

Art and Design Progression Grids

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.

Aims

To ensure all pupils

- Produce creative work, exploring their ideas and recording their experiences
- Become proficient in using drawing, painting, sculpture and other art, craft and design techniques
- Evaluate and analyse artistic works using the language of art, craft and design
- Know about the great artists, craftsmen and designers, and understand the historical and cultural development of their art forms.

Programme of Study

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- To create sketch books to record their observations and use them to review and revisit ideas
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay)
- About great artists, architects and designers in history.

The units of work for drawing, painting and sculpture are linked in terms of concepts. Usually the intention would be that the drawing unit would be delivered first, then the painting unit. Each year group should look carefully at the content of the curriculum for their year group and decide how best to match this to the book based curriculum to ensure cross-curricular links wherever possible. In years 5 and 6 the sculpture unit needs to be delivered in the summer term as there are links with Lealands built in to the units of work.

For each unit of work, a different artist, sculptor or architect should be studied as part of the unit of work. Similarly, for each unit of work, a style of drawing, painting or sculpture should be adopted to encourage high quality work and engagement.

Alongside the work specified in this long term plan, teachers should incorporate a range of art, craft and design techniques across the curriculum as appropriate.

Art and Design Progression Grids

| Year 3 | Drawing | Painting | Sculpture |
|-------------------------|--|---|--|
| Teacher activity | Throughout this unit, pupils should have modelled to them the reasons for the choice of subject - teacher talking about why they are going to draw something, that there is beauty in it, that they are going to draw a particular thing on a page space etc. Pupils need to look at the whole image to make sure it fits onto the identified space. This is a key skill for science and other subjects. | Demonstrate techniques clearly including filling shapes with blocks of colour. | Demonstrate techniques clearly for using clay to make flat shapes, including tiles, making patterns, carving, and tessellation. |
| Skills | <p>Drawing lines - straight lines, curves and circles, good pencil control</p> <p><u>Looking</u> at an object or view to find key shapes and lines</p> | <p>How to use a paintbrush to make steady outlines - by resting my hand on the table and pressing down with the tip of the brush pulling it backwards to wipe the paint from the brush</p> <p>Work confidently on a range of scales e.g. thin brush on small pictures etc.</p> <p>How to use a paintbrush to make flat shapes by the use of long consistent brush strokes</p> <p>Experiment with different effects and textures, including blocking in colour, washes and thickened paint. Create a grid on which primary and secondary colours are 'boxed in' to develop accuracy of both drawing and painting.</p> <p>Mix a variety of colours and know which primary colours make secondary colours - mixing up the paint with water until it is of a creamy consistency</p> | <p>Using clay for hand modelling including using simple tools.</p> <p>Basic techniques of creating shapes using slab</p> <p>Measuring and cutting clay to make an appropriately sized slab. Measurement should be in cm only unless mm have been introduced in maths lessons.</p> <p>Construct a simple clay base for extending and modelling other shapes; join clay adequately and work reasonably independently.</p> <p><i>If time, get pupils to collect recyclable plastics and use these to make a large mosaic in the hall - planning, photos and evaluation - see the work of Tony Cragg..</i></p> |
| Application | Using lines to draw objects or views accurately in outline only | Choose colours and effects from those learnt to create a finished painting | A class exercise to make a class mosaic of a colour wheel: each pupil to be given a simple shape to measure and cut for themselves. Groups of pupils given appropriate one or two primary and secondary colours to use so that when the mosaic is put together the pattern will show a colour wheel. PVA glue can be used to seal the tiles and as a glaze. |
| Media | Pencil, charcoal | Water colours | Clay |
| Artists | Chinese art | Piet Mondrian | Tony Cragg |

Art and Design Progression Grids

| Year 4 | Drawing | Painting | Sculpture |
|-------------------------|---|---|--|
| Teacher activity | Throughout this unit, pupils should have modelled to them the reasons for the choice of subject and the page space in which it is to be drawn but increasingly be asked to reflect on this for themselves. | Use more specific colour language e.g. tint, tone, shade, hue Demonstrate how to blend colours to give the illusion of shape. | |
| Skills | How to use your pencil to shade to make light and dark on the page including experimenting with different grades of pencil <u>Looking</u> at an object or view to identify light and dark. Use a torch to emphasise the light and dark on an object. | How to paint details by making sure the paintbrush always has a sharp point and that pressure is varied for different thicknesses of line How to create the illusion of 3D form with paint by using white paint to create highlights and mid-tones by mixing it with colours. This includes turning a circle into a sphere, for example. Use a torch to emphasise the light and dark on an object. Mix secondary colours to make tertiary colours | Make coil pots: put cling film inside a pot; put a coil in the base then smooth it out; use coils to give layers and smooth them out on the inside. |
| Application | Using shading to give tone to a drawing | Plan and create an image which clearly shows complicated details and the illusion of 3D | Choose an old still life drawing or painting with spheres and long tall bottles or bowl shapes. Use the coil pot skills to make the objects. Shine a light on it then draw what they see using chalk/charcoal. |
| Media | Different grades of pencil, charcoal | Water colours | Clay, chalk, charcoal |
| Artists | Kelvin Okafor, J.D. Hillberry | Marianne North (Victorian naturalist) | Jean-Baptiste-Siméon Chardin |

Art and Design Progression Grids

| Year 5 | Drawing | Painting | Sculpture |
|--------------------|---|--|--|
| Skills | <p>How to use a view finder to identify an appropriate subject to draw</p> <p>To identify texture and colour in their subject</p> <p>Techniques of texture such as hatching, cross-hatching, stippling, scumbling, back and forth stroke, blending, highlighting, and use of colour</p> | <p>Learn about warm and cold, complementary and contrasting colours</p> <p>How to make paintings more creative through interesting use of colour</p> <p>Work on preliminary studies to test media and materials</p> <p>Experiment with different media to create different effects</p> | <p>Bring together the skills for coils and slabs to make something with texture and colour exploring 3D form.</p> <p>Pupils to choose appropriate technique with reasons.</p> |
| Application | <p>Using the view finder to find an appropriate subject then using all the techniques covered so far including those for texture to draw the subject in an identified page space</p> | <p>Use knowledge of colour theory to choose extra colours for mixing with local colours to make these lighter and darker</p> <p>Experiment with different colour schemes to find out how colour can affect the mood of the work</p> | <p>Project with Lealands to look at the work of Friedensreich Hundertwasser. Building a 'town' between them using the techniques they have learnt in previous years. Some preparatory work would need to be done in school but the clay work would be completed at Lealands using their facilities with their head of art.</p> |
| Media | <p>Different grades of pencil, charcoal, colours (wax crayons, pastels, coloured pencils but not felt pens)</p> | <p>Water colour, acrylics</p> | <p>Clay</p> <p>Photographs of the local environment as inspiration</p> |
| Artist | <p>Bob Barker; Vincent van Gogh</p> | <p>Bob Barker; Vincent van Gogh</p> | <p>Friedensreich Hundertwasser</p> |

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| Year 6 | Drawing | Painting | Sculpture |
|--------------------|--|--|--|
| Skills | <p>To learn how to describe their choice of subject in terms of looking for something which is of interest to them or others</p> <p>Perspective - how to use vanishing points in different places on the page to give perspective</p> <p>Ratio - learn how to use relative sizes of parts of an object to draw accurately</p> <p><u>Looking</u> at an object or view to find three-dimensional shapes to aide accurate drawing e.g. that a dome is half a sphere and that this can be used when sketching to aide accurate drawing</p> | <p>How to mix a wide range of colours and follow contours with highlights, mid-tones and shadows to create 3D form, light effects and the illusion of space - in particular, create shades and tints using black and white</p> <p>How to communicate thoughts and feelings through use of colour as well as through choice of imagery</p> <p>Experiment with different media to create different effects</p> <p>Start to learn how paintings are created (composition)</p> | <p>Transition activity - emotion tree</p> <p>Pupils to create an emotion tree using Modroc. They can hang different objects made from different media on the tree, including actual objects. The purpose is to represent the point of transition in their life - things they want to leave behind and things they are looking forward to. The tree can be made by using a plastic bottle filled with sand or stones as a base around which the tree is fashioned. This could include words, poetry, objects wrapped in Modroc which are personal to them but which they don't want others to see etc.</p> <p>The head of Art from Lealands would like to visit during the work to see what they pupils are doing so she can build on this work at High School.</p> <p>The purpose of this unit of work is to allow pupils to develop their own style and to express emotion through their work. It is also an opportunity for them to reflect on their move from primary to secondary education and to express fears and concerns around this as part of the transfer process.</p> |
| Application | Composing the subject for themselves from a variety of different objects, shapes, textures and tones then drawing this accurately with the optional use of colour | Use all their skills to create paintings with good use of imagery, emotion and which show increasingly realistic 3D form | |
| Media | Different grades of pencil, charcoal, colour (not felt pens) - to be chosen by pupil | Water colour, acrylics, oils | Modroc and other media |
| Artists | Kurt Wenner (pavement artist); M.C. Escher | Claude-Oscar Monet; L. S. Lowry | Joseph Cornell - Shadow Boxes Antony Gormley |