

Year 5 - Oakmeadow Art Curriculum

A typical teaching sequence in art and design:

<ol style="list-style-type: none"> Study the work and techniques of an artist Compare and contrast with the work of previous artists studied or other works in the same style Critically evaluate the artists' work to inform their own ideas 	<ol style="list-style-type: none"> Experiment, investigate and refine the different techniques using appropriate media Create their own artwork, applying new techniques, skills and media to their own work 	<ol style="list-style-type: none"> Critically evaluate their work, refining and improving where appropriate Reflect and recap the knowledge and skills remembered and learnt
--	--	--

<p>Links to topics and drivers</p> <p>Autumn: Forces of Nature (Science driver) Spring: Anglo-Saxons and Vikings (Geography driver – settlements) Summer: Greeks (History driver)</p>	<p>Autumn Forces of Nature How does science and nature influence art practice? Autumn 1: Painting and drawing (3 sessions) Autumn 2: Sculpture (3 sessions)</p>	<p>Spring Vikings – Raiders, traders and Adventurers How did patterns and shape influence the Vikings? Spring 1: Painting (3 sessions) Spring 2: Textiles and collage (3 sessions)</p>	<p>Summer Summer 1 – printmaking Summer 2 – creative response: printmaking & textiles</p>	<p>End of Key stage Expectations</p>
--	--	---	--	---

<p>Substantive knowledge practical knowledge - developing technical proficiency theoretical knowledge - cultural and contextual content about artists and artwork</p> <p>By the end of year 5 children should be able to :</p> <ol style="list-style-type: none"> Research and discuss the ideas and approaches of various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions Know how to describe the processes they are using and how they hope to achieve high quality outcomes 	 <p>How does science and nature influence art practice?</p> <p>Resources: Art sketchbook, paper, charcoal, erasers, pencils (HB – 6B), acetate (or sealed laminating pouch), black permanent markers, poster paint (bold, bright colours), PVA glue, viewfinders, scissors and glue sticks Coloured photocopies of Hundertwasser landscape paintings Pictures of landscapes and cities from magazines, books or calendars – may use images linked to Shackleton’s Journey or Secrets of a Sun King</p> <p>Lesson 1: Explore materials and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluate.</p> <p>I can:</p> <ul style="list-style-type: none"> Combine drawing techniques, making 	 <p>How does science and nature influence art practice?</p> <p>Resources: flour, warm water, paste brushes, tissue paper in analogous colours, newspaper, bowls for use armatures, PVA glue, whisk Lesson 2: air-dry clay (terracotta and buff), clay tools, rolling pins or cardboard tubes, plastic film, tins or cans to use as armatures Lesson 3: air-dry clay (terracotta and buff), clay tools, plastic film, vessels for use as armatures</p> <p>Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation</p> <p>I can:</p> <ul style="list-style-type: none"> Use armatures to produce 3D forms Join two or more pieces of clay Define and explore analogous colours 	 <p>How did pattern and shape influence the Vikings?</p> <p>Resources: Different varieties of salt, watercolour and poster paint, paint brushes (including decorating brushes to trace around), black pens, masking tape, thick paper (watercolour paper is ideal), bleach (teacher only)</p> <p>Lesson 1: Exploration of materials and Techniques and artist Lesson 2: Explicit teaching of techniques and Exploration of materials and techniques Lesson 3: Applying knowledge skills and techniques and Evaluating outcomes</p> <p>I can:</p>	 <p>How did pattern and shape influence the Vikings?</p> <p>Resources: Lesson 1 - sketchbook paper, pencils, scissors, images of trees, samples from magazines, glue sticks, black and white oil pastels and chalk Lesson 2 - flexible branches such as willow or bamboo (one per pupil), raffia in assorted colours, yarn or string, scissors, sections of straw or doweling, strips of paper Lesson 3 - white cotton squares (one per pupil), PVA glue, cardboard squares (two per pupil), range of fabric off-cuts (variety of thicknesses and textures), thread, needles, selection of ribbon, string and yarn in natural colours, rectangles of felt (one per pupil), fusible webbing, iron</p>	 <p>Resources:</p> <p>Art sketch books, A4 cartridge and sugar paper, water-based printing ink (red, blue, yellow, black and white), ink slabs, rollers, paper towels, small sponges, HB and 6B pencils, polystyrene / foam sheets cut into 7.5cm squares (two per child)</p> <p>Lesson 1: Exploration of materials, texture and natural objects and artist study Lesson 2: Explicit teaching of techniques such as loom making and raffia work Lesson 3: Applying knowledge, skills and techniques</p> <p>I can:</p> <ul style="list-style-type: none"> Can make a printing block and are able to press-print using three primary colours Produce a series of coloured prints Can comment on the work of a particular printmaker, making reference to their work Understand how to press-print 	<p>Note that this lesson will need to be delivered over two sessions so that the prints can dry.</p>  <p>Resources:</p> <p>Tin foil (A4 piece per pupil), masking tape, cotton bud (per pupil), water-based printing ink or thick poster paint in three colours or shades of blue (light, medium, dark), rollers, A4 cartridge paper (2-3 pieces per pupil), blue fabric of various shades (one per pupil / large enough for their hand), scraps of yarn, beads and buttons, embroidery threads or ribbon, sewing needles, PVA glue, A5 polystyrene sheets (one per pupil), pencils, sketchbooks</p> <p>Lesson 1: Exploration of materials, texture and natural objects and artist study Lesson 2: Explicit teaching of techniques such as loom making and raffia work Lesson 3: Applying knowledge, skills and techniques</p> <p>I can:</p> <ul style="list-style-type: none"> Refer to previous knowledge and skills to make creative choices Apply and refine printmaking and collage techniques 	<p>Key stage 2 Pupils should be taught:</p> <p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"> to create sketch books to record their observations and use them to
--	--	--	---	--	---	--	---

<p>informed decisions based on knowledge of what could happen</p> <ul style="list-style-type: none"> Experiment with line and mark making using a range of materials and techniques <ul style="list-style-type: none"> Transfer and enlarge an image Understand how to use a viewfinder to select a portion of an image or view Enlarge and transfer an image from a small drawing Work in the style of an artist <ul style="list-style-type: none"> Explain that Abstract art –is a way to communicate an image or idea beyond the boundaries of reality <p>I know:</p> <ul style="list-style-type: none"> What is meant by subtractive drawing What abstract art is Lines can be used to suggest harmony Organic means relating to naturally occurring objects and materials. Subtractive drawing or drawing in the negative is a technique where a media is intentionally taken away from the surface of the canvas or paper, e.g. an eraser or rubber is used as the drawing tool to remove chalk, pencil or pastel – these lines then reveal the intended image the artist wants to make Harmony is an attractive combination of related things. In art terms, this could be using colours and shapes that work well together and produce an effect pleasing to the eye. How to Enlarge and transfer an image from a small 	<ul style="list-style-type: none"> Use an armature to support modelling of soft materials Explain and explore the effects created by using different modelling materials Identify primary and secondary colours Use an armature to support modelling with clay Can roll and manipulate clay to form coils, braids and twists Recreate a design by modelling shapes and lines from clay Apply the score and slip method of joining clay Explore methods of creating and combining shapes and coils to build and decorate a 3D form Apply the score and slip method of joining clay <p>I know:</p> <ul style="list-style-type: none"> An armature can be used to create a piece of 3D art Clay can be joined by a score and slip method Use the technique of Decoupage How to explain techniques and processes How to roll and manipulate clay to form coils, braids and twists How to use the slip and score method to join decorative and structural elements How to identify areas of difficulty and suggest improvements <p>Barbara Hepworth (1903 – 1975)</p> <p>Dame Jocelyn Barbara Hepworth was a British artist and sculptor who was born in Yorkshire. Hepworth studied at Leeds School of Art from 1920 – 1921 alongside fellow Yorkshire-born artist Henry Moore. Along with artists such as Ben Nicholson and Naum Gabo, Hepworth was a leading figure in the colony of artists who resided in St. Ives during the Second World War. St Ives had become a refuge for many artists during the war and the wild beauty of the surrounding terrain offered a counter to the disruption and destruction of the war. Her experiences of the Cornwall landscape inspired many of her works, as did her memories of childhood in Yorkshire: “All my early</p>	<ul style="list-style-type: none"> Select materials to create specific marks using watercolour paint Explore the effects that can be achieved by adding salt to a surface painted with watercolour <ul style="list-style-type: none"> Describe and evaluate the effects achieved using this technique Explore how wet or dry watercolour reacts to substances such as wax, bleach and salty water Use a range of materials and methods to apply paint or remove areas of paint Note the effects of texturing the paper prior to painting Respond to the work of an artist using technical language Create a painting in a similar style Make choices about techniques to use to achieve a desired effect <p>I know:</p> <ul style="list-style-type: none"> Watercolour paint is combined with water to create a translucent effect Wet-on-wet is a 	<p>Lesson 1: Exploration of materials, texture and natural objects and artist study</p> <p>Lesson 2: Explicit teaching of techniques such as loom making and raffia work</p> <p>Lesson 3: Applying knowledge, skills and techniques</p> <p>I can:</p> <ul style="list-style-type: none"> Record observation of details Notice details, patterns and lines in natural objects Comment on the effects created by collage and make suggestions about alternative choices Weave with a range of materials Select materials for use as weft and warp and comment on the effects achieved Learn and apply weaving Techniques Paint accurately onto fabric Select and use collage materials effectively to represent textural qualities of natural objects Be able to thread a needle and use a simple running stitch <p>I know:</p> <ul style="list-style-type: none"> Lines can be used to represent pattern and texture Collage materials can be used to depict the colours, patterns and textures found in tree bark Appropriate artistic 	<p>Complete the process of reduction printing using three colours</p> <p>Reflect on the process of reduction printing in their sketchbooks, giving step-by-step instructions and using the correct terminology</p> <p>Adapt and modify work according to their own reflections</p> <p>Form opinions and make comparisons about the work of printmakers</p> <p>Apply knowledge of different printing processes and combine them to produce an overlaid image</p> <p>I know:</p> <p>Printmaking is a process that allows artists to make multiple original works of art</p> <p>Reduction is a method of printing multiple images</p> <p>How to create block prints using impressed blocks made</p> <p>Know how to use a roller to apply the appropriate amount of ink</p> <p>Know how to reflect on the process of reduction printing in sketchbooks, giving step-by-step instructions and using the correct terminology</p> <p>Know how to adapt and modify own work according to own reflections</p> <p>Know the technical vocabulary and terminology used to create a clear reflection from which ideas can be adapted and modified</p> <p>A printed image can be created using a range of skills and by combining printing techniques</p> <p>How to adapt ideas and combine stencilling and press-printing on a range of papers and surfaces</p> <p>How to comment the work of a printmaker</p> <p>Andy Warhol (1928 – 1987) Andy Warhol was an American artist who is probably most famous for his bright prints of soup cans, cola bottles and famous people. He was part of the Pop Art movement in the 1950s and 1960s and his work is seen as a bridge between popular culture, advertising and the tradition of self-expression.</p> <p>John Brunsdon (1933 – 2014) John Brunsdon lived and worked in Suffolk. He used printmaking to depict landscapes.</p>	<p>Can observe shapes, patterns and markings in natural objects and create simple designs based on these observations</p> <p>Can explain what a thumbnail sketch is</p> <p>Can describe the lines and marks that can be made in a polystyrene tile, using an HB pencil</p> <p>Can make clear, welldefined incisions in a tile, in readiness for printing</p> <p>Print directly onto fabric using the reduction printing technique</p> <p>Use black or white to create shades and tones of a specific colour</p> <p>Explain the printing process and how printing on fabric differs from printing on paper</p> <p>Can mix ink or paint effectively to achieve shades of a specific colour</p> <p>Can adopt a systematic and organised approach in order to complete a process</p> <p>Can apply ink or paint evenly to achieve a clear, well-defined print</p> <p>Select and stitch objects such as buttons, beads and ribbon to fabric Stitch lines and shapes into fabric using a range of threads, yarns and types of stitch</p> <p>Explain how threads and yarns differ Use embellishments to enhance and emphasise shapes, patterns and textures</p> <p>I know:</p> <p>A thumbnail sketch is a small drawing or quick sketch that includes only the main details of an image</p> <p>A variety of indentations and incisions can be made into a polystyrene tile, using differing widths of pencil</p> <p>A print is an impression made by any method involving transfer from one surface to another</p> <p>Printing is a process that allows artists to make multiple original works of art</p> <p>Reduction printing is a method of block printing where part of the block is removed as each new colour is printed on top of the last</p> <p>Prints can be made onto a variety of materials to achieve different effects</p> <p>Textiles comes from the Latin word, texere, meaning to braid, weave or construct</p> <p>Know how to explain the term appliqué and find examples of this technique in their own work</p> <p>How to explain the creative choices that they make</p> <p>How to apply sewing skills to a specific task</p> <p>How to select and use stitches and decorative items to enhance and emphasise a design or pattern and to add texture to a surface</p> <p>Additional artist to compare</p>	<p>review and revisit ideas</p> <p>to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>Learn about great artists, architects and designers in history.</p>
--	---	---	--	--	--	---

	<p>drawing</p> <ul style="list-style-type: none"> • Areas need to be blocks of colour, not shaded • Line and movement is emphasised with black <p>Artist: Friedensreich</p> <p>Friedensreich Hundertwasser (1928 – 2000). Friedensreich Hundertwasser was born Friedrich (Fritz) Stowasser in Austria in 1928. He returned to the devastation of war-torn Vienna after WW2 ended. Buildings were destroyed and the streets were full of potholes and bomb craters, filled with rainwater. New life had started to emerge, there, in the puddles, where the larvae of insects and tadpoles swam. Creeping their of hope. Protecting and preserving nature became a life long interest for this artist. Hundertwasser was an architect as well as an artist. His work is known for bright colours and quirky designs. He didn't like straight lines and this can be seen in the buildings he designed as well as in his paintings. Hundertwasser stated, "In nature there are no straight lines drawn with a ruler."</p> <p>Lesson 1 looks at portraits by Frank Auerbach</p>	<p>memories are of forms and shapes and textures. Moving through and over the West Riding landscape with my father in his car, the hills were sculptures; the roads defined the form."</p>	<p>technique of painting on top of a previously applied wet paint</p> <ul style="list-style-type: none"> • A wash is a very thin, watery layer of paint applied to a surface • When salt is added to wet watercolour paint, some of the paint is absorbed by the salt, resulting in interesting effects • Wax resists watercolour paint <ul style="list-style-type: none"> • Different effects can be achieved by adding substances to paint • Different effects can be achieved by applying or removing layers of paint <ul style="list-style-type: none"> • using a variety of materials <p>Artists:</p> <p>Jim Dine (born 1935) Jim Dine is an American painter, graphic artist, printmaker, sculptor and poet who emerged during the Pop Art period as an innovative creator of works that combine the painted canvas with ordinary objects of daily life. Jim Dine was born in Cincinnati, Ohio. His parents were second-generation immigrants from Eastern Europe and practising Jews, an identity which influenced his artistic career. He later claimed he was "raised in a family of ironmongers and the tools were always around me." His family owned a hardware store, where he gained a deep interest in the power of ordinary objects. At the core of his art, regardless of the medium of the specific work, lies an intense process of autobiographical reflection – a relentless exploration of the self through a number of highly personal motifs. These include: the heart, the bathrobe, tools, antique sculpture, and the character of Pinocchio. Jim's work is held in permanent</p>	<p>vocabulary should be used to express preferences and evaluate the effectiveness of techniques</p> <ul style="list-style-type: none"> • Many artists use nature as their inspiration for artwork • A range of materials can be used for weaving and loom-making • Paper can be manipulated to form three dimensional objects • Texere is a Latin word meaning to braid, weave or construct, from which the word textile is derived. • Tactile relates to the sense of touch. If something is tactile, it has a surface that is pleasant to touch. • To assemble means to come together in a single place or bring parts together in a single group • The term appliqué and use this technique to respond to textures and lines found in nature • How to evaluate the effectiveness of techniques <p>Artists:</p> <p>Lesley Richmond</p> <p>Lesley Richmond is a contemporary British artist who now lives and works in Vancouver, Canada. Lesley is a textile artist who finds inspiration in the natural world. Focusing on the intricacy of the branching structures of trees, Lesley takes photographs which are then printed onto cloth using a medium that creates a dimensional surface. Selected</p>		<p>Bryan Nash Gill was an American artist who worked primarily with wood, in the form of relief prints and sculptures. 1916 - 2013</p>
--	---	--	---	---	--	--

			collections in galleries across the world	background areas are eliminated, leaving the structural images of trees as the dominant feature. The images are then painted with metal patinas and pigments. Lesley's work can be seen the world over in galleries such as Baltimore Museum of Art, the Central Museum of Textiles in Poland, and Cheongju International Craft Biennale in Korea.		
<p>Disciplinary knowledge - content about how art is studied, discussed, and judged</p> <p>By the end of year 5 pupils should be able to:</p> <ol style="list-style-type: none"> Engage in open ended research and exploration in the process of initiating and developing their own personal ideas Confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information Confidently investigate and exploit the potential of new and unfamiliar materials (for instance, try out several different ways of using tools and materials that are new to them) Use their acquired technical expertise to make work which effectively reflects their ideas and intentions Regularly analyse and reflect on their progress taking 	<p>I understand how the artist has used lines to show movement and Mood and I apply this within my own work.</p> <p>I understand how the artist has used colour to convey atmosphere and mood and apply this within my own work.</p>	<p>I understand how the artist uses form when they create sculptures and apply this within my own work. These are 3D shapes.</p> <p>I understand how the artist uses Texture which is the look and feel of a surface.</p>	<p>I understand how the artist uses lines to show movement and mood and apply this within my own work.</p> <p>I understand how the artist has used colour to convey atmosphere and mood and apply this within my own work.</p> <p>I understand how the artist uses form when they create sculptures and apply this within my own work. These are 3D shapes.</p> <p>I understand how the artist uses Texture which is the look and feel of a surface.</p> <p>I understand that artist has used space in artwork makes a flat image look like it has form.</p>	<p>I understand how the artist uses lines to show movement and mood and apply this within my own work.</p> <p>I understand how the artist has used colour to convey atmosphere and mood and apply this within my own work.</p> <p>I understand how the artist uses Texture which is the look and feel of a surface.</p>	<p>I have created work which reflects my ideas and intentions.</p> <p>I can reflect on my progress throughout the unit.</p> <p>Can comment on the work of a particular printmaker, making reference to their work</p> <p>Can reflect on the process of reduction printing in their sketchbooks, giving step-by-step instructions and using the correct terminology Can adapt and modify their work according to their own reflections</p>	<p>Work through the steps of the creative process as they combine printmaking and textiles to embellish a hand-shaped piece of fabric. This will be part of a collaborative piece of work.</p> <p>Can define and explain key vocabulary relating to the creative process Can recall and explain key vocabulary and techniques previously taught</p> <p>Can explain and follow the steps involved in the reduction printing process</p> <p>Can identify strengths and areas for improvement in their own work</p> <p>Evaluate work.</p> <p>Identify ways in which their work could be improved or developed furthe</p>

<p>account of what they hoped to achieve</p>						
<p>Key vocabulary:</p>	<p>overlay to put something on top of a surface to cover it completely abstract to represent people or things not in a realistic way, but to express your ideas about them chroma the strength of a colour Core knowledge: subtractive drawing (working in the negative) Subtractive drawing or drawing in the negative is a technique where a media is intentionally taken away from the surface of the canvas or paper, e.g. an eraser or rubber is used as the drawing tool to remove chalk, pencil or pastel – these lines then reveal the intended image the artist wants to make. organic Organic means relating to naturally occurring objects and materials. harmony Harmony is an attractive combination of related things. In art terms, this could be using colours and shapes that work well together and produce an effect pleasing to the eye.</p>	<p>analogous colours three colours that are next to each other on the colour wheel (yellow, yellow-green and green) contour the outer edges of something: the outline of its shape or form score to make a cut or mark on a surface Core knowledge: armature An armature is a framework or basic structure that something such as a sculpture is built onto. papier-mâché Papier-mâché is a material consisting of paper pieces or pulp, sometimes reinforced with textiles, bound with an adhesive such as glue, starch or wallpaper paste. slip A slip is a liquid mixture or slurry of clay and / or other materials suspended in water.</p>	<p>warping to make or become bent or twisted out of shape, typically as a result of the effects of heat or damp spritz to squirt or spray a liquid at or onto something in quick, short bursts absorb to take in a liquid, gas or other substance from the surface or space around Core knowledge: coarseness Coarseness is the quality of being rough. dissolve To dissolve means to become incorporated into a liquid to form a solution. adhere To adhere means to stick to something.</p>	<p>appliqué a decorative design technique where fabric is stuck or sewn onto a larger piece of fabric to add dimension and texture; derives from the French word <i>appliquer</i> (and the Latin <i>applicare</i>), meaning to join or attach natural as found in nature and not involving anything made by people fibre any of the thread-like parts that form plant or artificial material that can be made into cloth Core knowledge: texere Texere is a Latin word meaning to braid, weave or construct, from which the word textile is derived. tactile Tactile relates to the sense of touch. If something is tactile, it has a surface that is pleasant to touch. assemble To assemble means to come together in a single place or bring parts together in a single group.</p>	<p>transpose to move something to a different place or environment or change something into a different form incision to make a cut into something inverted an image that has been changed by turning it from top to bottom or left to right, to show the opposite of the original Core Knowledge: edition Edition means one version of something in a series. overlaid Overlaid is the past tense of overlay. To overlay something is to put something on a surface to cover it completely. reduction printing Reduction printing is a method of block printing where part of the block is removed and then printed. This process is repeated, with each new print being placed over the previous print. This creates a multi-coloured print.</p>	<p>illumination ‘lightbulb’ moments in the creative process when inspiration and creativity are transferred into a tangible result incubation the third step in the creative process when ideas develop and grow process a series of things that are done in order to achieve a particular result Core knowledge: reduction printing Reduction printing is a method of block printing where part of the block is removed as each new colour is printed on top of the last. etch To etch means to cut lines into a piece of glass, metal etc. in order to make words or a picture. embellish To embellish means to make something more attractive by the addition of decorative details or features.</p>
<p>Art Strands: Working artistically</p>	<p>Line Lines are used to show movement and mood. Colour Colour is used to convey atmosphere and mood. Texture Texture is the look and feel of a surface.</p>	<p>Line Lines are used to show movement and mood. Colour Colour is used to convey atmosphere and mood. Form Artists use form when they create sculptures. These are 3D shapes. Texture</p>	<p>Colour Colour is used to convey atmosphere and mood. Value Value is the intensity of colour and depends on the amount of white added. Texture Texture is the look and feel of a surface.</p>	<p>Line Lines are used to show movement and mood. Colour Colour is used to convey atmosphere and mood. Texture Texture is the look and feel of a surface.</p>	<p>Shape Shape is a flat (2D) area surrounded by an outline or edge. Line Lines are used to show movement and mood. Colour Colour is used to convey atmosphere and mood.</p>	<p>Shape Shape is a flat (2D) area surrounded by an outline or edge. Texture Texture is the look and feel of a surface.</p>

		Texture is the look and feel of a surface.	Space Space in artwork makes a flat image look like it has form.				
Prior Learning:	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> refine drawing skills to focus on lines and details make detailed thumbnail drawings using a pencil or paint understand that abstract art is more about shape, colour and expressing feelings than being a realistic depiction Prior Learning make secondary and tertiary colours 	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> identify primary, secondary and complementary colours use the technique of decoupage make impressions in a smooth clay surface roll and cut clay construct 3D forms from wire 	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> change the consistency of paint by mixing with water, glue or flour use the wet-on-wet technique to create interesting paint effects 	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> tell a story using collage and textiles paint directly onto fabric weave with a range of materials combine media to create texture and pattern make observational drawings from natural objects 	<p>explain what a monoprint is</p> <ul style="list-style-type: none"> understand stencilling, impression and Prior Learning collagraph block printing methods 	<p>create reduction prints and explain and record the process</p> <p>Point of reference: combine fabrics in a variety of ways</p> <ul style="list-style-type: none"> weave, braid and construct art using natural objects 	

	Yr. 3	Yr. 4
Skills	By the end of Yr. 3 pupils should be able to:	By the end of Yr. 4 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	<ol style="list-style-type: none"> gather and review information, references and resources related to their ideas and intentions. use a sketchbook for different purposes, including recording observations, planning and shaping ideas. 	<ol style="list-style-type: none"> select and use relevant resources and references to develop their ideas. use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome. <i>(for instance, sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed outcome.)</i>
Making <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> develop practical skills by experimenting with, and testing the qualities of a range of different materials and techniques. select, and use appropriately, a variety of materials and techniques in order to create their own work. 	<ol style="list-style-type: none"> investigate the nature and qualities of different materials and processes systematically. apply the technical skills they are learning to improve the quality of their work. <i>(for instance, in painting they select and use different brushes for different purposes)</i>
Evaluating <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> take the time to reflect upon what they like and dislike about their work in order to improve it <i>(for instance they think carefully before explaining to their teacher what they like and what they will do next)</i> 	<ol style="list-style-type: none"> regularly reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve.
	By the end of Yr. 3 pupils should know:	By the end of Yr. 4 pupils should know:
Knowledge <i>Knowledge about art processes and context</i>	<ol style="list-style-type: none"> about and describe the work of some artists, craftspeople, architects and designers and be able to explain how to use some of the tools and techniques they have chosen to work with. 	<ol style="list-style-type: none"> about and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied. about, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.
<i>Note: The threads in this Assessment Criteria Table are:</i>	<ol style="list-style-type: none"> <i>is about researching and developing ideas</i> <i>is the sketchbook thread, recording and experimenting</i> <i>is about exploring and developing skills and techniques</i> <i>is about applying and using technical skills and acquiring mastery</i> <i>is about making judgements</i> <i>is about the knowledge of art, cultural context etc.</i> <i>is about the knowledge of media, processes, techniques etc.</i> 	

KS2 Years 5 and 6

	Yr. 5	Yr. 6
Skills	By the end of Yr. 5 pupils should be able to:	By the end of Yr. 6 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	<ol style="list-style-type: none"> engage in open ended research and exploration in the process of initiating and developing their own personal ideas confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information. 	<ol style="list-style-type: none"> independently develop a range of ideas which show curiosity, imagination and originality systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches. <i>(for instance. Sketchbooks will show in advance how work will be produced and how the qualities of materials will be used)</i>
Making <i>Skills of Making Art, Craft and Design</i>	<ol style="list-style-type: none"> confidently investigate and exploit the potential of new and unfamiliar materials <i>(for instance, try out several different ways of using tools and materials that are new to them)</i> use their acquired technical expertise to make work which effectively reflects their ideas and intentions. 	<ol style="list-style-type: none"> Independently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques Independently select and effectively use relevant processes in order to create successful and finished work
Evaluating <i>Skills of Judgement and Evaluation</i>	<ol style="list-style-type: none"> regularly analyse and reflect on their progress taking account of what they hoped to achieve. 	<ol style="list-style-type: none"> provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work
	By the end of Yr. 5 pupils should know:	By the end of Yr. 6 pupils should know:
Knowledge and understanding <i>Acquiring and applying knowledge to inform progress</i>	<ol style="list-style-type: none"> research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions. how to describe the processes they are using and how they hope to achieve high quality outcomes 	<ol style="list-style-type: none"> how to describe, interpret and explain the work, ideas and working practices of some significant artists, craftspeople, designers and architects taking account of the influence of the different historical, cultural and social contexts in which they worked. about the technical vocabulary and techniques for modifying the qualities of different materials and processes.