



ART AND DESIGN CURRICULUM

Content

Intent, Implementation and Impact statements

Art and Design- long term plan

Art and Design- progression of skills

SEND in Art and Design

Key knowledge and vocabulary

Assessment in Art and Design

Resources and Websites

INTENT, IMPLEMENTATION, IMPACT

Intent

At Croft C of E Primary School, we aim to provide an Art and Design Curriculum that builds on a child's early creative experiences whilst enabling them to express themselves in a practical and inspiring way. Through learning about a wide range of Arts and Crafts, from various cultures and history, we hope to not only develop the children's passion and love of the subject but also build a respect, natural inquisitiveness and an appreciation of art in all its forms which they may carry with them throughout their lives. Art and Design stimulates imagination and creativity; involving children in a range of visual, tactile and sensory experiences, which enable them to communicate what they see, think and feel in a range of ways, regardless of their ability.

In the teaching Art and Design in our school we aim to engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.

As pupils progress through school, they should begin to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

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

At Croft C of E Primary school, we aim to provide an Art and Design Curriculum which develops learning and results in pupils knowing more, remembering more and understanding how the knowledge and skills can be applied in their own art work. Creativity across all the curriculum allows all children, regardless of ability, to apply what they have learnt and solidify key ideas. It can bring key concepts to life and provide valuable, alternative ways for children to record and demonstrate their understanding. Art is not restricted to the Art lesson and children often have the opportunity to apply their art skills and support their learning in other areas, whether it be art linked to poetry writing in English or developing on drama used to explore life in a different period in history. Art and Design skills are taught through a number of different units and where possible connected to the overarching topic for the term.

Implementation

The teaching and implementation of Art and Design at Croft is a skills-based curriculum from AccessART, designed to equip children with the knowledge and skills to appreciate the work of artists as well as experiment with these concepts to express their own creativity. It is a structured whole school approach to this creative subject derived from the National Curriculum.

Art & Design is taught as a discreet subject in an opposite term to Design Technology. The terms in which Art & Design is covered can differ throughout the year groups. Art and Design is taught for the equivalent of three half terms and Design Technology for three half terms.

Our whole school curriculum provides children with opportunities to develop their skills in Art and Design using a variety of media and materials. Specific skills are built upon each year and tracked through our progression of skills document. All children have the opportunity to explore and evaluate different creative ideas, developing skills in topics such as; drawing, painting, printing, collage, sculpture and digital art. Work is completed in sketch books to show both a progression of skills and a learning journey.

Impact

Our Art and Design Curriculum is planned to demonstrate progression and to stimulate creativity. Children are clear about what the intended outcomes are and have a means to measure their own work against this, as a means of expression or to explore the styles of other artists that inspire our own work.

In Art and Design, children are reflective and evaluate their own and each other's work, thinking about how they can make changes to keep improving. This is meaningful and continuous throughout the process, with evidence of age-related verbal and written reflection. Personal evaluation forms a core part of how art is assessed at Croft. Children are encouraged and supported to justify and rationalise their opinions regarding their own and others artworks.

Assessment

Each student will be assessed using the progression of skills document for the relevant year group along with consideration of the following points:

- Quantity and quality of participation
- Progression
- Attainment and ability

Children will be assessed as to whether they need more scaffold to achieve a task or require challenging and stretching.

Long Term Plan

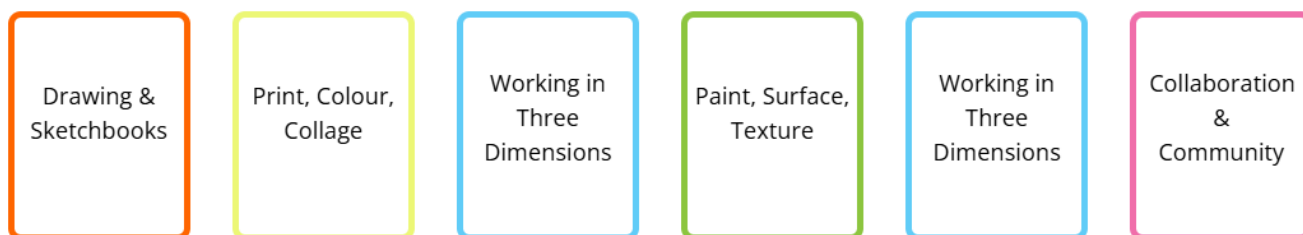
Cycle A 2024/2025	Autumn		Spring		Summer	
Year 1/2	Spirals	Inspired by Flora and Fauna			Making Birds	
Year 3/4	Gestural drawing with Charcoal		Working with Shape and Colour		Making Animated Drawings	
Year 5/6	Typography and Maps		Making Monotypes		Set Design	

Cycle B 2025/2026	Autumn		Spring		Summer	
Year 1/2	Explore and draw		Exploring the World through Mono-Print		Be an architect	

Year 3/4	Telling stories through drawing and making		Explore and draw		Sculpture, structure Inventiveness and determination	
Year 5/6	2D drawing and 3D Making		Activism		Brave Colour	

Areas of Focus:

Each pathway is bordered by a colour. These colours correspond to the area of focus of that pathway.



PROGRESSION OF SKILLS

Year 1	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		www.accessart.org.uk	
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand drawing is a physical activity. Spirals</p> <p>Understand there is a relationship between drawings on paper (2d) and making (3d). That we can transform 2d drawings into 3d objects. Making Birds</p>	<p>Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration. Spirals</p> <p>Make a simple elastic band sketchbook. Personalise it. Spirals</p>	<p>Understand prints are made by transferring an image from one surface to another. Simple Printmaking</p> <p>Understand relief prints are made when we print from raised images (plates). Simple Printmaking</p>	<p>Understand watercolour is a media which uses water and pigment. Exploring Watercolour</p> <p>Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks. Exploring Watercolour</p>	<p>Understand collage is the art of using elements of paper to make images. Making Birds Flora & Fauna</p> <p>Understand we can create our own papers with which to collage. Making Birds Flora & Fauna</p>	<p>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions. Playful Making Making Birds</p> <p>Understand the meaning of "Design through Making" Playful Making Making Birds</p>	<p>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.</p>
<p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration. Spirals</p> <p>Use colour (pastels, chalks) intuitively to develop spiral drawings. Spirals</p>	<p>Use sketchbooks to:</p> <p>Test out printmaking ideas Simple Printmaking</p> <p>Develop experience of primary and secondary colours Spirals Simple Printmaking Exploring Watercolour Flora & Fauna</p> <p>Practice observational drawing Spirals Simple Printmaking Flora & Fauna Making Birds</p> <p>Explore mark making Spirals Simple Printmaking Flora & Fauna Exploring Watercolour Making Birds</p>	<p>Use hands and feet to make simple prints, using primary colours. Simple Printmaking</p> <p>Collect textured objects and make <u>rubblings</u>, and press them into plasticine to create plates/prints (relief printing) exploring how we ink up the plates and transfer the image. Simple Printmaking</p> <p>Explore concepts like "repeat" "pattern" "sequencing". Simple Printmaking</p>	<p>Explore watercolour in an intuitive way to build understanding of the properties of the medium. Exploring Watercolour</p> <p>Paint without a fixed image of what you are painting in mind. Exploring Watercolour</p> <p>Respond to your <u>painting</u>, and try to "imagine" an image within. Exploring Watercolour</p> <p>Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery. Exploring Watercolour</p>	<p>Collage with painted papers exploring colour, shape and composition. Simple Printmaking Flora & Fauna</p> <p>Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture. Making Birds</p>	<p>Use a combination of two or more materials to make sculpture. Playful Making Making Birds</p> <p>Use construction methods to build. Playful Making Making Birds</p> <p>Work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy. Playful Making Making Birds</p>	<p>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.</p> <p>All Pathways for Year 1</p> <p>Reflect upon the artists' <u>work</u>, and share your response verbally ("I liked...").</p> <p>Present your own artwork (journey and any <u>final outcome</u>), reflect and share verbally ("I enjoyed... This went well").</p> <p>Some children may feel able to share their response about <u>classmates</u> work.</p> <p>All Pathways for Year 1</p>

Year 2	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		www.accessart.org.uk	
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find. Explore & Draw</p> <p>Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line. Explore & Draw</p> <p>Visit local environment, collect natural objects, explore composition and qualities of objects through arranging, sorting & representing. Photograph. Explore & Draw</p> <p>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 & Draw Be an Architect</p> <p>Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape. Explore & Draw Music & Art Explore Through Monoprint</p> <p>Create final collaged drawings (see column 5 "collage") which explore composition. Explore & Draw Music & Art</p> <p>Make drawings inspired by sound. Music & Art</p>	<p>Continue to build understanding that sketchbooks are places for personal experimentation.</p> <p>Understand that the way each persons' sketchbook looks is unique to them. All Pathways for Year 2</p> <p>Make a new sketchbook (Elastic Band of Hole Punch) OR make Spaces and Places inside a bought sketchbook. Explore & Draw</p> <p>Make a new sketchbook (Elastic Band of Hole Punch) OR make Spaces and Places inside a bought sketchbook. Explore & Draw</p> <p>Work in sketchbooks to:</p> <p>Explore the qualities of different media. Explore & Draw Explore Through Monoprint Be an Architect Music & Art</p> <p>Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making. Explore & Draw Explore Through Monoprint</p> <p>Explore colour and colour mixing. Expressive Painting Music & Art</p> <p>Make visual notes about artists studied. Explore & Draw Explore Through Monoprint Be an Architect Music & Art</p>	<p>Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet. Explore Through Monoprint</p> <p>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. Explore Through Monoprint</p>	<p>Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. Expressive Painting</p> <p>Understand that the properties of the paint that you use, and how you use it, will affect your mark making. Expressive Painting</p> <p>Understand that primary colours can be <u>mixed together</u> to make secondary colours of different hues. Expressive Painting Music & Art</p> <p>Understand the concept of still life. Expressive Painting</p> <p>Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using <u>home made</u> tools. Expressive Painting</p> <p>Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above. Expressive Painting</p>	<p>Understand that we can combine collage with other disciplines such as drawing, printmaking and making. Explore & Draw</p> <p>Use the observational drawings made (see column 1 "drawing"), 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. Explore & Draw</p> <p>Collage with drawings to create invented forms. Combine with making if appropriate. Explore & Draw Music & Art</p>	<p>Understand the role of an architect. Be an Architect</p> <p>Understand when we make sculpture by adding materials it is called Construction. Be an Architect Stick Transformation Project</p> <p>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. Be an Architect</p> <p>Use Design through Making philosophy to playfully construct towards a loose brief. Be an Architect Stick Transformation Project Music & Art</p> <p>Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure. Stick Transformation Project</p>	<p>Understand artists take their inspiration from around them, collecting and transforming.</p> <p>Understand that in art we <u>can</u> experiment and discover things for ourselves.</p> <p>Look at the work of a printmaker, an architect, and artists and learn to dissect their work to help build understanding. Understand how the artists experience feeds into their work.</p> <p>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. All Pathways for Year 2</p> <p>Reflect upon the artists' <u>work</u>, <u>and</u> share your response verbally ("I liked...").</p> <p>Present your own artwork (journey and any <u>final outcome</u>), reflect and share verbally ("I enjoyed... This went well").</p> <p>Talk about intention.</p> <p>Share responses to <u>classmates</u> work, appreciating similarities and differences.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using <u>photography</u> consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective. All Pathways for Year 2</p>

Year 3	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		www.accessart.org.uk	
Drawing	Sketchbooks	Printmaking	Painting	Collage	Making	Purpose/Visual Literacy/Articulation
<p>Understand that charcoal is a drawing medium that lends itself to <u>loose</u>, gestural marks made on a larger scale. Gestural Drawing with Charcoal</p> <p>Understand charcoal and earth pigment were our first drawing tools as humans. Gestural Drawing with Charcoal</p> <p>Know that Chiaroscuro means "light/dark" and we can use the concept to explore tone in drawings. Gestural Drawing with Charcoal</p> <p>Understand that animators make drawings that move.</p>	<p>Continue to build understanding that sketchbooks are places for personal experimentation. All Pathways for Year 3</p> <p>Understand that the way each persons' sketchbook looks is unique to them. All Pathways for Year 3</p> <p>Make a new sketchbook (Elastic Band of Hole Punch) OR make Spaces and Places inside a bought sketchbook. All Pathways for Year 3</p>	<p>Understand that screen prints are made by forcing ink over a stencil. Working with Shape & Colour</p> <p>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. Working with Shape & Colour</p> <p>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. Working with Shape & Colour</p>	<p>Understand that we can create imagery using natural pigments and light. Telling Stories</p> <p>Understand that paint acts differently on different surfaces. Cloth, Thread, Paint</p> <p>Understand the concept of still life and landscape painting. Cloth, Thread, Paint</p> <p>Use paint, mixing colours, to complete the sculpture inspired by literature (see column 6 "making"). Telling Stories</p> <p>Continue to develop colour mixing skills. Cloth, Thread, Paint Natural Materials</p> <p>Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric. Cloth, Thread, Paint</p> <p>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. Natural Materials</p> <p>Option to use light to create imagery by exploring analogous analogous or cyanotype. Natural Materials</p>	<p>Understand that we can combine collage with other disciplines such as drawing, printmaking and making. Working with Shape & Colour</p> <p>Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking (see column 3 "printmaking") to make a creative response to an original artwork. Explore positive and negative shapes, line, colour and composition. Working with Shape & Colour</p>	<p>Understand that many makers use other artforms as inspiration, such as literature, film, drama or music. Telling Stories</p> <p>Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process). Telling Stories</p> <p>That clay and Modroc are soft materials which finally dry/set hard. Telling Stories</p> <p>An armature is an interior framework which support a sculpture. Telling Stories</p> <p>Understand that articulated drawings can be animated. Animated Drawings</p> <p>Use Modroc or <u>air dry</u> clay to model characters inspired by literature. Consider form, texture, character, structure. Telling Stories</p> <p>Make an armature to support the sculpture. Telling Stories</p> <p>Cut out drawings and make simple articulations to make drawings which can be animated. Combine with digital media to make animations. Animated Drawings</p>	<p>To understand that visual artists look to other artforms for inspiration.</p> <p>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.</p> <p>Understand artists often collaborate on projects, bringing different skills together.</p> <p>Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</p> <p>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. All Pathways for Year 3</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...").</p> <p>Present your own artwork (journey and any <u>final outcome</u>), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to <u>classmates</u> work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using <u>photography</u> consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective. All Pathways for Year 3</p>

Year 4	Purple = Substantive Knowledge	Green = Implicit Knowledge / Skills	www.accessart.org.uk	
Drawing	Sketchbooks	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Understand that artists and illustrators interpret narrative texts and create sequenced drawings. Storytelling Through Drawing</p> <p>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. Exploring Pattern</p> <p>Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry. Exploring Pattern</p> <p>Understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural. Exploring Pattern</p> <p>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. Storytelling Through Drawing</p> <p>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. Storytelling Through Drawing</p> <p>Use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns. Exploring Pattern</p> <p>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. Storytelling Through Drawing</p>	<p>Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook. All Pathways for Year 4</p> <p>Use sketchbooks to:</p> <p>Practise drawing skills. Storytelling Through Drawing Exploring Pattern Exploring Still Life Sculpture & Structure Festival Feasts</p> <p>Make visual notes to record ideas and processes discovered through looking at other artists. Storytelling Through Drawing Exploring Pattern Art of Display Exploring Still Life Sculpture & Structure Festival Feasts</p> <p>Test and experiment with materials. Storytelling Through Drawing Exploring Pattern Exploring Still Life Sculpture & Structure Festival Feasts</p> <p>Brainstorm pattern, colour, line and shape. Exploring Pattern Exploring Still Life Festival Feasts</p> <p>Brainstorm and explore ideas relating to performance art. Art of Display</p> <p>Reflect. Storytelling Through Drawing Exploring Pattern Exploring Still Life Art of Display Sculpture & Structure Festival Feasts</p>	<p>Understand that still life name given to the genre of painting (or making) a collection of objects/elements. Exploring Still Life</p> <p>That still life is a genre which artists have enjoyed for hundreds of years, and which contemporary artists still explore today. Exploring Still Life</p> <p>To explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background. Exploring Still Life</p> <p>To use close observation and try different hues and tones to capture 3d form in 2 dimensions. (Option to use collage from painted sheets). Exploring Still Life</p> <p>Options to work in clay, making reliefs inspired by fruit still lives, or make 3d graphic still lives using ink and foamboard. Exploring Still Life</p> <p>To explore painting on different surfaces, e.g. fabric, and combine paint with 3d making. Festival Feasts</p> <p>To make work as part of a community/class and understand how everyone can contribute towards a larger artwork. Festival Feasts</p>	<p>Understand that a plinth is a device for establishing the importance or context of a sculptural object. Art of Display</p> <p>Understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object. Art of Display</p> <p>To understand that sometimes people themselves can be the object, as in performance art. Art of Display</p> <p>To understand that make sculpture can be challenging. To understand it 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. Sculpture & Structure Festival Feasts</p> <p>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. Art of Display</p> <p>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. Art of Display</p> <p>To construct sculptural self portraits of ourselves on a plinth, using a variety of materials including fabric. Art of Display</p> <p>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. Sculpture & Structure Festival Feasts</p> <p>To combine modelling with construction using mixed media and painting to create sculpture. Festival Feasts</p>	<p>Look at the work of illustrators and graphic artists, painters and sculptors. Understand the processes, intentions an outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Understand artists often collaborate on projects, bringing different skills together.</p> <p>Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</p> <p>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. All Pathways for Year 4</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your 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.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective. All Pathways for Year 4</p>

Year 5	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills	www.accessart.org.uk	
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Understand that designers create fonts and work with Typography. Typography & Maps</p> <p>Understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography. Typography & Maps</p> <p>Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire, and use creative skills to transform into letters. Typography & Maps</p> <p>Draw over maps/existing marks to explore how you can make mark making more visually powerful. Typography & Maps</p> <p>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. Typography & Maps</p> <p>Use charcoal, graphite, pencil, pastel to create drawings of atmospheric "sets" to help inform (though not design) set design (see column 6 "making"). Set Design</p>	<p>Use sketchbooks to:</p> <p>Explore mark making. Typography & Maps Mixed Media Landscapes Set Design Fashion Design</p> <p>Brainstorm ideas generated when reading poetry or prose. Making MonoTypes Set Design</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. Typography & Maps Making MonoTypes Mixed Media Landscapes Set Design Architecture: Big or Small Fashion Design</p> <p>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. Set Design Architecture: Big or Small Fashion Design</p> <p>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. Mixed Media Landscapes</p> <p>Experiment with colour mixing and pattern, working towards creating paper "fabrics" for fashion design. Fashion Design</p>	<p>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. Making MonoTypes</p> <p>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. Making MonoTypes</p>	<p>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. Mixed Media Landscapes</p> <p>See column 3 "printmaking" to explore how print is combined with paint and collage to create a cohesive artwork. Making MonoTypes</p> <p>Explore how you can you paint (possibly combined with drawing) to capture your response to a place. Explore how the media you choose, combined 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. Mixed Media Landscapes</p> <p>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 (see column 6 "making"). Fashion Design</p>	<p>Understand that set designers can design/make sets for theatres or for animations. Set Design</p> <p>Understand that designers often create scaled models to test and share ideas with others. Set Design</p> <p>Understand that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better. Architecture: Big or Small Fashion Design</p> <p>Use Design through Making, inspired by a brief, to create a scale model "set" for a theatre production or an animation. Set Design</p> <p>Construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention. Set Design</p> <p>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. Architecture: Big or Small</p> <p>Option to work in 3d to devise fashion constructed from patterned papers. Fashion Design</p>	<p>Look at the work of designers, artists, animators, architects.</p> <p>Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>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. All Pathways for Year 5</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your 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.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.</p> <p>Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve? All Pathways for Year 5</p>

Year 6	Purple = Substantive Knowledge		Green = Implicit Knowledge / Skills		www.accessart.org.uk
Drawing	Sketchbooks	Printmaking	Painting	Making	Purpose/Visual Literacy/Articulation
<p>Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects. 2D to 2D</p> <p>Understand that graphic designers use typography and image to create packaging which we aspire to use. 2D to 2D</p> <p>Understand that there are technical processes we can use to help us see, draw and scale up our work. 2D to 2D</p> <p>Explore using negative and positive space to "see" and draw a simple element/object. 2D to 2D</p> <p>Use the grid system to scale up the image above, transferring the image onto card. 2D to 2D</p> <p>Use collage to add tonal marks to the "flat image". 2D to 2D</p>	<p>Use sketchbooks to:</p> <p>Practise seeing negative and positive shapes. 2D to 2D Activism</p> <p>Using the grid method to scale up an image. 2D to 2D</p> <p>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? Activism Exploring Identity</p> <p>Explore colour: make colours, collect colours, experiment with how colours work together. Activism Brave Colour</p> <p>Explore combinations and layering of media. Activism Exploring Identity</p> <p>Develop Mark Making Activism 2D to 2D Exploring Identity Shadow Puppets</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. Activism 2D to 2D Exploring Identity Brave Colour Take a Seat Shadow Puppets</p>	<p>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. Activism</p> <p>Understand that the nature of the object (artwork in gallery, graffiti on wall, zine) can be specific to the intention of the artist. Activism</p> <p>Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world. Activism Exploring Identity</p> <p>Use screenprinting and/or monoprinting over collaged and painted sheets to create your piece of activist art. Activism</p> <p>Or create a zine using similar methods. Activism</p>	<p>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.</p> <p>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. Exploring Identity</p> <p>Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore. Exploring Identity</p>	<p>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. Brave Colour</p> <p>Understand that designers & makers sometimes work towards briefs, but always brings their own experience in the project to bear. Exploring Identity Take a Seat</p> <p>Understand that artists and designers add colour, texture, meaning and richness to our life. Brave Colour Exploring Identity Take a Seat</p> <p>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. Take a Seat Shadow Puppets</p> <p>Use the device of scaled model to imagine what your installation might be, working in response to a brief or "challenge" to enable a viewer to "have a physical experience of colour." Brave Colour</p> <p>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. Brave Colour</p> <p>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. Take a Seat</p> <p>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. Shadow Puppets</p>	<p>Look at the work of designers, artists, art activists, installation artists, craftspeople and puppeteers.</p> <p>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 <u>ourselves</u>.</p> <p>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. All Pathways for Year 6</p> <p>Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").</p> <p>Present your own artwork (journey and any <u>final outcome</u>), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I <u>might</u>, I was <u>inspired by</u>..."). Talk about intention.</p> <p>Work collaboratively to present outcomes to others where appropriate. Present as a team.</p> <p>Share responses to <u>classmates</u> work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p> <p>Document work using still image (photography) or by making a drawing of the work. If using <u>photography</u> consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective. All Pathways for Year 6</p>

SEND IN ART and DESIGN

Ambition – What are we aiming for children with SENs to achieve in this subject?

Be ambitious of what our SEN children can achieve. Art and DT are different ways for children to think and draw on all their learning from across the curriculum without having to use it in the traditional way. SEN children historically can achieve and sometimes exceed their peers when completing Art & DT tasks.

Access – What amendments are made to the subject in order to help children with SENs to achieve?

Strategies to scaffold Learning

How can I support learners who struggle to access lessons because of literacy difficulties?

- Provide visual aids to enable learners to identify artists and their work, as well as to identify equipment and media.
- Provide a word and/or picture bank for the learner to refer to during guided and independent activities.
- Use strategies such as modelling, demonstrating and imitating to support learners in understanding the step-by-step processes.

How can I support learners who struggle to retain vocabulary?

- Learners will hear and use a range of specific vocabulary including pattern, colour, tone, texture, line, shape, form and space. Discuss and display any key vocabulary together with its meaning. Practise saying them together.
- Provide visual word banks that are accessible to the learners.
- Ensure that the vocabulary becomes embedded by referring to it regularly during lessons and whilst modelling.

How can I support learners who struggle with fine motor skills?

- Consider using frames or adhesives (e.g., masking tape) that hold down learners' work to surfaces in cases where learners may struggle to hold a resource in place. Provide learners with larger scale materials to work on and gradually decrease the scale as they acquire greater control.
- Encourage learners to experiment with different media, for example when drawing offer chunkier graphite sticks as well as soft 'B' range pencils. Similarly, offer a range of painting application media – some learners may prefer a sponge to a brush or may even use their fingers at times.
- Plan each lesson well in advance, to consider points where learners may struggle and allow for adult guidance accordingly. Use of scissors can be a source of frustration for some learners and wider-handled or easy grip scissors can be a useful aid.
- Engaging in art and design activity is great for helping build fine motor skills for all children. Learners will enjoy and benefit from using malleable media such as clay or air dough.

How can I support learners who struggle with attention?

- Reflect on the positioning of learners within the classroom to maximise their engagement. Some learners will benefit from working and interacting with selected others. A calm environment will help minimise distractions.

- Consider adapting the lesson to break it into chunks that permit time for paired or group talk and allow tasks to be completed across manageable stages.
- Pre-expose learners to the content of the lesson by sharing with them any resources to be used as well as the content of the lesson, perhaps the work of an artist they are learning about or an example of the kind of outcomes they will produce. This will support learners to engage in the processes.
- Giving time for learners to look back through their sketchbook to make connections to what they already know, which in turn can help nurture motivation.
- Allow movement breaks if and when necessary and give learners classroom jobs such as handing out a resource. This will support learners who struggle with self-regulation.
- All learners should routinely clean and tidy away the equipment they have used and time for this needs to be built into lessons, as it is a useful tool for encouraging independence as well as managing transitions.

How can I support learners who need additional time to develop conceptual understanding?

- Provide opportunities for small group learning either before (pre-teach) or during the lesson. This will support learners and allow time to ask questions or explore resources alongside adult intervention. These opportunities are part of the repetition process needed to maximise capacity to build up conceptual understanding.
- Take time to model and demonstrate each element of a process, allowing learners to develop their understanding through a step-by-step approach. This will benefit all learners as it allows for an active participatory approach.
- Showing outcomes from the previous lesson's work can be a useful memory aid.
- Have visual aids in the form of worked examples that the learners can have to hand when completing independent tasks.

These strategies scaffold learning across all year groups for practical art lessons:

- *Share information visually as well as through discussion.*
- *Allow sufficient talk time to encourage thinking and idea sharing.*
- *Key vocabulary should be clearly displayed and used repetitively throughout lessons.*
- *Introduce each piece of equipment – name it, explain what it does, model how it can be used or applied.*
- *Model processes on a step-by-step basis, allowing learners time to do practical tasks alongside the teacher. It is important the teachers' thought processes are shared aloud.*
- *Ensure any equipment to be used is fully accessible to all and adapted for individuals as necessary to ensure all can fully participate.*
- *Support learners to develop their fine motor skills through regular opportunities.*



KEY KNOWLEDGE AND VOCABULARY

Long Term Plan Cycle A

Year 1/2	<p>Spirals</p> <p>Pupils become familiar with creating drawings using their whole body, whilst experiencing a range of drawing materials. Pupils discover an artist and will demonstrate their understanding of the artist's work by responding through a making challenge and peer discussion. Pupils consolidate their understanding of how they can make spiral drawings using their whole bodies by making "snail drawings". Pupils push exploration of different qualities of line, colour blending, and mark making using chalk and oil pastels. Pupils become familiar with what a sketchbook can be used for. They will make or personalise their own sketchbooks, demonstrating that they have ownership of their sketchbook and understand that it is a platform for personal creative risk taking. Pupils become familiar with the idea that they can make drawings through observation. Pupils show an understanding of what a continuous line drawing is and have had the opportunity to experiment with scale, line and materials. Pupils reflect on their drawings over the half term, sharing what they like and what they would like to try</p>	<p>Inspired by Flora and Fauna</p> <p>Pupils become familiar with the work of artists who are inspired by flora and fauna. Pupils think about and articulate what they think about the work in discussion and in sketchbooks. Pupils have the opportunity to choose their favourite piece of art and make studies of it, enabling them to begin building a collection of experiences relating to line, mark making and colour. Pupils spend time engaged in close looking and drawing to communicate what they can see verbally and visually. Pupils develop their seeing and drawing skills using a hand-writing pen and experimenting with scale in sketchbooks. Pupils develop their looking and drawing skills and will introduce the use of colour and a variety of materials into their drawings. Pupils demonstrate an ability to explore with new materials (oil pastel and chunky graphite), and will adapt to the new materials by working in large scale. Pupils spend time practising cutting and collage skills to explore shape and colour to build images. Pupils will demonstrate an ability to make choices about shape, colour, and composition by inventing their own</p>	<p>Making Birds</p> <p>Pupils become familiar with using film as a source to create observational drawings of birds. Pupils look carefully and slowly as they draw, creating a range of different marks and line using B pencils, handwriting pens and pastels. Pupils create drawings of feathers working from real life. They will recall the mark making that they have used throughout the year and will continue to explore new ways of making marks. Pupils work in sketchbooks or on large pieces of paper to experiment with how paper size changes the nature of mark making. Pupils demonstrate that they can create marks with a range of materials and have made conscious choices about which materials they want to use. Pupils demonstrate that they can intuitively transform paper to create 3d forms by tearing, crumpling, and collaging. Pupils demonstrate this by either making rubbings, turning paper into feathers or manipulating paper 2d into 3d. In each of the activities, pupils will explore and invent to develop their making and creativity skills. Pupils engage with artists work to think about and articulate what it</p>
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	again through peer discussion. Molly Haslund.	unique minibeast. Pupils communicate their thoughts and feelings about the work of artist Eric Carle in a class discussion. Pupils display the work they have created in sketchbooks and on paper, and demonstrate an ability to reflect on what they like and what they would like to try again through peer discussion. Eric Carle, Pierre-Joseph Redoute, Jan Van Kessel, Anselmus Boëtius de Boodt, Hannah Borger, Arin Anfinson, Henri Rousseau	is they think of the artwork in their sketchbooks or in class discussion. They draw upon the skills learnt in week 1, 2 & 3 to make choices about materials and structures to create their own sculptures of birds. Pupils demonstrate an understanding of how to make things balance through exploration and play. Pupils collaborate to create a flock of birds using their individual sculptures. Pupils engage in class discussion about their individual and collective work.
Year 3/4	<p>Gestural drawing with Charcoal Pupils will begin to explore charcoal as a drawing material. Pupils will respond to the work of contemporary artist Laura McKendry and great master Edgar Degas. Pupils will compare the artists and will share their thoughts in peer discussion.</p> <p>Pupils will discover the qualities of charcoal, opening their minds to the mark making possibilities. They will explore how charcoal responds to various complementary materials. Pupils will think about how they can experiment with mark making to create line, shape and tone. Pupils will begin to think about light and dark by being introduced to the term 'Chiaroscuro'.</p> <p>Pupils will be reminded of the beginnings of drawing and use charcoal and their hands to make marks on a page. Pupils will gain experience using new techniques with charcoal such as smudging, erasing, and using fingers as a mark making tools.</p>	<p>Working with Shape and Colour</p> <p>Pupils will visually explore chosen artwork in class using the 'Show Me What You See' technique. During the exercise pupils will consider shape, colour, and composition. They will make choices about the materials that they use, having opportunities to use pastel, crayon, and pens. Pupils will explore the idea of 'painting with scissors' taking inspiration from artist Romare Bearden. They will respond to the work through class discussion. Pupils will take inspiration from original artwork and sketchbook work from the previous lesson. They will use sugar paper or old paintings to cut out shapes made in response to the original artwork. I can collage with my cut elements, choosing colour, shape, and composition to make my own creative response to the artwork. I can add to my collage using line, colour and shape made by stencils. I can explore negative and positive</p>	<p>Making Animated Drawings</p> <p>Pupils will become familiar with the term 'animation' and will be introduced to how they can use a sequence of drawings to create a moving image. They will use their sketchbooks to practice drawing skills using a handwriting pen. Pupils will explore what might be possible when you make paper puppets through being shown a variety of animations. Pupils will use sketchbooks to gather and consolidate information by making visual notes about what they are shown. They will also respond to the work through peer discussion. Pupils will begin to plan their own puppet and the simple movements it might make. Pupils will make their own moveable drawings, using their imagination to think about what character they want to make and how they might make it move. They will consider joints, line and mark making. Pupils will explore the work of Lauren</p>

	<p>Option 1: Pupils will explore how they can use charcoal to respond to narrative and create a dramatic atmosphere. They will continue their exploration of chiaroscuro through creating dramatic sets. Pupils will consider tone, composition, texture, and depth when they build their dramatic sets.</p> <p>Option 2: Pupils will explore how they can use charcoal and gestural movements made by the body to explore charcoal dance and performance. Pupils will be introduced to an artist who creates large drawings using her whole body. They will share their thoughts about the work in class discussion. Pupils will respond to the space that you have, to create either large scale drawings using their whole bodies or by working in pairs using their hands and arms. Pupils.</p> <p>Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion.</p> <p>Edgar Degas, Laura McKendry, Heather Hansen</p>	<p>shapes. I can take photographs of my work. I can share my work with my class, I can reflect and share what I like, and what I would like to try again. I can look at the work of my classmates and give useful feedback through class or small group discussion. Matisse, Romare Bearden, Claire Willberg</p>	<p>Child and will respond to the information by making some visual notes. Pupils will make a background for the moveable drawing following an appropriate theme. They will work collaboratively to create a shared background for all the puppets / They will draw their own individual backgrounds relating to their puppet. If there is time pupils will use basic digital software to capture their puppets moving. Pupils will display their work in a clear space / watch their animations and reflect on the half term, sharing what they like and what they would like to try again through peer discussion. Lauren Child, Steve Kirby, Andrew Fox, Lucinda Schreiber</p>
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Year 5/6	<p>Typography and Maps</p> <p>Pupils will become familiar with the term 'typography'. They will be introduced to designers who work with type to communicate thoughts and ideas visually. Pupils will create their own letters from cut up basic shapes in a playful way to think about the form of letters. They will work in their sketchbooks to consider what they like and what they might develop further.</p> <p>Pupils will create their own letters of a typeface using their intuition. Working in large scale they will explore as many variations of letters as they can think of, developing them into a whole word or a phrase.</p> <p>Pupils will work over maps / newspaper / pre-printed paper to create strong bold drawings that stand out over the background. Pupils will build confidence in their strong mark-making skills.</p> <p>Pupils will be introduced to artists who create maps. They will discover that maps can reveal things about the artist who made them, provide comments about a culture, place, and time, or be based in imagination. They will respond to the work in class discussion and in their sketchbooks. Pupils will develop ideas from the typography activity in week 2, to build visual text for map making.</p>		<p>Making Monotypes</p> <p>Pupils will become familiar with the term 'monotype'. They will explore the work of Kevork Mourad to find out about the concepts and processes that he uses. Pupils will respond by making visual notes to collect information in their sketchbook. Pupils will be reminded of the vast array of marks available to them through looking at others artist's work. They will work in sketchbooks to create a lexicon of marks made by varying the tool, hold, pressure, speed, and intention of the way the mark is made. Pupils will explore how they can use monotype to create their own personal zines. They will respond to poetry by considering colour, line, shape, and words. They will use these components to capture the mood of the poem. Pupils will work in sketchbooks to generate ideas, explore, develop, and reflect. They will use the mark making skills from week 2 to create exciting monotypes, combining process, paintings, and collage. Pupils will display their work in a clear space and reflect on the half term, sharing what they like, what they would like to try again, the creative journey, and the skills learnt through peer discussion. Kevork Mourad</p>		<p>Set Design</p> <p>Pupils will be introduced to the role of a set designer working in theatre / animation. They will respond to the work of a designer through class / peer discussion as well as visually in their sketchbooks. They will make quick drawings of sculptures and the things that they see, including thoughts and feelings Pupils will draw, build, and paint. By the end of the 4 weeks, they will have built dramatic set in response to text. They will use sketchbooks throughout to come up with ideas, note thoughts, test materials, and reflect. Pupils will use charcoal to create expressive energetic drawings. They will consider the elements they might use within set design: the backdrop, the flats, the props and how the materials they used, and the way they used them, all help work together to build a sense of place. Pupils will be introduced to two set designers who make sets for animations. They will use their sketchbooks to become familiar with their chosen creative stimulus, to generate ideas and plan,</p>	
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	<p>Pupils will display their work in a clear space and reflect on the half term, sharing what they like, what they would like to try again, the creative journey, and the skills learnt through peer discussion.</p> <p><u>Louise Fili,, Grayson Perry, Paula Scher, Chris Kenny</u></p>			<p>consider structure and placement, and think about colour and texture before building their set. Pupils will display their work in a clear space and walk around the work as if they are in a gallery, sharing what they like about their own and each other's work. Pupils will work in pairs or teams to document their work using cameras or Ipads. Rae Smith, Fausto Melotti, Tiny Inventions, Rosie Hurley, Gabby Savage-Dickson</p>	
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Cycle B 2025/2026	Autumn	Spring	Summer
Year 1/2	<p>Explore and draw Pupils will become familiar with the idea that other artists are inspired by exploring and collecting things in and around their environment. They will record their thoughts and feelings about the artwork in their sketchbooks and will visually list places and things that they can explore and collect from school home and their local area.</p>	<p>Exploring the World through Mono-Print</p> <p>Pupils will work in sketchbooks using hand-writing pens and soft B pencil to make close observational drawings of the natural world from images and film. Children will continue to develop their hand-eye coordination through slow drawing, picking out the things</p>	<p>Be an architect</p> <p>Pupils will become familiar with the term 'architecture'. They will think about architecture in their local area and engage in peer discussion about local landmarks. Pupils will be challenged to make several drawings in</p>

Pupils will demonstrate their curiosity by exploring their playground or school area to collect items that inspire them. Pupils will play with the objects to create new shapes and patterns on the ground. Pupils will decide which objects to bring back to the classroom before continuing to play with pattern and composition. They will demonstrate sorting skills by grouping objects by colour, size, material, and type. Children will take photos of their arrangements and reflect on their gathering and documentation.

Pupils will work in sketchbooks using a variety of media (hand-writing pens, pencils). They will draw the things that they collected in week 2, becoming familiar with exercises like continuous line drawing and feely drawing. They will begin to develop hand-eye coordination through slow drawing and understand that they can explore an object through touch.

Pupils will use the skills that they have picked up in previous weeks to create a finished drawing. They will be introduced to wax resist techniques and will start considering 'composition' when making work.

Pupils will display their work in a clear space and reflect on the half term, sharing what they like

that interest them, playing with scale and line. Pupils will continue to develop their careful looking and mark making whilst they create small drawings of small objects. They will work in sketchbooks or on larger sheets of loose paper creating small drawings of lots of varied small objects. Their sketchbooks will be filled with drawings capturing the movement and energy of the images and films in week 1, juxtaposed with still and small drawings completed this week. Pupils will reflect in small groups about whether they prefer drawings from week 1 or 2. Pupils will explore the work of an artist who uses mono print. Pupils will learn how to create their own monoprints using carbon paper, creating observational drawings of objects. They will demonstrate that they can use oil pastel to experiment with colour, shape and line; taking creative risks to see what can be achieved with this technique. Pupils will continue to discover the potential of carbon paper mono prints whilst exploring narrative or invention. Pupils will discover without working towards a predefined outcome. They will work alongside in sketchbooks to make notes about their discoveries. If pupils have worked

sketchbooks using hand-writing pens taking no longer than 5 or 10 minutes, thinking about line and mark making. Pupils will be introduced to the work of Hundertwasser and will use images and videos to frame discussion around his work. Pupils will respond by collecting and gathering information visually in their sketchbooks using a range of materials. Pupils will use the 'design through making' approach to make their own architecture. They will be inventive about the shapes and structures that they will use and which 3d forms they want to create. Pupils will address questions of how their architecture will stand, the purpose of it, and who it will be made for. They will work in their sketchbooks to record their findings. Pupils will respond to interventions designed to give them fresh perspectives or

	and what they would like to try again through peer discussion. <u>Andy Goldsworthy, Joseph Cornell, Hassan Hajjaj, Lorna Crane, Alice Fox, Nicole White.</u>		on lots of loose sheets they will make a sketchbook incorporating all of this work. Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion. Xgaoc'o Xare		ideas. Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion. Hundertwasser, Zaha Hadid, Heatherwick Studios	
Year 3/4	Telling stories through drawing and making Pupils will look at the work of artists Inbal Leitner and Rosie Hurley to see how they use their sketchbooks to develop characters and refine ideas. They will respond by filling a couple of pages in their sketchbooks with visual notes about what they are thinking and seeing. Pupils will try three simple exercises to help them draw from life and explore how we might use exaggeration as a tool to help us convey the intention of our drawing. Pupils will use line and shape and will also create a watercolour wash painting to consolidate all that they have learnt in the session. Pupils will translate text into imagery using shape and line. They will use their sketchbooks to respond to the original		Working With Shape and Colour Pupils will visually explore chosen artwork in class using the 'Show Me What You See' technique. During the exercise pupils will consider shape, colour, and composition. They will make choices about the materials that they use, having opportunities to use pastel, crayon, and pens. Pupils will explore the idea of 'painting with scissors' taking inspiration from artist Romare Bearden. They will respond to the work through class discussion. Pupils will take inspiration from original artwork and sketchbook work from the previous lesson. They will use sugar paper or old paintings to cut out shapes made in response to the original artwork. I can collage with my cut elements, choosing colour, shape, and composition to make my own creative response to the artwork. I		Sculpture, structure Inventiveness and determination	

	<p>stimulus before developing a sculptural character, Pupils will, re-interpret, and re-invent the character whilst exploring the qualities of different materials. They will explore character, narrative, and context to create their sculptures showing consideration for form, texture, material, construction, and colour. Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion. Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake</p>		<p>can add to my collage using line, colour and shape made by stencils. I can explore negative and positive shapes. I can take photographs of my work. I can share my work with my class, I can reflect and share what I like, and what I would like to try again. I can look at the work of my classmates and give useful feedback through class or small group discussion. Matisse, Romare Bearden, Claire Willberg</p>			
Year 5/6	<p>2D drawing and 3D Making</p> <p>Pupils will become familiar with the idea that artists can paint on wood to create flat, standing images which viewers can walk amongst. They will record their thoughts and feelings about the artworks seen in their sketchbooks.</p> <p>Pupils start creating “flat yet sculptural” artwork.</p> <p>To use the paper as a collage material</p> <p>To use methods of construction to transform them into sculptures.</p> <p>Or</p>		<p>Activism</p> <p>Pupils will respond to the work of contemporary artists and designers, Luba Lukova, Faith Ringgold, Kate DeCiccio. Pupils will compare the artists and will share their thoughts in peer discussion. Pupils will work in sketchbooks to explore their own voice and message. Option 1: Pupils will explore screen printing techniques and make a poster inspired by the art work of Artist Activist Shepard Fairey Option 2: Pupils will make a simple folded sketchbook to create a zine. They will modify found wording and imagery from magazines to</p>		<p>Brave Colour</p> <p>Pupils will make an elastic band sketchbook using white paper and cardboard. They will identify and explore colour within the sketchbooks. Pupils will explore the work of the artists Olafur</p>	

Pupils will explore the colours and patterns on different types of food packaging.

They will learn about the process artist Claire Harrup uses to design food packaging and record their thoughts and observations in sketchbooks

Pupils redesign existing food packaging items by building nets, whilst experimenting with drawing, composition and type.

Pupils will display their work in a clear space, and walk around the work as if they are in a gallery, sharing what they like about their own and each other's work.

Pupils will work in pairs or teams to document their work using cameras or I pads.

Lubaina Himid, Claire Harrup

communicate their message in their zine. Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion. Luba Lukova, Faith Ringgold, Shepard Faire

Eliasson, Yinka Ilori, Morag Myerscough, Liz West who use colour in their work. They will become familiar with how artists might respond in different ways to colour. Pupils will create visual responses to artists' work in their sketchbooks using paper, paint, ink, pastel to respond in their sketchbooks. Pupils are encouraged to guide their own exploration, making choices about how they want to use colour in their

					<p>artwork. Option 1: Mini Light Boxes. Pupils will create models of sculptural installations exploring light, colour and form. Option 2: Sculptural Challenge: Colourful Walls. Pupils will create a design proposal for a colourful architectural installation exploring colour and form. Option 3: Sculptural Challenge: Colour, Light and Form. Pupils will create an idea for an installation which uses light, colour and form (and even maybe</p>	
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					sound) to create an immersive experience for others. Olafur Eliasson, Yinka Ilori, Morag Myerscough, Carnovsky, Liz West	
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Cycle A 2024/2025	Autumn		Spring		Summer	
Year 1/2	Spirals Spiral, Movement, Pressure, Motion, Line, Continuous Line, Small, Slow, Larger, Faster, Careful Hand, Wrist, Elbow, Shoulder Graphite, Chalk, Pen Drawing Surface (Paper, Ground) Oil Pastel, Dark, Light, Blending Mark Making Colour, Pattern Sketchbook, Pages, Elastic Band, Measure,	Inspired by Flora and Fauna 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			Making Birds Lines, Shapes, Mark Making, Texture Soft pencil, Graphite, Handwriting Pen, Pastel, Oil Pastel, Coloured pencil Observation, Close study, Blending, Texture Explore, Discover Transform, Fold Tear Crumple	

	<p>Size, Cover, "Spaces and Places"</p> <p>Observation, Careful Looking, Object, Drawing, (Water Soluble), Colour Reflect, Discuss, Share, Think</p>	<p>Author, Illustrator</p> <p>Present, Reflect, Share, Discuss</p>			<p>Collage</p> <p>Sculpture, Structure, Balance</p> <p>Texture, Personality, Character,</p> <p>Installation</p> <p>Flock</p> <p>Collaboration</p> <p>Present, Reflect, Share, Discuss</p>	
Year 3/4	<p>Gestural drawing with Charcoal</p> <p>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, Drama, Lighting, Shadow, Atmosphere,</p>		<p>Working with Shape and Colour</p> <p>"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, Present, Share, Reflect, Respond, Feedback</p>		<p>Making Animated Drawings</p> <p>Animate, Animation, Animator, Character, Movement, Pose, Action, Gesture, Intention</p> <p>Background, Foreground, Tools, Scissors, Paper Fastener, Tape, Stick, Presentation, Performance, Share, Reflect, Respond, Feedback, Film, Focus, Lighting, Stage, Arena,</p>	

	Narrative Body, Movement, Repetitive, Motion, Echo, Memory, Mark, Trace, Dance, Photograph, Film, Composition, Focus, Lighting Present, Share, Reflect, Respond, Feedback				
Year 5/6	<p>Typography and Maps</p> <p>Typography, Lettering, Graphics, Design, Communicate, Emotions, Purpose, Intention, Playful, Exploratory, Visual Impact Pictorial Maps, Identity, Symbols, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,</p>		<p>Making Monotypes</p> <p>Monotype, Artists Book, Installation Poetry, Evoke, Response, Translate, Mood, Sense, Layer, Combine, Multi Media Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,</p>		<p>Set Design</p> <p>Set Design, Theatre, Animation, Model, Maquette, Design Through Making, Imaginative, Response, Stimulus, Interpretation, Vision, Mood, Drama, Narrative Lighting, Composition, Foreground, Background, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>

Cycle B 2025/2026	Autumn	Spring	Summer
Year 1/2	<p>Explore and draw</p> <p>Explore, Collect, ReSee, Imagine, Curious,</p> <p>Present, Re-present, arrange, composition</p> <p>Photograph, Focus, Light, Shade, 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>Reflect, Present, Share, Discuss, Feedback</p>	<p>Exploring the World through Mono-Print</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>Crit, Share, Reflect, Feedback, Respond</p> <p>Mono Print, Mono Type, Carbon paper, Oil Pastel,</p>	<p>Be an architect</p> <p>Architect, Architecture, Designer, Maker Model, Scale, Response, Imagination, experience. Three Dimensional, Form, Structure, Wall, Floor, Window, Door, Roof, Relationship with Area, Community. Response, React, Colour, Form, Shape, Line, Pattern Model Making, Design through Making, Form, Structure, Balance, Experience, Construct, Construction, Tool, Element Present, Share, Reflect, Discuss, Feedback, Photograph, Film, Focus, Lighting, Composition, Angle, Perspective</p>

			<p>Colour Mixing, Secondary Colours: Green, Orange, Purple</p> <p>Pattern, Sequence, Picture, Image</p>			
Year 3/4	<p>Telling stories through drawing and making</p> <p>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,</p>		<p>Explore and draw</p> <p>Pattern, Sensory, Playful, Mindful, Exploratory, Point, Line, Rhythm, Shapes, Circles, Ovals, Curves Purpose, Decorative, Pleasing, Aesthetic, Generate, Explore, Experiment, Tessellated, Design, Colour, Negative, Positive Shapes, Surface Pattern, Repeating, Composition, Juxtaposition, Collage, Arrange Fold, Origami, Design, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,</p>		<p>Sculpture, structure Inventiveness and determination</p> <p>Personality Traits Exploration, Inventive, Challenge, Character, Personality, Explore, Discover Construct, Experiment, Imagine, Rethink, Stand Back, Reflect, Understand, Analyse, Tools, Pliers, Scissors, Glue Guns, Construction Materials, Fastening Materials, Structure, Sculpture, Balance, Creative Risk, Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences, Photograph, Lighting, Focus, Composition,</p>	

Year 5/6	<p>2D drawing and 3D Making</p> <p>2D Drawing 3D Object Packaging Negative space Grid method Scaling up Net, Typography, Graphic Design Collage Structure Balance</p> <p>Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences</p>		<p>Activism</p> <p>Activism Voice Message Community Poster Zine Screenprinting Present, Share, Reflect, Respond, Articulate, Feedback, Crit, Similarities, Differences,</p>		<p>Brave Colour</p> <p>Sketchbook 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,</p>	
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1. Assessment in Art and Design

Teacher Reflection:

- Moving within the classroom and making observations is critical.
- Use of feedback booklets will ensure effective understanding of specific lessons and skills taught.
- Instant feedback to allow reflection.
- Allow time for children to reflect on progress during the lesson.

The child's ability to critically reflect on work:

- The use of sentence starters and consistent format of 'What, Think, Link' from EYFS to year 6 will enable children to show progression across the school.
- Differentiation in how children discuss art and make critical self-evaluation should be visible across key stages and within specific year groups.
- Evaluation can be recorded or written by an adult to navigate SEND difficulties.

Strengths and weaknesses observed:

- Based on the end piece and looking at observations over the unit and pupil evaluation, the strands weave together to show whether the child was competent and needed challenge or needed more scaffold.

Assessing art in Croft is a journey shown by:

- 1) Careful curriculum planning across all key stages.
- 2) Reflection and ongoing monitoring.
- 3) A child's ability through sketchbooks to improve their skills and ability to evaluate own work.
- 4) All children will leave Croft with an understanding of the key artists forms and how to use them.

2. RESOURCES AND WEBSITES

The following websites contain information on lots of different aspects of Art.

Resources:

The Tate Gallery, London Modern Art <https://www.tate.org.uk/art>

The National Gallery, London A collection of old master paintings Teachers notes – scroll down to primary
<https://www.nationalgallery.org.uk/learning/teachers-and-schools/teachers-notes>

The Crafts Council Organisation to support craft makers in the UK. They have a directory of makers that you can search to look for contemporary makers of specific disciplines. <https://www.craftscouncil.org.uk/directory/>

The Arts Council England Digital Art Development Toolkit <https://www.artscouncil.org.uk/publication/making-digital-work-toolkit>

MOMA New York There are many links to background information on different art disciplines https://www.moma.org/learn/moma_learning/

Watch the five top tips video <https://www.moma.org/magazine/articles/255>

Suggested websites:

<https://www.bbc.co.uk/bitesize/subjects/zn3rkqt>

<https://www.twinkl.co.uk/resource/ks2-summer-art-ideas-t-tp-6966>

<https://www.redtedart.com/art-projects-for-kids-great-artists/>

<https://www.twinkl.co.uk/resources/keystage2-ks2/ks2-subjects/ks2-art>