



CHINLEY PRIMARY SCHOOL

ART AND DESIGN POLICY

INTENT

Introduction

This policy outlines the teaching, organisation and management of art taught and learnt at Chinley Primary School. It gives a framework within which all staff work and give guidance on planning, teaching and assessment. This policy is intended to be read in conjunction with the 2014 National Curriculum programme of study which gives details of what pupils in different age ranges should learn, and the early years (EYFS) document 'development matters'.

Audience

This policy document, having been presented to and agreed upon by the whole staff and the governing body, is available to all teachers. Further copies of the policy are available from the school office and the policy is published on the school website www.chinley.derbyshire.sch.uk.

Aims

Our curriculum aims to give every child the knowledge and skills they need to be able to experiment, invent and create their own works of art, craft and **design**. We encourage them in their critical thinking both of their own work, their peers and the work of great artists and craftspeople from a wide variety of cultures and time-periods. All children will have the opportunity to draw, paint, print, collage, and sculpt using a range of materials.

- EYFS

To explore, use and refine a variety of artistic effects to express their ideas and feelings.

To return to and build on their previous learning, refining ideas and developing their ability to represent them.

To create collaboratively, sharing ideas, resources and skills.

To safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.

To share their creations, explaining the process they have used.

- KS1

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.

To know 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.



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- KS2

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.

To know about great artists, architects and designers in history.

IMPLEMENT

Curriculum Delivery

Art is taught as a discrete subject, but also within an integrated / topic approach, linking with history, geography, English, ICT, PHSE, as well as mathematics and science. Teachers use the access art pathways to make long-term, medium-term and individual lesson plans, following the National Curriculum guidelines. www.accessart.org.uk

Lessons will aim to:

- Provide a broad and balanced range of art activities and show progression within these experiences,
- Study and understand the work of artists, craftspeople and designers,
- Use a range of tools, media and processes,
- Develop ideas skills through the use of a sketchbook Y1-6,
- Promote the ability to observe, investigate, respond to and record the world around them through a growing variety of forms and media,
- Give opportunities to understand and enjoy art, craft and design,
- To extend and enrich other curriculum areas,
- Study historical, cultural and religious art,
- Work in groups, mixed ability pairs and individually.

EYFS

The different aspects of the arts are encompassed within Expressive Arts and Design in the Foundation Stage Curriculum, however elements can also be found in other areas of learning (Physical development, Literacy and Mathematics). This curriculum lends itself to an integrated approach to learning. Nursery and Reception teachers plan quality-learning opportunities for art using the Early Years Curriculum. There is an emphasis on independence and self-initiated learning, which enables foundation stage children to freely explore resources and pursue their own creative interests and talents in addition to the planned learning experiences.

IMPACT

To celebrate the children's artistic achievements their work often forms the centrepiece of displays throughout the school and elsewhere in the community when opportunities arise.



Recording Responses

Each child from, year one to year six, have their own Art and Design sketchbook. The sketchbook is used as a way of exploring children's responses to a variety of stimuli through mark making, colour mixing and pattern work. Each child from Reception to year six has an art folder that they take all the way through school. This provides a record of the child's learning and progress in art as part of their art portfolio.

Sketchbooks should show the learning journey to the final piece of work. The children are encouraged to think of it as the place to practice, develop and focus their work using a variety of media, as well as to explore, comment and reflect upon the work of other artists. To develop the children's substantive knowledge, they should explore how art is made and the history of artists and their creations. To develop the children's disciplinary knowledge, the children will engage in discussion about art through their sketchbooks and use key vocabulary associated with the different elements of art.

Recording in the sketchbook can take many forms and can be used to:

- Practise certain skills and features, and to gather information for use on a larger piece of work.
- Practise drawing techniques such as shading, perspective and drawing from different viewpoints.
- Experiment with different colours, patterns, textures, and materials, giving their opinions on their preferences and ideas.
- Record details about the item being drawn or sketched for future reference
- Include sketches and working drawings for ideas of things the children want to make
- Making observations about the work of different artists, referencing the different elements of art, including the colour, texture, shape and lines.
- Gather information to give specific knowledge of how things are made or work.

Resources

Teachers use a range of resources and media including paper, card, paints, clay and sketching pencils etc. The art cupboard is checked and restocked regularly, while teachers make termly art orders for their individual topics. Most art resources are stored in classrooms, but there is a communal supply readily available too.

Assessment

Assessment is regarded as an integral part of teaching and learning and is a continuous process. It is the responsibility of the class teacher to assess all pupils in their class. This is mainly achieved through outcome, questioning, TA Feedback and pupil self-assessment. In addition to the assessment opportunities that are continuous, teachers are required to provide an assessment grid at the end of each year to provide consistent assessment and monitor pupil progress. Within the assessment grid, staff are asked to provide the next steps for children who are not meeting the learning objectives.



Health and safety

Health and safety is important, particularly when working with tools, equipment and resources. Children need to be taught how to:

- use tools and equipment correctly
- recognise hazards and risk control

DSEN and Equal opportunities

Equal opportunities are considered when we decide upon the resources we provide and the teaching strategies we employ. In our curriculum planning we ensure that all children, with due respect to their culture, religion and background, have equal access to all areas of the curriculum, extra-curricular activities, all areas of the grounds, equipment and resources, the staff, and time to contribute to the whole class and group work. The teaching of art and design needs to consider the varied abilities, attitudes and individual needs of the children. Art lessons can be differentiated by outcome however, if a skill or activity is deemed inappropriate for a child or group of children, alternatives will be planned which best suit their needs.

Role of the Subject Leader

- To advise and support staff in the planning, teaching and learning of art
- To support staff with art technique through CPD
- To monitor planning as part of on-going subject monitoring and evaluation of practice
- To use feedback from monitoring to develop an action plan for Art with realistic and developmental targets
- To audit art resources, ensuring they are readily available and well maintained
- To promote art throughout the school organising whole school art events and open classroom afternoons for parents.
- To monitor use of sketchbooks in KS2.

EVALUATION

The Curriculum leader, alongside the Head teacher and school governors, are responsible for monitoring and evaluating curriculum progress. This is done through book scrutiny, planning scrutiny, lesson observations, pupil interviews, staff discussions and learning walks.

Policy written by Hannah Daley

Review in March 2028 Agreed by Governors – CC07/130726a

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 understand how to draw with increasing complexity and detail	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	Randinsky	Minibeasts

	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. I can manipulate clay by rolling cutting coiling. I can use clay to make hedgehogs, pinch, coil or slab-			Terrific Tales

			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. I can use junk fabric, paper and foil to make free patterns or pictures. I can use glues, threads to stitch, knitting.		Henri Matisse	

			I can use formal embroidery stitches to decorate. I can use collage techniques with other media.			
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)	Charles Dessalines	This is me
	Autumn 2 Printing – Simple Printing	I understand prints are made by transferring an image from one surface to another. I understand relief prints are made when we print from raised images (plates).	I can use my sketchbook to test out printmaking ideas, practice observational drawing and explore mark making. I can use my hands and feet to make simple prints, using primary colours. I can collect textured objects	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, Reflect, Artwork, Artist: Printmaker, Relief		Transport

			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”.	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 make watercolour marks. Exploring Watercolour	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. I can respond to my painting, and try to “imagine” an image within.	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		

			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 unrushed. Explore quality of	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	Xgaoc'o X'are, Leonardo Di Vinci	Night

[illegible]

	Spring 2 Painting - Expressive Painting	I understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. 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 explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using homemade tools. 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.	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, 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	Marela Zacarías Charlie French Vincent Van Gogh 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	Design Through Making, Play, Explore, Experiment, Fasten, Construct, Respond, Think, Form, Personality, Character, Material, Object, Sculpture, Find, Imagine, Select, Discard, Edit, Transform, Create,	Chris Kenny	Planet Protectors

			shape (2d), form (3d), texture, colour and structure.	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,		Rainforests
	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. 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.	Music, Rhythm, Gesture, Mark Making, Listen, Respond, Line Weight, Speed, Pressure, Media, Abstract, Informed, Line, Shape, Colour, Form, Texture, Balance, scale, Devise, Invent, Combine, Express, Try, Explore,	Kandinsky	
3	Autumn 1	I understand that charcoal is a drawing medium that lends	I can make marks using charcoal using hands as tools. Explore	Charcoal, Gestural, Loose, Expressive,	Heather	Cavemen

	Drawing - Gestural Drawing with Charcoal	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.	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 learning and make the experience my own.	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	Hansen Laura McKendry Edgar Degas	to Celts
	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/Geography 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 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.	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' Giants - Robots The Iron Giant Literacy Link
	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	Animate, Animation, Animator, Character, Movement, Pose, Action, Gesture, Intention, Background, and Foreground.	Lauren Child Steve Kirby Andrew Fox Lucinda Schreiber	

			animated. Combine with digital media to make animations.			
	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 textiles and artists who animate their work.	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
	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	

	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 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.	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, Narrative, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,	Laura Carlin, Shaun Tan	Ancient Greece
	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 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,	Andy Warhol M.C. Escher	

		I understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. Exploring Pattern I understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural		Positive Shapes, Surface Pattern, Repeating, Composition, Juxtaposition, Collage, Arrange, Fold, Origami, Design,		
	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 can explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and	Still Life, Genre, Traditional, Contemporary, Arrangements, Composition, Viewfinder,	Paul Cezanne	

		I know that still life is a genre which artists have enjoyed for hundreds of years, and which contemporary artists still explore today	background. I can use close observation and try different hues and tones to capture 3d form in 2 dimensions.	Lighting, Background, Foreground, Tone, Shadow, Colour, Hue, Tint, Elements, Pattern, Texture, Colour, 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	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	

		together.				
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 Making 1 – Set Design	I understand that set designers can design/make sets for theatres or for animations. I understand that designers often create scaled models to test and share ideas with others.	I can use Design through Making, inspired by a brief, to create a scale 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.	Set Design, Theatre, Animation, Model, Maquette, Design Through Making, Imaginative, Response, Stimulus, Interpretation, Vision, Mood, Drama, Narrative, Lighting, Composition, Foreground, Background	Rae Smith Fausto Melotti Tiny Inventions Rose Hurley Gabby Savage-Dickson	Anglo Saxons 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.	Landscape, Cityscape, Working from Life, Mixed Media, Senses, Spirit, Energy, Capture, Composition, Format	Vanessa Gardiner Shoreditch Sketcher Kittie Jones	

			I can explore colour, and colour mixing, working intuitively to mix 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 understand that the nature of the object (artwork in	I can explore what kinds of topics or themes I care about. I can articulate my fears, hopes, dreams. I can think about what I could create to share my voice and passion with the world.	Activism, Voice, Message, Community, Poster, Zine, Screen printing	Luba Lukova	

		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 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. I can explore colour: make colours, collect colours, experiment with how colours work together.	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
	Spring 2	I understand that the fabrics	I can explore how we can use	Identity, Layer,		

	Painting – Exploring Identity	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?	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	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 know that we can be inspired by the past and make things for the future.	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
	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	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	Chair Design, Designer, Craftsperson, Maker, 3D Doodle, Design through Making, Chair Design, Expression, Personality, Character, Materials, Form, Function.	Yinka Ilori	

		designers add colour, texture, meaning and richness to our life.	materials and shapes I use.			
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