

Art Cumulative Curriculum



Our art curriculum aims to allow children the opportunity to express themselves while learning about a range of artists from across different periods and the world. It should inspire pupils' curiosity to know more about the creative arts and build their cultural capital while equipping pupils to generate ideas and evaluate their work.

Key concepts



Progression Document 2020-2021	Nursery	Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Generate Ideas	<ul style="list-style-type: none"> Experiment with an open mind (they enthusiastically try out and use all materials that are presented to them.) 	<ul style="list-style-type: none"> Experiment with an open mind (they enthusiastically try out and use all materials that are presented to them.) 	<ul style="list-style-type: none"> Recognise that ideas can be expressed in art work Experiment with an open mind (they enthusiastically try out and use all materials that are presented to them.) 	<ul style="list-style-type: none"> Try out different activities and make sensible choices about what to do next Use drawing to record ideas and experiences 	<ul style="list-style-type: none"> Gather and review information, references and resources related to their ideas and intentions. (researching and developing ideas) Use a sketchbook for different purposes, including recording observations, planning and shaping ideas (recording and experimenting in sketchbooks) 	<ul style="list-style-type: none"> Select and use relevant resources and reference to develop ideas (researching and developing ideas) Use sketchbooks and drawing purposefully to improve understanding, inform ideas and plan outcome (sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed) 	<ul 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. 	<ul 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 approaches (Sketchbooks will show in advance how work will be produced and how the qualities of materials will be used)

Making/Techniques	Drawing	<p>K- we can create pictures of people.</p> <p>S- We can make different marks and give meaning to the marks that we make.</p> <p>V- Straight, bendy, curved, round.</p>	<p>K- a portrait is an image of a person.</p> <p>S- Draw horizontal, vertical and wavy lines. Draw on different sizes of paper to begin to experiment with scale.</p> <p>V- Thick, Thin, Soft, Fine, Pattern, Line, Shape, Nature.</p>	<p>K- Landscapes are an image of the environment. a portrait is an image of a person.</p> <p>S- Draw horizontal, vertical and wavy lines. Use correct grip for the material. Draw basic shapes Draw on different sizes of paper to begin to experiment with scale.</p> <p>V- Thick, Thin, Soft, Broad, Narrow, Fine, Pattern, Line, Shape, Detail, Mirror image, Nature, Made environment.</p> <p>CLE- Visit Salts Mill gallery, look at David Hockney's work. Choose an area of school and draw it in different seasons.</p>	<p>K- Tone is the darkness of a colour.</p> <p>S- Use lines to show different textures or materials. Draw shapes and lines to represent observations and ideas. Alter grip dependent on material. (Use of a pencil grip compared to chalk or pastel.) Use the shading grip to add tone. Use pressure and alternate grip to create tones. Use lines in one direction to show light and dark areas.</p> <p>V- Thick, Thin, Soft, Broad, Narrow, Fine, Pattern, Line, Shape, Detail, Nature, Made environment, Comparison, Still life.</p>	<p>K- Tone uses a shading grip.</p> <p>S- Breakdown observations into clear shapes. Record differences in texture and tone.</p> <p>V- tone, shadow, lighter, darker, observe, hue</p>	<p>K- Use of portrait rules for drawing portraits.</p> <p>S- Record shapes and lines from observation. Use tone and show a range of tones including shadows. Use drawing pencils in a range of values as appropriate.</p> <p>V- Alter, Modify, Interior, Exterior, Natural form, Vista, Panorama, Image, Subject, Portrait, Caricature, Expression, Personality.</p>	<p>K- Perspective shows objects and the distance between them.</p> <p>S- Record more complex shapes and lines from observation. Show where objects overlap and create a sense of perspective. Use horizon lines, vanishing points, scale and shading to show perspective. Show a broad range of tones including shadows.</p> <p>V- Viewpoint, Distance, Direction, Angle, Perspective, Bird's eye view Action, Balance, Direction, Dynamic, Imbalance, Movement, Poised, Transition, Viewpoint, Weight.</p>	<p>K- Negative space is the space around and between the subject of an image. Positive space is the area of interest in an artwork.</p> <p>S- Record a broad range of tones. Use appropriate styles of shading and mark making for the task. Show textures, shapes and lines. Show perspective and depth in drawing. Show light position, and reflection Use of a rubber to expose negative space.</p> <p>V- Action, Balance, Direction, Dynamic, Imbalance, Movement, Poised, Transition, Viewpoint, Weight. Positive, Negative, Space</p>
	Painting	<p>K- Can name a range of colours.</p> <p>S- If we don't wash our brush the colour will change.</p> <p>V- Colour names, mix, wet, dry.</p>	<p>K- Primary Colours are red, yellow and blue.</p> <p>S- Wash a brush before changing paint colours. (Water, sponge, paint, palette.)</p> <p>V- Primary (colour), Light, Dark, Thick, Thin, Wet, Dry.</p>	<p>K- Primary Colours are red, yellow and blue. They can be mixed to form secondary colours: green, orange and purple.</p> <p>S- Wash a brush before changing paint colours. (Water, sponge, paint, palette.) Use water to ensure paint is the correct consistency for painting (3:1)</p> <p>V- Primary (colour), Light, Dark, Thick, Thin, Tone, Warm, Cold, Shade e.g. different shades of red, green, blue, yellow, Bright.</p>	<p>K- White can be used to lighten colours. Colours can be darkened using black.</p> <p>S- Use single sweeping strokes in one direction to paint.</p> <p>V- Secondary (colour), Light, Dark, Thick, Thin, Tone, Warm, Cold, Shade e.g. different shades of red, green, blue, yellow, Bright, Pointillism, Colour wash.</p>	<p>K- Tertiary colours are created when primary and secondary colours are mixed. Colours can be grouped according to feeling or emotion. EG warm vs cool.</p> <p>S- Start with dark tones when painting then blend in lighter tones. Use smaller brushes appropriately to add detail.</p>	<p>K- Complementary colours sit across from each other on the colour wheel.</p> <p>S- Use different painting and brushstroke techniques for effects. Create own colours and use to convey ideas. Select appropriate brush for task and explain why. Use watercolour paint to produce washes for backgrounds then add detail.</p>	<p>K- explain the effect of flicking, splattering and dripping.</p> <p>S- Use different brush marks and strokes for effect. Select appropriate brush for task and use a selection of brushes in one piece of work to different effect. (Paint choice)</p>	<p>K- Colours and materials are carefully chosen to enhance the mood of a piece.</p> <p>S- Selecting appropriate brush for task. Mix tints and shades fit for purpose. Use different techniques and brush marks to create atmospheres</p>

						<p>✓ Abstract, Natural, Bold, Delicate, Detailed, Colour descriptors e.g. scarlet, crimson, emerald, eau de nil, turquoise, Watery, Intense, Strong, Opaque, Translucent, Wash, Tint, Shade, Background, Foreground, Middleground.</p>	<p>✓ Traditional, Representational, Imaginary, Modern, Abstract, Impressionist, Stippled, Splattered, Dabbed, Scraped, Dotted, Stroked, Textured, Flat, Layered, Opaque, Translucent, Intense.</p>	<p>✓ Still life, Traditional, Modern, Abstract, Imaginary, Natural, Made, Inanimate, Composition, Arrangement, Complimentary, Tonal, Shading</p> <p>CLE-Visit Saltaire a Lowry esque landscape, sketching and combine with painting.</p>	<p>✓ Still life, Tonal, Shading. Traditional, Modern, Abstract, Imaginary, Natural, Made, Inanimate, Composition, Arrangement, Complimentary</p>
	Collage	<p>K- Arrange and experiment with shapes.</p> <p>S- Stick pre-cut shapes onto a picture. Apply glue without waste.</p> <p>✓ Straight, curved, big, small, stick.</p>	<p>K- Name of basic 2D shapes</p> <p>S- Draw a simple shape and cut around the lines. Apply glue without waste. Cut basic shapes without a pre-drawn outline.</p> <p>✓ Straight, curved, edge, smooth, bumpy</p>	<p>K- Name of basic 2D shapes</p> <p>S- Draw a simple shape and cut around the lines. Cut around corners of basic shapes. Apply glue without waste. Cut basic shapes without a pre-drawn outline.</p> <p>✓ RIP, TEAR, PRECISE, texture, surface</p>	<p>K- Name natural and man-made materials.</p> <p>S- Simplify observed shapes and lines into easily cut shapes. Layer shapes in a piece of work. Cut smaller and more intricate shapes – turning paper rather than body when cutting. Select a range of coloured and textured paper to represent ideas.</p> <p>✓ RIP, TEAR, PRECISE, texture, surface</p>	<p>K- Explain the term multimedia collage.</p> <p>S- Simplify drawings or observed images into shapes ready for collage. Layer shapes to create interest. Create own shapes and lines to create composition.</p> <p>✓ Collage, Layering Overlap, Background, Foreground, Composition</p>	<p>K- Explain papier colle technique.</p> <p>S- Translate more complex images or objects into shapes suitable for collage. Manipulate materials to create textures that have been observed. Select materials to represent tones. Cut complex shapes and lines.</p> <p>✓ Contrast</p>		
	Textiles (Linked to DT curriculum)					<p>S Use simple patterns as a template, to cut different fabrics</p> <p>Confidently thread a needle using a large eye</p> <p>Join fabrics using running stitch, over sewing and backstitch</p> <p>With support, select the most appropriate techniques to decorate textiles</p>		<p>S Decide on pattern layout and cut using a range of fabrics</p> <p>Select some needles to match the thread</p> <p>Join buttons and loops using over sewing and backstitch, including a seam allowance</p> <p>Begin to choose their own suitable visual decorations to fit their purpose (e.g. making a bag)</p>	<p>S Decide and use complex pattern layouts and cut using a range of fabrics of their choice</p> <p>Choose from a range of needles to match the appropriate thread for the material of choice</p> <p>Create an object by joining fabrics using a combination of stitching techniques (such as back stitch for seams and running stitch to attach decoration) that also employ a seam allowance</p>

						<p>✓ Template, Cut, Join, Thread, Needle, Running Stitch, Overstitch, backstitch, Dye, Design, Decorate, Fabric Paint, Print</p>		<p>✓ Design, Draw, Template, Cut, Join, Thread, Needle, Overstitch, backstitch, Blanket Stitch, Seam, Hem, Tie Dye, Design, Decorate, Fabric, Paint, Print</p>	<p>Create suitable visual and tactile effects in the decoration of textiles (e.g. a soft decoration for comfort on a cushion)</p> <p>✓ Design, Draw, Template, Cut, Join, Thread, Needle, Running Stitch Overstitch, backstitch, Blanket Stitch, Seam, Hem, Tie Dye, Design, Decorate, Materials/Fabric, Fabric Paint, Print</p>
	Printing	<p>K- Identify patterns.</p> <p>S- Create rubbings to show textures</p> <p>✓ Print, Rubbing</p>	<p>K- Identify patterns.</p> <p>S- Create rubbings to show textures</p> <p>✓ Print, Rubbing</p>	<p>K- Identify AB, ABB AND ACBD patterns.</p> <p>S- Use found objects and tools to press lines and textures. Use of rollers to create pressure for printing. Create rubbings to show textures</p> <p>✓ Print, Rubbing, Smudge, Image, Reverse, Shapes, Surface, Pressure, Decoration, Cloth.</p>	<p>K- explain relief printing.</p> <p>S- Create simple relief printing blocks. Use of found objects to add texture to illustrations.</p> <p>✓ Print, Rubbing, Smudge, Image, Reverse, Shapes, Surface, Pressure, Decoration, Cloth, Repeat, Rotate, Mon-print, Two-tone print.</p>		<p>K- Explain the difference between mono and relief printing.</p> <p>S- Create simple mono prints. Use of press printing with more complex shapes. Create collagraphs.</p> <p>Create monoprints with increased use of tone and texture.</p> <p>✓ Monotype, Printing plate, Inking up, Water-based, Oil-based, Overlap, Intaglio, Relief, Etching, Engraving, Indentation, Collograph, Pressure. Imprint, Impression, Mould, Monoprint, Background,</p>	<p>K- Explain the term overprinting. Explain the term tessellation.</p> <p>S- Add colour to prints using overprinting. Create imprints using foil, and safe foam.</p> <p>✓ Aesthetic, Pattern, Motif, Victorian, Islamic, Rotation, Reflection, Symmetrical, Repetition.</p>	<p>Use of previous techniques to enhance textile and 3D work.</p>

	3D			<p>K- DIFFERENT TECHNIQUES S- Impress and apply simple decoration. Shape and model materials for a purpose Roll,knead and pinch materials to create a 3D form.</p> <p>V Model, Cut, Stick, Fold, Bend, Attach, Assemble, Statue, Stone, Shell, Wood, metal.</p> <p>CLE- Visit a wood to create transient sculptures.</p>	<p>K- Pressure S- Add surface pattern and texture to pieces. Carve to create a 3D form. Use of a tab to join two materials</p> <p>V Sculpture, Structure, Assemble, Construct, Model, Fold, Bend, Attach, Statue, Stone, Metal, Curve, Form, Clay, Impress, Texture.</p>	<p>K- Make slip? S- Use a coil technique to create a piece. Use of flange and slots to join materials. Join two parts successfully. Construct a simple base for extending and modelling other shapes.</p> <p>V Viewpoint, Detail, Decoration, Natural, Form, Two-dimensional, Three-dimensional, Tiles, Brick, Slate, Wood, Stone, Metal, Texture, Bronze, Iron.</p> <p>CLE- Visit the Hepworth or Yorkshire Sculpture Park.</p>	<p>K- Joins for purpose S- Use of a slab technique to create a form.</p> <p>V Realistic, Proportion, Surface texture, Balance, Scale, Relationship, Transform, Movement, Rhythm, Composition, Structure, Construct, Flexible, Pliable, Hollow, Solid, Surface, Plane, Angle, Slip, Attachment, Relief. CLE- Visit the Hepworth or Yorkshire Sculpture Park.</p>		<p>K- free standing relief S- Use of an armature to begin modelling Combine pinch, slabbing and coiling to produce end pieces. finishing work in different ways: glaze, paint, polish.</p> <p>V Line, Shape, Pose, Position, Gesture, Repetition, Sequence, Dynamic, Flowing, Motion, Rhythm, Proportion, Balance.</p>
Evaluation V- Taken from Tower Hamlets		I like / dislike because.....	<p>S- Describe what they feel about their work and the art of others</p> <p>V I found.....hard/easy because.... I like / dislike because..... I feel that.....</p> <p>Next time. I could In my opinion.....because.....</p>	<p>S- Describe choices and preferences using the language of art.</p> <p>V I think my..... is.....because..... Next time I could I found....hard/easy because..... I like / dislike.....because..... It was interesting because... I like this because I found this piece of work hard/easy because</p>	<p>S- Reflecting on their own work in order to make improvements</p> <p>V I found this work...because..... Next time I could/would/... Maybe you could try..... I feel that..... I enjoyed it because..... You could improve this work by...=</p>	<p>S- Use their own and other’s opinion of work to identify areas of improvement.</p> <p>V I enjoyed...because ... was successful / ambitious because You could improve this work by Maybe you could try Next time I / you could / would...</p>	<p>S- Regularly analysing and reflecting on their intentions and choices.</p> <p>V My view is that..... This is supported by the fact that In my opinion Furthermore Possible improvements may include.</p>	<p>S- Give reasoned evaluations of their own and others work which takes account of context and intention</p> <p>V My view is that In my opinion This is supported by the fact that Furthermore However Possible improvements may include ... Or alternatively.</p>	
Knowledge		<ul style="list-style-type: none">• Mondrian• Yayoi Kasuma• Andy Goldsworthy	<p>K:Study the work of:</p> <ul style="list-style-type: none">• David Hockney• Stephen Wiltshire• Walt Disney• Andy Goldsworthy• William Morris <p>S-Recognise and describe key features of their own and other’s work.</p>	<p>K Study the work of:</p> <ul style="list-style-type: none">• Yayoi Kasuma• Anish Kapoor• Brendan Jamison• Van Gogh• Alma Thomas• Frida Kahlo <p>S- Compare other’s work, identifying similarities and differences.</p>	<p>K Study the work of:</p> <ul style="list-style-type: none">• Leonardo Da Vinci• Barbara Hepworth• Henri Matisse• Bridgit Riley• Vivienne Westwood <p>S- Discuss own and other’s work using an increasingly sophisticated use of art language (formal elements).</p>	<p>K Study the work of:</p> <ul style="list-style-type: none">• Georgia O’Keefe• Barbara Hepworth• Henry Moore• Leonardo Da vinci• Yinka Shonibare	<p>K Study the work of:</p> <ul style="list-style-type: none">• Picasso• Lowry• Henry Moore• Yinka Shonibare• Rosalind Monks <p>S- Develop a greater understanding of vocabulary when discussing their own and others’ work.</p>	<p>K Study the work of:</p> <ul style="list-style-type: none">• Banksy• Jacob Lawrence• Vivienne Westwood• Henry Moore• Grayson Perry <p>S- Use the language of art with greater sophistication when discussing own and others art.</p>	

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