|  | AUTUMN 1 |
| :---: | :---: |
|  | Drawing |
| $\checkmark$ | To control lines when creating simple drawings from observations. |
| $\checkmark$ | To control lines when creating simple drawings from imagination. |
| $\checkmark$ | To draw different types of line (straight, wavy, zig-zag). |
| $\checkmark$ | To use wax, graphite, felt tips, pen and chalk as different drawing materials. |
|  | To use different pressure to create a different tone (pencil and rubbings). |
|  | Collage |
|  | To use tearing, cutting and layering paper to create different effects in collage. |


| AUTUMN 2 | SPRING 1 | SPRING 2 |
| :---: | :---: | :---: |
|  | YEAR 1 |  |
|  | Printing <br> $\checkmark$ To say what they like about artwork created by Joan Miro. <br> $\checkmark$ To use their opinion about the work of Joan Miro to say what they like about their printing. <br> $\checkmark$ To use plasticine to create a block printing. <br> $\checkmark \quad$ To explore printing with hard and soft materials. <br> $\checkmark$ To use plasticine to make a simple block. <br> $\checkmark$ To use prints to create a simple pattern. | Painting <br> $\checkmark$ To recognise primary colours. <br> $\checkmark$ To experiment with mixing colours. <br> $\checkmark$ To use different brushes to create different thickness of line. <br> $\checkmark$ To discover the interplay between wax and watercolour. <br> Drawing <br> $\checkmark$ To use different pressure to create a different tone (pencil and rubbings). <br> $\checkmark \quad$ To recognise that taking rubbings creates a drawing with texture. |

$\checkmark$ To say what they like about the natural sculptures created by Richard Shilling.
To say what they like about their natural sculptures and suggest one more suitable material.
To place items into a certain position to create a natural sculpture.
$\checkmark$ To state one think that is different between their drawing and the image by Sarah Shiundu.
$\checkmark$ To control lines when creating simple drawings from observations.
To draw different types of line (straight, curved, outline).
$\checkmark$ To understand what a silhouette is. $\checkmark$ To use different pressure to create a different tone using soft pastels.
$\checkmark$ To use soft pastels as drawing materials.
To layer soft pastels to alter colour. collage.


## $\checkmark \quad$ To recognise primary and <br> secondary colours. <br> To mix primary colours to create secondary colours. <br> To add black to a colour to make a different shade. <br> $\checkmark$ To add white to a colour to make a different tint.

$\checkmark$ To use the words warm and cold to describe colour.
To control lines made by different paintbrushes.
To use imagination to create paintings
$\checkmark$ To describe similarities and differences between the work of Claude Monet \& William Powell Frith.
$\checkmark$ To describe similarities and
differences between their ow artwork and that of Claude Monet \& William Powell Frith.
$\checkmark \quad$ To recognise primary and secondary colours.
$\checkmark$ To mix primary colours to create secondary colours.
$\checkmark$ To add black to a colour to make a different shade.
$\checkmark \quad$ To add white to a colour to make a different tint.
$\checkmark$ To use the words warm and cold to describe colour.
$\checkmark$ To use colour to show feelings.
$\checkmark \quad$ To use colour to show feelings. light and shadow.
$\checkmark$ To apply what has
To apply what has been learnt about colour mixing to using pastel paints
$\checkmark$ To control lines made by different thicknesses of pastels.
$\checkmark$ To use imagination to create paintings.

| YEAR 3 |  |  |  |  |  |
| :---: | :---: | :---: | :---: | :---: | :---: |
| Drawing <br> $\checkmark$ To know about the development of early cave painting techniques from the Stone Age. <br> $\checkmark$ To compare the overall effect of Stone Age materials for drawing with modern pastel and charcoal techniques. <br> $\checkmark$ To use different drawing materials to alter line thickness. <br> $\checkmark$ To make larger scale drawings from imagination and historical stimuli. <br> $\checkmark$ To experiment with different tones using graded pencils and a rubber. <br> $\checkmark \quad$ To use shading to create tone. <br> $\checkmark$ To use crosshatching to create tone. <br> $\checkmark$ To layer drawing materials to create texture and depth. <br> $\checkmark \quad$ To use soft pastels and charcoal as different drawing materials. <br> $\checkmark \quad$ To use graded pencils. <br> $\checkmark$ To use sketchbooks to record initial ideas for a larger scale drawing. <br> $\checkmark \quad$ To begin to add evaluative notes to ideas recorded in sketchbooks |  |  | Printing <br> $\checkmark$ To explain a preference for artwork designed by Sam Francis. <br> $\checkmark \quad$ To describe similarities and differences in shape and line between their own printing and that of Sam Francis. <br> $\checkmark$ To combine different materials to create a stamped print <br> $\checkmark \quad$ To blend two colours when printing. <br> $\checkmark$ To understand how artists convey feelings and emotions. <br> $\checkmark \quad$ To vary shape and size to create different patterns. <br> $\checkmark \quad$ To begin to add evaluative notes to ideas recorded in sketchbooks. <br> $\checkmark$ To use graded pencils. |  | Sculpture <br> $\checkmark \quad$ To describe the techniques used by the Ancient Egyptians to create Canopic jars. <br> $\checkmark \quad$ To use pinching, coiling and hollowing techniques to create a Canopic jar out of clay. <br> $\checkmark$ To use compression and indenting to create texture to clay Canopic jars. <br> $\checkmark \quad$ To add relief patterns to clay to create texture, form and pattern. <br> $\checkmark \quad$ To begin to add evaluative notes to ideas recorded in sketchbooks. <br> $\checkmark \quad$ To use graded pencils. |
| YEAR 4 |  |  |  |  |  |
|  | Sculpture <br> To explain how George Segal creates shape and form in his sculptures and link this to evaluating their own work. <br> $\checkmark$ To build up from a flat surface to create a 3D sculpture that has perspective. <br> $\checkmark$ To use pipe cleaners/wire to create malleable forms. <br> $\checkmark$ To manipulate sculpture materials by cutting, tearing, bending, binding and sticking. <br> $\checkmark$ To model over an armature (e.g. newspaper frame and tape) for Modroc or papier mâche. <br> $\checkmark$ To use sketchbooks to record design ideas for sculpture and printing, selecting graded pencils for purpose. <br> $\checkmark \quad$ To use sketchbooks to review and adapt initial ideas. <br> $\checkmark$ To use sketchbooks to record work from influential sculptors and printers, adding opinions through annotations. |  | Printing <br> $\checkmark \quad$ To describe feelings linked to shade variation by the work of Naum Gabo. <br> $\checkmark$ To describe similarities and differences in texture between their own printing and that of Naum Gabo. <br> $\checkmark \quad$ To use a roller and paint to create mono-block printing. <br> $\checkmark$ To experiment with and evaluate printing onto different materials. <br> $\checkmark$ To use varying thickness of lines to create a printing block. <br> $\checkmark$ To use sketchbooks to record design ideas for sculpture and printing, selecting graded pencils for purpose. <br> $\checkmark \quad$ To use sketchbooks to review and adapt initial ideas. <br> $\checkmark \quad$ To use sketchbooks to record work from influential sculptors and printers, adding opinions through annotations. |  |  |
| YEAR 5 |  |  |  |  |  |
|  | Printing |  |  | Drawing | Painting |

$\checkmark$ To understand how the Romans conqueri
To explain fully how poly-block
printing is both similar and
different to the designs produced
by Exekias in Ancient Greece.
$\checkmark$ To use poly-block, a roller and paint
to create poly-block printing
to create poly-block printing.
To accurately create a poly-block
printing block/ stencil create an
image using two or three colours.
To accurately use shape to create a
printing block
$\checkmark$ To add other materials to a printed
To add
item.
$\checkmark$
item.
$\checkmark$ To use graded pencils and ink as
different drawing materials.
$\checkmark$ To use sketchbooks to plan ideas
for printing and painting and to
experiment with new skills.
$\checkmark \quad$ To use sketchbooks to revisit and
evaluate artwork. evaluate artwork.
$\checkmark$ To use sketchbooks to record work from influential painters and printers, adding annotations that show possible adaptations that are linked to individual style.

## Textiles

$\checkmark$ To use poly-block, a roller and paint to create poly-block printing
$\checkmark$ To accurately create a poly-block printing block/ stencir create an
mage using two or three colours. To accurately use to create printing block.
$\checkmark$ To add other materials to a printed item.

YEAR 6


[^0]To describe how the styles of two contrasting graffiti artists have been merged to create an individual composition.
To use what has been learnt about colour to experiment with abstract colour palettes.
To mix and match colour to create To mix and ma
atmosphere.
To manipulate thickness of acrylic to create texture and movement. To use blocks of colour (drybrush), Ttippling and dashes, controlling stippling and dashes, controlling finish. To exp
canvas To use graded pencils and in different drawing materials.
To use sketchbooks to plan ideas for printing and painting and to experiment with new skills.
To use sketchbooks to revisit and evaluate artwork. evaluate artwork.
To use sketchbooks to record work from influential painters and printers, adding annotations that show possible adaptations that are linked to individual style.

To compare and contrast the use of watercolours and acrylic on overall
composition in artwork by George Edward Marston and explain the effect of this on society at the time George Edward Marston has been adapted to provide a watercolour message.
To experiment with washes and colour to develop shades.
To mix and match colour to create
light effects. To develop fine
intricate detailing

$\checkmark \quad$ To use graded pencils, soft pastels, To use graded pencils, soft pa
crayon, charcoal and chalk as crayon, charcoal and chalk as
different drawing materials. To combine different drawing To combine different drawing
materials to create an overall materials to create an overall composition.
To use sketchbooks to plan, adapt and evaluate painting and drawing compositions.
To use sketchbooks to experiment with adapting drawing techniques with adapting drawing tects
used by influential artists.


[^0]:    $\checkmark \quad$ To evaluate techniques used by Henry Rousseau which create depth and movement.
    $\checkmark \quad$ To take influence from Henry
    Rousseau and develop a personalised style of drawing, justifying techniques selected and applied.
    $\checkmark$ To independently select drawin materials that matches intended purpose.
    $\checkmark$ To use hatching and scumbling to create tone.
    To consider light sources when creating tone.
    $\checkmark \quad$ To use tonal gradient, layers and
    directional lines when drawing to alter tone.

