



Sir Edmund Hillary Primary School Art & Design Curriculum

Aims

The national curriculum for Art and Design aims to ensure that all pupils:

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

Intent - *What are we trying to achieve for our children in Art & Design?*

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

At Sir Edmund Hillary Primary School we are deeply aware of both the strengths and deep inequalities inherent in the Western Tradition of art. We intend to celebrate the best of this tradition yet also establish an understanding, especially, of the erasure of women from that tradition in our narrative around the historical and cultural development of art.

Implementation - *How is the curriculum delivered?*

The National Curriculum for Art & Design naturally follows on from the Early Years Foundation Stage Area Expressive Arts & Design. However, there are also many opportunities from within each of the 7 areas of the Foundation Stage Curriculum that will be necessary for building concepts support the children's learning in Art & Design as they progress into the National Curriculum. At Sir Edmund Hillary, we implement the curriculum for Art & Design from KS1 that;

- meets the objectives outlined in the National Curriculum.



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- is delivered in weekly lessons over 6 weeks for one half term within each full term, from a unit of work largely focussed on a single form of media (some units will reflect a multimedia approach).
- will have some element of Drawing within each term's unit and because of the importance of this there will be a National Curriculum Year Group Progression associated with the technical aspects of the use of this media. Further progressions will be supplied for Painting and Sculpture.
- will be associated with other curriculum areas from which to draw inspiration, as artists in the real world draw down their inspiration.
- has progressive skills planned and revisits providing opportunities for retrieval practice of prior knowledge and vocabulary.
- practice techniques so that the children can apply them creatively *
- develop the children's abilities at Analysis and Evaluation in a progressive way (there will be a National Curriculum Year Group Progression associated with this)

A typical teaching sequence in Art & Design will:

- **Research and develop ideas**: Develop the art of 'looking', targeting an Element of Art and *Either* - Take inspiration from one or several artists; observe and imitate their style, and then develop ideas in sketchbooks. *Or*, take inspiration directly from a stimulus that will lead into investigation, exploration and some form of expression and reflection on how other artists have pursued the same theme.
- Connect learning to previous art studied, the genre, the cultural & historical context of the artwork and recap key knowledge to support new learning
- Identify and use key vocabulary related to the Elements of Art and Techniques being learned in application
- **Experiment Explore and Develop Skills and techniques**: Build up a body of inspiration and reflection, including possibly mini photos of artists work to annotate, sketches of parts of the work, experimentations with chosen media, getting the idea of not throwing away, discarding 'errors' but building a journey of practice and looking.
- Use the Language of Art taught in Analysis (Objective) and Evaluation (Subjective) when looking at their own and other artists' work.
- **Master Techniques and develop Ideas and Individual Style**: Apply and use technical skills to plan from observation or imagination and work towards a final product.
- **Evaluating**: Evaluate own and other's work using vocabulary from the scheme appropriately



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Impact - *What difference is the curriculum making? How do we know whether pupils know what we think they know?*

Our Art & Design Curriculum aims to be high quality, well thought out and planned to demonstrate progression. Children will become more analytical and improved critical thinkers, making informed (using the Language of Arts and the Elements of Art) Analysis (objective statements) and also Evaluative Judgements (subjective statements) - about their own and other's art. We measure the impact of our Art & Design curriculum using the following measures:

- Evidence from children's books will show a broad and balanced Art & Design curriculum, demonstrating appropriate pitch & challenge.
- Our Long-Term Plan (LTP) will show a clear progression of knowledge and skills developing from Foundation across Key Stage 1 and 2 that builds on prior knowledge
- Pupil discussion about their learning
- End point assessments within each unit show how much children have learned within that part of the curriculum

National Curriculum

Key stage 1

Pupils to use a range of materials creatively to design and make products

- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2

Pupils should be taught to:

1. to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.
2. to create sketch books to record their observations and use them to review and revisit ideas
3. 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]
4. about great artists, architects and designers in history.

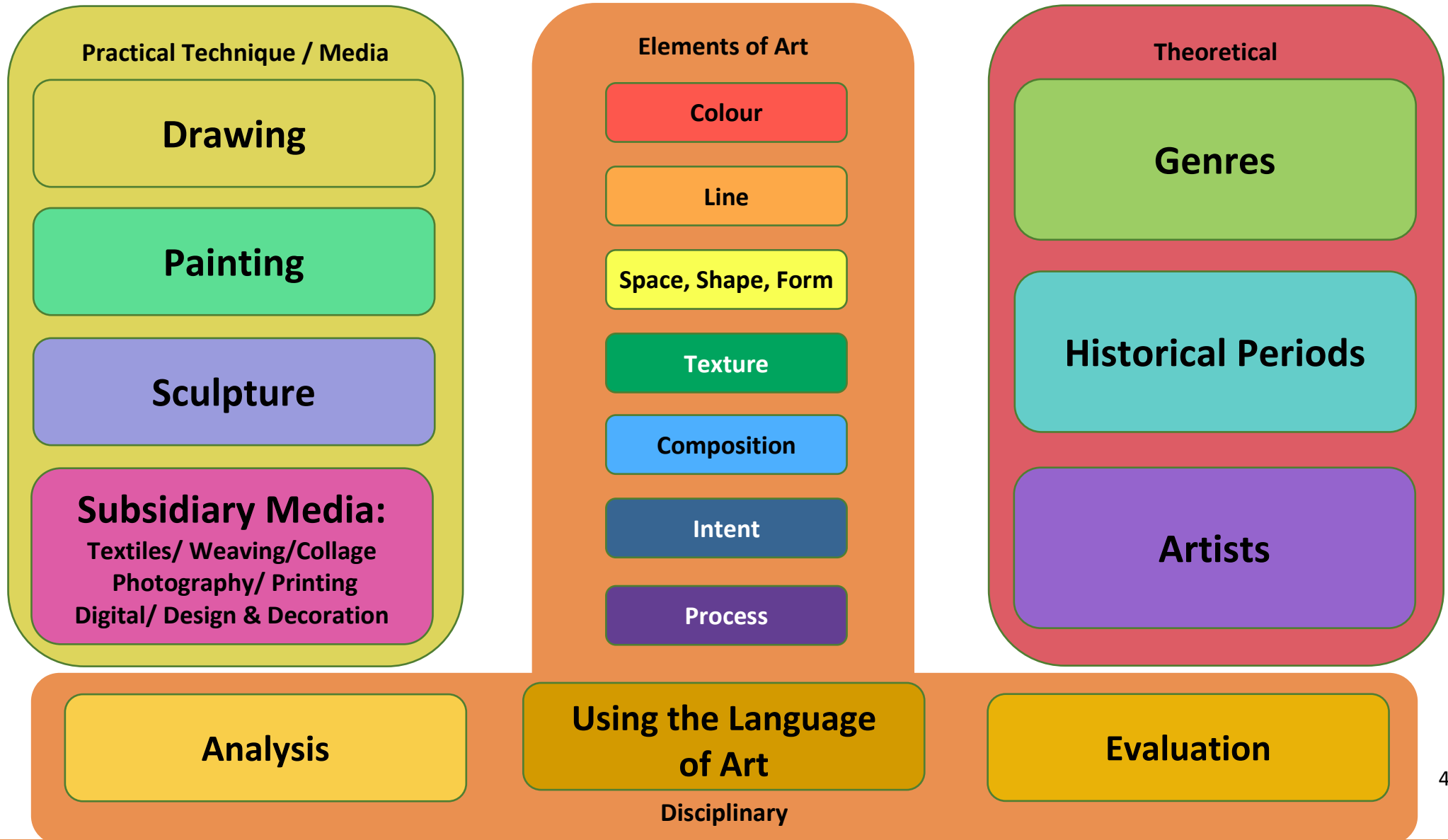
*The definition of Creativity in Education that we are working with is from Mathilda Joubert *"The application of independent original thinking"*. It can occur within any and every curriculum area and is not the preserve of the creative arts. *'All our Futures: Creativity, culture and education'*, the National Advisory Committee's report (DfEE, 1999) stated that we are all, or can be, creative to a lesser or greater degree if we are given the opportunity.

The definition of creativity in the report (page 29) is broken down into four characteristics:

1. thinking or behaving **imaginatively**
2. this imaginative activity is **purposeful**: that is, it is directed to achieving an objective
3. these processes must generate something **original**
4. the outcome must be of **value** in relation to the objective.



Curriculum Structure

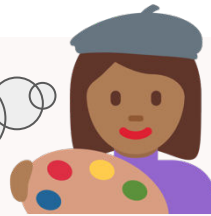




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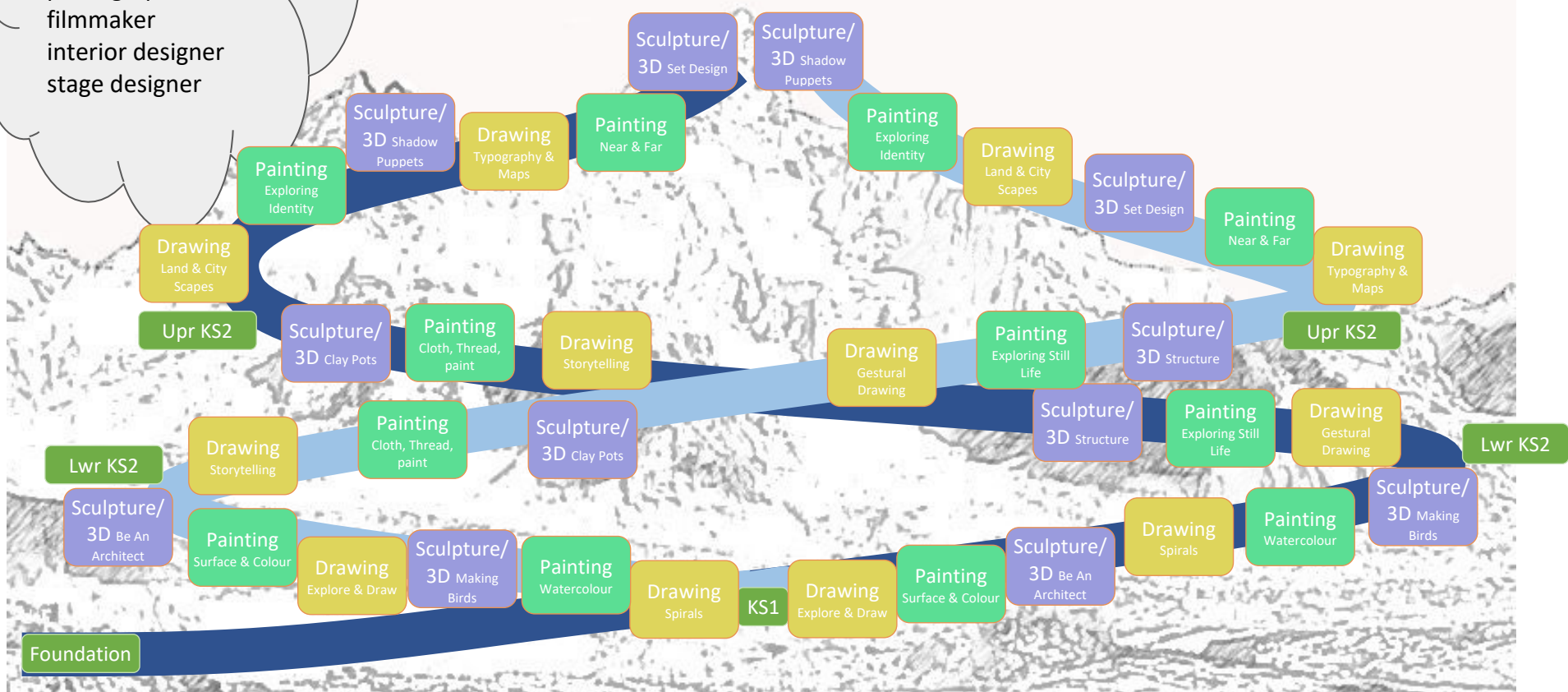
artist
 graphic designer
 illustrator
 jewellery designer
 architect
 photographer
 filmmaker
 interior designer
 stage designer



When I learn in **Art** I am learning how to develop ideas that are visual, being creative with the techniques I learn. I will learn to develop my ideas through Drawing and regularly work in different media like Painting and Sculpture, but also try Textiles, Photography and Printing.

I will learn about different styles or genres of art, the different historical period in art and be able to name some artists and why people think their work is significant.

I will learn to Analyse and Evaluate my own and other artists work using the Elements of Art:
Colour, Line, Space, Shape & Form, Texture, Composition, Intent and Process





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Projects within the Cycles

| F1 | F2 | NC - Cycle A | Y1 & 2 A | Y3 & 4 A | Y 5 & 6 A |
|---|---|--|---|--|---|
| Family & Autumn Painting Self Portraits Observational Drawing of vegetables: Leaf Printing Firework Paintings People Who Help Us & Christmas Collaborative Art – linked to Remembrance Christmas Cards | Tell me a story' Vincent Van Gogh artist study All year Character collage Let's celebrate!' Firework Art (paint) Bonfire Scene (chalk) Christmas Calendar Christmas Card | Autumn Term Drawing & Sketchbooks | Spirals Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks | Storytelling Through Drawing Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing | Typography & Maps Exploring how we can create typography through drawing and design, and use our skills to create personal and highly visual maps |
| Winter Exploring Paint Using lines to enclose a space Collage Fairy Tales Drawing Houses 3D modelling – Building houses using different media Observational Drawing using an artefact 3D Modelling – Exploring clay | 'What happens when I fall asleep?' Moonlight Scene (chalk) (ICT) Chinese Envelopes Observational Owl Sketching Diva Lamp in Clay Night/ Space 'Do cows drink milk?' Mother's Day Cards Easter Baskets Observation drawing of vegetables <u>Transient Art</u> Andy Goldsworthy artist study | Spring Term Painting-Surface and Colour | Exploring Watercolour Exploring watercolour and discovering we can use accidental marks to help us make art. | Cloth, Thread, Paint Explore how artists combine media to create work in response to landscape. Use acrylic and thread to make a painted and stitched piece. | Near and Far Analyse relative sizes of objects, placements within frame, single point perspective with vanishing point. |
| Growth & Change Observational Drawing using pastels, Colour Mixing Collage Pirates & Healthy Bodies Mixing media Observational Drawing Printing Fruit | Do ladybirds have spots?' Butterflies Wildlife Area sketching- Minibeast clay art 'Do zebras have stripes?' African Sunsets Handa Sketching | Summer Term Working in Three Dimensions | Making Birds Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2D to 3D to make a bird. | Clay pots Developing skills working with clay. Creating clay coil pots. | Set Design Explore creating a model set for theatre or animation inspired by poetry, prose, film or music |



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| F1 | F2 | NC - Cycle A | Y1 & 2 B | Y3 & 4 B | Y 5 & 6 B |
|---|--|--|---|---|---|
| Family & Autumn Painting Self Portraits Observational Drawing of vegetables: Leaf Printing Firework Paintings People Who Help Us & Christmas Collaborative Art – linked to Remembrance Christmas Cards | Tell me a story' Vincent Van Gogh artist study All year Character collage Let's celebrate!' Firework Art (paint) Bonfire Scene (chalk) Christmas Calendar Christmas Card | Autumn Term Drawing & Sketchbooks | Explore & Draw Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills | Gestural Drawing with Charcoal Making loose, gestural drawings with charcoal, and exploring drama and performance | Mixed Media Land & City Scapes Explore how artists use a variety of media to capture spirit of the place. Focus upon exploratory work to discover mixed media combinations. |
| Winter Exploring Paint Using lines to enclose a space Collage Fairy Tales Drawing Houses 3D modelling – Building houses using different media Observational Drawing using an artefact 3D Modelling – Exploring clay | 'What happens when I fall asleep?' Moonlight Scene (chalk) (ICT) Chinese Envelopes Observational Owl Sketching Diva Lamp in Clay Night/ Space 'Do cows drink milk?' Mother's Day Cards Easter Baskets Observation drawing of vegetables Transient Art Andy Goldsworthy artist study | Spring Term Painting-Surface and Colour | Expressive Painting Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark-making to create abstract still lifes | Exploring Still Life Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired art work | Exploring Identity Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait. |
| Growth & Change Observational Drawing using pastels, Colour Mixing Collage Pirates & Healthy Bodies Mixing media Observational Drawing Printing Fruit | Do ladybirds have spots?' Butterflies Wildlife Area sketching- Minibeast clay art 'Do zebras have stripes?' African Sunsets Handa Sketching | Summer Term Working in Three Dimensions | Be An Architect Exploring architecture and creating architectural models. | Sculpture, Structure, Inventiveness & Determination What can artists learn from nature? | Shadow Puppets Explore how traditional and contemporary artists use cutouts and shadow puppets. |



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Art Progression

Practical Knowledge - Practical Knowledge which is about developing technical proficiency

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| NC Objectives | Key Stage 1 By the end of each key stage, pupils are expected to know, apply and understand matters skills and processes specified in the relevant programme of study. | | | Key Stage 2 By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study. In Key Stage 2 pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. | | | |
| | Pupils should be taught: To use a range of materials creatively to design and make products To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. About the work of a range of artists, crafts makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work | | | Pupils should be taught: To create sketchbooks to record their observations and use them to review and revisit ideas To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example pencil, charcoal, paint, clay) About great artists, architects and designers in history | | | |
| Year group | Fnd | Y1 | Y2 | Y3 | Y4 | Y5 | Y 6 |
| Drawing | <p>Knowledge Know that different types of pencils or drawing utensils can make different marks on a surface.</p> <p>Can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent these using appropriate shapes.</p> <p>Know that some drawing utensils move / feel differently to others. <i>E.g. more efforts required to make darker marks than a black felt tip pen.</i></p> | <p>Knowledge Know that when you hold a pencil close to the tip, will increase control and detail.</p> <p>Knows that drawing is a whole body experience.</p> <p>Know that you can draw from observation by looking closely or from imagination.</p> <p>Know that pencil marks can be lighter / darker depending on the pressure used to apply marks.</p> <p>Skill:</p> | <p>Knowledge Know that holding the pencil close to the point will help control and detail, further towards the end creates loose sketching.</p> <p>Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand.</p> <p>Know that refining lines increases the accuracy of their drawing.</p> <p>Know that tones can be blended together from light, mid to dark using a pencil.</p> | <p>Knowledge Know that tone can create contrast in a drawing (difference between light and dark).</p> <p>Know that H pencils are hard and will produce light marks, that B pencils are soft and will produce darker tones – best used for tonal drawings and shading.</p> <p>Know that charcoal is even softer & best used on large scale surfaces</p> <p>Know that directional shading is moving the pencil back and forth using contour lines (a</p> | <p>Knowledge Know which mark making implements they must use based on their properties. E.g. 2B pencil would be appropriate for mid to dark tones.</p> <p>Know that scale is a comparison of size between objects.</p> <p>Know that scale will change relative to distance and depth.</p> <p>Know that when drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion.</p> | <p>Knowledge Know that texture can be manipulated via different methods and techniques such as layering, stippling and different types of mark making.</p> <p>Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.</p> <p>Know that perspective allows artists to portray form in their artwork.</p> <p>Know that the horizon line is a horizontal line</p> | <p>Knowledge Know that the drawing medium can be used in different ways to inform mood and can be used to reflect the subject matter – <i>E.g. expressive strokes can convey a sense of excitement in a scene where there is a chase.</i></p> <p>Know that depth in a drawing affects the scale of an object and its clarity.</p> <p>Know that different viewpoints and perspectives affects a shape's appearance. E.g. profile of a face – some</p> |



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| | <p>Know that the more pressure used with a pencil, the darker the tones will be.</p> <p>Skill: Can hold drawing medium (pencil, chalk etc) with increasing control, using a consistent grip. (full grip of three fingered grip.</p> <p>Can create lines and shapes that more clearly reference a given shape or concept.</p> <p>Can create basic shapes that represent objects.</p> <p>Can create lines that consist of differing weights (thick and thin) by changing the apparatus or pressure.</p> <p>Begin to experiment with different times based on the pressure used.</p> | <p>Hold the pencil close to the point for control and detail.</p> <p>Draw from different parts of the body- finger tips, wrist, elbow, shoulder, being attentive to posture.</p> <p>Apply sketched lines to record initial ideas.</p> <p>Apply lines that follow basic contours and outlines of shapes from observation.</p> <p>Make a variety of patterned lines, wavy, straight, zigzag, thick, thin, wide and narrow.</p> <p>Can begin to represent different textures of an object using pencils, pens and charcoal.</p> <p>Can begin to apply different tones (dark, mid and light) by utilising a change in pressure.</p> | <p>Know that a pencil must be used at an angle when applying different tones.</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>Skill: Can hold the pencil further towards the end for loose sketching.</p> <p>Can sketch fluidly and expressively when using a grip and posture suitable for purpose.</p> <p>Can apply different tones (dark, mid and light) by utilising a change in pressure.</p> <p>Can begin to follow the contour lines of a shape when shading (directional shading).</p> | <p>shape's outer line) as a guide.</p> <p>Know that directional shading can influence a shape's 3D appearance.</p> <p>Know that cross hatching and hatching can be used to show areas of light and dark. Close and layered lines show darker areas of an object.</p> <p>Skill: Can apply tone shows a clear contrast between dark, mid and light.</p> <p>Can use shade so that objects can begin to possess form. Directional and contour shading aids this.</p> <p>Can consider composition with regards to placement of the object.</p> <p>Can use cross hatching to show areas of dark and light of an object. Lines that are closer together and layered show darker areas.</p> <p>Can choose a position of the pencil based on purpose. E.g. angled to apply tone.</p> | <p>Know that tone can be used to show implied form within a drawing using dark, mid and light tones to portray a light source.</p> <p>Know that directional shading can be used to portray 3D form and realism.</p> <p>Begin to understand that the composition of an artwork can affect its focal point.</p> <p>Know that lines can be used expressively to portray mood.</p> <p>Skill: Can choose correct apparatus for purpose and outcome.</p> <p>Can draw objects that are correctly sized in comparison to others within an artwork (portray distance).</p> <p>Can create objects in the foreground that appear larger than those in the back and midground.</p> <p>Can draw elements of the same object using an accurate relative proportion e.g. the facial features.</p> <p>Can identify areas of shadow and light and blend tones accurately to create soft gradients.</p> <p>Can capture the form of a shape by following its</p> | <p>that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.</p> <p>Know that the vanishing point is where receding parallel lines diminish.</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil.</p> <p>Skill: Can choose a range of drawing apparatus based on their properties, purpose or outcome. E.g. charcoal for its darker tones and tactile texture.</p> <p>Can mark areas of light and shadow in an observational drawing.</p> <p>Can explore adding texture in an observational drawing using different techniques such as stippling or using an eraser.</p> <p>Can apply Light and shadow in the correct areas with knowledge of light source.</p> <p>Shapes and lines are refined accurately when appropriate to the artwork. (Some marks may not need refining as they are more abstract). Can consider perspective when creating a drawing</p> | <p>features may be unobservable.</p> <p>Know that moving the vanishing point can create a different perspective to a picture and the rule of thirds is means of playing with the Horizon line.</p> <p>Know that tone can affect the mood of an artwork. Dark = melancholy</p> <p>Skill: Can choose a more expressive range of drawing apparatus and applied based on their properties, purpose or outcome. E.g. drawing with string or natural objects.</p> <p>Can draw an object from different viewpoints using knowledge of perspective</p> <p>Can use directional shading with confidence to create form in a drawing.</p> <p>Clearly shows areas of light and shadow in an observational drawing based on one light source.</p> <p>Shapes and lines are refined independently using controlled lines.</p> <p>Can apply a range of techniques to create texture e.g. stippling, cross-hatching, surface etc</p> |
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| | | | | | <p>contours and using directional shading.</p> <p>Can sustain drawing over a period of time.</p> <p>Can blend tones using a soft and smooth gradient. Tones are blended with little visual appearance if intervals.</p> <p>When creating perspective drawings, a horizon line and vanishing points are used.</p> | <p>Lines generally diminish at the vanishing point.</p> <p>Can scale accurately using appropriate measuring methods.</p> <p>Can sustain drawing over many sessions.</p> <p>Composition allows for a balanced artwork. <i>E.g. the focal point may not be centred but is in the foreground to highlight its importance.</i></p> <p>Blend colours softly with no apparent definition between values.</p> | <p>Can scale accurately using appropriate methods.</p> <p>Can sustain drawing over many sessions, drawing for purpose (sketching, designing, final artwork)</p> <p>Can create contrast within an artwork with clear control showing a smooth gradient where appropriate.</p> <p>Composition is well considered with a clear understanding of how to highlight multiple foci within an artwork. <i>E.g. The focus points may all be in the foreground yet in different locations within the artwork</i></p> |
| <p>Painting</p> | <p>Knowledge: Know that paintbrushes can make marks on a surface when combined with paint using brush strokes.</p> <p>Know which pieces of equipment are appropriate for painting.</p> <p>Can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent these using appropriate shapes.</p> <p>Know that some paints move differently to others. <i>E.g. some may be thick and need more</i></p> | <p>Knowledge: Know that if the paintbrush is held more tightly, improved control will be achieved.</p> <p>Knows that appropriate simple shapes must be combined and used to create an overall object.</p> <p>Know the names of different types of paint such as watercolour and acrylic paint based on its aesthetic qualities e.g watercolours are “watery” and “thin”. Acrylic paint is “thick”.</p> <p>Knows that when adding white to a colour, its value becomes lighter (known as tint).</p> <p>Knows that when adding black (or a darker colour</p> | <p>Knowledge: Know that holding the paintbrush close to the point will help control and detail, further towards the end creates loose brush strokes.</p> <p>Know that directional strokes are created moving the paintbrush back and forth using contour lines.</p> <p>Know that paints have different properties, for example: - Watercolour = translucent - Acrylic = opaque</p> <p>Know that red, blue and yellow are primary colours and orange,</p> | <p>Knowledge: Know that tones can be blended together from light, mid to dark using a paintbrush.</p> <p>Know that directional brushstrokes can influence a shape's 3D appearance.</p> <p>Know that paints have different properties and can be more suited for certain projects, for example: - Watercolour = translucent, soft images. - Oil paint = thick and textured</p> <p>Know that primary colours can be used to create secondary colours. Knows that blue, green and purple belong to the</p> | <p>Knowledge: Know that directional brush strokes can be used to portray form.</p> <p>Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.</p> <p>Know that scale is a comparison of size between objects.</p> <p>Know that scale will change relative to distance and depth.</p> <p>Know that when painting from observation, they must consistently look at the subject to gauge</p> | <p>Knowledge: Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc to enhance the mood of an artwork.</p> <p>Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.</p> <p>Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.</p> | <p>Knowledge: Know that different viewpoints and perspectives affects a shape's appearance. <i>E.g. profile of a face – some features may be unobservable.</i></p> <p>Knows that by mixing different variations of primary colours, different hues of black can be created.</p> <p>Know that tone can affect the ability to create form Know that tone can affect the mood of an artwork. Dark = melancholy</p> <p>Skill:</p> |



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| <p>effort to move. Some may be drier etc.</p> <p>Know that when paint is mixed, it will change its colour.</p> <p>Know that some colours can be “light” or “bright” or “dark”.</p> <p>Skill: Can hold painting medium (paintbrush, sponge brush etc) with increasing control, using a consistent full grip or three-fingered grip.</p> <p>Can create basic shapes that represent objects from observation or imagination.</p> <p>Can create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus</p> <p>Begin to experiment with different colours based on knowledge of mixing.</p> | <p>such as purple) makes its colour or value darker. This is known as shade.</p> <p>Knows that red, blue and yellow are primary colours.</p> <p>Skill: Hold the paintbrush close to the tip for control and detail.</p> <p>Hold the paintbrush further towards the end for loose mark making.</p> <p>Apply lines that follow basic contours and outlines of shapes from observation (primary or secondary source).</p> <p>Can begin to mix and then apply different tones and values (dark, mid and light) by adding white or black to a colour.</p> | <p>green and purple are secondary colours.</p> <p>Knows that blue, green and purple belong to the cool colour family. Red, orange and yellow belong to the warm colour family.</p> <p>Knows that when adding a darker colour such as purple makes its colour or value darker. This is known as shade. Colours can also be tinted with other colours (when red is added to white, it has a red tint creating pink).</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>Skill: Brush strokes are more fluid and expressive when creating sketched lines. Grip towards the end.</p> <p>Lines and contours are clearly identifiable as observed objects.</p> <p>Can begin to blend tones or gradients using appropriate pressure when using a paintbrush. (Light pressure blends paint)</p> <p>Can apply different tones (dark, mid and light) by utilising the shade and tint technique.</p> | <p>cool colour family and create a sad, calming or cold feeling. Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy.</p> <p>Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.</p> <p>Knows that colours can be blended using a gradient. Know that tone can create contrast in a painting (difference between light and dark)</p> <p>Skill: Can choose the correct paintbrush grip for purpose. E.g. holding the paintbrush with three-finger grip close to the tip to add detail.</p> <p>Can apply lines and shapes with increasing accuracy, showing control using appropriate painting medium.</p> <p>Can use directional brush strokes, their objects can begin to possess form.</p> <p>Can apply tone showing a clear contrast between dark, mid and light.</p> | <p>accurate shape, form, tone and proportion</p> <p>Skill: Can paint objects that are correctly sized in comparison to others within an artwork (distance)</p> <p>Can create objects in the foreground that appear larger than those in the back and midground.</p> <p>Can paint elements of the same object are drawn using an accurate proportion e.g. the facial features.</p> <p>Can identify areas of shadow and light and blend tones accurately to create soft gradients.</p> <p>Can follow the contours of a shape using directional brush strokes to show its form with consideration of light source.</p> <p>Can sustain painting over a period of time.</p> | <p>Know that the vanishing point is where receding parallel lines diminish.</p> <p>Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light).</p> <p>Skill: Can choose s range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. a palette knife is used to create thick tactile texture.</p> <p>Can clearly marks areas of light and shadow in an observational painting.</p> <p>Can apply light and shadow is captured in the correct areas with knowledge of light source.</p> <p>Shapes and lines are refined accurately when appropriate to the artwork. (Some brush strokes may not need refining as they are more abstract).</p> <p>Can consider perspective when creating a painting: Lines diminish at the vanishing point.</p> <p>Can scale accurately using appropriate measuring methods.</p> <p>Can sustain painting over many sessions.</p> <p>Composition allows for a balanced artwork. E.g.</p> | <p>Can choose a more expressive range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. painting with string or natural objects.</p> <p>Can paint an object from different viewpoints using knowledge of perspective.</p> <p>Uses directional brush strokes with confidence to create form in a painting.</p> <p>Clearly shows areas of light and shadow in an observational painting based on one or several light sources.</p> <p>Shapes and lines are refined independently using controlled strokes.</p> <p>Can apply a range of techniques to create texture e.g. chosen surface such as wood, canvas or paper, how the surface is primed using gesso, and the medium or equipment used such as a palette knife etc.</p> <p>Can scale accurately using appropriate methods.</p> <p>Can sustain painting over many sessions, drawing and painting for purpose (sketching, designing, final artwork)</p> <p>Composition is well considered with a clear</p> |
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| | | | Can begin to follow the contour lines of a shape, using directional brush strokes, when adding tone for form. | | | the focal point may not be centred but is in the foreground to highlight its importance. Blend colours softly with no apparent definition between values. | understanding of how to highlight multiple foci within an artwork. E.g. The focus points may all be in the foreground yet in different locations within the artwork. Can create contrast within an artwork with clear control showing a smooth gradient where appropriate. |
| Sculpture | | Explore handling, feeling and manipulating a range of materials. Construct using a range of media. Cut shapes using scissors and other modelling tools in a safe way Build a construction using a variety of objects | Show an awareness that natural and human made materials can be used to create sculpture. Create models from imagination and direct observation. Join materials together and apply decorative techniques. Discuss the work of other sculptors and relate these to their own ideas and designs. | Plan, shape, mould and make constructions from different materials. Show an awareness of how texture, form and shape can be transferred from 2D to 3D. Demonstrate awareness in environmental sculpture. | Discuss the work of other sculptors and architects and how these have influenced their own work / designs Make slip to join and secure pieces of clay together Produce more intricate surface patterns using a range of processes. Adapt work when necessary and explain why. | Develop an understanding of different ways of finishing work (e.g. glaze, paint, varnish) Understand that a range of media can be selected (due to their properties) for different purposes Independently recognise problems and adapt work when necessary – taking inspiration from other sculptors. | Recognise sculptural forms in the environment and use these as inspiration for their own work. Demonstrate experience in relief and freestanding work using a range of media Independently select sculpture as a method of producing work, if this fits the criteria of the task. |
| Subsidiary Media-Collage | Knowledge: Some materials can be torn and some cannot. Skills: Experimenting with cutting and tearing materials. | Knowledge: Collage is using different materials to build up and create a picture. Inspiration for art can be taken from all around us. Skill: Experiment with a range of media e.g. overlapping, layering etc Group and layout materials based on colour | Knowledge: Collage is using different materials to build up and create a picture. Inspiration for art can be taken from all around us. Skill: Develops a range of cutting, tearing and fixing techniques to create a specific picture Use scissors in a controlled way to cut with accuracy Fold, crumple, tear and overlap papers to create an image Has experience of different adhesives | Knowledge: Identify similarities and differences between different materials and shapes used in collage. Skill: Cut and tear materials to desired size and shape. Cut and tear materials to desired size and shape. | Knowledge: Identify similarities and differences between different materials and shapes used in collage. Skill: Develops experience in embellishing, using a range of joining techniques Experiment with a range of collage techniques such as tearing, overlapping and layering to create collaged images | Knowledge: Identify different uses of collage (eg mosaic, montage, decoupage) Skill: Use a range of media to vary colour, tone and texture. Apply collage to painted background Use different techniques, colours and textures etc when designing and making pieces of work. | Knowledge: Identify different uses of collage (eg mosaic, montage, decoupage) Skill: Use collage as a means of extending work from initial ideas Independently select a range of media to produce a collaged image |



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| | Fnd | Y1 | Y2 | Y3 | Y4 | Y5 | Y6 |
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| <p>Analysing Content and Context How, Why, What if?</p> | <p>Analysing Comment on the subject and narrative in an artwork</p> <p>Identify colours in an artwork</p> <p>Discuss the shapes in an artwork and what they are (e.g. circles form the face)</p> | <p>Analysing Identify the content or theme of an artwork such as nature, city or people etc.</p> <p>Identify the colours in an artwork and link to colour properties (e.g. primary and secondary).</p> <p>Make connections between an artwork and their own work (subject)</p> <p>Identify colour, line, shape and comment on the appearance of these elements using key language (e.g. curved or arched lines).</p> <p>Generate basic questions about the content of an artwork (e.g. What is the artwork about? What did the artists want to show?)</p> | <p>Analysing Identify the content or theme of an artwork such as nature, city or people and link it to the work of another artist.</p> <p>Identify the colours in an artwork and link to colour families (lighter and darker shades of a single hue) and colour properties (e.g. primary, secondary)</p> <p>Make connections between an artwork and their own work (subject, colour, style or process)</p> <p>Identify colour, line, shape, pattern, and tone and comment on the appearance of these elements using key language.</p> <p>Generate basic questions about the content and context of an artwork and form opinions of how an artwork was produced based on its outcome.</p> | <p>Analysing Identify or interpret the content or theme of an artwork such as nature, city or people and link it to the work of other artists.</p> <p>Identify the colours in an artwork and link to colour families (lighter and darker shades of a single hue), properties and its impact on mood (e.g. brightly coloured may suggest bliss)</p> <p>Make connections between an artwork and their own work (subject, colour, style, process or theme)</p> <p>Identify colour, line, shape, pattern, texture and tone and comment on the appearance of these elements using key language.</p> <p>Generate questions about an artwork and form opinions of how an artwork was produced based on knowledge of previously studied artists.</p> | <p>Analysing Begin to hypothesise about the content or theme of an artwork such as nature, city or people and link it to the work of other artists across different art movements/periods (e.g. <i>portraiture by Rembrandt and David Hockney</i>).</p> <p>Identify the colours in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme. (e.g. <i>Picasso's Blue Period uses muted colours to complement the feeling of its subject</i>)</p> <p>Make connections between an artwork and their own work (subject, colour, style, process or theme – exploring the artist's intent).</p> <p>Identify colour, line, space, shape & form, pattern, texture and tone and comment on the appearance of these elements using key language.</p> <p>Begins to explore the purpose of these elements (e.g. undulated lines create rhythm).</p> <p>Generate insightful questions about the content, context and mood of an artwork and form opinions of how an artwork was produced</p> | <p>Analysing Begin to hypothesise about the content, context and theme of an artwork and compare this to the practice of other artists within the same, or different art movements.</p> <p>Identify the colours in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme, cultural influences.</p> <p>Make connections between an artwork and their own work (subject, colour, style, process or theme – empathises with the process of artwork created by both the artist and themselves).</p> <p>Explores the purpose of these elements with reasonable hypotheses (e.g. <i>shapes are spaced apart to convey loneliness</i>).</p> <p>Generate questions about the content, context and mood an artwork and identify the key processes of an artist's practice based upon knowledge of artistic practices that they have previously studied and understanding of artistic movements and disciplines.</p> | <p>Analysing Able to hypothesise about the content, context and theme of an artwork and compare this to the practice of other artists within the same, or different art movements</p> <p>Identify the purpose of colour in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme, cultural influences or period in time/art movements.</p> <p>Make connections between an artwork and their own work. Understands the purpose of the artwork and its connections to subject, colour, style, process or theme with detail.</p> <p>Explains the purpose of the elements of art within an artwork and generates plausible reasons as to why the artist has utilised them describing the manner used.</p> <p>Generate insightful questions and evidence based statements about the content, context and mood an artwork and identify the key processes of an artist's practice using key vocabulary based upon knowledge of artistic practices that they have previously studied and</p> |



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| | | | | | based on knowledge of artistic practices that they have previously utilised. | | understanding of artistic movements and disciplines. Shows an understanding of how art movements and artists influence each other. |
| Evaluating | <p>Evaluating: Subjective – finding and assessing the value. Can comment on whether they like and dislike their own work</p> <p>Can say whether they like and dislike an artwork</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate their understanding of the subject or theme of their artwork and link that to the artist in study.</p> <p>Can comment on the use of colour in their artwork and link this to the work of the artist and colour properties (primary and secondary colours).</p> <p>Can discuss how artists can be influenced by each other (e.g. the work produced in class or how their work is influenced by the artist in study)</p> <p>Can describe their artwork linking to the elements of art and suggest how they have been successful (e.g. I used control when I drew my lines)</p> <p>Can say what they like and dislike about an artwork and why.</p> <p>Can say what they like and dislike about their own artwork and why.</p> <p>Agree targets on how to improve their work.</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate their understanding of their artwork and link that to the artist in study with reference to the subject or theme, discipline (painter, sculptor, printer etc) or elements of art.</p> <p>Can comment on the use of colour in their artwork and link this to the work of the artist and colour properties including colour families.</p> <p>Can discuss how their work may be influenced by that of the artist. Can begin to suggest how successful these links were.</p> <p>Can describe their artwork linking to the elements of art and suggest how they have been successful in using them. Can compare these elements to those used by the artist in study.</p> <p>Generate suggestions as to how they were successful in their work and propose development point for the future.</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate the purpose of their artwork and link that to the artist in study and other artists working within this discipline.</p> <p>Can comment and explain the use of colour in their artwork and link this to the work of the artist. Discusses the impact of the use of colour referencing colour properties including colour families.</p> <p>Can discuss how their work may be influenced by that of the artist. Can suggest how successful and apparent these links are.</p> <p>Can describe how their artwork links to the elements of art and explain why they have chosen such elements in their work.</p> <p>Generate suggestions as to how they were successful in their work and propose development points for the future. Consider how using other disciplines may impact their work.</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate the purpose and rationale of their artwork and link that to the artist in study and other artists working within this discipline, movement or time period.</p> <p>Can explain how colour has been used in their artwork and link this to the work of the artist or artists. Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.</p> <p>Can note clear influences of the artist's work found in their own artwork. Can explain how successful and apparent these links are and give reasons as to why they were used.</p> <p>Can explain how their artwork links to the elements of art and explain their impact with reference to particular artists, movements or periods.</p> <p>Explain how they were successful in their work and independently</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate the purpose and rationale behind their artwork. Judge their artwork against that of the artist in study and other artists working within this movement and ascertain how they have utilised / disregarded certain aspects of the artist's work.</p> <p>Can explain how and why colour has been used in their artwork and link this to the work of similar artists working in this manner. Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.</p> <p>Can explain how and why they have used an artist's influence in their own work. They suggest how they have modified this to make their own work more original. Can explain how successful and apparent these links are and give reasons as to why they were used.</p> | <p>Evaluating: Subjective – finding and assessing the value Articulate the purpose and rationale behind their artwork with reference to its place in history. Critique their artwork against that of the artist in study or other artists irrespective of movement or time within art history. Ascertain how they have utilised / disregarded certain aspects of the artist's work with explanations.</p> <p>Can explain how and why colour has been used in their artwork and link this to the work of artists working in differing time periods / movements. Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.</p> <p>Can explain the personal symbolic references of colour within their work (e.g. I decided to utilise the warm colour family in this particular area of my watercolour painting as it indicates a small beacon of hope for the subject struggling within the image). Can explain how, why and to what</p> |



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| | | | | | generate targets for the future. | Can explain how their artwork links to the elements of art and clarify their impact with reference to particular artists, movements or periods. Can characterise their artwork within an art movement using these elements. E.g. The lines, shapes and form of my artwork was influenced by the contours created by Barbara Hepworth. These shapes were often organic which was a distinguishing characteristic seen within many modernist sculptures during this period. | extent they have used an artist's influence in their own work. They explain in detail how and why they have modified this to make their own work more original. Can explain how successful and apparent these links are and give reasons as to why they were used (e.g. I have blurred the face of this person to hide one's identity, which is a similar element of Botanski's work.) Can explain how and why their artwork links to the elements of art and clarify their impact with reference to a range of artists, movements or periods. |
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| Elements | Vocabulary to support Elements | |
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| Colour | <i>Warmth, coolness, primary, secondary, tertiary, shade, tone, lighter, darker, blend, palette, contrast, subtle, complementary</i> | |
| Line | <i>Curve, straight, angle, weight, (further appropriate words to describe qualities of lines) horizontal, vertical, diagonal, contour, decorative, warp, parallel</i> | |
| Space, Shape & Form | <i>Overlapping, negative/empty, 2D, 3d, dominance, emphasis, Perspective, vanishing point, depth, proportion, relief, rounded, edge, surface, volume, light, shadow, shading, contrast, complementary, geometric, highlight, natural, organic, profile, stylised</i> | |
| Texture | <i>Actual (eg brush stroke) and implied (eg clothing) texture, tactile, contrast, complementary, glacial, soft, rough, (further appropriate words to describe qualities of texture)</i> | |
| Composition | <i>Back ground, foreground, middle ground, horizon, Perspective, Movement, Balance, A/symmetry, frame, detail, Pattern, focus, Repetition, rhythm, Motif, façade, pixel</i> | |
| Intent | <i>Mood, story, character, impression, feeling, atmosphere, political, idea, expression, imagination, subject, figurative, realism</i> | |
| Process | <i>Construct, experiment, explore, stroke, scrub, fleck, flick, mix, technique, sketch,</i> | |
| Vocabulary By Phase | Fnd | Colour , lighter, darker, primary, secondary, Line curve, straight, mix, feeling, mood, story, pattern, implied texture , soft, rough, construct, explore, stroke, scrub |
| | KS1 | Colour , shade, primary, secondary, tertiary, Warmth, coolness, Line , horizontal, vertical, diagonal, angular, Shape , light, shadow, contrast, profile, rounded, detail, frame, horizon, actual (eg brush stroke) and implied(eg clothing) Texture , Composition , arrangement, layer, back ground, foreground, Intent - mood, character, imagination, expression, idea, Process - sketch, technique, (appropriate words to describe qualities of Elements relevant to context), Abstract, Realism, Sculpture, Portrait, Landscape, Modern, Design, Decoration, Impressionism, Architecture |
| | LwrKS 2 | Colour , tone, blend, Line , parallel, weight, Space , proportion, depth, 2D, 3d, complementary, shading, edge, surface, volume, highlight, natural, scale, Composition motif, repetition, focus, a/symmetry, Balance, middle ground, Intent contrast, complementary subject, impression, Process fleck, flick, experiment, (appropriate words to describe qualities of elements relevant to context) |
| | UprKS 2 | Colour , palette, contrast, subtle, complementary, Line , contour, decorative, Space , warp, relief, perspective, vanishing point, emphasis, dominance, overlapping, negative/empty, geometric, organic, stylised, tactile, (appropriate words to describe qualities of elements relevant to context) Composition Perspective, rhythm, movement, pixel, Intent political, figurative, realism, genre, façade |



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