

Firs Primary School Subject Curriculum and Progression

Art and Design

	Early Years	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
National Curriculum	<p>Physical Development ELG (Fine Motor Skills ELG)</p> <p>Children at the expected level of development will:</p> <ul style="list-style-type: none"> Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases Use a range of small tools, including scissors, paint brushes and cutlery Begin to show accuracy and care when drawing <p>Expressive Arts and Design ELG (Creating with Materials ELG)</p> <p>Children at the expected level of development will:</p> <ul style="list-style-type: none"> 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 	<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> use a range of materials creatively to design and make products use drawing, painting and sculpture to develop and share their ideas, experiences and imagination develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space <p>Pupils should be taught:</p> <ul style="list-style-type: none"> about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work 		<p>Pupils should be taught to:</p> <ul style="list-style-type: none"> create sketch books to record their observations and use them to review and revisit ideas improve their mastery of art and design techniques including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay) <p>Pupils should be taught:</p> <ul style="list-style-type: none"> about great artists, architects and designers in history 			

Cycle A

Enchanted Woodland

Drawing – drawings of patterns in nature

Artist Knowledge – Andy Goldsworthy

Printing – Natural materials printing

Developing Ideas – Sketchbooks

Over a series of lessons children will practice their drawing skills using different media (e.g. pencils, graphite, oil pastels, pens etc). They will practice hatching, scribbling, stippling, and blending to create light/ dark lines. They will learn how to develop tone using different grades of pencils (year 2), but also through pressure and pattern.

teacher info <https://www.erikalancaster.com/art-blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others>) e.g.

They will develop their awareness of pattern by looking for patterns in the environment around them (e.g. during a nature walk at the park) and recreating them in their sketchbooks.

In the final lessons, children will be shown a examples of Andy Goldsworthy's art. They will use a variety of media to make marks in response to his art work including oil pastels, graphite sticks, fine liner pens and biro, creating independent art work in their sketch books. They will develop their cutting and sticking skills by adding photos and text (speech bubbles) to their work to comment on both AG's artwork, but also on their own.

<http://gomersalprimaryschoolart.blogspot.com/2015/12/year-2-sketchbook-pages.html?q=andy+goldsworthy>

Children will then have the opportunity to explore printing using leaves, flowers and natural objects e.g. pine cones, seed heads etc in their sketch books. Which objects work best? Why? Can they use different colours on top of each other? What happens then? Does every print from the same object look the same? Why not?

Muck, Mess and Mixtures

Painting – Observational paintings of fruit/veg

Artist Knowledge - Carl Warner and Paul Cezanne

Developing Ideas – Sketchbooks

Over two lessons children will develop their painting skills. They will learn to mix secondary colours from primary colours (all), and then to make lighter and darker tones by adding black or white (year 2). They will learn to alter lines by using different thicknesses of paintbrushes. They will begin to

Cycle A

Gods and Mortals

Drawing – pencil (perspective – 3D box design)

3D Work – Clay Pandora's Box

Developing Ideas – Sketchbooks

Lesson 1 – Children will practice creating 3D cabinet drawings of cube/cuboid shapes, using pressure to create tone and perspective (<https://letsdrawthat.com/how-to-draw-a-cube/>) e.g.

Urban Pioneers

More able children can be challenged to draw cubes from different points of view and then could move onto one-point perspective.

Lesson 2 - Children will explore a range of images of Greek pottery, using pencil to imitate the patterns on a few chosen images (which they will stick into their sketch books). They will evaluate their attempts at recreating the patterns and say which pattern they like most and why e.g.

Lesson 3 – Children should explore using different tools to make patterns in clay. Photographs should be taken of their explorations and added to sketch books (by the children). They should evaluate which worked best, and why, and how they would change/improve them next time.

Lesson 4-6 – Children will create a slab clay box, making the 5 sides and lid from squares/rectangles of clay. They should be shown how to use a ruler to measure out their box faces, and straighten each edge. They should be taught how to use a slip/slurry and scoring to join each face (<https://www.thesprucecrafts.com/make-a-basic-slab-pot-2746207>) . The final box should be decorated using engraving tools referring to the pattern explorations in lesson 3. Children may also add coils for further decoration.

Urban Pioneers

Artist Knowledge: History of Graffiti: Banksy and Jean-Michel Basquiat

Developing Ideas – Sketchbooks

Children will explore some artworks by Banksy, practising their cutting and sticking skills and adding a few images to their sketch books. They will evaluate Banksy's artwork and explain what they think the meaning is behind their chosen pictures e.g.

Cycle A

A Child's War

Painting – Urban street scenes

Drawing - 1 and 2 point perspective

Artist Knowledge – LS Lowry

Developing Ideas – Sketch books

Children should look at several paintings by LS Lowry, with a particular focus on his representations of cities following the Blitz, and of VE day e.g.

They should add 2-3 examples of his paintings to their sketch books and annotate the pictures with their observations. What do they notice about his use of colour? Where is your eye drawn to in each of the paintings? How do they make you feel? Why? What is different about the VE Day painting and the Blitz paintings?

Explain that Lowry only used a very restricted colour palette (only 5 colours; flake white, ivory black, vermillion (red), Prussian blue and yellow ochre) Children should then explore colour mixing with only these colours with a focus on creating tints, shades and tones.

(<https://www.bbc.co.uk/bitesize/guides/z3bqycw/revision/9>).

Ask children to explore what happens to a colour when you add black? (Yellow, blue and red all react very differently when mixed with black) <https://willkempartschool.com/the-3-myths-of-black-in-mixing-paint-colours/> Discuss can we make black using other colours? Lowry did use black paint to make his colours darker but some artists don't. Challenge – who can get the closest to black using only red, yellow and blue?

Show children several of Lowry's pencil drawn urban landscapes which are in either 1 point or two-point perspective e.g.

Introduce 'vanishing points' and discuss, where is your eye drawn to? Where do the buildings become smaller?

Practice during cubes and cuboids using 1 point perspective (<https://helloartsy.com/one-point-perspective/>) , and progress to adding windows, doors and roads, creating building shapes. More able children may progress to drawing buildings using 2 point perspective (<https://www.thesprucecrafts.com/two-point-perspective-drawing-tutorial-1123413>) .

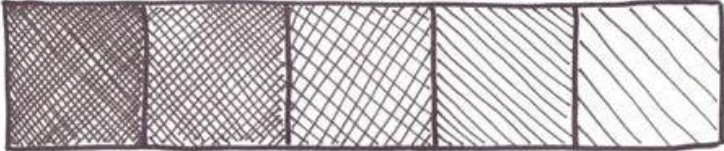
Children should then work towards creating a final piece of art work representing an urban street scene (painting), using a limited colour palette. They should attempt to incorporate perspective into their painting. Children should first use pencil (lightly) to draw the basic forms of buildings, filling in large shapes with painted colour washes and then adding details using finer brushes. Children should choose whether to paint a local street

		<p>explore how to add texture to paintings, both by layering paint (painting thickly) and using mixed media e.g. painting over sand glued to paper.</p> <p>Session 3 - Children will be shown the work of Carl Warner. They will develop their cutting and sticking skills by adding their favourite images of his work to their sketchbooks. – Note: choose images carefully so that they can be easily sorted into warm and cool e.g .</p> <p>They will discuss the colours he uses in his pictures and sort images into those with mostly ‘warm’ or mostly ‘cool’ colours, and should add describing words to each page. They should also be given a colour wheel to add to their sketch books to help them recognise warm/cool colours: (http://gomersalprimaryschoolart.blogspot.com/2016/10/year-1-explore-colours-in-sketchbooks.html?q=year+1) They will experiment with making their own warm/cool colours to match those they see in his art work. They should explore both water colours and powder paints, discussing the difference.</p> <p>Children will then learn about the work of Paul Cezanne, adding some images of his still life paintings to their sketch books. They should annotate these with words or sentences to say what they notice about the pictures, what do they like?</p> <p>Rio de Vida</p> <p>Discuss- how does he use colour? Are his apples all one colour, or does he mix colours in each piece of fruit? What colours can they see in each piece of fruit?</p> <p>Children should then create their own simple still life paintings on cartridge paper (based on observations of real fruit arrangements on their desk). Encourage children to leave no white space on their page, and to experiment with mixing shades as they paint.</p> <p>Drawing – exploring pattern and colour using coloured pencils Painting – exploring pattern and colour using paint</p>	<p>Children will then learn about Jean-Michel Basquiat and the meaning behind one of his most famous paintings, ‘Defacement (The Death of Michael Stewart)’. (teacher information: https://www.guggenheim.org/exhibition/basquiats-defacement-the-untold-story). Note: This should be taught sensitively and in an age-appropriate manner. This video from the BBC is aimed at primary school pupils and is about the death of George Floyd and the Black Lives Matter movement – links can be made to the death of Michael Stewart. Teachers may also want to have a discussion around the removal of statues representing historical figures involved in slavery by the BLM movement, as this raises important points in relation to the meaning and symbolism of art – whether intended or otherwise and the impact art can have on others. https://www.bbc.co.uk/teach/school-radio/assemblies-ks1-ks2-george-floyd-death-and-black-lives-matter-movement/zxcvn9q</p> <p>Children will then work in their sketchbooks to develop ideas for a final piece of art work that challenges racism and promotes inclusivity and equality. They should work in a medium of their choice including oil pastels, coloured pencils, pen or paint.</p> <p>Their final piece should be created on cartridge paper, but evaluated in books (alongside a picture of their final piece. Their evaluation should refer to the meaning behind their picture and how they have used colour to show this.</p> <p>I am Warrior Drawing – Drawings of Roman Emperors Developing Ideas – Sketch books</p> <p>http://gomersalprimaryschoolart.blogspot.com/2020/01/the-romans-year-4.html?q=romans Children begin the unit by practicing their drawing skills and developing their use of tone, creating a range of pencils to create different tonal values. The children discuss what the B and H mean when referencing different pencils and create a tonal scale from light to dark. Is a 4B pencil twice as dark as a 2B pencil? They also spend time exploring different forms of mark making and how these marks can be used to add shading to their drawings.</p> <p>Children then look at Roman Emperors (busts/statues). Key questions to consider include: Why are there no photographs of Roman Emperors? What is a bust? How are they created? Do you think they would be an accurate representation of the person? Why? Why not?</p> <p>Children use their sketchbooks to practice applying their drawing skills to sketches of busts, focusing on individual elements e.g. eyes, hair, nose and considering; how can we make a 2D drawing appear 3D using tone? They should evaluate their work using annotations as they go. Children should be taught that adding shading in the right areas should create the illusion of depth and enhance the quality of our drawings.</p>	<p>scene (e.g. from a photo or from memory) or to replicate/adapt a Lowry street scene.</p> <p>Hola Mexico Drawing – Self-portraits (oil pastel) Artist Knowledge – Frida Kahlo Developing Ideas – Sketch books</p> <p>Children should start the unit by revisiting shading skills using oil pastels and different methods including hatching, cross hatching, pressure and pattern. They should also experiment with creating different types of line with oil pastels, smudging and blurring colours to see what happens.</p> <p>Children should examine images of Frida Kahlo’s self-portraits, choosing 2-3 to add to their sketch books. Frida Kahlo tried to represent her life experiences through her self-portraits – what do the children think their selected portraits represent? Children should annotate the chosen pictures with their thoughts and comments, also considering how she uses backgrounds, objects and colour to add to the meaning of her pictures. Which is their favourite? Why?</p> <p>Children should practice recreating their face using the grid method (drawing a grid over a photograph of their face, and then copying each grid section into a blank grid) – ensuring they maintain proportion.</p> <p>They should also practice using tracing paper to transfer their image (https://www.thebuzzedartist.com/transfer-image-using-tracing-paper/) - when using this method draw attention to the fact they will need to decide which lines from the photo they want to transfer? Do they just want an outline? Will they transfer block shadows etc? How realistic an image do they want to create? They should experiment with different levels of detail.</p> <p>Children should then work in groups to create a pose for their final self-portrait, photographing each other (photos to be added to sketchbooks, with children annotating to show which pose they liked best and why). The final portrait should be created over several lessons, with children first transferring their image from their chosen photograph using either grid method or tracing paper. Images should then be filled in with oil pastel. Children should consider what background, objects or adaptations they want to make to their picture to represent a life experience they have had.</p>
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	<p>Artist Knowledge – John Rombola Developing Ideas – Sketchbooks</p> <p>Children will spend two lessons developing their pencil skills, first using drawing pencils, and then coloured pencils to create detailed patterns – first modelled patterns and then those they observe in the classroom environment.</p> <p>They will then practice the same skills in paint but using fine paint brushes to create detailed patterns, exploring colour and commenting on their own use of colour in their work.</p> <p>Children will look at the carnival art works of John Rombola, developing their cutting and sticking skills by adding some images of his work to their sketchbooks and commenting on what they like/dislike. They will create a final piece of art using their preferred media (either paint or coloured pencils/pens) in response to carnival images. Photographs of their final art pieces should be added to sketchbooks for children to evaluate – what did they do well? What would they like to change?</p> <p>http://www.johnrombola.com/carnivals</p> <p>Cycle B</p> <p>Bright Lights, Big City Artist Knowledge – David Best Drawing – Focus on line, pattern and shape Painting – Exploration of colour, shade and tone Developing Ideas – Sketchbooks</p> <p>https://romeromac.com/wp-content/uploads/2020/02/Year-2.-The-Great-Fire-of-London.pdf (additional guidance for teaching sequence and teacher subject knowledge)</p> <p>Children will develop their understanding of colour, learning to mix secondary colours from primary colours (all), and then to make lighter and darker tones by adding black or white (year 2).</p> <p>In their sketchbooks they will record their emotional response to colour – how does each colour make you feel? What does it remind you of?</p> <p>They will create either a ‘hot’ or ‘cold’ picture using only shades and tints of one colour.</p> <p>Children will use the skills they have developed to create a background for a Great Fire of London picture – making shades and tints of orange for the flames and using thick and thin brushes.</p>	<p>Children create a final drawing of a Roman Emperor on cartridge paper – an image of this should be added to their sketch book alongside their final evaluation.</p> <p>Predator Artist Knowledge - Albrecht Durer: Drawing – observational drawings of wild animal/human collage Developing Ideas – Sketch books</p> <p>Children learn about the work of Albrecht Durer, and that he created pictures of both animals and humans – including lots of detail. They will learn that this style is called hyperrealism. Children will collect examples of hyper-realistic artwork in their sketch books and evaluate the use of colour and tone – how are they used to make the pictures look realistic?</p> <p>Children will create animal/human collages, which they will evaluate using annotations – which is their favourite? Why?: http://gomersalprimaryschoolart.blogspot.com/2015/04/year-3-animal-and-human-collage.html?q=animals</p> <p>They will then sketch single elements of their collages, practicing drawing (for example) eyes, mouths, teeth (human or animal) as realistically as they can – using their previous learning about tone and texture. They should evaluate their sketches as they go, making repeated attempts in order to improve.</p> <p>Their final piece of art work will be a larger scale (A4) animal/human collage in which elements are hand drawn e.g. the strip for the eyes, or mouth. This should be completed on cartridge paper, not in sketch books.</p> <p>Tribal Tales Drawing – Charcoal and Pencil Painting – Cave paintings, use of templates 3D Work - Clay Lion Man Developing Ideas – Sketch books</p> <p>The art learning in this topic links closely with the learning in history and children will learn about some of the changes from the Stone Age to Iron Age through their learning in art.</p> <p>Please see details for this topic at: http://gomersalprimaryschoolart.blogspot.com/2019/11/stone-age-to-iron-age-year-3.html?q=stone+age</p> <p>Lesson 1: Children will look at photographs and video of the Lion Man sculpture (believed to be carved around 40,000 years ago) and discuss how was he made? What was he used for? What was</p>	<p>Revolution Printing – Wallpaper designs Artist Knowledge – William Morris Drawing – Observational sketches Developing Ideas – Sketch books</p> <p>Note: Materials needed – Press print blocks (e.g. https://www.tts-group.co.uk/pressprint-foam-sheets-a4-25pk) and rollers</p> <p>Detailed scheme of work with instructions and questioning - https://williammorrisociety.org/wp-content/uploads/2019/10/Printmaking-resource.pdf</p> <p>Summary of Session 1 –</p> <ul style="list-style-type: none">Investigating the work of William Morris <p>Summary of Session 2 –</p> <ul style="list-style-type: none">Collecting visual informationDeveloping the design, selecting colours <p>Summary of Session 3 –</p> <ul style="list-style-type: none">Experimenting with repeating patterns <p>Summary of Session 4 and 5 –</p> <ul style="list-style-type: none">Organisation of the printmaking process and classroom management <p>Summary of Session 6</p> <ul style="list-style-type: none">Reviewing and evaluating <p>Cycle B</p> <p>Stargazers Artist Knowledge – Vincent Van Gough (The Starry Night) Painting (colour blocking, washes, thickening paint) Developing Ideas – Sketch books</p> <p>Materials: If possible consider introducing gouache paints for this unit.</p>
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	<p>Children will develop their drawing skills – creating images of the London skyline in their sketchbooks focusing on shape, line and pattern. They will use the work of other artists who have replicated the London skyline to inform their work (developing cutting and skills).</p> <p>Children will add a drawing of the London skyline to their fiery background to create a final piece of artwork.</p> <p>Paws, Claws and Whiskers Painting – Animal patterns 3D Work – Clay animal sculptures Developing Ideas – Sketchbooks</p> <p>Lesson 1 - Children will explore images of a range of animal sculptures (e.g. https://footprintsoflondon.com/live/2014/06/our-top-20-animal-sculptures/). They will practice their cutting and sticking skills by choosing 1-2 images of animal sculptures to add to their sketch book – they will use a pencil to copy the patterns/textures of the sculptures where the stone/clay has been decorated with surface patterns e.g.</p> <p>Children should at this point be encouraged to decide which animal they would like to make from clay at the end of the project.</p> <p>Children will then decorate 1-2 small clay tiles carving imprints and using patterns they have practiced in their sketchbooks. (These can be added together and displayed to make a whole class piece of art).</p> <p>Lesson 2 -Children will practice manipulating clay, making different shapes, rolling, pinching, coiling and joining different pieces using scoring and a slip (water). (Clay joining techniques for kids: https://www.youtube.com/watch?v=xZQ69FVqggA) . They should also practice carving imprints and patterns into the clay. Photos of their explorations should be added to their sketch books and children should make a note of what they have learned e.g. “I wet my hands to stop the clay drying out”</p> <p>Lesson 3 - Children will practice their cutting and sticking skills, choosing an animal pattern (for their chosen animal) to add to the sketch books. They will use paint to make marks in response to their chosen patterns, practicing mixing colours to match those in their chosen pattern/s.</p> <p>Lesson 4-6 – Children will create and paint their final clay animal sculptures (images should be provided to support their observation skills), applying the skills they have developed in</p>	<p>he made from? If he had been made from clay, would he have lasted so long? Children generate questions in discussion and then generate ideas in their sketch books alongside an image of the sculpture. They should make simple sketches and try to recreate the shape from clay or plasticine. (https://www.youtube.com/watch?v=WDud_jbbEUC)</p> <p>Lesson 2: Children learn how to use the primary colours to create different shades of brown with paint. They should also explore different media e.g. oil pastels and coloured pencils, and then comment on which media they preferred to use and why.</p> <p>Lesson 3: Children learn again about the different grades of pencil and how to use cross hatching to create shade. What do H and B mean?</p> <p>The children then look at anatomy drawings and have the opportunity to draw the skeleton of a woolly mammoth. They learnt that anatomy drawings have been used in the medical profession over the centuries and can help with the study of animals over a period of time. Key questions: Is a woolly mammoth similar to an elephant? Can they copy a drawing with accuracy? Is this an important skill to have in some professions?</p> <p>Lesson 4: Children mix different tints, tones and shades of brown using powder paint and poster paint and create hand prints on their work. They learn about the different between a stencil and a template – creating a temple of their hand to make relief hand prints in their sketch books.</p> <p>Following this, the children sketch different animals in their books using charcoal. Look at how charcoal was made. Was this a tool for drawing that was available during the Stone Age? How do we know? Children can then explore scrunching paper to create texture behind their drawings.</p> <p>Lesson 5 and 6: Children create final pieces of art work including handprint reliefs and charcoal and paint animals on A3 paper, (which they scrunch to create texture).</p> <p>Cycle B</p> <p>Tremors Artist Knowledge – Joseph Wright and Andy Warhol Painting – Volcano pictures Developing Ideas – Sketch books Children will look at paintings of the Vesuvius eruption painted by Joseph Wright of Derby (e.g. ‘Versuvius in Eruption, With a View over the Bay of Naples’). Adding an image of one of his paintings</p>	<p>Session 1: Children will learn about the work of Vincent Van Gogh (e.g. https://www.vangoghmuseum.nl/en/stories/looking-for-contrast#1) . They will learn about his use of complimentary colours and the effect of these colour combinations, creating and adding a colour wheel to their sketch books (paints). (https://www.bbc.co.uk/bitesize/guides/z3bqycw/revision/7).</p> <p>Session 2: Children should create a simple picture/pattern (in sketch books) which should be sectioned and coloured using complimentary colours (e.g. with oil pastels).</p> <p>Sesison 3: They should collect some examples of Van Gogh’s landscapes (particularly those with a night sky!) and add 2-3 to their sketch books, annotating with comments about what they notice about how he has used colour, line and shape. How does he show light in his paintings? What sort of brush strokes does he use? What complimentary colours does he use?</p> <p>Children should practice using gouache paints to recreate aspects of their chosen Van Gogh paintings, exploring different brush sizes, length of brush strokes and thickness of paint. What is the effect of adding water? Using it with no water? What happens when they paint new colours on top of each other? They should experiment with mixing shades and tints of blue and of yellow.</p> <p>Session 4: Introduce the idea of colour blocking and creating base layers to the children, using the following step by step visuals as an example (demonstrate if possible!): https://www.vangoghstudio.com/how-to-paint-starry-night/</p> <p>Children then use landscapes photographs as inspiration for their own landscape pictures – which they begin to sketch out in this lesson, progressing to initial colour blocking.</p> <p>Sessions 5-6/7: Final pictures should be completed over several lessons, adding layers of detail over the initial colour blocking. (Final pieces to be created on large cartridge paper – evaluation should be oral and in groups/as a class).</p> <p>Pharohs Drawing – observational drawings of Egyptian artefacts (pencil and then fine liner pens) 3D Work – Clay sarcophagus Developing Ideas – Sketch books</p>
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	<p>the previous lessons to decorate them with carving/imprinting and paint. Photographs of final sculptures should be added to sketchbooks and children should evaluate their work e.g. I like....I would change....</p> <p>Scented Garden Drawing – observational drawings of flowers (pencil then coloured pencils and/or oil pastels) Artist Knowledge - Georgia O’Keefe and Claude Monet Painting - Developing Ideas – Sketchbooks</p> <p>Lesson 1: Children practice their drawing skills using different media (e.g. graphite, oil pastels, pens etc). They will practice hatching, scribbling, stippling, and blending to create light/dark shades.</p> <p>They will learn how to develop tone using different grades of pencils, but also through pressure and pattern. They should have the opportunity to use different media including pencils, coloured pencils and oil pastels – exploring how each can be used differently to create tone.</p> <p>Children will be shown a variety of examples of Georgia O’Keefe’s art. They will use a variety of media to make marks in response to her art work including oil pastels, coloured pencils and pencils, creating independent art work in their sketch books. They will develop their cutting and sticking skills by adding photos and text (speech bubbles) to their work to comment on O’Keefe’s artwork, but also on their own.</p> <p>Children will then learn about Claude Monet, they will use finger printing and paint to explore colour mixing and recreate elements of his work in their sketch books. They can choose a favourite image of one of his paintings to recreate/respond to e.g.</p>  <p>(see http://gomersalprimaryschoolart.blogspot.com/2021/10/year-2-colour-mixing-and-monet.html?q=flowers) for examples.</p>	<p>of volcanos, to their sketch books they will comment on his use of colour – how does it make them feel? They should learn that Wright’s pictures are commonly organized around a single dramatic source of light. Note: If timetabling allows children should visit Derby Museum and Art gallery near the start of this unit, so that they can see some of Joseph Wright’s paintings in person. They should be encouraged to take sketch books and make sketches directly from his work.</p> <p>Children should explore colour mixing with paint, attempting to recreate the warm colours of the eruption and the cool colours of the sky on the right of the picture. They should practice making tints and shades.</p> <p>Children should then compare Joseph Wright’s painting with Andy Warhol’s image of Versuvius – how have they used colour differently? How does this affect the way the image makes you feel? Which do you like best? Why?</p> <p>Children should then create their own final pieces of volcano art work on cartridge paper. This should be completed over at least two lessons – teaching the children to paint background colours and images first (e.g. if painting in Wright’s style, paint the dark background, and once paint is dry then add the light source and highlights, if painting in Warhol’s style, paint the block shapes, then once the paint is dry add the details in black)</p> <p>A photograph of their final piece should be added to their sketch book and they should evaluate their use of colour – what worked well? What is the effect of the way they have used colour? What would they like to do differently?</p> <p>Burps, Bottoms and Bile Artist knowledge – Leonardo Da Vinci and Jean-Michel Basquiat Drawing – Human Form (small and large scale), charcoal, graphite (pencils from 2B-9B) and oil pastels Developing Ideas – Sketch books https://gomersalprimaryschoolart.blogspot.com/2020/11/human-form-year-3.html</p> <p>Children will first practice their shading skills using pencils of different hardness; teachers should explain that the more graphite a pencil has, the softer it is, and the darker the lines it produces.</p>  <p>They will practice different methods of shading, including hatching and cross hatching, contour hatching, stippling, scribbling and tick hatching (teacher info https://www.erikalancaster.com/art-</p>	<p>Session 1 - Children begin the unit by revisiting sketching techniques, practicing using different shading skills including pressure, hatching, cross hatching and pattern.</p> <p>Sessions 2 - Children will explore images of a range of Egyptian artefacts (including amulets and sarcophagi), adding several images to their sketchbooks and annotating - what were they made from? How were they decorated? How do we know which artefacts belonged to wealthy and important people? Children should make observational sketches of the artefacts in their sketch books, using view finders to help them to focus on details or small elements of the images.</p> <p>Session 3 - Children will practice shaping clay to create an amulet - using slips to add clay decoration (they will also create a hole in so amulets can be threaded onto wool). They should practice using engraving tools to add further decoration e.g. hieroglyphics. https://artclubblog.com/2010/03/25/egyptian-amulets/ (full materials list)</p> <p>Photographs of finished amulets should be added to sketchbooks for children to evaluate.</p> <p>Session 4-6 – Children will use clay to create a sarcophagus adapting the basic slab box technique used in LKS2. (https://www.thesprucecrafts.com/make-a-basic-slab-pot-2746207) (instructions for basic slab box) Step by step visuals for making clay sarcophagus: https://arteascuola.com/2013/09/an-egyptian-sarcophagus-ceramic/</p> <p>The sarcophagus should be engraved and painted for decoration, with clay used to create additional details e.g. folded arms.</p> <p>Peasants, Princes and Pestilence 3D Work - Clay Coat of Arms Developing Ideas – Sketch books</p> <p>In this unit children will learn about how Coats of Arms have been used throughout history to represent families and communicate their values. They should learn about common symbols on coats of arms and what they represent. They should add images of existing coats of arms to their sketch books, making sketches of design elements and symbols that they like – annotating their work as they go. Which symbols do they like? Why? Are there any they would include on their own coat of arms?</p> <p>Children will create a simple design for their own coats of arms, choosing 4 symbols to represent themselves, making notes about why they have chosen each element.</p> <p>Children will then create their final coat of arms in clay. Video summary of the clay coat of arms and details of techniques to be used here: https://www.youtube.com/watch?v=QdhiNY_1JCU</p> <p>Time Traveller</p>
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	<p>They can then 'finger paint' their own 'Scented Garden' onto cartridge paper.</p> <p>Dinosaurs Drawing – Dinosaur sketches Printing – Mono printing Children will spend two lessons developing their pencil skills, using drawing pencils to create detailed patterns. Year 1 and Year 2 will both practice creating tone through pressure, and also through density of pattern (e.g. small shapes closer together creates a darker tone). Year 2 should also have the opportunity to use different grades of pencils (HB, 2B and 4B) to practice adding tone to their patterns. Patterns should first be modelled by a teacher to give ideas.</p> <p>Children will then practice their cutting and sticking skills, adding 2-3 close up images of dinosaurs into their sketch books and using their pencils to copy the patterns they can see e.g. scales, feathers, spines etc.</p> <p>Children will produce a final observational sketch of a dinosaur (from models or pictures), using pattern to add texture and tone. They should evaluate their work focusing on both pattern and shape.</p> <p>Children are then taught how to monoprint a drawing of a dinosaur (Use method 1A from this website : https://kinderart.com/art-lessons/printmaking/monoprinting-three-ways/)</p>	<p>blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others) e.g.</p>  <p>: They will then look at and discuss the anatomical drawings of Leonardo da Vinci, 1-2 pictures should be added to their sketch books for children to imitate, paying particular attention to how he has used shading to give depth and perspective to his pictures.</p> <p>Children will then look at the human form art work of Jean-Michel Basquiat, comparing his representations of the human body with Leonardo da Vinci's. Images should be added to sketchbooks for children to evaluate – how have the two artists used lines and colour differently? What is the effect on you? How do they make you feel?</p> <p>In sketch books children should create their own images of the human form, using JMB and LDV's artwork as inspiration – not imitating. They should use charcoal, graphite pencils and oil pastels, using a limited range of colours.</p> <p>Children then complete their final pieces of artwork, drawing large scale human forms on large sugar paper, using large sweeping movements. They should first create a paint background with rollers (see link to Gomersal art project above), then once dry work on the floor, drawing with graphite, charcoal and oil pastels.</p> <p>Final pieces of artwork can be assessed verbally – although images of final pieces of artwork and evaluations can also be added to sketchbooks.</p> <p>Mighty Metals Artist Knowledge – Alexander Calde and Alberto Giacometti Drawing – Human form, focus on lines 3D Work – Wire sculptures Developing Ideas – Sketch books</p> <p>Lesson 1: Children will learn about the use of lines in art work – and how different types of lines create different effects and emotions. https://yourartpath.com/types-of-line-in-art-meaning. They will practice creating vertical, horizontal, diagonal, curved/wavy and zigzag lines and should be asked to comment on the way the lines make them feel? Which lines are calm? Angry? Strong? Soft? Which lines would be best to draw people? Why? Children should also explore other ways of changing their lines e.g. drawing them very thickly and darkly, or thin and light. They should explore how lines drawn with charcoal are different from those drawn with graphite (HB pencil), smudging and smearing to extend or thicken the lines.</p>	<p>Artist Knowledge: Architects through time Drawing – Pencil and pen Printing – Monoprinting Developing Ideas – Sketch books</p> <p>Session 1: Children will learn about the role of an architect: https://www.bbc.co.uk/teach/class-clips-video/pshe-ks1-ks2-proud-to-be-an-architect They will explore a range of images of buildings created in different architectural styles, working in groups or pairs to sort images into groups that they feel are similar/the same styles and then matching the groups to the correct names.</p> <p>Gothic:https://www.architecture.com/knowledge-and-resources/knowledge-landing-page/gothic Brutalism: https://www.architecture.com/explore-architecture/brutalism Postmodern:https://www.architecture.com/explore-architecture/postmodernism High tech: https://www.architecture.com/explore-architecture/high-tech Art Deco: https://www.architecture.com/explore-architecture/art-deco</p> <p>Children should add images from a few different architectural styles to their sketch books, annotating them with their thoughts (and with type of building) – what do they like/dislike about the styles? Why? What style would be better for certain types of building than others? They should make simple observational sketches of 2-3 buildings or elements of the buildings in pencil.</p> <p>Session 2: Children will then explore images of recognizable buildings around Derby City (e.g. Cathedral, Quad, Assembly Rooms, Council House, Old Library, Bus Station, Pickford House, Corn Exchange, Velodrome, University of Derby Law School on Agard Street) adding them to their sketchbooks and annotating – what do they know about the buildings? Do they like the way they look or not? Why? Have they ever been in them? What does it feel like to be inside them? They should add a few images to their sketch books, then roughly sketch them in pen (fine liner).</p>
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			<p>Lesson 2: Children will learn about the work of Alexander Calde (that relates to the human form), they will choose some images of his art work (drawings and wire sculptures) to add to their sketchbooks and they should be asked to comment on his use of line. How do the sculptures/drawings make them feel? How does he show movement in his pictures/sculptures? How do his representations of people differ from the way Leonardo da Vinci and Jean-Michel Basquiat draw people?</p> <p>Children should try creating a continuous line drawing of themselves, a friend or a hand – where they do not remove the pencil from the paper, but draw in one continuous line (they should have a photograph of themselves in their sketch book to refer to). E.g.</p> <p>Lesson 3: Children should then explore lengths of wire, bending and twisting them to make human forms. They could refer to examples of Calders sculptures for inspiration. They should be taught to use pliers and wire cutters safely. Photographs of their explorations should be added to sketch books and the children should evaluate their models.</p> <p>Lesson 4: Children should add 1-2 chosen images of Alberto Giacometti’s sculptures to their sketchbooks. How are his metal sculptures different to Calder’s? What do they think about them? Likes? Dislikes? They should sketch 1 or 2 examples of his sculptures and then design an outline sketch/line design of their own human form sculpture.</p> <p>Lesson 5-6: Children create their own human form wire sculptures inspired by Giacometti, first creating the wire sculpture, then covering it with plaster bandages/paper mache, and finally painting it in muted tones (e.g. browns) to represent metal. Children should be encouraged to think about the position of their figure, how will they make it look like it is moving?</p> <p>For examples and instructions see:https://rachelmclary.com/2016/05/31/wire-sculptures-inspired-by-giacometti/</p>	<p>Sessions 3-4: Children will then choose an image to further develop – drawing it in pen on cartridge paper. They should then use a paint brush to add a small amount of water, allowing the ink to bleed into the page. http://gomersalprimaryschoolart.blogspot.com/2014/11/year-4-leeds-architecture.html?q=architecture</p> <p>Sessions 5-6: Children will then recreate their building image using monoprinting – rolling black printing ink onto acetate, laying paper over it and then drawing the building design using a biro. The paper should then be removed, and the acetate used to make a second print in sketchbooks using the same plate – children should compare the first and second prints – noting the differences between quality and clarity of the images (making annotations in sketchbooks about what they have noticed). http://gomersalprimaryschoolart.blogspot.com/2014/12/year-4-monoprinting.html?q=architecture</p> <p>(Use method 1A or 1B from this website : https://kinderart.com/art-lessons/printmaking/monoprinting-three-ways/)</p>			
Key	Drawing						
	<ul style="list-style-type: none">Enjoy using graphic tools, fingers, hands, chalk, pens and pencils.Use and begin to control a range of media.	<ul style="list-style-type: none">Experiment with a variety of media; pencils, rubbers, crayons, pastels, felt tips, charcoal, pen,	<ul style="list-style-type: none">Continue to investigate tone by drawing light/dark lines, light/dark patterns, light/dark shapes using a pencil.	<ul style="list-style-type: none">Develop intricate patterns/ marks with a variety of media.Demonstrate experience in	<ul style="list-style-type: none">Develop intricate patterns using different grades of pencil and other implements to create lines and marks.Draw for a sustained period of	<ul style="list-style-type: none">Work in a sustained and independent way to create a detailed drawing.Develop a key element of their work: line, tone,	<ul style="list-style-type: none">Work in a sustained and independent way to develop their own style of drawing.This style may be through the development of: line, tone,

	<ul style="list-style-type: none">• Draw on different surfaces and coloured paper.• Produce lines of different thickness and tone using a pencil.• Start to produce different patterns and textures from observations, imagination and illustrations.	<p>chalk.</p> <ul style="list-style-type: none">• Begin to control the types of marks made with the range of media.• Draw on different surfaces with a range of media.• Develop a range of tone using a pencil and use a variety of drawing techniques such as: hatching, scribbling, stippling, and blending to create light/ dark lines.	<ul style="list-style-type: none">• Draw lines/marks from observations.• Demonstrate control over the types of marks made with a range of media such as crayons, pastels, felt tips, charcoal, pen, chalk.• Understand tone through the use of different grades of pencils (HB, 2B, 4B).	<p>different grades of pencil and other implements to draw different forms and shapes.</p> <ul style="list-style-type: none">• Begin to indicate facial expressions in drawings• Begin to show consideration in the choice of pencil grade they use.	<p>time at an appropriate level.</p> <ul style="list-style-type: none">• Experiment with different grades of pencil and other implements to achieve variations in tone and make marks on a range of media.• Have opportunities to develop further drawings featuring the third dimension and perspective.• Further develop drawing a range of tones, lines using a pencil.• Include in their drawing a range of technique and begin to understand why they best suit.• Begin to show awareness of representing texture through the choice of marks and lines made• Begin to use media and techniques (line, tone, colour) to show representation of movement in figures and forms.	<p>pattern, texture.</p> <ul style="list-style-type: none">• Use different techniques for different purposes i.e. shading, hatching within their own work.• Start to develop their own style using tonal contrast and mixed media.• Have opportunities to develop further simple perspective in their work using a single focal point and horizon• Begin to develop an awareness of composition, scale and proportion in their paintings.• Use drawing techniques to work from a variety of sources including observation, photographs and digital images.• Develop close observation skills using a variety of view finders.	<p>pattern, texture.</p> <ul style="list-style-type: none">• Draw for a sustained period of time over a number of sessions working on one piece.• Use different techniques for different purposes i.e. shading, hatching within their own work, understanding which works well in their work and why.• Develop their own style using tonal contrast and mixed media.• Have opportunities to develop further simple perspective in their work using a single focal point and horizon.• Develop an awareness of composition, scale and proportion in their paintings.	
	<p>Drawing Vocabulary EYFS</p> <p>fingers, hands, chalk, pens and pencils. coloured paper lines, thickness, press hard, light pattern, texture</p>	<p>Drawing Vocabulary KS1</p> <p>pencils, rubbers, crayons, pastels, felt tips, charcoal, pen, chalk hatching, scribbling, stippling, and blending light/dark lines, light/dark shapes, light/dark patterns tone, grades, HB, 2B, 4B etc observation</p>			<p>Drawing Vocabulary LKS2</p> <p>pencils, rubbers, crayons, pastels, felt tips, charcoal, pen, chalk hatching, scribbling, stippling, and blending light/dark lines, light/dark shapes, light/dark patterns tone, grades, HB, 2B, 4B etc observation</p> <p>Intricate patterns/marks Media, grade, tone, line, colour Facial expression Third dimension, perspective Technique, texture Reflection, movement</p>	<p>Drawing Vocabulary UKS2</p> <p>pencils, rubbers, crayons, pastels, felt tips, charcoal, pen, chalk hatching, scribbling, stippling, and blending light/dark lines, light/dark shapes, light/dark patterns tone, grades, HB, 2B, 4B etc observation</p> <p>Intricate patterns/marks Media, grade, tone, line, colour Facial expression Third dimension, perspective (one point and two point) Technique, texture Reflection, movement</p> <p>Horizon line, slanted lines, horizontal lines, parallel lines, vanishing point, perspective lines, plane, form</p> <p>Tonal contrast, mixed media Simple perspective, focal point, horizon line Composition, scale, proportion</p>		
	<p>Painting</p>							
	<ul style="list-style-type: none">• Enjoy using a variety of tools including different size/ size brushes and tools i.e. sponge brushes, fingers, twigs. Recognise and name the primary colours being used.• Mix and match colours to different artefacts and objects.• Explore working with	<ul style="list-style-type: none">• Experiment with paint media using a range of tools, e.g. different brush sizes, hands, feet, rollers and pads.• Explore techniques such as lightening and darkening	<ul style="list-style-type: none">• Begin to control the types of marks made in a range of painting techniques e.g. layering, mixing media, and adding texture.• Understand how to make tints using white and tones by adding black to make darker and lighter shades.	<ul style="list-style-type: none">• Use a range of brushes to demonstrate increasing control the types of marks made and experiment with different effects and textures including blocking in colour, washes, thickened paint creating	<ul style="list-style-type: none">• Confidently control the types of marks made and experiment with different effects and textures including blocking in colour, washes, thickened paint creating textural effects.• Start to develop a painting from a drawing.• Begin to choose appropriate media to work with.• Use light and dark within painting	<ul style="list-style-type: none">• Confidently control the types of marks made and experiment with different effects and textures inc. blocking in colour, washes, thickened paint creating textural effects.• Mix and match colours to create atmosphere and light	<ul style="list-style-type: none">• Work in a sustained and independent way to develop their own style of painting. This style may be through the development of: colour, tone and shade.• Purposely control the types of marks made and experiment with different effects and	

	paint on different surfaces and in different ways i.e. coloured, sized and shaped paper.	paint without the use of black or white. <ul style="list-style-type: none">Begin to show control over the types of marks made.Paint on different surfaces with a range of media.Name the primary colours and start to mix a range of secondary colours, moving towards predicting resulting colours.
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	natural and manmade materials.	<ul style="list-style-type: none">Continue to manipulate malleable materials in a variety of ways including rolling, pinching and kneading.Impress and apply simple decoration techniques, including painting.Use tools and equipment safely and in the correct way.		<ul style="list-style-type: none">for extending and modelling other shapes.Use a sketchbook to plan, collect and develop ideas, to record media explorations and experimentations as well as try out ideas.Produce more intricate surface patterns/ textures and use them when appropriate.Produce larger ware using pinch/ slab/ coil techniques.Continue to explore carving as a form of 3D art.Use language appropriate to skill and technique	<ul style="list-style-type: none">Gain more confidence in carving as a form of 3D art.Use language appropriate to skill and technique.Demonstrate awareness in environmental sculpture and found object art.Show awareness of the effect of time upon sculptures.	<ul style="list-style-type: none">confidence to carve a simple form.Use language appropriate to skill and technique.	<ul style="list-style-type: none">range of media.Recognise sculptural forms in the environment: Furniture, buildings.Confidently carve a simple form.Solve problems as they occur.Use language appropriate to skill and technique.	
	3D Work Vocabulary EYFS Playdough, clay, salt dough, roll, pinch, press, knead, squeeze Scissors, build, construct, model, recycled, natural	3D Work Vocabulary KS1 clay, salt dough, plasticine shape, model observation, imagination rolling, pinching, kneading impress, decoration tools, equipment, safety carving, imaginary, realistic		3D Work Vocabulary LKS2 clay, papier-mache, salt dough, shape, model observation, imagination rolling, pinching, kneading impress, decoration tools, equipment, safety carving, imaginary, realistic Third dimension, perspective, Join, base, extend Plan, collect, develop, record, exploration, experiment Intricate patterns and textures Pinch, slab, coil technique Slip Environmental sculpture Effect, time		3D Work Vocabulary UKS2 clay, papier-mache, salt dough, shape, model observation, imagination rolling, pinching, kneading impress, decoration tools, equipment, safety carving, imaginary, realistic Third dimension, perspective, Join, base, extend Plan, collect, develop, record, exploration, experiment Intricate patterns and textures Pinch, slab, coil technique Slip Environmental sculpture Effect, time Glaze, paint, polish, Sculptural forms, relief, free standing		
	Textiles							
Children learn how to weave with a range of different fabrics.	<ul style="list-style-type: none">Children learn how to sew and join fabrics using a running stitch	<ul style="list-style-type: none">Children learn how to cut out shapes which have been created by drawing round a template onto the fabric. Children begin to sew using a range of basic stitches.	<ul style="list-style-type: none">Children are able to join fabrics using a range of stitches with increasing independence. They learn how to add further decoration to their work using buttons, beads, sequins etc	Children are able to use a pattern and are introduced to making a prototype of a product. Sewing skills are becoming more accurate	<ul style="list-style-type: none">Children can create products using pattern pieces and demonstrate an awareness of seam allowance. They are taught how to blanket stitch	Children can pin and tack fabric pieces together. They can join fabrics by over sewing, back stitch, blanket stitch and are introduced to machine sewing. Children are able to make quality products with increasing accuracy and independence		

						
<p>Textiles Vocabulary EYFS Weave, fabric</p>	<p>Textiles Vocabulary KS1 Fabric, stitch, thread, sew, needle, join, running stitch, template</p>		<p>Textiles Vocabulary Lower KS1 Fabric, stitch, thread, sew, needle, join, running stitch, template Decoration, pattern, prototype</p>		<p>Textiles Vocabulary Upper KS1</p>	
<p>Artist Knowledge</p>						
<ul style="list-style-type: none"> Look and talk about what they have produced, describing simple techniques and media used. 	<ul style="list-style-type: none"> Look at and talk about own work and that of other artists and the techniques they had used expressing their likes and dislikes. Explore the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. 	<ul style="list-style-type: none"> Continue to explore the work of a range of artists, craft makers and designers, making comparisons and describing the differences and similarities and making links to their own work. Express thoughts and feelings about a piece of art. Reflect and explain the successes and challenges in a piece of art created. Explain how a piece of art makes them feel – link to emotions. Identify changes they might make or how their work could be developed further. 	<ul style="list-style-type: none"> Continue to explore the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work Discuss own and others work, expressing thoughts and feelings, and using knowledge and understanding of artists and techniques. Respond to art from other cultures and other periods of time. 	<ul style="list-style-type: none"> Discuss and review own and others work, expressing thoughts and feelings, and identify modifications/ changes and see how they can be developed further. Begin to explore a range of great artists, architects and designers in history. 	<ul style="list-style-type: none"> Recognise the art of key artists and begin to place them in key movements or historical events. Discuss and review own and others work, expressing thoughts and feelings, and identify modifications/ changes and see how they can be developed further. Identify artists who have worked in a similar way to their own work. Explore a range of great artists, architects and designers in history. Compare the style of different styles and approaches 	<ul style="list-style-type: none"> Discuss and review own and others work, expressing thoughts and feelings explaining their views. Identify artists who have worked in a similar way to their own work. Explore a range of great Artists, architects and designers in history.
<p>Artist Knowledge Vocabulary EYFS Look, talk, describe</p>	<p>Artist Knowledge Vocabulary KS1 Like, dislike, describe, similarities, differences, links Explore, comparison, thoughts, feelings, emotions, feelings Successes, challenges Change, develop</p>		<p>Artist Knowledge Vocabulary LKS2 Like, dislike, describe, similarities, differences, links Explore, comparison, thoughts, feelings, emotions, feelings Successes, challenges Change, develop Practices, disciplines, techniques Cultures, periods of time Modifications, changes, review</p>		<p>Artist Knowledge Vocabulary UKS2 Like, dislike, describe, similarities, differences, links Explore, comparison, thoughts, feelings, emotions, feelings Successes, challenges Change, develop Practices, disciplines, techniques Cultures, periods of time Modifications, changes, review Approaches, styles, movements</p>	
<p>Printing</p>						

	<ul style="list-style-type: none">Enjoy taking rubbings: leaf, brick, coin. Simple pictures by printing from objects.Develop simple patterns by using objects.Enjoy using stencils to create a picture.	<ul style="list-style-type: none">Explore printing simple pictures with a range of hard and soft materials e.g. cork, pen barrels, sponge.Experience impressed printing: e.g. printing from objects.Use equipment and media correctly and be able to produce a clean printed image.Begin to identify forms of printing: Books, posters pictures, fabrics.Use printmaking to create a repeating pattern.	<ul style="list-style-type: none">Continue to explore printing simple pictures with a range of hard and soft materials e.g. cork, pen barrels, sponge.Demonstrate experience at impressed printing: drawing into ink, printing from objects.Use equipment and media correctly and be able to produce a clean printed image.Make simple marks on rollers and printing palettesTake simple prints i.e. mono - printing.	<ul style="list-style-type: none">Continue to explore both mono-printing and relief printing.Demonstrate experience in 3 colour printing. Demonstrate experience in combining prints taken from different objects to produce an end piece.Increase awareness of mono and relief printing.Create repeating patternsUse tools in a safe way.Continue to gain experience in overlaying colours.Demonstrate experience in a range of printmaking techniques.Describe techniques and processes.Adapt their work according to their views and describe how they might develop it further.			
	Printing Vocabulary EYFS Rubbings, printing, patterns, stencils	Printing Vocabulary KS1 Printing, hard/soft materials Impressed printing, clean printed image Relief printing Repeating pattern Forms of printing Roller, printing palette Overprinting, mono-printing		Printing Vocabulary UKS2 Printing, hard/soft materials Impressed printing, clean printed image Relief printing Repeating pattern Forms of printing Roller, printing palette Overprinting, mono-printing Overlay, embroidery, tonal contrast, mixed media			
	Developing Ideas (Sketchbooks)						
	<ul style="list-style-type: none">Look and talk about what they have produced, describing simple techniques and media used.	<ul style="list-style-type: none">Start to record simple media explorations in a sketch book.	<ul style="list-style-type: none">Use a sketchbook to plan and develop simple ideas.Use a sketchbook to plan and develop simple ideasBuild information on colour mixing, the colour wheel and colour spectrums.Collect textures and patterns to inform other work.	<ul style="list-style-type: none">Use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source material for future works.Identify interesting aspects of objects as a starting point for work.Use a sketch book to express feelings about a subjectMake notes in a sketch book about techniques used by artists.Annotate ideas for improving their work through keeping notes in a sketch book	<ul style="list-style-type: none">Use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.Express likes and dislikes through annotationsUse a sketch book to adapt and improve original ideasKeep notes to indicate their intentions/purpose of a piece of work	<ul style="list-style-type: none">Use sketchbooks to plan a sculpture through drawing and other preparatory work.Use the sketch book to plan how to join parts of the sculpture.Keep notes which consider how a piece of work may be developed furtherUse sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.Adapt work as and when necessary and explain why.	<ul style="list-style-type: none">Use sketchbooks to collect and record visual information from different sources as well as planning and collecting source material.Annotate work in sketchbook.Use the sketch book to plan how to join parts of the sculpture.Annotate work in sketchbook.

	Developing Ideas (Sketchbooks) Vocabulary EYFS Look, describe	Developing Ideas (Sketchbooks) Vocabulary KS1 Record, sketch book, plan, develop Colour mixing, colour wheel, colour spectrum Texture, pattern	Developing Ideas (Sketchbooks) Vocabulary LKS2 Record, sketch book, plan, develop Colour mixing, colour wheel, colour spectrum Texture, pattern Media exploration, experimentation, source material, starting point, express, feelings, notes, annotate, techniques, Like, dislike, improve, adapt Intention, purpose	Developing Ideas (Sketchbooks) Vocabulary UKS2 Record, sketch book, plan, develop Colour mixing, colour wheel, colour spectrum Texture, pattern Media exploration, experimentation, source material, starting point, express, feelings, notes, annotate, techniques, Like, dislike, improve, adapt Intention, purpose Preparatory
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Colour Mixing Progression Examples

EYFS	KS1	LKS2	UKS2
 Handprint color mixing activity for EYFS. Three cards are shown: 'Blue and Yellow make Green!' with a green handprint, 'Red and Blue make Purple!' with a purple handprint, and 'Red and Yellow make Orange!' with an orange handprint. The names 'Nikolas' and 'Lucas' are written on the cards.	 Color wheel and mixing activity for KS1. A color wheel is placed on a wooden table next to a large, colorful, abstract shape made of many small triangles. Other smaller color wheels and mixing trays are also visible on the table.	 Color wheel and mixing activity for LKS2. A color wheel is shown on the left, and on the right, there are several horizontal strips of color mixing, labeled 'Primary Colour', 'Secondary Colour', and 'Tertiary Colour'. The name 'Warren' is written at the top.	 Color wheel and mixing activity for UKS2. A color wheel is on the left, and on the right, there are several horizontal strips of color mixing, labeled 'Primary Colour', 'Secondary Colour', and 'Tertiary Colour'. The name 'Warren' is written at the top. Below the strips, there are several small, colorful, abstract shapes. The name 'Warren' is written at the top.

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The sketchbook is a very personal document. It records the thinking process which often leads to outcomes but the book itself becomes an art form. The word itself needs revisiting as 'sketch' implies drawing to many people, yet the sketchbook can include:

- drawings or notes,
- key words,
- pieces of fabric or material,
- found objects,
- colours,
- photos,
- texts,
- rubbings,
- annotations,
- ephemera and other visual references.

Some schools call them 'visual diaries' or 'ideas book', for example.

Drawing is usually the main content of these books and has purpose if used for perception, for invention, for communication and for action. The sketchbook is very important for this and it is also a place where children can record their ideas, their thinking, their evaluations, their experimentation, as well as their individuality.

Don't treat the sketchbook in the same way that you treat an exercise book. Feedback should be **verbal** and in response to the creative activities of drawing, putting down ideas and carrying out design work rather than writing. Sketchbooks should be exciting to look at, touch and feel, and are central to good practice. As the work is predominantly visual, there are no right or wrong answers. In this subject, children **do** learn from mistakes and those should be valued as part of the working process. In fact, call it experimentation and ditch the word 'mistake'!

Let children create very personal books. You might want to point out a spelling mistake but don't get the orange pen out and if you want to leave comments, do it with a post-it note and not by invading their space with your writing. For the children, sketchbooks should be fun and enjoyable, free and individual, bursting with visual goodness and prompts, and literally a visual diary of ideas and experimentation!

KS 1 Sketchbooks (Examples from Gomersal Primary School)

<http://gomersalprimaryschoolart.blogspot.com/search?q=shading+progression&view=classic>



Year 2

Artist Study
with freedom
to explore a
range of
materials

“Through self exploration this Year 2 child has discovered that

"Wen you yous a pastl you get durdy"

What a wonderful observation to make... this child now knows to select pastels if they want a dirty, smudgy appearance to their work and knows to stay clear of them if they want their work to be clearer, more refined and precise. These moments of self discovery are crucially important. They are often more meaningful to the child than listening to the teacher giving them the same piece of information.

I wouldn't correct spellings in sketchbooks, as it's not the focus of the lesson, but I would encourage key art vocabulary is spelt correctly through the use of laminated, age appropriate, word mats. (These are available mostly when adding evaluative annotations, rather than being a focus during messy art exploration) If I struggle to read annotations from younger children or SEND pupils, I make sure I ask children to read these to me during the lesson (they might not remember the following week). I also encourage neat handwriting, where possible, with the understanding that this is not always possible when writing onto wet, painted pages."

Gomersal Primary School



“Sketchbook time can be used for many different learning opportunities. Here, our Year 1 children are exploring colour mixing and are finding out about the difference between warm and cold colours. They have access to powder paint and watercolour tablets, this allows a comparison of the different paint. The children have fun exploring while talking to their peers about their learning. While circulating the room, I find this allows for a much greater assessment opportunity. Remember if you are assessing whether children can identify the primary colours and you only put primary colours on the table - they are going to succeed every time. Can they however, identify the primary colours with a huge array of colours on the table? Can they use an array of colours to document what warm and cold means to them? What are they discovering accidentally?

What happens to the paint if you add more water?

Or you change the size of your brush?"

Gomersal Primary School

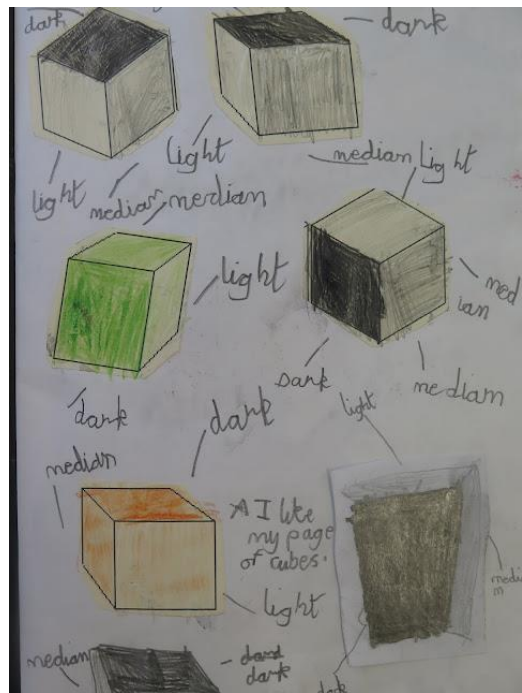
Encouraging Year 1 to add simple annotations

We don't add
LOs to our
sketchbook
pages.

We don't physically mark the children's work



LKS2 Sketchbooks (Examples from Gomersal Primary School)



“Children are encouraged to be independent and creative, developing their curiosity and should continue to use the knowledge and skills acquired within KS1. Sometimes sketchbook sessions are part of larger projects and sometimes they are used as stand-alone sessions to learn or develop a particular skill. Here the children are finding out how to use a straw to blow ink across the page. Which art media works the best? Indian ink or water colour? How much water should you use to dilute the paint? How are you going to create your background? Does the ink flow better across a painted background or a collage background? After answering these questions, the children are ready to create their final piece. It's the beginning of children using their sketchbooks to make independently, informed decisions about their own final pieces as part of a larger project.”

Exploring printing straight into sketchbooks - adding notes and collecting.



“In this lesson the children are exploring different forms of printing and are doing so straight onto the pages. We feel that sketchbooks shouldn't be used to 'present' work in a neat and orderly way but are a space where children should be encouraged to explore and create without inhibitions and restrictions. Pages become stuck together, books are bulging with ideas, pages fall out and need reattaching... that's the beauty of a well-loved sketchbook. After this session the children have explored repeat printing using safe print (polystyrene sheets), they test colours, backgrounds, test onto fabric, make comparisons and once dried, all the samples are fixed into their books. The children learn a range of fixing techniques for this purpose. Using staples, hole punches, tying with various string and thread to document the learning journey in their books.”

UKS2 Sketchbooks (Examples from Gomersal Primary School)

