

art SYLLABUS



New Invention



We can...we will...together!



To empower our children to be the change-makers of the future.

#WecanWewillTogether

NII is a safe, secure and nurturing school where children develop positive relationships.

Our children are confident, articulate and resilient both in education and attitude to life.

Our staff are motivated, tenacious and committed working with integrity to ensure the best outcomes for our children and families.

We are the focal point of our community where families feel supported, respected and are partners in their children's journey.

Our high aspirations, forward thinking, innovative approach inspires our children to be change-makers of the future.



They are compassionate, empathetic and supportive of others.



They strive for excellence in all that they do.



Everyone in our school community contributes and is both heard and valued.



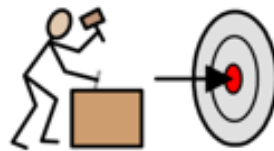
inclusivity

Diversity
Equity
Respect
Acceptance



integrity

Moral
Principles
Honesty
Fairness



tenacity

Resilience
Hard working
Perseverance
Never give up



collaboration


Partnerships
Working together
Supportive
'Families'




ambition

Excellence
High expectations
Creative
Innovative
Risk taking

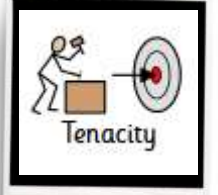
How our Mission, Vision and Values are reflected in Art...




In our school, art is a wonderfully inclusive experience where every child can express themselves creatively. We provide resources appropriate for different developmental levels, ensuring that all students, regardless of their abilities, can participate. For instance, some students use Widgit signs and symbols to describe their artwork, helping them to communicate their ideas. To evaluate their art, we encourage students to reflect on their work using visual aids, like simple charts or images that represent different feelings or artistic concepts. This allows every child to understand and express how they feel about their creations, whether they are proud of their use of colour, the textures they've explored, or the way they've shaped their ideas. We also provide adapted tools, like larger brushes or tactile materials, so that children can work in a way that is most comfortable for them. Ultimately, our goal is for each child to feel free to be creative and individual, allowing them to explore art in their own unique way.




In our art lessons, children are encouraged to embrace and demonstrate the school value of integrity by being honest and true to their own creative expressions. Integrity in art means that students are encouraged to create original work, express their genuine thoughts and feelings, and not copy others' ideas. We emphasize the importance of making choices that reflect their true selves, whether it's through the colours they select, the techniques they use, or the stories they tell through their art. We also teach students to take responsibility for their creations, being proud of their efforts and learning from mistakes without feeling discouraged. This focus on integrity helps children not only develop their artistic skills but also build confidence and respect for their own work and the work of others.



In our art lessons, children are encouraged to embody the school value of tenacity by persevering through challenges and never giving up on their creative ideas. Tenacity in art means that students are taught to keep trying, even when they encounter difficulties with a project, such as struggling with a technique or not getting the result they expected. They learn to approach each task with determination, trying different methods or asking for help when needed, all while maintaining a positive attitude. Whether it's experimenting with new materials or refining their work over time, students are encouraged to stay focused and committed to their artistic journey. Through this, they develop resilience and confidence, knowing that persistence leads to growth and improvement in both art and other areas of life.



In our art lessons, children are encouraged to embrace the school value of collaboration by working together to create and share ideas. Collaboration in art allows students to learn from one another, share different perspectives, and combine their strengths to produce something unique. Whether they are working on group art work, offering feedback on a peer's work, or simply discussing their artistic choices, students learn the importance of listening, supporting each other, and valuing each other's contributions. They are encouraged to share materials, offer assistance when a classmate faces challenges, and celebrate each other's successes. By working collaboratively, children not only develop their artistic skills but also build strong relationships and a sense of community within the classroom.



In our art lessons, children are encouraged to embrace the school value of ambition by setting personal goals and striving to push the boundaries of their creativity. Ambition in art means that students are motivated to challenge themselves, whether it's trying a new technique, experimenting with unfamiliar materials, or aiming to improve their skills from one project to the next. They are encouraged to think big, envisioning their art as a way to express their dreams and ideas, and to take pride in their progress, no matter how small. Teachers support students by providing opportunities for them to explore different styles and approaches, helping them build the confidence to set higher goals. Through this, children develop a strong sense of purpose and determination, understanding that ambition in art is not just about creating something impressive, but also about continuously striving to grow and improve.

CURRICULUM

Intent

The importance of art in the lives of children is essential for children's imagination and creativity to develop. Art enables children of all abilities to use their creative imagination to achieve their potential with guidance and given criteria. We believe art will develop children's imagination, resilience, experiences and creativity. Children are enabled to develop ideas and feelings that can be communicated in tactile and visual form. New Invention Infant school see Art as a highly valued area of learning. We encourage the children to feel proud about their art work and give them the opportunity to display their work in our classrooms and corridors. Through the teaching of art we aim to ensure that all children at New Invention Infant School have the entitlement to a broad, balanced and enriching curriculum. Children learn about the work of a range of craft makers, sculptures and artists, describing similarities and differences between practises and link this to their own art work. This will enable children to develop the ability to justify decisions they make about their own art work as well as experimenting with some of the techniques used by these artists. Children will have the skill set and confidence to communicate their ideas through their artwork which will enable them to record what they imagine and what they observe. Children will develop the ability to make critical decisions about their work and the work of others, using appropriate language to talk about it. Children safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. We provide children with opportunities to experience a range of art activities and show progression within these experiences. Children have the ability to develop positive attitudes towards art encouraging experimentation and involvement.

Art

Disciplinary Concepts – (Areas of the Subject)

Painting

Drawing

Sculpture

Evaluation

Artist
Knowledge

Art

Implementation

Painting

Exploring colour mixing with primary colours, Holding a paintbrush with control, Making marks with different tools (hands, brushes, sponges), Naming basic colours, Exploring texture by adding sand/glue/glitter to paint, Painting from imagination and experience.

Selecting appropriate brushes and tools for effect, name all primary colours, Painting with increasing control and intent, Beginning to represent real objects or people in paintings, Exploring pattern and shape in paintings, Talking about their own and others' paintings.

Mix secondary colours independently, Using thick and thin brushes for specific purposes, Experimenting with tints and shades by adding white or black, Painting from observation (e.g. fruit, animals), Describing the work of notable artists and using as inspiration, Controlling brushwork to fill shapes and apply background, Beginning to plan painting before starting.

Mixing and matching colours for purpose, Using brush techniques to create texture and detail, Evaluating and refining painting based on feedback, Exploring warm and cool colours and their emotional effect, Recreating techniques used by famous painters, Creating compositions with foreground and background.

Art

Implementation

Drawing

Making marks using a variety of tools (crayons, chalk, pencils), Holding drawing tools with developing control, Drawing from imagination and simple experiences, Exploring different lines (straight, wavy, zigzag), Scribbling with intention and purpose, Naming shapes and using them in drawings, To copy an 'I draw, You draw' modelling from teacher.

Holding drawing tools correctly and with control, Drawing recognizable shapes, people, and objects, Using lines to enclose space and create shapes, Adding details to drawings to represent features (e.g. eyes, wheels), Exploring pattern and repetition in drawing, Talking about their drawings and the choices they made.

Drawing with a range of tools (graphite, pastels, charcoal), Using line to represent movement, shape, and texture, Observational drawing of simple objects (plants, toys), Experimenting with mark-making techniques (dots, dashes, cross-hatching), Introducing shading to create light and dark, Looking at and responding to famous drawings or illustrators

Using a range of line types for effect (fine, bold, broken), Developing control in shading to show form and shadow, Drawing from imagination and observation with increasing accuracy, Planning a drawing and developing ideas through sketching, Using texture and pattern purposefully, Studying and replicating techniques used by well-known artists

Art

Implementation

Sculpture

Exploring malleable materials (playdough, clay, sand), Rolling, pinching, and patting to shape materials, Making simple 3D forms from everyday materials, Using hands and basic tools to manipulate material, Talking about what they have made, Combining materials for imaginative play

Joining materials together using glue, tape, or simple techniques, Exploring form and space using malleable and recycled materials, Creating simple models representing people, animals, or objects, Using tools safely to cut, shape, and add texture, Describing the features of their sculptures, Experimenting with construction kits and natural materials

Manipulating clay or similar materials using a variety of tools, Creating simple 3D forms with added detail, Building structures by joining and stacking materials, Using sculpture to represent real or imagined forms, Exploring surface texture (etching, imprinting), Looking at sculptures and discussing shape, size, and materials

Using a wider range of sculpting tools with control and intention, Developing sculptures from sketches or planning, Adding fine detail and texture to enhance form, Constructing 3D work with balance and stability, Evaluating their own and others' sculptures, Studying and recreating the work of known sculptors

Art

Implementation

Evaluation

Talking about what they have made using simple language, Expressing likes and dislikes about their own work, Listening to others describe their artwork, Beginning to notice differences in materials and colours, Using words like “big,” “round,” “red,” “soft” to describe artwork, Responding emotionally to colours and shapes

Explaining what they intended to create, Talking about what they like or would change in their artwork, Responding to questions about their choices of colour or materials, Beginning to compare their work to others’ using simple terms, Recognising and naming elements they enjoy in others’ work, Using language to describe textures, shapes, and techniques

Describing what they have done and why, Identifying what they like and what they might improve, Beginning to use art vocabulary (line, shape, colour, texture), Listening and responding to feedback, Comparing their work to that of a known artist, Discussing the effect of their artistic choices

Reflecting on the success of their work in meeting their intentions, Suggesting improvements using specific art language, Evaluating how materials and techniques were used effectively, Comparing their work critically with that of others, Talking about the mood or message of their own and others’ work, Giving and receiving constructive feedback in peer discussions

Art

Implementation

Artist Knowledge

Looking at pictures of artworks with curiosity, Noticing colours and shapes in famous paintings, Listening to stories or simple facts about artists, Responding to art with simple preferences (“I like that one”), Talking about what they see in images (e.g. “That’s a house”), Exploring art books or images during play

Recognising that people called artists create pictures and sculptures, Learning simple facts about artists (e.g. name, something they painted), Talking about what they notice in an artwork (e.g. colour, pattern), Beginning to recognise the style of a familiar artist, Creating artwork inspired by a shown artist, Using simple language to describe art (e.g. bright, messy, smooth)

Naming some known artists and their artworks, Recognising styles or techniques of artists (e.g. Yayoi Kusama’s spots), Talking about how an artwork makes them feel, Identifying similarities or differences between their work and that of artists, Exploring how artists use colour, shape, or line, Using an artist’s work to inspire their own

Describing key facts about a range of artists and their styles, Understanding that artists work in different times, places, and cultures, Talking about reasons why an artist might make certain choices, Explaining how an artist has influenced their own work, Recognising different genres (e.g. portraits, landscapes, abstract), Comparing artists’ work using simple art vocabulary

CURRICULUM

Overview






	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	Me and My Celebrations- Paint Artist- Jackson Pollock		People who help us- Drawing Artist- LS Lowry		Down on the farm- Sculpture Artist- Pablo Picasso	
Reception	Nursery Rhyme Land- Drawing Artist- Frida Kahlo		Superheroes- Painting Artist-Eric Carle		At the bottom of the garden- Sculpture. Artist- Joan Danziger	
Year 1	DT Focus	Toys- Painting- Pointillism Artist- Georges Seurat	DT Focus	Castles- Clay – Sculpture Artist- Yayoi Kasuma	DT Focus	Seaside- Landscapes- Drawing Artist- Stephen Wiltshire
Year 2	Pirates- Painting- Seascapes Artist- Katasushi Hokusai	DT FOCUS	Pioneers- Sketching- Portraits Artist- Anna Bregman	DT FOCUS	Beyond Britain- India- Sculpture Artist- Nick Mackman	DT FOCUS


Lesson/activity

Sequencing

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Nursery	<p style="text-align: center;"><u>Me and my celebrations—Wassily Kandinsky</u></p> <p>Exploring tools and media for art for correct and safe use.</p> <p><u>Pencil, chalk, crayons-</u></p> <p>Drawing lines horizontally and vertically— model how to hold a pencil correctly to go from top to bottom and side to side. Teach how to follow a dotted line and then how to go from a green to red dot. Show children drawing lines on colouring sheet, chalk and blackboards, chalking lines on the floor of the playground leaves falling off Autumn trees, green apple to red apple. Free mark making for experimenting, scribbling.</p> <p><u>Paint, paint brushes</u></p> <p>Model selecting colours, how to hold a paintbrush, dip the brush into the paint and wipe off excess. Model how to mark marks on paper with paint to draw lines, shapes and how to fill a space with colour (link to drawing and colouring on the clevertouch, painting outlines of favourite things e.g. TV characters. Free paint exploring using fingers, brushes, rollers, sponges etc.</p> <p><u>Playdough, rolling pin, playdough cutters, squeeze</u></p> <p>Dough disco— Sharing the dough disco book with the children—each time you learn a new skill introduce it with the book. Warm up fingers before starting, Teacher models: Taking a small amount of play dough and squeezing it in one hand then the other. Taking two bits of play dough and squeezing it in each hand. Model language open and close. We do together: Adult to model at the same time the children complete dough disco to music. Child does: Children to explore dough after completing the activity.—Repeat this process throughout the Autumn Term with each skill for using the dough. Opportunities to explore making things with playdough— make them and family members, roll sausages, explore using cutters people.</p> <p>Paper, collage, Glue sticks and spreaders—Model to the children how to spread a glue stick (take lid off, wind glue up, glue/stick, wind glue down, lid on) and PVA glue/spreaders (Dip spreader in glue, spread on paper, stick and wipe glue spreader) - give the opportunity to explore this in different ways. Glue different materials to a piece of paper/junk modelling.</p> <p>Mixed media faces—Sing heads shoulders knees and toes. Explain to the children that today we are going to be making our faces. Talk about the different parts of our face, can the children point to their eyes, nose, ears, mouth, hair, chin cheeks? Looking in the mirrors and talking about their features what colour is their hair/eyes? - Children to use a variety of media to create their own face. Discuss with the children their face, what colours do they need? What features do they have on their face? Encourage the children to use wet glue and spreaders wiping the excess glue off before putting it onto the item that they are sticking. Model talking about the different parts of teachers face including hair colour, eye colour etc. Adult to model how to complete each part with the children completing as a shared picture For those children who are ready they can paint their own mouth/eyes, nose independently.</p> <p>Fireworks- Flick painting—toothbrush, paintbrush <u>Artist—Jackson Pollock and story Jackson Pollock splashed paint and wasn't sorry</u>—share the Jackson Pollock story with the children. Look at the colours, the splat marks, what does it look like, size of splats, Children will recreate Jackson Pollock style firework pictures by flicking paint and using pipettes filled with paint. Model how to fill a pipette with paint by squeezing the end and how to flick paint off a paintbrush by dipping it into paint and moving their hand back and fourth. Children will name and select the colours that they would like to choose for their work. Show the children how to mix colours— children to explore mixing however they want and see what colours they make.</p> <p>2paint– splat—see Computing overview</p> <p>Diwali and Bonfire Night- Printing toilet tubes, Scissors—make snips , Printing—Model to the children how to hold a toilet roll tube and open and close the scissors in their other hand to make small snips—children could have a dot as a guideline if needed for where to stop cutting. When children have made their snips show them how to fold the snips back so that the tube looks (a bit like a spider) dip the snipped end of the tube into paint with children naming and selecting their own colours for their work.</p> <p>Christmas-</p>	<p><u>People who help us</u> <u>Artist– LS Lowry</u></p> <p>Look at LS Lowry art—what do you like, what do you see, what have they used. Put up pictures of his work in different areas for the children to recreate in different ways (in mud kitchen to create out of natural objects etc.)</p> <ul style="list-style-type: none"> • Purple mash - Shopping basket—see computing overview • Using I draw, you draw, draw and shape and name it then draw it together. After practicing, encourage independence: “Can you draw a triangle on your own?” Can they explore this with different media? Pastels, chunky chalks, charcoal, crayons, wax crayons, pencils. Evaluation -Through questioning can the children tell you what they have done? • Drawing buildings— Look at the buildings in Lowry's art, what shapes can they see? Using I draw, you draw, model drawing a building naming the parts as you draw. “I'm going to draw a building with windows and a roof.” After practicing, encourage independence: “Can you draw a house on your own?”. Give support but allow exploration. Can they explore this with different media? Pastels, chunky chalks, charcoal, crayons, wax crayons, pencils. Evaluation -Through questioning can the children tell you what they have done? • Drawing vehicles— Look at different types of vehicles—using I draw you draw, model drawing different vehicles that people who help us drive. “I'm going to draw a fire engine. It's a big rectangle with wheels.” Break it down into shapes and have the children copy each shape. Give opportunity to go and do themselves and replicate what was taught. Can they explore this with different media? 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Can they tell you what they like about their work? • Read the book I love animals by Flora McDonnell– what animals can they spot? Using I paint you paint—model painting different animals from the book using simple shapes. After practicing, encourage independence: “Can you paint a triangle on your own?” Can they explore this with different colours and sizes? Evaluation -Through questioning can the children tell you what they have done? Can they tell you what they like about their work? • Model to the children painting a scene form the Three Little Pigs using mixed media. Paint sky and grass using white to make it lighter. Stick three little pigs where they wants then and straw, sticks and thumb print bricks for houses. <p><u>Sculpture</u> <u>Artist– Pablo Picasso</u></p> <p>Introduce playdough techniques, using I do you do– model the following-</p> <ul style="list-style-type: none"> • Balling: Take a small piece of playdough, roll it between your hands. Can they make a big ball/small ball? • Sausaging: Roll the playdough back and forth. Can they make it short/long? • Poking: Use your finger to poke the dough. • Rolling: Use the palms to roll the dough flat • Smacking: Gently smack the dough to flatten it. How thin can they flatten it? • Twisting: Roll the dough into a rope and twist it. • Pressing and Squeezing: Use your fingers to press or squeeze the dough. Using pinching fingers, pinch around the outside of a flattened piece of dough. <p>Allow children time to explore these techniques independently and encourage them to explain what they have done. What shapes did they make and how did they do it?</p> <p>Show each tool: a rolling pin for flattening, cutters for shapes, pointy tools for texture, etc. Using I do you do– Model using each tool correctly. Model flattening shapes with the rolling pin, using different cutters and ask them what shape it has made and using pointy tools to make marks/small patterns into the dough. Encourage the children to explore using these independently , asking them what tool they are going to pick and what shapes they made.</p> <p>Show a picture of a Picasso portrait. What can they see and what do they like?</p> <p>Demonstrate making a face with exaggerated features using playdough like this-</p> <p>Allow the children to create their own troll faces, children can use reference pictures or mirrors to help them understand the features of the face. Evaluation– what did the children like about their work? Can they tell you what they did? 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Encourage the children to explore using these independently , asking them what tool they are going to pick and what shapes they made.</p> <p>Show a picture of a Picasso portrait. What can they see and what do they like?</p> <p>Demonstrate making a face with exaggerated features using playdough like this-</p> <p>Allow the children to create their own troll faces, children can use reference pictures or mirrors to help them understand the features of the face. Evaluation– what did the children like about their work? Can they tell you what they did? Can they tell you what colours they used?</p>

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Reception	<p style="text-align: center;"><u>Drawing and Portrait</u> Artist focus— Frida Kahlo</p> <p>TALK TIME- Get the children to look at people around the class and use a mirror to look at themselves and discuss about shapes and lines that are on their friends faces (e.g. face circle, eyebrows curved line)</p> <p>Lesson One- Look at Frida Kahlo's work - what do the children see? What do they like? What colours can they see? Scribe around a picture of it in their sketchbook.</p> <p>Lesson Two- I draw you draw- Drawing features— guide children to draw oval shape for face, then look at different features and where they are on their face— use I draw you draw to draw these onto their face.</p> <p>Lesson Three- Add colours and details— using crayon children to choose skin colour and other colours to add details— add hair what does their hair look like is it curly/straight, do they have freckles or glasses?</p> <p>Lesson Four- Modelled by teacher but children can choose what they would like for their version- Get the children to add a simple background or top of should for clothes.</p> <p>TALK TIME – children talk about their portrait and display them on a board in classroom 'OUR AMAZING FACES'</p> <p style="text-align: center;">Christmas Card—</p> <p>Children to choose different design— snowman, Christmas tree, Santa. Using any material or technique to create it.</p>		<p style="text-align: center;"><u>Traditional Tales</u> Painting and stories Artist focus— Eric Carle</p> <p>TALK TIME— Look at Eric Carle's work - what do the children see? What do they like? What colours can they see? Scribe on sugar paper and upload to Seesaw.</p> <p>STORY TIME- Quick story recap of Little Red Riding Hood— where is the story set, what can they see in the forest? What colours can they see? Scribe on sugar paper and upload to Seesaw.</p> <p>Lesson One- Experiment colour mixing for the colours they will need (green, brown, light blue)- do swatches in their sketchbooks using paint brushes, dabbing with sponges/rollers.</p> <p>Lesson Two- In sketchbooks— model creating the landscape setting, sky, forest floor and path. Element of choice— how much sky, where their path is, introduce the word horizon— where the sky and ground meet.</p> <p>Lesson Three- Explore making the trees, painting brown tree trunks in sketchbooks in different shades of brown and select ones for their final design— why do they like it (teacher to scribe in books)</p> <p>Lesson Four- Children to add these onto their design using separate piece of paper—cut and stick them onto the final piece to create layers.</p>		<p style="text-align: center;"><u>'In the garden'- Sculpture and collage</u> Artist focus—</p> <p>TALK TIME - Look at different sculptures, including in the local area. Look at sculptures of mini-beasts—What is it made of? What is it? How is it made? Do they like/dislike it? Are they flat to the paper like other art work or are they 3D? What shapes can you see? Scribe on sugar paper and upload to Seesaw.</p> <p>Lesson One- Playdough skills— model to the children and then give them the opportunity to explore— roll, twist, scrape, stretch, pinch and flatten.</p> <p>Lesson Two- Model basic shaping and attaching techniques— pressing pieces together, making hole and pinching together. Practice how to make the legs/shell and other features of different mini-beasts.</p> <p>Lesson Three- With a teacher based on ability level children make a mini-beast of their choice— differentiate based on how they are going to make it—children can choose caterpillar, worm, butterfly, bee, spider and snail.</p> <p>Lesson Four- Children to paint their sculpture (mix paint and PVA)- have out pictures and mini-beast plastic toys for reference— talk about what size brushes you would use for the details, would you use a big brush for the legs?</p> <p>TALK TIME -Peer assessment— different sculptures around the classroom children to go and stand by the one they like best and say why.</p> <p>Bug Book-</p> <ul style="list-style-type: none"> •Joining paper— join three piece of paper to create a worm. •Henry Matisse snail •Bubble wrap printing for honey comb •Weaving for spider •Rolls of paper to make a caterpillar put on a leaf and hole punch it 	

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
		<p style="text-align: center;">Toys —Painting—Pointilism</p> <p style="text-align: center;">Inspiration—Artist—Georges Seurat—<i>A Sunday on La Grande Jatte</i>. 1884-1886</p> <p style="text-align: center;">Additional Artists—Mondrian—Primary Colours</p> <p style="text-align: center;">Paul Klee Separation in the Evening (1922)</p>		<p style="text-align: center;">Castles— Sculpture—Clay</p> <p style="text-align: center;">Inspiration—Artist—Yayoi Kusama</p> <p style="text-align: center;"><i>The Pumpkin –2016, A bouquet of love I saw in the universe—2021</i></p>		<p style="text-align: center;">Inspiration—Artist—Stephen Wiltshire</p>
Year One	<p>DT Focus—mechanisms—sliders and levers</p> <p>moving pictures</p>	<p style="text-align: center;">Toys/Christmas</p> <p>- Discuss colour with the children—names of colours/shades of colours they know and how artists work with colours—introduce primary colours and what they are—look at Mondrian artwork—paint the primary colours onto a colour wheel and then recreate some of Mondrian’s work</p> <p>- Recap work on colour and primary colours and introduce secondary colours—mixing focus to explore using primary colours to make secondary colours.</p> <p>-Introduce Georges Seurat and explore the painting <i>A Sunday on La Grande Jatte</i>. 1884-1886 evaluate his work and methods-tools, effects, moods etc. and use of colours—colour mix to make brown and then create a pointillism teddy drawing the teddy first trialling cotton buds and finger tips to apply the paint in layered dots</p> <p>-Recap work on Primary and Secondary colours and explore how colours can be changed using tinting—explore Paul Klee Separation in the Evening (1922) - and painting strips of colour making tints</p> <p>Children will design their Christmas card e.g. tree scene, snowman scene etc.</p> <p>-Recap Georges Seurat and his painting <i>A Sunday on La Grande Jatte</i>. 1884-1886—remind of the methods used to create the painting in the style of pointillism.</p> <p>-children to evaluate their Christmas card—design, overall look, technique etc.</p> <p>-Calendars—Over a couple of lessons children will create a 4 seasons calendar using skills from last year and this year in Art—pointillism sunflower, leaf rubbing in Autumn colours, drawing—draw a snowman scene, tissue paper scrunched Easter egg.</p>	<p>DT—focus on fixings—make a shield</p>	<p>Explore tints, shades and tones link to Paul Klee—separation in the morning—tints painting lines straight into books,</p> <p style="text-align: center;">Throughout evaluate methods and shapes preferred</p> <p>Shades and tones—replicating scales and eyes of a dragon by finishing a picture using wax crayon, pastels, pencil crayons</p> <p>Focus on scales—repeated pattern—use pictures of different shapes of scales—children to continue the scale pattern including shades, tones, tints using mixed media wax crayon, pastels, pencil crayons, water colour pencil and paper</p> <p>Copy and recreate a picture of a dragon’s eye—looking at size shape, line, pattern, colours, mixed media using mixed media wax crayon, pastels, pencil crayons, water colour pencil and paper</p>   <p>Create shadow with scales—repeated pattern using a range of media wax crayon, pastels, pencil crayons, water colour pencil and paper</p>  <p>Look at Yayoi Kusama’s work and evaluate it through discussion—Draw a complete dragon’s eye and colour using chosen media based on evaluations throughout the pre-work and label</p> <p>Recap previous work with clay and discuss sculpture—practise this using play dough rolling balls/creating shapes of scales, using tools and how to layer these onto a flattened piece with partners.</p> <p>Create dragon eye using all practised techniques and learning how to fix clay together using water.</p>   <p>Once dry—paint the eye using colour mixing and tinting techniques and evaluate the finished piece.</p>		<p>Introduce Stephen Wiltshire. Talk about what the children can see in his pictures. Identify common themes– landscapes, buildings etc.</p> <p>Explore a range of landscapes, look at the landscape of London (CC Link) – baseline assessment draw into sketchbooks</p> <p>Follow Grammarsaurus– Monochromatic lesson 1– children to be introduced to lines and shapes, holding the pencil in various ways to create lighter lines and then value– shading light/medium/dark.</p> <p>Looking at a simple landscape– talk about positive/negative space. Look at the shapes created and seen in the landscape. Notice the proportion of shapes– e.g. tree is small than a mountain.</p> <p>Practice replicating part of a landscape/cityscape focussing on proportion, line, shape and value.</p> <p>Look at previous work and evaluate what they have done– ready for final piece.</p> <p>I do, You do– Lighthouse Keepers Lunch landscape.</p> <p>2 lessons- Children to create a seaside landscape, including lighthouse, cliff, sea, boats etc but independent– individualised.</p> <p>Peer evaluation– using widgit sheet and questions.</p>

	<p>Autumn 1</p> <p>Pirates—Painting—Seascapes</p> <p>Inspiration—Artist—</p> <p>Katsushika Hokusai</p> <p>The Great Wave Off Kanagawa</p>	<p>Autumn 2</p>	<p>Spring 1</p> <p>Pioneers— Sketching—Portraits</p> <p>Inspiration—Artist Anna Bregman</p>	<p>Spring 2</p>	<p>Summer 1</p> <p>Beyond Britain—India</p> <p>Artist—Nick Mackman</p>	<p>Summer 2</p>
<p>Year</p> <p>Two</p>	<p>-Look at Katsushika Hokusai as an artist—basic information about his life and style as an artist. Explore the painting The Great Wave Off Kanagawa. Experiment with colour, texture and movement(directions of paint), select colours and techniques (sponge, brush work, dabbing) on a page in sketchbooks.</p> <p>- Split page into two horizontally and practice drawing a wave shape from the right and then from the left and select which side they would like their wave to come from for final piece.</p> <p>-Look back at The Great Wave Off Kanagawa and discuss the colours and textures of the sky. Consider how these could be created. Draw a wave onto a page in their book. Explore painting a background with a water colour wash very light across the whole page (wave included).</p> <p>-Paint their wave—mixing colours of blue and using strokes of each colour, start off with very light blue, then dark light blue, teal (blue and green and white) and then dark blue– less strokes as you change the colour. Demonstrate how these strokes go with the shape of the wave to create movement.</p> <p>-Half the page horizontally—Practice drawing ships using I draw you draw at the top using a video. Then children to have a go independently underneath.</p> <p>-Draw pirate ship onto wave using charcoal pencils (this can be put anywhere the children would like) - think about proportion and size of the ship compared to the wave. Children can then add the rest of their detail– oil paint waves with sponge to add texture.</p> <p>- Evaluate finished piece. Put signs on the floor of (working towards, On track, Above On track) children to one by one put their art work where they think they are working. Teacher to then explain the objective again. And see if children think they have achieved it.</p>	<p>DT main focus</p> <p>Art—Christmas</p> <p>Wax resist Christmas tree cards</p> <p>—Create wash background with wax crayon stars/snow etc drawn on first, use a template to draw around trees in wax crayon and add patterns,</p> <p>-add trees to the background using sticky fixers</p> <p>-add glitter around the trees and border of the paper</p> <p>Calendars</p> <p>-Recap colour mixing and tinting— on a circle template mix colours to show gradual change of seasons— blend green to yellow, to orange, to red, to purple to blue using fingers/cotton buds to blend colours</p> <p>-Recap work on fine detail painting painting—types of brushes for blocks of colour and fine detail branches—Paint tree on the front of the season wheel background</p> <p>-Explore frames for artwork and how this can add a finish touch and focus your eye onto the art produced— children to then add a border around the outside of their calendar in card. Remind children of work in year one to make levers and show how to make a moving arrow to point to seasons—children complete this on their calendar.</p>	<p>Sketching—Portraits</p> <p>Look at Anna Bregman as an artist—basic information about her life and style as an artist. Give the children a selection of her art pieces and children can label things that they see. What type of artist is she? What does her art look like? “I can see...” → e.g. lots of bold lines, soft lines, shading, and patterns. “She uses...” → e.g. pencil, pens, charcoal. “Her pictures make me feel...” → e.g. happy / calm / excited. Children to choose one image out of the selection and state why it is their favourite, why they like it- encourage to use subject vocabulary.</p> <p>-Explore what a portrait is, different ways these have been created by artists and famous works. - Explore pencil drawn portraits and how these have been completed—what techniques of sketching— shape/tone etc. can you see?</p> <p>-Practise skills for creating a portrait—drawing initial outline and adding very light horizontal and vertical lines to aid feature placement, apply skills from previous work on sketching to add the features to a face, lines, thickness, style, tone, combining shapes faint lines to begin etc.—</p> <p>Introduce how to draw each feature—one per lesson– children to look at how to draw eyes, how to draw a nose and how to draw a mouth.</p> <p>Create a self portrait</p> <p>-Evaluate portrait techniques, effects, created—which worked well, which facial features/techniques need more practise, what would you change and why?</p> <p>-practise session for facial features recreating shapes using faint guides, shading techniques etc. to improve portrait drawing</p> <p>-Create mother’s day portrait with a choice of media and using a range of practised techniques to create their work.</p> <p>Mother’s day cards—paper quilled hearts</p>	<p>DT main focus</p>	<ul style="list-style-type: none"> • Look at the artist Nick Mackman. What does he do? Kind of artist is he? Look at some of his sculptors and ask the children which ones they like. Create a page in sketch books about Nick Mackman. Include his name, what kind of artist he is, some of his art work. • Recap work from year one sculpting (dragon eyes) and look at manipulating clay. Using playdough practice the following techniques in a variety of sizes—rolling sausages, rolling balls and then flattening them, shaping ears (pointy, round big small), long sausage shapes with a point on one end, large flat surfaces (for wings). With each shape they create talk about what part of an animal this might make. Practice using the modelling tools to create different marks on the clay to represent different animal textures. Practice joining the different shapes with water. This lesson is not making an animal it is practicing techniques. • Look at Nick Mackman’s work and discuss the different types of animals he makes, look at the shapes he has created. In sketchbooks get the children to design the animal they are going to make out of clay. Get the children to label the shapes each part is going to be and the technique they practiced last week they will use for example the legs would be sausages. Label if what colours they are going to paint it with, it they are going to use modelling tools to make the marks of the fur or paint the print onto the animal. • Using the techniques from previous weeks children make there desired animal, joining the different parts with water and making texture marks. • Look at the animal print on Nick Mackman’s sculptures, raise discussion about what colours have been used for different animals and what prints each animal has. In sketchbooks children practice different types of animal print, one being the animal print they will be painting onto their animal. Children will have a picture of the animal print and they will first draw the pattern and then paint it. Example below.  <ul style="list-style-type: none"> • Children will paint their sculptures using the pattern from their books. Mix the paint with PVA glue prior to the lesson this will give it a glossy finish and help it be vibrant on the clay. • Children will peer evaluate their work. Put each child’s sculpture on a piece of paper, children to walk around and write one thing they like about each others work in green pencil and one thing they think they can improve on with blue pencil. Children can work in groups doing this, put photo on seesaw. 	<p>DT main focus</p> <p>CC link to Art sculpture making 3d hanging animal mobiles</p>

Breakdown of

k **N** **o** **w** **L** **e** **d** **g** **e**

This document shows how **substantive, declarative (knows that)** and **procedural (knows how to)** knowledge develops in Art across the school.



Knowledge

Organisers

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Nursery

My prior knowledge
What I should already know before starting this topic:

- How to hold a pencil.
- Name and Identify some simple shapes.

Key Skills

Hold drawing tools (crayons, chunky pencils, chalk) correctly and with control.

Draw simple shapes to represent people, buildings, and vehicles.

Combine shapes to make more complex pictures ("A house is a square with a triangle roof").

Follow "I draw, you draw" modelling – copy teacher-

Use different media (pastels, crayons, charcoal) and discuss the effects ("This one is soft.").

Big Questions

Who is L S Lowry?

What shapes can I use to draw a vehicle?

What shapes can I use to draw people who help us?

What shapes can I use to draw a buildings?

How do you create a scene?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Artists use shapes and lines to make pictures of people and places.

L.S. Lowry was an artist who painted people, buildings, and towns.

Buildings are made up of shapes – rectangles, squares, triangles.

Vehicles are made up of shapes – rectangles for bodies, circles for wheels.

Scenes are made by combining people, buildings, and objects in one picture.

Key Vocabulary

Pencil

Draw

Line

Big

Small

Shape

Picture

Scene



Artist

L S Lowry

Background

Media

Artist Focus– L S Lowry

<p><u>Picture of Artist</u></p> 	<p><u>Artwork</u></p> 
<p><u>Key Fact</u></p> <p>L S Lowry would paint and draw pictures of his hometown– Pendlebury, Lancashire.</p>	<p><u>Connection to the unit</u></p> <p>We are going to create a whole class People Who Help Us display. We are going to draw people, buildings and vehicles.</p>

In Class Experiences

Opportunities to explore in continuous provision

Opportunities to speak about my work

I draw, You draw modelling

Create a class display/scene

Try this at home!

Go on a walk in the town centre, take pictures of how busy it is, go home and recreate the picture by drawing using shapes, in the style of L S Lowry.

Practice drawing your house or other recognisable buildings.

Developmental Stages



Topic: Down on the Farm	Year group: Nursery	Strand: Painting
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My prior knowledge
 What I should already know before starting this topic:
 How to select colours, how to hold a paintbrush, dip the brush into the paint and wipe off excess. How to mark marks on paper with paint to draw lines, shapes and how to fill a space with colour.


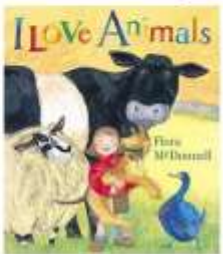
Key Skills
 Hold a paintbrush using a comfortable grip.
 Control brush movement – dab, stroke, swirl, and fill spaces with colour.
 Dip, scrape, and clean brushes carefully between colours.
 Mix paints to make new colours and lighter shades.
 Paint using basic shapes to represent animals (circle head, oval body, rectangle legs).
 Paint a background first, then add animals and details.

Big Questions
 Who is Flora McDonnell?
 How do I paint animals?
 What shapes are animals made of?
 How do I use a paintbrush?
 What is a scene?

What will I know by the end of this unit?
 (e.g. key facts, concepts)
 A paintbrush is a tool used to make marks and add colour.
 Flora McDonnell makes bright, simple pictures of animals using clear shapes.
 Paint colours can be mixed to make new ones.
 Animals are made of simple shapes (circles, ovals, rectangles).
 A scene is a picture showing a place – with background (sky), middle (animals), and foreground (grass).

- Key Vocabulary**
- Paint
 - Paintbrush
 - Animals
 - Art
 - Artist
 - Scene
 - Shapes
 - Fill
 - Clean
 - Dip
 - Scrape
 - Background

Artist Focus– Illustrator and Author– Flora McDonnell

<p><u>Picture of Artist</u></p> 	<p><u>I Love Animals</u></p> 
<p><u>Key Fact</u></p> <p>Flora McDonnell is a painter who also illustrates and writes picture books.</p>	<p><u>Connection to the unit</u></p> <p>We will be painting a scene out of the Three Little Pigs.</p>

In Class Experiences
 I Paint, You paint techniques
 Self evaluation
 Exploration
 Copying a scene

Try this at home!
 Visit a farm (or look at photos of one) and take a picture of your favourite animal or scene, then paint it using bright colours like Flora McDonnell.



Topic:	Year group:	Strand:
Down on the Farm	Nursery	Sculpture

My prior knowledge What I should already know before starting this topic:
<ul style="list-style-type: none"> Different dough disco movements How to use cutters.

Key Skills
Roll, squeeze, pinch, poke, and twist playdough to create shapes.
Use tools (rolling pins, cutters, sticks) to flatten, cut, and mark patterns.
Use tools (rolling pins, cutters, sticks) to flatten, cut, and mark patterns.
Join pieces together by pressing and smoothing edges.
Recreate features inspired by Picasso's abstract faces (large eyes, sideways noses).

Big Questions
What is a sculpture?
Who is Pablo Picasso?
What tools can I use with playdough/clay?
How do I make shapes out of playdough/clay?
How do you join piece together?

What will I know by the end of this unit? [e.g. key facts, concepts]
A sculpture is a 3-D piece of art that you can touch and hold.
Pablo Picasso made faces using unusual shapes and bright colours.
Playdough and clay can be shaped, rolled, pinched, and squeezed to make
Different tools make different textures (smooth, bumpy, patterned).
Artists can make art from any material – not only paper and paint.

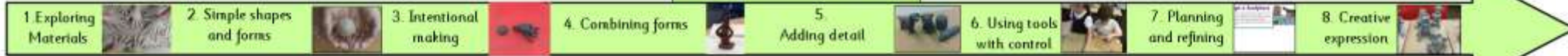
Key Vocabulary
3D
Sculpture
Playdough
Clay
Parts
Pablo Picasso
Soft
Smooth
Rough
Roll
Ball
Sausage

Artist Focus– Pablo Picasso	
<p>Picture of Artist</p> 	<p>Artwork</p> 
<p>Key Fact</p> <p>Throughout his lifetime, Pablo Picasso made 300 sculptures!</p>	<p>Connection to the unit</p> <p>We will be making playdough troll sculptures using Pablo Picasso's style.</p>

In Class Experiences
Material exploration
Experimental opportunities in continuous provision
I do, You do modelling
Tool exploration

Try this at home!
Make your own playdough
Ingredients: 2 cups plain flour, 1 cup salt, 2 tbsp cream of tartar (optional), 2 tbsp vegetable oil, 1 –1½ cups boiling water, food colouring
Instructions: Mix the flour, salt, and cream of tartar. Add oil and food colouring, then slowly add boiling water, stirring until it forms a dough. Let it cool, then knead until smooth. Explore squishing, rolling, and shaping it into funny troll faces.

Developmental Stages



Reception

My prior knowledge
What I should already know before starting this topic:

- How to hold a pencil.
- How to draw shapes.
- How to draw people.

Key Skills

Use mirrors to observe closely.

Draw facial features in the correct place.

choose appropriate colours for portraits.

add detail to a portrait (freckles, hair texture, glasses).

use drawing tools with increasing control.

Big Questions

Who is Frida Kahlo?

What is a self-portrait?

How do you draw a self-portrait?

How can I use colour to represent myself?

How can I add detail?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Portraits are drawings or paintings of people.

Frida Kahlo was a self-portrait artist.

Faces are made up of different shapes (circle, oval, lines, curves).

Artists use colours to represent skin, hair, and features.

Background means what is behind the person in the picture.

Key Vocabulary

Artist

Frida Kahlo

Self-portrait

Lines

Shapes

Colours

Portrait

Features



Outline

Detail

Background

Pattern

Artist Focus— Frida Kahlo

<p><u>Picture of Artist</u></p> 	<p><u>The Frame</u></p> 
<p><u>Key Fact</u></p> <p>Frida Kahlo's art incorporated many elements of Mexican culture..</p>	<p><u>Connection to the unit</u></p> <p>We will be drawing self-portraits.</p>

In Class Experiences

Talk time opportunities

Continuous provision to explore I draw, You draw opportunities

Observe in mirrors

Discussion time to give feedback

Create a class display

Try this at home!

Look in the mirror at home what do you notice about yourself? Can you compare what you look like to your parents?

Find a picture of you as a baby, can you draw yourself?

Have a family evening, use mirrors to practice drawing a self portrait, display them altogether on the fridge.



Topic: Traditional Tales	Year group: Reception	Strand: Painting
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My prior knowledge
 What I should already know before starting this topic:
 How to select colours, how to hold a paintbrush, dip the brush into the paint and wipe off excess. How to mark marks on paper with paint to draw lines, shapes and how to fill a space with colour. How to create shapes using paint

Key Skills
 Hold a paintbrush correctly using a pincer grip or tripod grip.
 Dip into paint carefully (not too much paint on the brush).
 Experiment with the pressure and amount of paint used.
 Clean the brush properly between colours.
 Select the right size/type of brush for their purpose (large for background, small for details).
 Explore paint mixing using brushes, rollers, and sponges.
 Select and evaluate shades for different elements.

Big Questions
 Who is Eric Carle?
 What is a landscape/scene?
 How can I use paint to create different shades?
 How can I make elements stand out?
 How do I talk about my work?

What will I know by the end of this unit?
 (e.g. key facts, concepts)
 A paintbrush is a tool used to apply paint.
 The handle is for holding; the bristles spread the paint.
 You can use different pressures to make thick or thin lines.
 Know who Eric Carle is and recognise his style.
 Landscapes show places or settings.

Key Vocabulary
 Paint
 Mix
 Paint brush
 Colour
 Landscape
 Background
 Foreground
 Texture
 Artist
 Illustrator
 Eric Carle
 Collage

Artist Focus– Illustrator and Author– Eric Carle

<p><u>Picture of Artist</u></p> 	<p><u>Forest Friends Illustration</u></p> 
<p><u>Key Fact</u></p> <p>Eric Carle is a painter who also illustrates and writes picture books.</p>	<p><u>Connection to the unit</u></p> <p>We will be using Eric Carle as inspiration to create a forest scene from Little Red Riding Hood.</p>

In Class Experiences
 Experiment with paint mixing.
 Experiment with different tools.
 Experiment using different sized brushes
 Opportunities to experiment in continuous provision

Try this at home!
 Paint or colour lots of different textured papers, then cut and collage them to make your own Little Red Riding Hood characters in the style of Eric Carle.
 Go to a Nature Reserve Park, take a photo and try layering pieces of coloured paper to create the picture just like Eric Carle builds his illustrations.



My prior knowledge
What I should already know before starting this topic:

- Different dough disco movements
- How to use cutters.
- How to use different tools?
- How to shape dough.

Key Skills

Develop fine motor skills: rolling, twisting, pinching, flattening, joining clay.

Learn how to attach pieces securely.

Learn to paint carefully on a 3D surface.

Use observation to add accurate features and details.

Compare 2D and 3D artworks.

Big Questions

What is a sculpture?

What is the difference between playdough and clay?

How can I create a sculpture like Joan Danziger?

What do I need to add to paint to dry on clay?

How can I reflect on my work?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Sculpture means (3D artwork).

Joan Danziger is a sculptist.

sculptures can be made from different materials (clay, paper, junk, natural).

Know what a mini-beast is and be able to name some (bee, snail, butterfly).

Know that colour and texture can be added.

Key Vocabulary

Sculpture

3D

2D

Joan Danziger

Clay

Playdough

Mini-Beast

Texture

Colour

Paint

PVA Glue

Fine Motor

Artist Focus– Joan Danziger

<p><u>Picture of Artist</u></p> 	<p><u>Artwork</u></p> 
<p><u>Key Fact</u></p> <p>Joan Danziger create lots of sculptures but her favourite are beetles!</p>	<p><u>Connection to the unit</u></p> <p>We will be creating clay mini-beasts</p>

In Class Experiences

Pre exploratory skills with play dough

Talk time opportunities about sculptures

Teacher modelling of techniques

Painting their final piece.

Try this at home!

Make your own playdough

Ingredients: 2 cups plain flour, 1 cup salt, 2 tbsp cream of tartar (optional), 2 tbsp vegetable oil, 1 –1½ cups boiling water, food colouring

Instructions: Mix the flour, salt, and cream of tartar. Add oil and food colouring, then slowly add boiling water, stirring until it forms a dough. Let it cool, then knead until smooth. Explore squishing, rolling, and shaping it into funny troll faces.



Y e a r 1

Topic: Toys	Year group: Year One	Strand: Painting
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My prior knowledge
 What I should already know before starting this topic:
 A paintbrush is a tool used to apply paint.
 The handle is for holding, the bristles spread the paint.
 You can make new colours by mixing paints (blue + yellow = green, etc.).
 colour mixing creates new shades and tones.

Key Skills
 Holding the brush with control (like a pencil).
 Using different strokes: long, short, dabbing, swirling.
 Mix primary colours to make secondary colours.
 Explore how adding white or black changes a colour (to create tints and shades).
 Control brush or tools to achieve dot effects (e.g., using cotton buds or fine brushes).
 Plan and create a piece Reflect on their own work and that of Seurat, describing similarities and differences. inspired by Georges Seurat.

Big Questions
 What are primary and secondary colours?
 How do we make light or dark colours?
 Who is Georges Seurat?
 What is pointillism?
 How do we evaluate?

What will I know by the end of this unit?
 [e.g. key facts, concepts]
 A paintbrush is a tool used to apply paint.
 Tints are made by adding white to a colour to make it lighter.
 Secondary colours are made by mixing two primary colours: Red + Yellow = Orange, Blue + Yellow = Green, Red + Blue = Purple
 Georges Seurat was a French artist.
 Pointillism is a painting method where small dots of colour are applied to form an image.

Key Vocabulary
 Paintbrush
 Mixing
 Blending
 Palette
 Primary Colour
 Secondary Colour
 Colour Wheel
 Tint
 Lighter
 Darker
 Georges Seurat
 Pointillism
 Evaluate

Artist Focus- Georges Seurat

<p><u>Picture of Artist</u></p> 	<p><u>A Sunday on La Grande Jatte, 1884-1886</u></p> 
<p><u>Key Fact</u></p> <p>Georges Seurat was a pioneering French post-Impressionist artist known for developing the technique of Pointillism</p>	<p><u>Connection to the unit</u></p> <p>We will be creating art using the pointillism technique inspired by Georges Seurat.</p>

In Class Experiences
 Mixing primary colours to make secondary colours.
 Adding white and black to create tints.
 Experimenting with line.
 Practicing pointillism.

Try this at home!
 Use cotton buds or the tip of a pencil to make a picture using tiny dots of paint, just like Georges Seurat.
 Try mixing two colours using only dots placed close together and see what new colour your eyes can see from far away.
 Create a simple scene, like a tree or a sunny sky, using only dots instead of brushstrokes to fill in the shapes

Developmental Stages



My prior knowledge
What I should already know before starting this topic:

- Different dough disco movements
- How to use cutters.
- How to use different tools?
- How to shape dough.
- How to paint on clay

Key Skills

Explore, handle, and manipulate 3D materials.

Apply patterns to 3D surfaces creatively.

Using shaping skills help shape realistic or imaginative features.

Add layers and use water to join

Make deliberate colour choices for mood or expression.

Big Questions

Who is Yayoi Kusama?

How can I be inspired by her art work?

How do I make a dragon eye out clay?

How can I make my eye stand out using colour?

How do I join clay parts together?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Sculptures can be made from different materials like clay, playdough, wire, or cardboard.

Yayoi Kusama is a Japanese artist known for using polka dots in her artwork.

Clay is a material used for sculpture that hardens when dry.

Water needs to be used to join the different layers.

Evaluation means saying what you like, what worked well, and what could be done differently.

Key Vocabulary

Sculpture

Clay

3D

Sculptor

Model

Tools

Material

Yayoi Kusama

Repeating Pattern

Bold

Join

Base

Evaluate

Artist Focus– Yayoi Kusama

<p><u>Picture of Artist</u></p> 	<p><u>Artwork</u></p> 
<p><u>Key Fact</u></p> <p>Kusama's work is often inspired by dreams and imagination.</p>	<p><u>Connection to the unit</u></p> <p>We will be creating dragon eye out of clay and using Kusma's patterns to inspire us.</p>

In Class Experiences

I do, You do

Opportunity to practice drawing parts of a dragon eye before making one

Skill/technique practice with playdough

Try this at home!

Make your own playdough

Ingredients: 2 cups plain flour, 1 cup salt, 2 tbsp cream of tartar (optional), 2 tbsp vegetable oil, 1 -1½ cups boiling water, food colouring

Instructions: Mix the flour, salt, and cream of tartar. Add oil and food colouring, then slowly add boiling water, stirring until it forms a dough. Let it cool, then knead until smooth. Explore squishing, rolling, and shaping it into funny troll faces.

Developmental Stages



My prior knowledge
What I should already know before starting this topic:

- Background means what is behind the person in the picture.
- How to use drawing tools with increasing control.
- Make choice about my layout.
- You can use lots of media to draw with e.g pencil, crayon, felt, chalk

Key Skills

Observe an artists work and identify features.

Identify and draw parts of a seaside landscape from reference images

Use light sketching to plan, and darker lines to define.

Position elements correctly (e.g. large boat in front, small lighthouse in background).

Give and receive feedback politely.

Big Questions

Who is Stephen Wiltshire?

What is a landscape?

How do you draw a landscape?

How do you shade?

What could I add to my work to make it better?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Stephen Wiltshire is a British artist who draws detailed cityscapes and landscapes from memory.

A landscape is a picture of land or scenery.

Proportion means drawing parts of a picture the right size compared to each other.

Explore pencil grips to control pressure.

Evaluating means talking about what worked well and what could be improved.

Key Vocabulary

Landscape

Background

Horizon

Shade/Value

Sketch



Positive and Negative Space

Proportion

Evaluate

Feedback

Artist Focus– Stephen Wiltshire

<p><u>Picture of Artist</u></p> 	<p><u>New York Panorama</u></p> 
<p><u>Key Fact</u></p> <p>Stephen Wiltshire has autism and draws everything from memory.</p>	<p><u>Connection to the unit</u></p> <p>We will be looking at landscapes and drawing and shading with pencil.</p>

In Class Experiences

Introduction to artist

Exploring landscapes

Introduction to shading and value

Introduction to positive and negative space

I draw, you draw familiar landscape

Independent seaside landscape

Try this at home!

Build a City: Use recycled boxes and tubes to create your own mini cityscape inspired by Stephen Wiltshire's famous city drawings.

Draw from Memory: Look at a picture of a landmark for a few seconds, then try to draw it from memory to see how much detail you can remember like Stephen Wiltshire.



Y e e A r 2

Topic:	Year group:	Strand:
Pioneers	Year Two	Drawing



My prior knowledge What I should already know before starting this topic:
<ul style="list-style-type: none"> Basic shading techniques. Different pencil grips equals different pencil pressure. The difference between positive and negative space.

Key Skills
Observe facial features and proportions closely before sketching.
Use light pencil pressure for planning and darken once confident.
Identify where the light source is and shade accordingly.
Use basic face guidelines to place features accurately.
Combine sketching, measuring (guidelines), shading, and expression in one piece.

Big Questions
Who is Anna Bregman?
What is a self-portrait?
How do I draw facial features correctly?
What is a light source?
What are the different shading techniques?

What will I know by the end of this unit? [e.g. key facts, concepts]
Portraits are artworks showing a person, focusing on their face and expression.
Anna Bregman is a contemporary sketch artist who uses pencil to capture personality and realism in her work.
Shading makes drawings look 3D.
Proportion of facial features.
Light affects where shadows and high-lights fall.

Key Vocabulary
Portrait
Self-Portrait
Observational
Sketch
Shade/Tone
Cross-hatching
Stippling
Shadow
Light
Proportion
Technique
Reflect
Evaluate

Artist Focus-	
<u>Picture of Artist</u> 	<u>Artwork</u> 
<u>Key Fact</u> <p>Anna Bregman is a portrait artist specialising particularly in child portraits, and creates hand drawn portraits in soft pencils, or painted in oils or watercolour.</p>	<u>Connection to the unit</u> <p>We will be drawing self-portraits</p>

In Class Experiences
Practice identifying the light source to aid shading.
Experimenting different shading techniques.
Step by step drawing of facial features and their proportion.
Using reference images/mirrors to create a self portrait.
Evaluating my own work.

Try this at home!
Use a lamp or torch at home to shine light on an object, then sketch it using different shading techniques such as hatching, cross-hatching, and blending.
Look at Anna Bregman's self-portraits online and create your own version inspired by her style, using pencils, pens, or any materials you have at home.

Developmental Stages



Topic: Pirates	Year group: Year Two	Strand: Painting
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My prior knowledge
 What I should already know before starting this topic:
 How to use a paintbrush correctly.
 How to mix primary colours to make secondary colours.
 Understand proportion and sizing.



Key Skills
 Observe and respond to artwork with guided questioning.
 Experiment with tools (sponges, cotton buds) and explore the marks made.
 Apply to recreate effects like sea spray, foam, sky.
 Load brush with two colours, blend together on paper.
 Use simple visual guidelines to keep objects in proportion.
 Use basic vocabulary (line, colour, texture, shape) when evaluating
 Identify one thing they're proud of and one thing they would change.

Big Questions
 Who is Katsushika Hokusai?
 How do I make my painting look realistic?
 What other tools can I paint with?
 How do I show depth in my painting?
 How can I evaluate my painting effectively?

What will I know by the end of this unit? (e.g. key facts, concepts)
 Katsushika Hokusai was a Japanese Artist, who painted The Great Wave off Kanagawa.
 Artists use tints/shades to show depth, light, and mood.
 Artists use tools like sponges, cotton buds, and brushes to create texture.
 A background sets the scene and is painted first.
 Artists use proportion to make parts of a painting the right size (e.g. ship smaller than sea).
 Evaluation includes what was easy or hard, what was successful, and what they would improve next time.

Key Vocabulary
 Katsushika Hokusai
 Seascape
 Realistic
 Layering
 Depth
 Texture
 Background Wash
 Media
 Proportion
 Focal Point
 Evaluate
 Critique

Artist Focus– Katsushika Hokusai

<p><u>Picture of Artist</u></p> 	<p><u>The Great Wave Off Kanagawa</u></p> 
<p><u>Key Fact</u></p> <p>Hokusai, was a Japanese ukiyo-e artist, Ukiyo-e is a genre of Japanese art that flourished from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties, kabuki actors and sumo wrestlers; scenes from history and folk tales, travel scenes and landscapes.</p>	<p><u>Connection to the unit</u></p> <p>We will be recreating our own seascape painting inspired by Hokusai.</p>

In Class Experiences
 Exploring Katsushika Hokusai's art work.
 Exploring different media, tools and techniques.
 I draw, you draw techniques.

Try this at home!
 Watch the film Peter Pan and try sketching a sea scene using different tools like pencils, crayons, or even a sponge for texture.
 Use blue and white paint to mix different shades of ocean colours and create your own mini seascape.
 Try making wave patterns by dragging a fork or the edge of cardboard through paint to see how it changes the texture.



My prior knowledge
What I should already know before starting this topic:

- Different dough disco movements
- How to use cutters.
- How to use different tools?
- How to shape dough.
- How to paint on clay
- How to use water to join.

Key Skills

Roll, pinch, score and slip clay to build and join parts.

Use simple tools for shaping, smoothing and adding surface texture to clay.

Identify specific elements like line, texture, and expression in an image or sculpture.

Use clay to build animal forms by shaping and joining.

Paint clay with detail, thinking about real-life colours or stylisation.

Big Questions

Who is Nick Mackman?

How can I create a 3D Indian animal?

Which animal would be best for me to recreate?

How does designing a sculpture help me?

What techniques can I use?

What will I know by the end of this unit?
[e.g. key facts, concepts]

Clay is a malleable material used for 3D sculpture, which can be shaped, joined, and painted.

Different tools (hands, knives, sticks) are used to mould, cut and texture clay.

Nick Mackman is a British sculptor who creates expressive animal sculptures.

Animals have different body shapes which can be built from clay in sections.

Paint can be used to enhance form, show pattern or emotion.

Feedback helps us grow as artists.

Key Vocabulary

Sculpt

Join

Score

Slip

Technique

Form

Texture

Evaluate



Improve

Process

Feedback

Reflect

Artist Focus— Yayoi Kusama

<p><u>Picture of Artist</u></p> 	<p><u>Artwork</u></p> 
<p><u>Key Fact</u></p> <p>Nick Mackman is a British sculptor who creates expressive animal sculptures.</p>	<p><u>Connection to the unit</u></p> <p>We are going to be making clay Indian animals.</p>

In Class Experiences

I do, You do

Opportunity to practice drawing parts of a dragon eye before making one

Skill/technique practice with playdough

Try this at home!

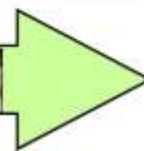
Make your own playdough

Ingredients: 2 cups plain flour, 1 cup salt, 2 tbsp cream of tartar (optional), 2 tbsp vegetable oil, 1 - 1½ cups boiling water, food colouring

Instructions: Mix the flour, salt, and cream of tartar. Add oil and food colouring, then slowly add boiling water, stirring until it forms a dough. Let it cool, then knead until smooth. Explore squishing, rolling, and shaping it into funny troll faces.

Developmental Stages

1 Exploring Materials	2 Simple shapes and forms	3 Intentional making	4 Combining forms	5 Adding detail	6 Using tools with control	7 Planning and refining	8 Creative expression
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Questioning

Area of	Nursery/The Hub	Reception	Year One	Year Two
Design	<p>What are you making? What colours and materials do you want to use? How will you start your picture or model? Can you tell me what you're doing? What shape or line will you make next? What tools do you need to help you? How does it feel when you use that material? What do you like about your work? What could you try next time?</p>	<p>What do you want your picture or model to look like? How will you make it? Which materials will you choose and why? What happens if you mix or change something? How can you make it stronger or more colourful? What do you notice about the shapes and lines you've used? Who or what inspired your design? What would you change if you did it again? Can you tell me what part you are most proud of and why?</p>	<p>What is your design idea and what do you want it to show? What materials or tools will work best for your idea? How will you put your pieces together or arrange your design? What problems did you solve while you were making it? How does your design link to the artist or theme you studied? What would make your design even better or clearer? How did you make choices about colour, shape, and pattern? How does your work make you feel? What would you do differently next time to improve your design?</p>	<p>What is the purpose of your design and who is it for? How does your plan show your ideas clearly? How did you adapt or change your design as you worked? What techniques or materials worked best for your idea? How have you made your design original or different? What did you learn from looking at other artists' designs? How does your finished work compare with your plan? What message or feeling were you trying to show through your design? If you could redesign it, what would you change and why?</p>

Area of	Nursery/The Hub	Reception	Year One	Year Two
Create	<p>What are you making today? How does it feel when you paint/draw/build? What colours or materials do you like using? Can you show me how you made that mark or shape? What happens when you mix those colours together? What does your picture or model show? Who or what are you thinking about while you make it? What do you like most about what you made? Would you like to make another one the same or different?</p>	<p>What are you trying to show or make in your picture? How will you use your materials to show your idea? What will you do first, next, and last? Why did you choose those colours, shapes, or textures? How can you change your work if you want it to look different? What happens if you use a different tool or material? What did you enjoy most while making this? How does your artwork make you feel? What do you want people to see or notice when they look at it?</p>	<p>What inspired your idea for this artwork? How did you decide what materials and techniques to use? What did you do to make your idea stand out? How did you change or improve your work as you made it? How did you use line, shape, colour, or texture to create your picture? What was tricky while you were making this, and how did you solve it? How is your artwork similar to or different from the artist's work we looked at? How does your artwork make you feel now it's finished? If you made it again, what would you do differently?</p>	<p>What message or feeling were you trying to show in your artwork? How did you choose the techniques or materials that would work best? What changes did you make as you were creating, and why? How does your work show your own ideas and imagination? What have you learned about how to use colour, texture, or shape to express yourself? How did you make your work different from your first plan or idea? What part of your work are you most proud of, and why? How do you think your artwork could be displayed or shared with others? If you could teach someone else how to make your artwork, what would you tell them?</p>

Area of	Nursery/The Hub	Reception	Year One	Year Two
Evaluate	<p>What did you make? Can you tell me about your picture or model? What do you like about it? How does it make you feel when you look at it? What colours or shapes did you use? Which part is your favourite? Who did you make it for? What would you like to make next time? Do you like your friend's picture? Why?</p>	<p>What do you like best about what you made? How did you make that part? What worked well in your artwork? What might you change or do differently next time? What did you find tricky or easy? How do you feel when you look at your finished work? Which tools or colours helped you most? What do you notice about your friend's or the artist's work? What is the same or different about yours and theirs? Why do you think the artist chose those colours or shapes?</p>	<p>What do you think worked really well in your art? What part are you most proud of, and why? If you made it again, what would you do differently? How did your ideas change as you worked? What techniques helped you achieve your idea? What could you add or change to make your work even better? How does your artwork make you feel, and why? What do you notice about the artist's work compared to your own? What do you like about other people's art, and what gives you ideas for next time?</p>	<p>What did you want to show in your artwork, and do you think you did it well? What choices did you make that worked best? How did you adapt your work as you went along? What skills or techniques did you use successfully? If you could change one thing, what would it be and why? How do you think other people will respond to your artwork? What do you notice about how the artist created their work? What do you think the artist was trying to show or make you feel? What have you learned from this project that you will use next time? How does your artwork show your own ideas or feelings?</p>

Area of	Nursery/The Hub	Reception	Year One	Year Two
<p>Technical Knowledge</p>	<p>What are you using to make your picture? How does that tool feel when you use it? What happens when you press hard or softly? Can you show me how you made that mark? What happens if you use a different colour or brush? How can you make your lines go up and down or round and round? What do you notice when you mix these two colours together? Which material is sticky, soft, rough, or smooth? How does the paint, chalk, or crayon move on the paper? Can you tell me what you used to make it?</p>	<p>What tools or materials will help you make your idea? How do you use your brush or pencil carefully? What happens when you add more water or more paint? How can you make your lines thicker, thinner, longer, or shorter? Which brush will work best for your picture? How can you make a light or dark colour? What happens if you layer colours or mix them together? What happens if you press harder or lighter with your pencil or crayon? How did you make your collage or sculpture stay together? What can you do if your material doesn't stick or bend the way you want it to?</p>	<p>What is a primary colour? What is a secondary colour? How do we mix colours? What colour do you make when you mix these colours? What is a tint? How can you make colours lighter or darker? Can you name these colours? How can you clean a brush? How much paint should I put on my brush? What materials or tools are best for this task, and why? How do different materials behave when you use them? How can you create texture or pattern using your tools? What happens when you mix different media (for example, paint and collage)? How can you show light and dark in your drawing or painting? Which brush or pencil will help you show detail or big areas? How can you make something look rough, smooth, shiny, or soft? How can you join or fix materials securely? How can you change your technique to improve control or effect? What do you notice about how the artist has used their materials?</p>	<p>What is a primary colour? How could you create tints? How do you create secondary colours? What is pointillism? How can you use shapes to help with sketching? What is sculpture? What is sketching? What is texture? How do we create texture? How can you use different techniques to show shape, pattern, or texture? How can you create tone (light and dark) in your work? What effect does layering paint, collage, or drawing materials have? How can you use different brushstrokes or tools to show movement or texture? What materials will give you the best result for your idea, and why? How can you mix or blend colours accurately? What happens when you combine materials like paint, pastel, and pencil together? How can you use lines or marks to show detail and form? What did you do to make your sculpture or collage strong and secure? How does understanding your tools help you make your art look the way you want?</p>

Area of	Nursery/The Hub	Reception	Year One	Year Two
<p>Artists and Craft Makers</p>	<p>Who made this picture or sculpture? What can you see in this artwork? What colours or shapes can you find? Do you like this picture? Why or why not? How does it make you feel when you look at it? What do you notice that is the same or different from your own art? What do you think the artist used to make it – paint, chalk, or something else? Can you make your own art like this? What did the artist use lots of – lines, circles, people, colours? Which part do you like the best?</p>	<p>What do you notice about how the artist has made their picture? What colours has the artist used, and why do you think they chose them? How is their art different from yours? Can you spot patterns, textures, or layers in this picture? What materials do you think they used? What do you think the artist wanted to show or make you feel? What do you like best about this artist's work? How can we make our own art in this style? Does this remind you of anything you have seen or made? Can you tell me which artist's work this looks like?</p>	<p>What do you notice about the way this artist creates their work? What materials, colours, or marks has the artist used? How does this artist's work make you feel? What patterns or shapes can you see in this picture? What is similar or different between these artists' styles? What technique do you think the artist used (painting, printing, pointillism, drawing)? How can you make your own art like Georges Seurat, using small dots? What shapes and colours did Paul Klee use to make his designs? What repeating patterns did Yayoi Kusama create? How does Stephen Wiltshire show buildings and details in his drawings? Which artist's work do you like the most and why? How are artists and designers a bit like storytellers?</p>	<p>Who is the artist, and what kind of art do they make? What can you tell about the artist's style or technique? What story or message do you think the artist is showing? What materials and tools do you think the artist used to create this? How is this artist's work similar or different to the one we studied before? What do you think the artist was inspired by – nature, people, or feelings? How has Katsushika Hokusai used line and movement in his waves? What colours and textures has Anna Bregman used in her collages? How has Nick Mackman made her animal sculptures look real and full of character? Can you make your own artwork inspired by one of these artists? What do you like or find interesting about this artist's work? What does this artwork make you think or feel? How does looking at other artists help you with your own ideas? If you were an artist, what kind of art would you make?</p>



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Inclusive pedagogy for all learners in Art

How we create an inclusive environment in Art:

In our art lessons, we create an inclusive environment by ensuring that the classroom layout and seating are flexible, allowing for both individual and group work based on each student's needs. Learners with fine motor difficulties have access to a broader range of resources, such as larger brushes, adaptive tools, and tactile materials, to help them engage fully in creative activities. For students with sensory needs, we provide visual aids and calming tools to help them feel comfortable and supported. We also ensure flexibility in how students approach tasks, offering the option to work independently or collaborate with peers, depending on what works best for them. To evaluate their work, we offer differentiated methods, such as using Widgit symbols, verbal feedback, or written reflections, so every child can express their understanding and progress. Throughout lessons, we encourage plenty of discussion time, allowing students to share their thoughts and ideas, while also offering a variety of model examples to inspire creativity. Pre-teaching vocabulary, techniques, and resources further ensures that all students, regardless of their learning styles or abilities, can engage with the material and succeed in expressing themselves through art.

How we scaffold learning to support children who have literacy and numeracy difficulties:

In our art lessons, we scaffold learning to support children with literacy and numeracy difficulties by providing various tools and strategies to make the learning process more accessible. Visual aids are used to help students identify artists' equipment and media, making it easier for them to understand and use the materials. Word and picture banks are available for reference, offering both visual and written support to reinforce vocabulary and concepts. To guide students through art processes, we use process templates that break down tasks into clear, manageable steps, helping them follow along at their own pace. Additionally, we model and demonstrate techniques, giving students the opportunity to imitate and practice the steps in a supportive environment. This hands-on, step-by-step approach ensures that all students, regardless of their literacy and numeracy abilities, can successfully engage with the art process, build their skills, and gain confidence in their creativity.

How we scaffold learning to support children who struggle to retain vocabulary:

To support children who struggle to retain vocabulary in art, we scaffold learning by using a range of vocabulary and pre-teaching key terms before starting each lesson. This ensures that students are familiar with the words they will encounter, making it easier for them to understand and use them in context. We also encourage verbalizing the vocabulary in complete sentences, helping students connect the words to their creative processes. Talking postcards are used to reinforce vocabulary, allowing students to record their thoughts and ideas aloud, which supports both recall and articulation. Additionally, we offer differentiated ways for students to record evaluations of their work, such as through pictures, symbols, or simplified written statements, so they can express their understanding in a way that works best for them. By providing these strategies, we help children retain and apply art vocabulary, building their confidence and improving their ability to communicate about their artwork.

How we scaffold learning to support children who need time to develop conceptual understanding:

In our art lessons, we scaffold learning for children who need time to develop conceptual understanding by offering small group sessions to pre-teach essential concepts. This targeted support allows students to engage in focused learning, ensuring they grasp foundational ideas before applying them in larger class activities. We take the time to model and demonstrate each step of the artistic process, breaking down tasks into manageable parts so students can follow along with confidence. Through a participatory approach, students are encouraged to actively engage in the learning process by asking questions, contributing ideas, and practicing techniques. To help with memory retention, we show examples of completed work from previous lessons, reinforcing concepts and allowing students to visualise what success looks like. Visual aids, such as worked examples or step-by-step guides, are also used to support independent tasks, giving students clear references to follow as they complete their work. Additionally, we provide opportunities for peer collaboration, where students can work together, share feedback, and learn from one another. These strategies ensure that all students, regardless of their starting point, have the support they need to develop a deeper conceptual understanding of art at their own pace.

How we scaffold learning to support children with attention difficulties:

In our art lessons, we scaffold learning to support children with attention difficulties by implementing a range of strategies to maximise engagement and help them stay focused. We carefully position learners in the classroom to minimise distractions, ensuring they have a clear view of resources and instructions. A calm and organised environment is maintained, promoting focus and reducing anxiety. We break lessons into manageable chunks, offering regular brain breaks to help students reset and re-focus. Paired and group talk activities are incorporated, allowing students to engage with their peers and share ideas, which helps reinforce learning and provides opportunities for social interaction. To prepare students for what they will create, we pre-expose them to the content by showing the resources they will use or examples of the artists' work, giving them a clear understanding of the outcome they are aiming for. We also encourage learners to review their progress by looking back through their sketchbooks, helping them reflect on their growth. Movement breaks are provided to support self-regulation, allowing students to release energy and return to tasks with renewed focus. Additionally, we ensure that students have enough time to tidy away their materials at the end of the lesson, fostering responsibility and giving them a sense of closure. By combining these approaches, we create a structured, supportive learning environment that helps students with attention difficulties engage with the art process and succeed in their creative work.

How we support children who struggle with change and transitions:

In our art lessons, we support children who struggle with change and transitions by creating a structured and predictable routine. We begin each lesson by clearly outlining what will happen, providing a visual schedule or verbal cues so students know what to expect next. Transitions between activities are given extra time, and we use gentle prompts to guide students through each stage, helping them feel more secure and in control. To ease the transition to new tasks, we break lessons into smaller, more manageable steps, ensuring students have the support they need before moving on to a new part of the project. We also offer visual aids or examples to help them understand the changes, making the process less overwhelming. For students who find transitions particularly difficult, we allow them to take brief movement breaks or offer sensory tools to help them self-regulate. By providing a calm, consistent approach and offering time to process each change, we help students feel more confident and capable in navigating the shifts that come with the creative process.

Assessment



Nursery

Assessments

Reception

Assessments

Expected for END OF NURSERY and baseline for Reception

Names

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Uses some simple tools appropriately

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Experiments with colour and texture and can use colours appropriately

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Talks about their creations including some of the things they have used.

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Makes use of given resources appropriately when role playing e.g. farmers outfits, hosepipes for firefighters

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Working TOWARDS EARLY LEARNING GOAL

Names

Begins to use and explore a variety of materials and tools experimenting with colour, texture and function.

Talks about their creations and talks about some of the things they did to make it.

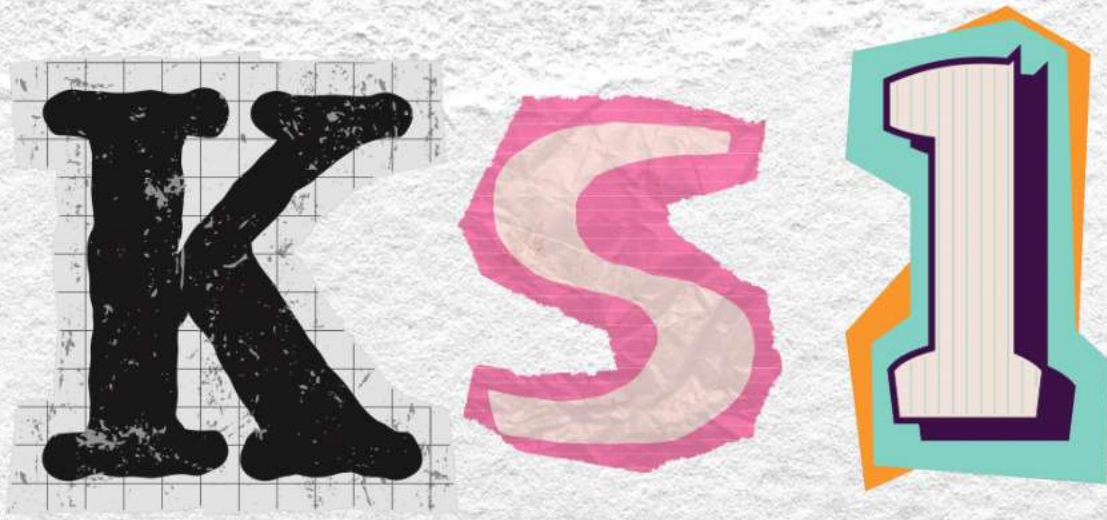
Makes use of props and materials when role playing.

Working AT EARLY LEARNING GOAL

Names						
Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function						
Share their creations, explaining the process they have used						
Make use of props and materials when role playing characters in narratives and stories						

Working above THE EARLY LEARNING GOAL

Names						
Chooses the appropriate tools, techniques and materials to use and can talk about why they have chosen those over others. Talks about the safe use of tools and advises others						
Follows the design, make, evaluate process when creating and can talk in detail at each step independently						
Creates their own props and materials to use in role play						



Assessments

Working BELOW THE EXPECTED STANDARD

Names

Can hold and use drawing tools with support but finds control difficult.

Can make simple marks or shapes but may not represent real objects clearly.

Can copy basic lines or patterns when guided.

Can add a few simple details with help.

Can use a paintbrush with support but struggles to control paint and brushstrokes.

Can use a small range of colours but does not mix them independently.

Can fill space with colour but without much awareness of shape or form.

Can talk a little about what they have painted with adult help.

Can handle modelling materials with support but finds shaping difficult.

Can make very simple 3D forms with help.

Can join materials when shown how, but work may not hold together well.

Can talk briefly about what they have made when prompted.

Can look at an artwork when prompted and say something simple they notice.

Working TOWARDS THE EXPECTED STANDARD

Names

Can use drawing tools with some control and purpose.

Can draw simple shapes or forms to represent familiar objects.

Can experiment with lines and marks to show pattern or texture.

Can add some detail or expression with support.

Can use a brush with increasing control.

Can select colours and begin to mix them to show simple tones.

Can paint recognisable objects or scenes.

Can describe choices of colour or brush size with guidance.

Can shape and join materials with developing control.

Can plan and create a simple 3D form.

Can experiment with different materials and textures.

Can explain in simple terms what their sculpture represents.

Can talk about an artist's work or picture with support and say what they like or notice.

Working AT THE EXPECTED STANDARD

Names

Can draw with control and accuracy to represent ideas or observations.

Can use a range of lines, shapes, and marks confidently.

Can add detail to show texture, pattern, and form.

Can talk about their drawing and suggest simple improvements.

Can paint with control, choosing appropriate brushes and techniques.

Can mix colours confidently to achieve desired tones and shades.

Can represent ideas or observations clearly through colour and composition.

Can explain the choices made during the painting process.

Can build and join materials to create stable, purposeful 3D forms.

Can use tools safely and effectively to shape and add texture.

Can choose materials that suit the intended design or idea.

Can describe how their sculpture was made and what it represents.

Can describe how their own work is similar to or different from an artist's work they have studied.

Working ABOVE THE EXPECTED STANDARD

Names

Can draw imaginatively and with strong control of line, tone, and form.

Can combine different techniques to create depth, texture, and detail.

Can use drawing to express feelings or ideas clearly.

Can review and refine drawings independently.

Can use paint skilfully to create atmosphere, depth, or expression.

Can mix and layer colours precisely for intended effects.

Can plan and adapt compositions thoughtfully as they work.

Can evaluate and refine paintings independently to improve quality.

Can design and construct imaginative, well-balanced 3D forms.

Can use materials and tools with precision to achieve intended textures and details.

Can show understanding of proportion, balance, and structure in their work.

Can reflect on and adapt their sculpture to enhance the final outcome.

Can compare their own work thoughtfully to that of different artists or designers and explain how they were inspired or influenced.

Exemplification



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Autumn

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Working Towards

On Track for Expected

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On Track for Expected

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Summer

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Working Towards

On Track for Expected

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Reception

Autumn

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Working Towards

On Track for Expected

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Reception

Spring

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Working Towards

On Track for Expected

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Reception

Summer

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Working Towards



On Track for Expected



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Autumn

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Working Towards

On Track for Expected

Expected+



Y e a r 1

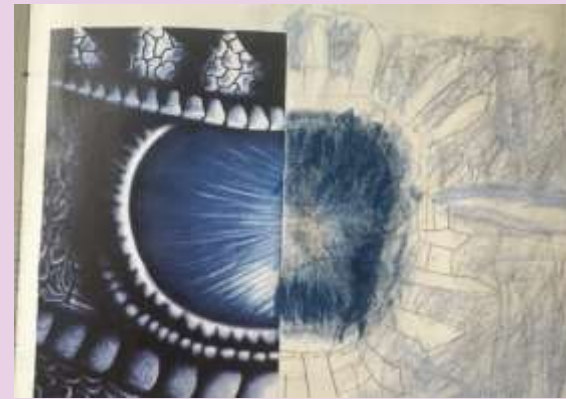
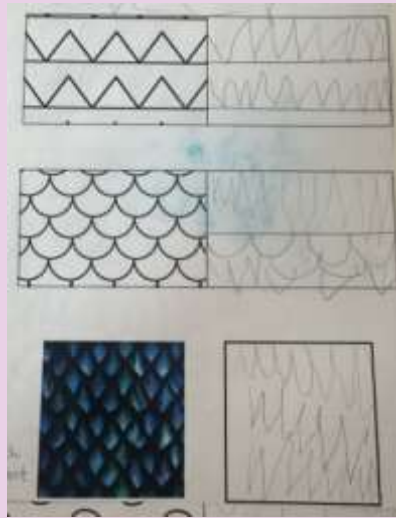
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Working Towards

On Track for Expected

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Summer

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Working Towards

On Track for Expected

Expected+

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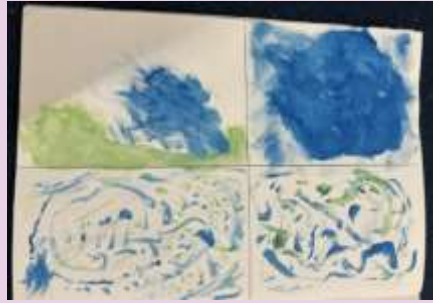
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Autumn

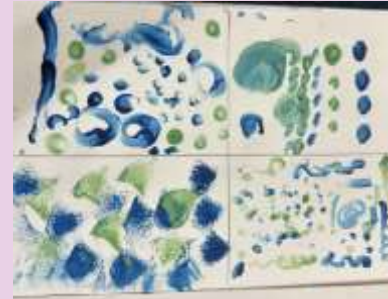
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Working Towards



On Track for Expected



Expected+

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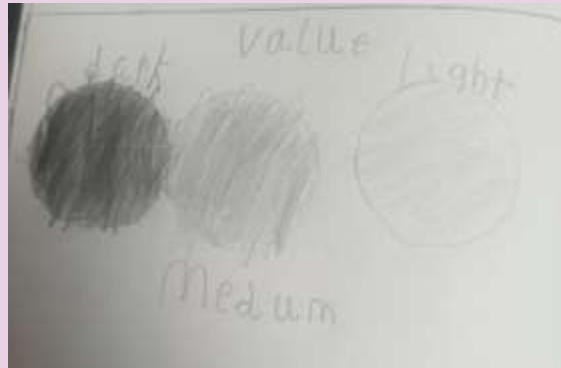
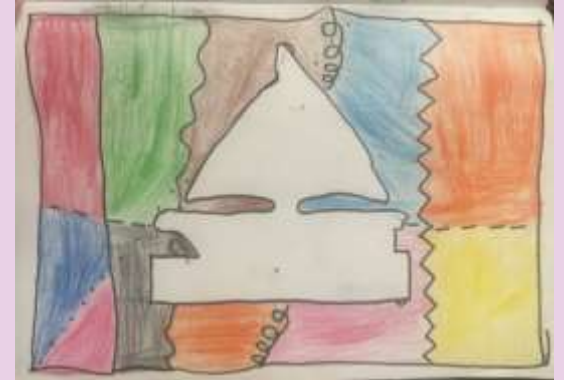
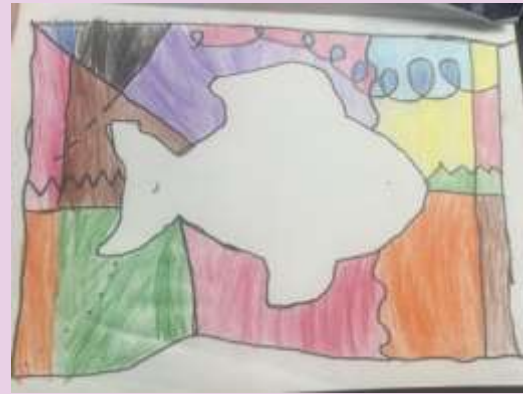
Spring

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Working Towards

On Track for Expected

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Summer

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Working Towards

On Track for Expected

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