how to explore different materials freely, to develop ideas about how to use them and what to make.	I can create junk models of rescue vehicles using recycled materials.	Attach, 3D, shapes, stick, cut...		People Who Help Us
	Spring 2	I understand how to explore colour and colour-mixing. I understand how to create closed shapes with continuous lines, and begin to use these shapes to represent objects.	I can colour mix to create rainbows I can create observational drawings of flowers.	Look, observe, colours, shape, positional language...	Van Gough	How Does Your Garden Grow?
	Summer 1	I understand how to join different materials and explore different textures. I understand how to play instruments with increasing control to express feelings and ideas.	I can create 3D/ clay models of minibeasts. I can create symmetrical paintings- butterfly pictures. I can create drawings of minibeasts I can create a sound picture to represent different creatures.	Shape, mould, pinch, smoothe, colour Listen, respond, match, play... *Links to KUW	Kadinsky	Minibeasts

		I understand how to draw with increasing complexity and detail				
	Summer 2	I understand how to show different emotions in drawings and paintings, like happiness, sadness, fear etc.	Father's Day Moving pictures			Holidays
R	Autumn 1 Drawing	I understand there are different textures and techniques for recording patterns, objects and pictures.	I can use a variety of media to draw visual elements. line, shape, tone and space. I can draw from memory and imagination.	Length, Thickness, Straight, Curved, Mark making		All About Me
	Autumn 2 Printing	I understand how pattern and sequence can be used to make art.	I can use variety of objects to print. I can use body parts to print. I can use fruit and vegetables. I can create a mono print using string blocks and polystyrene.		Giuseppe Arcimboldo	
	Spring 1 Making 1 – sculpture	I understand how to use additive methods when using mod roc, plaster of Paris, fillers, and subtractive methods when carving.	I can experiment with plasticine, clay and dough. I can use 3D junk materials.			Terrific Tales

			I can manipulate clay by rolling cutting coiling. I can use clay to make hedgehogs, pinch, coil or slab built pots. I can make impressions on materials. I can create straw constructions.			
	Spring 2 Painting	I understand mixing colours, shades and tints. I know I can paint using different materials including brushes, sticks, fingers, combs, rollers, knives.	I can use a wide range of colours. I can apply paint in different ways. I can add sand, glue, sawdust to paint for texture	Colour collections, mixing, Emotion words connected to colour.	Jackson Pollock	
	Summer 1 2 – Textiles	I understand lacing and threading activities. I understand clothing is used for a purpose, eg, waterproofing.	I can sort, discuss and feel different fabrics and threads. I can use pens to add colour Weaving paper.			Amazing Animals
	Summer 2 Collage	I can develop visual discrimination. I can create pieces of work for a purpose.	I can use a variety of materials to make free collage including natural/ man-made textiles. I can tear and cut paper.		Henri Matisse	

			I can use junk fabric, paper and foil to make free patterns or pictures. I can use glues, threads to stitch, knitting. I can use formal embroidery stitches to decorate. I can use collage techniques with other media.			
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Each year group will use sketchbooks to explore mark making and make visual notes to capture, consolidate and reflect upon the artists studied.

1	Autumn 1 Drawing – Spirals	I understand drawing is a physical activity. I understand what a sketchbook is for. I understand it is owned by the pupil for experimentation and exploration	I can explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration. I can use colour (pastels, chalks) intuitively to develop spiral drawings. I can make a simple elastic band sketchbook. Personalise it.	Spiral, Movement, Pressure, Motion, Line, Continuous Line, Graphite, Chalk, Pen, Drawing Surface (Paper, Ground) Oil Pastel, Dark, Light, Blending, Pattern, Sketchbook, Pages, Elastic Band, Measure, Size, Cover, “Spaces and Places” Observation, Careful Looking, Object, Drawing, (Water Soluble)	Molly Haslund	This is me
	Autumn 2 Printing – Simple Printing	I understand prints are made by transferring an image from one surface to another.	I can use my sketchbook to test out printmaking ideas, practice observational drawing and explore mark making.	Print, Press, Pressure, Paint, Primary colours: Red, Yellow, Blue, Shape, Line, Arrangement, Rubbing, Texture, Wax crayon, Pencil Crayon, Cut, Collage, Stick, Arrange, Explore, Try, Test,		Transport

		I understand relief prints are made when we print from raised images (plates).	I can use my hands and feet to make simple prints, using primary colours. I can 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. I can explore concepts like “repeat” “pattern” “sequencing”.	Reflect, Artwork, Artist: Printmaker, Relief print, Plasticine, Plate, Impression, Colour Mixing, Secondary Colours: Green, Orange, Purple, Pattern, Sequence, Picture, Image, Reflect, Discuss, Share, Crit		
Spring 1 Making 2 – Playful making	I understand that sculpture is the name sometimes given for artwork which exists in three dimensions. I understand the meaning of “Design through Making”	I can see a combination of two or more materials to make sculpture. I can use construction methods to build. I can work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy. Playful Making Making Birds	Sculpture, Sculptor, Three Dimensions, Respond, Response, Design, Playful, Making, Explore, Construction, Materials, Invent, Imagine, Tools, Structure, Balance,	Christo & Jeanne-Claude, Faith Bebbington Caitlind r.c. Brown & Wayne Garrett	Eggs and Seeds/	
Spring 2 Painting – water colour	I understand watercolour is a media which uses water and pigment. I understand we can use a variety of brushes, holding them in a variety of ways to	I can explore watercolour in an intuitive way to build understanding of the properties of the medium. I can paint without a fixed image of what you are painting in mind.	Watercolour, Brush, Wash, Wet on dry, Wet on wet, Mark making, Primary colours, secondary colours, Colour mixing, Fluid, Imagination, Imagine, Explore, Discover, See, Develop, Scale,	Paul Klee Emma Burleigh		

		make watercolour marks. Exploring Watercolour	I can respond to my painting, and try to “imagine” an image within. I can work back into my painting with paint, pen or coloured pencil to develop the imaginative imagery.			
	Summer 1 Making 2 – Making birds	I understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d objects.	I can combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture.	Lines, Shapes, Texture, Soft pencil, Graphite, Handwriting Pen, Pastel, Oil Pastel, Coloured pencil, Observation, Close study, Blending, Texture, Explore, Transform, Fold, Tear, Crumple, Collage, Sculpture, Structure, Balance, Texture, Personality, Character, Installation, Flock, Collaboration,		Mexico
	Summer 2 Collage – Flora and Fauna	I understand collage is the art of using elements of paper to make images. I understand I can create my own papers with which to collage.	I can collage with painted papers exploring colour, shape and composition. I can draw from paused film, observing detail using pencil, graphite, handwriting pen. I can draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon.	Flora, Fauna, Line, Shape, Colour, tones, hues, tints, Observe, Graphite, Handwriting Pen, Oil Pastel, Graphite, Handwriting Pen, Collage, Painted paper, cut, tear, arrange, play, composition, elements, Minibeast/Insect,	Eric Carle Joseph Redoute Jan Van Kessel	

2	Autumn 1 Drawing - Explore & Draw	I understand that we can use different media (combined in one drawing) to capture the nature of things we find. I understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line. I understand that the way each persons' sketchbook looks is unique to them.	I can visit a local environment, collect natural objects, and explore composition and qualities of objects through arranging, sorting & representing. Photograph. I can explore the qualities of different media. I can make visual notes about artists studied. I can make close observational drawings of small objects, drawn to scale, working slowly, developing mark making I can use drawing exercises to focus an exploration of observational drawing (of objects above) combined with experimental mark making, using graphite, soft pencil, handwriting pen	Explore, Collect, ReSee, Imagine, Curious, Present, Re-present, arrange, composition, Photograph, Focus, Light, Shade, Colour, Pattern, Observational Drawing, Close study, Draw slowly, Intention, Pressure, Line, Mark, Page, Sense of Touch, Wax resist, Graphite, Watercolour, Brusho, Pencil, Mark making, Line, Tone, Shape,	Rosie James Alice Fox	The Great Fire of London
	Autumn 2 Printing - Exploring the World Through Mono Print	I understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet.	I can transfer the skills learnt in drawing and sketchbooks to mono print by making monoprints using carbon copy paper (and or oil pastel prints), exploring the qualities of line. I can work with care and focus, enjoying making drawings which are	Close Looking, Pausing, Seeing & Understanding, Listening, Reacting, Thinking, Considering, Mark Making, Pressure, Line, Speed, Fast, Slow, Experiment, Explore, Represent, Impression, Try, Graphite, Handwriting pen, Soft B Pencil, Coloured Pencils, Chalk, Soft Pastel, Oil pastel,	Xgaoc'o X'are, Leonardo Di Vinci	Night

			unrushed. Explore quality of line, texture and shape	Focus, Slow, Careful, Considered, Life size, Scale, shape, Form, Light, Dark, Shadow, Ground, Crit, Respond, Mono Print, Mono Type, Carbon paper, Oil Pastel, Colour Mixing, Secondary Colours: Green, Orange, Purple, Pattern, Sequence, Picture, Image, Narrative, Story, Imagination, Invent, Discover		
	Spring 1 Making 1 – Being and Architect	I understand the role of an architect.	I can 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.	Architect, Architecture, Designer, Maker, Model, Scale, Response, Imagination, experience. Three Dimensional, Form, Structure, Response, React, Colour, Form, Shape, Line, Pattern Model Making, Design through Making, Form, Structure, Balance, Experience, Construct, Construction, Tool, Element, , Film, Focus, Lighting, Composition, Angle, Perspective	Hundertwasser Zaha Hadid Heatherwick Studios	Explorers
	Spring 2 Painting - Expressive Painting	I understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting.	I can explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using homemade tools.	Gesture, Gestural, Mark making, Loose, Evocative, Emotion, Intention, Exploration, Reaction, Response, Personal, Imagination, Energy, Impression, Colour, Life, Shape, Form, Texture, Line, primary Colours (Red, Yellow, Blue), Secondary Colours (Green,	Marela Zacarías Charlie French Vincent Van Gogh	Room on the broom

		I understand that the properties of the paint that you use, and how you use it, will affect your mark making. I understand that primary colours can be mixed together to make secondary colours of different hues. I understand the concept of still life.	I can create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above. I can explore colour and colour mixing.	Purple, Orange), Tints, Hues, Medium, Surface, Texture, Impasto, Brush, Mark making Tools, Palette Knife, Home-Made Tools, Abstract, Explore, Invent, Discover, Reflect, Focus, Detail, Dissect, Imagine, Intention, Still Life, Line, Rhythm, Gesture, Mark, Composition, Positive shapes, Negative shapes	Cezanne	
	Summer 1 Making 2 -Stick Transformation Project	I understand when we make sculpture by adding materials it is called Construction.	I can use Design through Making philosophy to playfully construct towards a loose brief. I can transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure.	Design Through Making, Play, Explore, Experiment, Fasten, Construct, Respond, Think, Form, Personality, Character, Material, Object, Sculpture, Find, Imagine, Select, Discard, Edit, Transform, Create, line, Shape, Form, Angle, Scale, Structure, Balance, Sculpture, Colour, materials, Texture, test, Explore, Add, Present, Share, Reflect, Respond, Feedback, Photograph, Film, Document, Lighting, Focus, Angle,	Chris Kenny	Planet Protectors
	Summer 2 Collage - Music & Art	I understand that we can combine collage with other disciplines such as drawing, printmaking and making	I can create final collaged drawings (see column 5 “collage”) which explore composition.	Music, Rhythm, Gesture, Mark Making, Listen, Respond, Line Weight, Speed, Pressure, Media, Abstract, Informed, Line, Shape,	Kandinsky	Rainforest s

			I can make drawings inspired by sound. I can collage with drawings to create invented forms. Combine with making if appropriate. I can use the 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.	Colour, Form, Texture, Balance, scale, Devise, Invent, Combine, Express, Try, Explore,		
3	Autumn 1 Drawing - Gestural Drawing with Charcoal	I understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale. I understand charcoal and earth pigment were our first drawing tools as humans. I know that Chiaroscuro means “light/dark” and we can use the concept to explore tone in drawings.	I can make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal. I can make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow. I can explore the qualities of charcoal. I can 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	Charcoal, Gestural, Loose, Expressive, Chiaroscuro, Tone, Tonal Values, Dark, Light, Midtone, Tools, Positive & Negative Shapes, Silhouette, Drama, Lighting, Shadow, Atmosphere, Narrative, , Repetitive, Motion, Echo, Memory, Mark, Trace, Dance, Photograph, Film, Composition, Focus, Lighting Present, Share, Reflect, Respond, Feedback	Heather Hansen Laura McKendry Edgar Degas	Cavemen to Celts

			learning and make the experience my own.			
	Autumn 2 Printing - Cloth, Thread, Paint	I understand that paint acts differently on different surfaces. I understand the concept of still life and landscape painting.	I can develop mark-making skills by deconstructing the work of artists. I can develop mark-making skills on a new material. I can continue to develop colour-mixing skills by using natural dyes. I can explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric.	Mixed Media, Cloth, Fabric, Calico, Acrylic Paint, Thread, Stitches, Needle, Test, Experiment, Try Out, Reflect, Background, Foreground, Detail, Gesture, Impasto, Dilute, Repeated, Present, Review, Reflect, Process, Outcome	Alice Kettle Hannah Rae	Science/G eography Link Volcanoes Mount Fuji
	Spring 1 Making 1 - Telling Stories Through Making	I understand that we can create imagery using natural pigments and light. I understand that many makers use other art forms as inspiration, such as literature, film, drama or music. I understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process).	I can use paint, mixing colours, to complete the sculpture inspired by literature. I can use Modroc or air dry clay to model characters inspired by literature. Consider form, texture, character, structure. I can make an armature to support the sculpture.	Sketchbooks, Brainstorm, Explore, Experiment, Line, Shape, Wash, Layer, Pen, Watercolour, Exaggerate, Gesture, Sculpture, Armature, Structure, Cover, Modroc, Clay, Construct, Model, Photograph, Lighting, Composition, Focus, Intention,	Rosie Hurley Inbal Leitner Roald Dahl Quentin Blake	Giants Dragons Literacy Link 'How to train your Dragon'

		I know that clay and Modroc are soft materials which finally dry/set hard. I know an armature is an interior framework which support a sculpture.				
	Spring 2 Making 2 - Animated Drawings	I know that animators make drawings that move. I understand that articulated drawings can be animated.	I can use imaginative and observational drawing skills to make drawings of people/animals which can be animated. Consider background, foreground and subject. I can cut out drawings and make simple articulations to make drawings which can be animated. Combine with digital media to make animations.	Animate, Animation, Animator, Character, Movement, Pose, Action, Gesture, Intention, Background, and Foreground.	Lauren Child Steve Kirby Andrew Fox Lucinda Schreiber	Giants - Robots The Iron Giant Literacy Link
	Summer 1 Collage - Using Natural Materials to Make Images	I understand that visual artists look to other artforms for inspiration. I can 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	I can 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 can use light to create imagery by exploring cyanotype. I can experiment with pigments created from the local environment.	Natural Pigments, Dye, Background, Fabric, Negative, Positive, Light, Dark, Elements, Pattern, Form, Transformation, Time, Cyanotype.	Frances Hatch Anna Atkins	Grow Your Own

		textiles and artists who animate their work.				
	Summer 2 Painting - Working with Shape and Colour	I understand that screen prints are made by forcing ink over a stencil. I understand that mono print can be used effectively to create prints which use line. That screen prints can be used to create prints which use thicker lines and / or shapes. I understand that we can combine collage with other disciplines such as drawing, printmaking and making.	I can 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. I can brainstorm animation ideas. I can 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.	“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	Henri Matisse, Claire Willberg	
4	Autumn 1 Drawing - Storytelling Through Drawing	I understand that artists and illustrators interpret narrative texts and create sequenced drawings. I understand that artists and illustrators interpret narrative texts and create sequenced drawings.	I can 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. I can interpret poetry or prose and create sequenced images in either an	Illustration, Inspiration, Interpretation, Original Source, Respond, Response, Graphic Novel, Illustrator, Poetry, Prose, Stage, Arrange, Line, Quality of line, Line Weight, Mark Making, Medium, Graphite, Ink, Pen, Quill, Brush, Watercolour, Water-soluble, Composition, Sequencing, Visual Literacy,	Laura Carlin, Shaun Tan	Ancient Greece

			accordion or poetry comic format. Work in a variety of media according to intention, including handwriting pen, graphite or ink. I can 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.	Narrative, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,		
	Autumn 2 Printing – Exploring Pattern	I 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 works. I understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. Exploring Pattern	I can use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns. I can brainstorm pattern, colour, line and shape.	Pattern, Sensory, Playful, Mindful, Exploratory, Point, Line, Rhythm, Shapes, Circles, Ovals, Curves, Purpose, Decorative, Pleasing, Aesthetic, Tessellated, Design, Colour, Negative, Positive Shapes, Surface Pattern, Repeating, Composition, Juxtaposition, Collage, Arrange, Fold, Origami, Design,	Andy Warhol M.C. Escher	

		I understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural				
	Spring 1 Making 1 – The Art of Display	I understand that a plinth is a device for establishing the importance or context of a sculptural object. I understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object. I understand that sometimes people themselves can be the object, as in performance art.	I can 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. I can work in collaboration to explore how we can present ourselves as art object, using a plinth as a device to attract attention to us. I can construct sculptural self-portraits of ourselves on a plinth, using a variety of materials including fabric.	Plinth, Context, Display, Presentation, Intention, Viewpoint, Status, Meaning, Artwork, Art Object, Figurative, Clay, 3d Sketches, Empathy, Position, Character, Collect, Re-See, Re-Imagine, Re-Present, Environment, Context, Gallery, Scale, Perspective, Meaning, Curating/Curator, Exhibition, Performance, Artist / Performer	Anthony Gormley Yinka Shonibare Thomas J Price	The Romans
	Spring 2 Painting – Exploring Still Life	I understand that still life name given to the genre of painting (or making) a collection of objects/elements. I know that still life is a genre which artists have	I can explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background.	Still Life, Genre, Traditional, Contemporary, Arrangements, Composition, Viewfinder, Lighting, Background, Foreground, Tone, Shadow, Colour, Hue, Tint, Elements, Pattern, Texture, Colour,	Paul Cezanne	

		enjoyed for hundreds of years, and which contemporary artists still explore today	I can use close observation and try different hues and tones to capture 3d form in 2 dimensions.	Relationship, Mark Making, Appearance, 2D, 3D		
	Summer 1 Making 2 - Sculpture, Structure, Inventiveness & Determination	I 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.	I can develop my 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.	Personality Traits, Exploration, Inventive, Challenge, Explore, Discover, Construct, Experiment, Imagine, Reflect, Understand, Analyse, Tools, Pliers, Scissors, Glue Guns, Construction Materials, Fastening Materials, Structure, Sculpture, Balance, Creative Risk	Marcus Coates	South America
	Summer 2 Collage – Festival Feasts	I can 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. I understand artists often collaborate on projects, bringing different skills together.	I can explore painting on different surfaces, e.g. fabric, and combine paint with 3d making. I can make work as part of a community/class and understand how everyone can contribute towards a larger artwork. I can combine modelling with construction using mixed media and painting to create sculpture.	Viewpoint, Relationship 2D 3D, Transform, Graphics, Design Through Making, Construct, Contribute, Artwork, Installation, Surface, Fabric, Texture,	Claes Oldenberg	

5	Autumn 1 Drawing – Typography and Maps	I understand that designers create fonts and work with Typography. I understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography.	I can create fonts inspired by objects/elements around us. Use close observational drawing with pen to inspire, and use creative skills to transform into letters. T I can draw over maps/existing marks to explore how to make mark making more visually powerful. I can combine drawing with making to create pictorial / 3 dimension maps that explore qualities of my 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.	Typography, Lettering, Graphics, Design, Communicate, Emotions, Purpose, Intention, Exploratory, Visual Impact, Pictorial Maps, Identity, Symbols, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,	Louise Fili Grayson Perry Paula Scher Chris Kenny	Epic Explorers
	Autumn 2 Printing – Making monotypes	I understand that mono-types are single mono-prints. I understand that artists sometimes use printmaking to create a larger artwork, e.g. an installation or an artist's book.	I can combine mono-type with painting and collage to make an “artists book” inspired by poetry or prose. I can explore colour, mixing different hues, and explore composition, working with different shaped elements, before using mono print to layer lines and marks.	Monotype, Artists Book, Installation, Poetry, Evoke, Response, Translate, Mood, Sense, Layer, Combine, Multi Media	Kevork Mourad	
	Spring 1	I understand that set designers can design/make	I can use Design through Making, inspired by a brief, to create a scale	Set Design, Theatre, Animation, Model, Maquette, Design	Rae Smith	Anglo Saxons

	Making 1 – Set Design	sets for theatres or for animations. I understand that designers often create scaled models to test and share ideas with others.	model “set” for a theatre production or an animation. I can construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention. I can use charcoal, graphite, pencil and pastel to create drawings of atmospheric “sets” to help inform set design.	Through Making, Imaginative, Response, Stimulus, Interpretation, Vision, Mood, Drama, Narrative, Lighting, Composition, Foreground, Background	Fausto Melotti Tiny Inventions Rose Hurley Gabby Savage-Dickson	and Vikings
	Spring 2 Painting – Mixed Media Land and City Scapes	I understand that there is a tradition of artists working from land, sea or cityscapes. I know that artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this.	I can explore how you can you paint to capture your response to a place. I can explore how the media you choose, combined with the marks you make and how you use your body will affect the result. Thinking about colour, composition and mark making. Thinking about light and dark, movement and energy. I can experiment with different media and different marks to capture the energy of a landscape. I can explore colour, and colour mixing, working intuitively to mix	Landscape, Cityscape, Working from Life, Mixed Media, Senses, Spirit, Energy, Capture, Composition, Format	Vanessa Gardiner Shoreditch Sketcher Kittie Jones	

			hues and tints, but able to articulate the processes involved.			
	Summer 1 Making 2 – Architecture Dream Big or Small	I understand that architects and other artists have responsibilities towards society. I understand that artists can help shape the world for the better.	I can use Design through Making and scale models to create a piece of architecture that would make the world a better place. I can use a combination of materials, construction methods and tools. I can reflect as part of the building process so that I understand how my intention relates to the reality of what I am building.	Domestic Architecture, Aspirational, Visionary, Environmental, Tiny House, Movement, Form, Structure, Materials, Balance, Scale, Interior, Exterior, Context, Location, Design through Making, Model, Maquette,	Shoreditch Sketcher	Earth and Space
	Summer 2 Collage – Fashion Design	I understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning. I 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.	I can mix colour intuitively to create painted sheets. I can use pattern to decorate, working with more paint or ink. I can transform these 2d patterned sheets into 3d forms or collaged elements to explore fashion design.	Contemporary, Historical, Fashion Design, Designers, Design Brief, Colour, Texture, Shape, Form, Texture, Material, Body, Wearable, Fit for Purpose, Pattern Cutting	Alice Fox Rahul Mishra Pyer Moss Tatyana Antoun Hormazd Narielwalla	

6	Autumn 1 Drawing – 2D drawing to 3D making	I understand that there is often a close relationship between drawing and making. I understand that we can transform 2d drawings into 3d objects. I understand that graphic designers use typography and image to create packaging which we aspire to use. I understand that there are technical processes we can use to help us see, draw and scale up our work.	I can explore using negative and positive space to “see” and draw a simple element/object. I can use the grid system to scale up the image above, transferring the image onto card. I can use collage to add tonal marks to the “flat image”.	2D Drawing, 3D Object, Negative space, Grid method, Scaling up, Net, Typography, Graphic Design Collage, Structure, Balance	Lubaina Himid	Deserts
	Autumn 2 Printing – Activism	I understand that artists sometimes use their skills, vision and creativity to speak on behalf of communities they represent, to try to change the world for the better.	I can explore what kinds of topics or themes I care about. I can articulate my fears, hopes, dreams.	Activism, Voice, Message, Community, Poster, Zine, Screen printing	Luba Lukova	

		I understand that the nature of the object (artwork in gallery, graffiti on wall, zine) can be the specific to the intention of the artist. I can practise seeing negative and positive shapes.	I can think about what I could create to share my voice and passion with the world. I can create a zine over collaged and painted sheets to create my piece of activist art.			
	Spring 1 Making 1 – Brave Colour	I understand that artists use a variety of media including light and sound as well as physical media to create installations. I understand that installations are often immersive, enabling the viewer to enter the artwork.	I can use the device of scaled model to imagine what my installation might be, working in response to a brief to enable a viewer to “have a physical experience of colour.” I can use a variety of materials, including light and sound, to make a model of what you would build. I can think about structure of space, how the viewer would enter, what they would see, feel, hear. I can use colour in a brave and bold way, reflecting upon how this might make the viewer feel.	Visual notes, Colour, Installation Art, Immersive, Participate, Context, Environment, Viewer, Light, Colour, Form, Structure, Sound, Senses, Sculptural installation, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences.	Olafur Eliasson Yinka Ilori	WW2

			I can explore colour: make colours, collect colours, experiment with how colours work together.			
	Spring 2 Painting – Exploring Identity	I understand that the fabrics used to make clothes have been designed by someone. I know that there is a relationship between 2d shape and pattern and 3d form and function. I can explore what my passions, hopes and fears might be. What makes me me? How can I find visual equivalents for the words in my head?	I can explore how we can use layers to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality. I can make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help me explore	Identity, Layer, Constructed, Portraiture, Layering, Digital Art, Physical.	Yinka Shonibare	
	Summer 1 Collage – Shadow Puppets	I understand that artists reinvent. I understand that as artists, we can take the work of others and re-form it to suit us.	I can combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials. I can work collaboratively to perform a simple show sharing a narrative which has meaning to me.	Paper cutting, Cut Outs, Shadow puppets, Performance, Narrative, Character	Lotte Reiniger Wayang Shadow Puppets	Mastery of Art

		I know that we can be inspired by the past and make things for the future.				
	Summer 2 Making 2 – Take a seat	I understand that designers & makers sometimes work towards briefs, but always brings their own experience in the project to bear. I understand that artists and designers add colour, texture, meaning and richness to our life.	I can use a variety of materials to design and construct a scaled piece of furniture. I can bring my personality and character to the piece and let my nature inform the choice of materials and shapes I use.	Chair Design, Designer, Craftsperson, Maker, 3D Doodle, Design through Making, Chair Design, Expression, Personality, Character, Materials, Form, Function.	Yinka Ilori	