

**Moat Hall Primary Academy Art – Overview**

Year Group	Drawing FT taught KS2 FT provides scheme/lessons/resources KS1			Painting FT taught KS2 FT provides scheme/lessons/resources KS1			Other Mediums FT taught KS2 FT provides scheme/lessons/resources KS1			Sculpture (taught by class teachers over 1 or 2 days off timetable summer period)		
	Artist	Topic Theme	Skills	Artist	Topic Theme	Skills	Artist	Topic Theme	Skills	Artist	Topic Theme	Skills
EYFS	Andy Warhol	Line and Observation	Pencil Control	Van Gough	Paint Exploration	Finger painting	Paul Klee	Printing	Shapes/Block Printing	Andy Goldsworth	Found Objects	Patterns
1	Cave of Hands & Hall of Bulls	Primitive Art – Mark Making	Charcoal	Piet Mondrian	Colour		Henri Matisse	Paper Cut-outs		Yayoi Kusama		
2	L.S. Lowry	Figures and Buildings		Wassily Kandinsky	Colour Line and Shapes		Jasper Johns	Mixed Material Collage Painting		Mária Bartusová	Abstract and Tactile Sculpture	Plaster of Paris
3	Julian Opie & Edward Ruscha	Perspective		Jackson Pollock	Abstract Colour		William Morris	Printing		Louise Bourgeois	Large Scale Sculpture	Wire work and Modroc
4	Georgia O’Keeffe	Observational Drawing		Pablo Picasso	Abstract Portraits		Keith Haring & Banksy	Street Art		Barbara Hepworth	Abstract Sculpture	Carving
5	Eadweard Muybridge, Roy Lichtenstein & Giacomo Balla	Movement		John Singer Sargent	Portraits	Colour Mixing Palette	Claude Monet	Landscapes - Impressionist	Colour mixing on Canvas	Niki de Saint-Phalle	Figurative Sculpture	
6	Leonardo da Vinci	Anatomical Drawing		Frida Kahlo	Self Portraits		J. M. W. Turner	Landscapes - Watercolour		Grayson Perry	Ceramics	

**Potential Project Weeks – Black History Month October 2023 w.c. 23<sup>rd</sup> October 2023 –**

**(Classes off timetable 3 afternoons that week – Could have themed English/History/Art lessons – FT provides scheme/lesson/resources for all Art)**

Year	1 & 2			3 & 4			5 & 6		
	Artist	Topic Theme	Skills	Artist	Topic Theme	Skills	Artist	Topic Theme	Skills
	Alma Thomas	Pattern Painting		Jean-Michele Basquiat	Street Art		Jacob Lawrence	Avant-Garde Social Commentary	
Alternative UK based Artists for 2024 so Project Week would be rolling programme - Wolverhampton based <b>BLK Art Group</b>									

### Art – Skills Progression Map - Drawing

Drawing has creative, expressive and educational value; a fundamental act to translate, document, record and analyse the worlds we inhabit.

It is a foundational and pivotal skill, not only to the work of many artists and designers, but also critical to the wider educational curriculum

– A touchstone and tool of creative exploration that informs visual discovery, enabling the visualisation and development of perceptions and ideas.

**(Each year has 6 key development milestones, taken from 11 drawing areas, which develop, interlink and reinforce across the year groups.)**

	Early Years	1	2	3	4	5	6
Drawing Tools	Begin to use a variety of drawing tools to explore mark making –e.g. finger, stick, lead pencil, coloured pencils, crayons, pastels, chalk. Can identify and pieces of equipment appropriate for drawing.	Extend the variety of drawings tools, experimenting with a variety of media; pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints and chalk.	Explore properties of pencil types to know they have different tonal grades, with HB used for writing and sketching. Can choose and use 3 different pencil grades when drawing.	Experiment with digital tools, to create line, shape, colour and reference images.			Begin to make individual choices in the range of drawing apparatus, selected and applied based on their properties, purpose, style, symbolic meaning or outcome, disregarding inappropriate media. E.g. charcoal for its darker tones and tactile texture.

<b>Sketch Books</b>		Line application on a surface is somewhat influenced by the marks made by the artist(s) studied and students shapes bear a resemblance with evidence of this recorded in individual sketch books.	Beginning to use sketchbooks to record observations, ideas and feelings. Looking and commenting on art thoughtfully, beginning to discuss colour, shadows, light and dark, reactions and experiences.	Use sketchbooks to collect and record visual information from different sources. Annotating sketches to explain, elaborate and plan a final piece of art.		Use a sketchbook to collect and develop ideas, record and plan for future works, evaluate and analyse creative works both of artists and their own.	Use sketchbooks to collect, record and plan for future works. Explain personal choices of specific art techniques used and personal meaning within their work. Adapt their work according to their views and describe how they might develop it further.

	<b>Early Years</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Control</b>	Holding a drawing medium (pencil, chalk etc) with increasing control, using a consistent full 3 fingered grip.	Further develop pencil control, to know that a pencil grip can change how marks are applied on a surface. Practising holding the pencil close to the point to increase the amount of control and detail. When applying colour to own work it is neat and within lines.	Can choose a pencil grip, position or pressure based on purpose. Knowing that a pencil must be used at a shallow angle when applying different tones. Plus that holding the pencil close to the point aids control and detail; further towards the end creates loose sketching. While can apply different tones (dark, mid and light)	Sketching is lighter, fluid and expressive, using grips suitable for purpose, to show increasing accuracy, refinement and control.			

			by utilising a change in pressure.				
<b>Line</b>	Develop and practice different line types, curved, straight, wavy, thick and thin. Can close lines, using some control, to create a shape.	Use drawing tools to control the types of marks made, creating lines of different thicknesses and beginning to apply different tones (dark, mid and light) by utilising changes in pressure.	Continue to add detail to a picture, with increasingly controlled and identifiable lines, plus showing pattern and texture. Beginning to follow the contour lines of a shape when shading (directional shading).				

	<b>Early Years</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Texture and Detail</b>		Explore different textures by describing, naming, rubbing and copying.		Experiment with methods of adding surface detail, via different grades of pencil, directional and contour shading, cross hatching, colour mixing and blending to create tones and textures, light and shadow, so objects begin to possess 3D form.	Know that tone and texture can be manipulated via different methods and techniques such as layering, stippling and types of mark making, erasers used expressively to create texture. Can blend pencil and colours with an increasingly soft and smooth gradient, with fewer intervals of contrast.	Practice and apply a wider range of drawing techniques in different ways, such as stippling, Ben Day dots, pointillism, and chiaroscuro, to suggest texture, movement and mood, and reflect subject matter. E.g. expressive strokes to convey a sense of excitement where there is movement.	
<b>Tone</b>			Continue to investigate tone by drawing light/		Practice identifying and drawing the	Continue to develop a variety of techniques to	

			<p>dark lines, patterns and shapes using pencils. Knowing that a gradient is a gradual change from one element to another such as light to dark or from one colour to another. Starting to blend from light, mid to dark using a pencil or coloured pencils.</p>		<p>effect of light and shadow on surfaces and objects, blending tones accurately to create soft gradients</p>	<p>add effects showing how objects and people can be affected by clearly identified light sources in the correct areas, e.g. reflections, shadow &amp; direction of sunlight, with less apparent definition between values.</p>	
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	Early Years	1	2	3	4	5	6
Perspective and Dimension				<p>Create perspective drawings to portray form in their artwork. Using a horizontal horizon line, diagonal orthogonal lines drawn along receding parallel lines and vanishing points where lines diminish and meet. Know that there are different types of perspective, (1 and 2 point), and that there can be more than one vanishing point.</p>	<p>Begin to show increasing awareness of an objects third dimension, for example to use shading to show light and shadow effects, draw objects in proportion.</p>		
Scale	Can make marks on			<p>Composition is considered regards</p>	<p>Introduce the concepts of scale and proportion.</p>	<p>Practice creating balanced artworks,</p>	<p>Make large and small size drawings, working</p>

	different surfaces such as cardboard, paper, coloured paper, sand etc, large scale outside drawings on playground.			object placement, viewpoint, scale, positive and negative spaces.	Knowing that scale is a comparison of size between objects, changing relative to distance and depth. While proportion is relative to the object it is part of. Practicing measuring shapes from observation using different scaling methods, their thumb and pencil, or the grid method to correctly scale an object more accurately throughout the artwork.	showing an awareness and accuracy of composition, scale and proportion in their work, using appropriate measuring methods, focal points, fore/back and middle ground.	in a variety of scales, A4 (wrist movement), larger (develop arm and upper body movement and visual perceptions) Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience.
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	Early Years	1	2	3	4	5	6
Human Anatomy	Encourage more accurate drawings of human forms and features, include all the visible parts of the body (head, hands, fingers), using simple shapes from memory or seen.				Encourage more accurate drawings of people - particularly faces, to show facial and emotional expressions in art.	Encourage more accurate drawings of whole people including body shape, proportion, and placement. Using line, tone, shape, colour and a loose grip to represent forms in movement and body language.	Produce increasingly accurate anatomical drawings using a range of sources and techniques, including close observation skills, scale grids, a variety of view finders, tonal contrasts, photographs and digital images.
Representation, Observation	Can identify components of familiar objects and make simple representations using appropriate lines and shapes, that more clearly reference a	Apply lines that follow basic contours and outlines of shapes from observation.			Practice drawing shapes and objects from observation, knowing they must consistently look at the subject to gauge accurate		Begin to develop drawings that reflect their own personal expression and style, considering properties, purpose, authenticity, symbolism and context of the artwork. Know that an

	given shape or concept. e.g. my house, pets, family, trees etc.				shape, form, tone and proportion.		artist's technique of applying line, tone, pattern and texture directly affects the artworks aesthetic.
<b>Plan, Refine and Adapt</b>			Can refine drawings by using an eraser accurately to remove inaccurate marks, perfecting/sharpening lines and lighten shaded areas. Know that erasers can be used for different purposes e.g. putty/ soft easers can be used to lift graphite to reveal areas of light.			Adapt and rework a drawing to present the same image in a variety of different and contrasting forms, styles, scales.	Work in a precise, sustained and independent way over multiple sessions to create a detailed drawing, for a purpose (sketching, designing, final artwork)

### Art – Skills Progression Map - Painting

Painting is central to an artist’s ability to explore, visualise, develop and present of ideas about the worlds we experience.

Painting can aid the communication of emotions or feelings through colour and visual language

- meaning it is essential to fostering student’s creativity and nurturing emotional growth, allowing them to express themselves without the use of words.

**(Each year has 6 key development milestones, taken from 9 painting areas, which develop, interlink and reinforce across the year groups.)**

	Early Years	1	2	3	4	5	6
<b>Painting Tools</b>	Using a variety of painting equipment to make coloured marks, including different types/size brushes and tools i.e. sponge brushes, fingers, twigs.	Use a variety of different brush sizes and types experimenting with flat, rounded, angled, thick and thin brushes.	Use different types of paint and identify their properties, for example: Watercolour = translucent, soft images. Acrylic = opaque Oil = thick, textured	Create different textured paint for an intended effect adding sand, plaster, sawdust, glue etc.	Know which paintbrushes they must use based on their properties, appearance and purpose: - Flat brush – aren't as versatile as round brushes but useful for blending and creating washes. - Rounded brush – are the most versatile and widely used, suitable for small details and delicate lines.		Know that paintbrushes differ in appearance, purpose and reflect a certain style, movement or symbolic meaning: - Round brushes - for sketching, outlining, detailed work and filling in small areas conveying rhythm and flow - Flat brushes - for bold strokes, washes and filling wide spaces creates fine lines, straight edges. - Filbert brushes - for blending and creating soft-rounded edges like flower petals. - Fan flat brushes – with hairs spread for smoothing, blending and feathering, creating tactile textural effects, such as for clouds and leaves. - Angular flat brushes – with angled hairs for curved strokes and filling corners. - Liner brushes – with short hairs for details and making short strokes.



	<b>Early Years</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Control</b>	Can hold painting equipment (brush, sponge etc) with increasing control using a consistent full grip or three-fingered grip to move paint with brush strokes (multi-directional)	Develop ability to control paint and brush. Holding paint medium correctly, with increasing control, and can alter grip to change marks applied to a surface, either close to the tip for control/ detail and further towards the end for loose mark making.	Can create controlled directional brush strokes and apply refined lines following basic contours and outlines of shapes from observation.	Paint application shows a clear and controlled process that resembles the artist in study and where composition is considered with regards placement of objects, lines and colours.			Can independently create and refine sketches, shapes and lines choosing paint, brush, grip and stroke type by their: <ul style="list-style-type: none"> <li>- properties</li> <li>- purpose</li> <li>- relation to artist (authenticity)</li> <li>- relation to context or movement</li> <li>- based on the purpose of the artwork.</li> </ul>
<b>Sketch Books</b>			Use a sketchbook to plan and develop simple ideas and to collect, sort, match, describe and store colour information on mixing, wheel or spectrums.	Use sketchbooks to collect visual information and source material about an artist's life and work from different sources to inspire future works, try out ideas, compare work and identify techniques & colours.	Use a sketchbook to record media explorations and experimentations , as well as try out ideas, plan colours, collect source material for future works in the style of a selected artist(s).	Use sketchbooks to carry out preliminary studies, trying out different media, materials and mixing a colour palette to match tints, tones and shades in existing works.	Use sketchbooks to collect, record and annotate visual information and their own work. Researching great artists from different periods and locations, investigating similarities and differences between techniques and styles used. Explain the style of work produced, how it was influenced by a famous artist and describe how they might develop it further.

	<b>Early Years</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>
<b>Colour Terminology</b>	Identify the colours to be used in their artwork, able to name the primary colours.	Identify the colours to be used in their artwork, able to name primary & secondary colours.	Beginning to describe colour hues by objects – ‘raspberry pink, sunshine yellow’ by investigating making as many tints of one colour as possible using primary colours and white.			Show understanding of specific colour language – primary, secondary and tertiary colours, hue, tint tone and shade, complimentary, contrasting and analogous colours and have it inform their work.	
<b>Colour Mixing</b>	Experiment with primary colours including mixing to create secondary colours and adding white to create tonal shades.	Create a colour wheel by mixing primary colours to make secondary colours, moving towards predicting resulting colours.	Continue to explore and experiment in lightening and darkening colours now without the use of black or white and how to mix primary colours to make brown.			Using knowledge of shade and tint, can confidently mix variations of dark, mid and light primary, secondary and tertiary colours to replicate those used in their artist study.	
<b>Colour Meaning</b>	Developing understanding that colours can be described as warm/cold, “light” or “bright” or “dark”.	Using language to build and evaluate collections of colour - light/dark, different shades of green, blue, purple etc in other forms e.g. art, environment, magazines.		Know that marks and colours using paint can be symbolic with meaning created by the artist or viewer.	Use colour to reflect mood and emotion. Knowing blue, green and purple belong to the cool colour family and create sad, calming or cold feeling. Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy.	Inform their work with understanding of specific colour language – primary, secondary and tertiary colours, hue, tint tone and shade, complimentary, contrasting and analogous colours.	Know that an artist’s technique of applying paint directly affects the aesthetic and mood of an artwork. Can select and use brushstrokes and colour for specific reasons to convey feelings, movement or abstraction in their own work

	Early Years	1	2	3	4	5	6
Techniques				Introduce different brush techniques to experiment with colour application to create effects and textures – dotting, scratching, stippling, splashing and layering.	Begin to explore texture in an artwork using different techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.	Control types of marks made - dashes, dots, blocks, strokes and points of colour - to experiment with pointillism and tache techniques so tone and shading is evident.	Practice applying a range of watercolour techniques - Wet-on-wet, sgraffito, lift, wash and glaze – to create texture and effects.
Tone		Using language to build and evaluate collections of colour - light/dark, different shades of green, blue, purple etc in other forms e.g. art, environment, magazines.	Practice colour gradation to know that when using colours (light, mid and dark) a gradient is created and where colours should be placed to create a gradient.		Experiment with colour to create images with more abstract palettes e.g.; blues for leaves and with lots of tone but using only one colour – monochrome.	Know that objects are affected by light sources and can create shadows (dark) and highlights (light) in the correct areas using soft and smooth colour gradation, with little visual appearance of intervals, and directional brush strokes following the contours of a shape.	
Composition	Can create and close lines to make shapes that more clearly reference a given shape, pattern or concept.			Work on different scales, selecting suitable brush size, type and grip to appropriately control brush strokes and colour e.g. thin brush on small picture etc	Produce colourwash backgrounds using watercolours and shallow angle brush techniques to increase surface area.		Can work with sustained independence, painting over many sessions, developing a painting from a drawing (sketching, designing, final artwork) that has personal symbolism, meaning and mood.

### Art – Skills Progression Map – Printing and Collage

Printing and collage add a further dimension to a student visual language and way of expressing ideas.

They are effective in focusing a developing artist’s attention on line, shape, pattern and texture.

Allowing students to try out different processes, mediums and materials, to see cause and effect in action and transfer or reproduce a mark or image.

**(Each year has 6 key development milestones, taken from 9 print and collage areas, which develop, interlink and reinforce across the year groups.)**

		Early Years	1	2	3	4	5	6
<b>Printing</b>	<b>Methods</b>	To print images with variety of objects: blocks, sponges, fingers etc.	Design and create simple relief printing blocks for press printing e.g. with string or card.	Experiment with different printing techniques - e.g. frottage, block, relief, rubbings, carbon printing.	Work in greater detail when relief printing - making polystyrene printing tiles and using two colour overlays.	Design and create stencil cut work.	Develop confident and precise skills with a range of printing processes i.e. mono-printing, block printing, relief/impressed method.	Extend printing methods such as using Collagraph (on card/lino) to recreate increasingly intricate, complex and personal images
	<b>Motif Design</b>			Use equipment and media with increasing care, to produce crisp, clean print motif designs.	Design and create print motifs of increasing complexity and detail exploring pattern & shape.	Use a sketchbook to record media explorations and experimentations, plan and develop simple ideas and collect source material to inform future work.	Design complex patterns, including using repetition, symmetry and fine detail.	Recreates a scene remembered, observed or imagined, through collage printing
	<b>Patterns</b>	Print simple pictures and patterns.	To create prints using simple repeated patterns.		Make connections between own work and patterns in their local environment when designing prints for fabrics, book covers and wallpaper.			
	<b>Texture</b>	Take texture impression prints from objects: leaf, hand, feet, bark, cardboard, cork, bottle tops etc.	Make simple rubbings: coin, woodgrain, leaves, carpet, etc.					

	Combination			Create simple ink or paint mono prints, controlling line and tone using tools or pressure.		Use printmaking as a tool with other medias to develop a final outcome.	Expand experience in multicolour printing, 3 to 4 colour overlays.	Overwork prints with a range of other media: paint, chalk, pastel, colour pencils, etc.
	<b>Early Years</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	
Collage	Methods	To create simple collages from materials that are cut, torn and glued.	Cut, fold, scrunch, crumble, tear, overlap and glue paper, card and other materials to create collages.	Experiment with overlapping and overlaying a collage to create compositional mood, movement, feeling and areas of interest.	Experiment with a range of collage techniques such as coiling, overlapping and tessellation to create images and represent textures.	To add collage to a painted, printed or drawn background.	Use a range of visual elements to reflect the purpose of the work or recreate an artistic style.	Applies knowledge of different techniques to express their ideas, feelings or story through collage.
	Texture and Pattern	Recognise, handle, manipulate and enjoy using tactile materials.	Create and arrange shapes appropriately building simple compositions, texture and repeated patterns				Replicate or represent textures and patterns observed in natural or built environments, artistic image or other stimuli.	
	Design	Develop awareness of the sensory experience of exploring materials.	Develop a collage from a simple reference image collecting, sorting, naming and matching appropriate material.	To design specific images from a variety of media e.g. photocopies, newsprint, material, fabric, crepe paper, magazines etc.	Use collage as a means of collecting ideas and information to build a visual vocabulary and mood boards.	Experiment with creating mood, feeling, movement and areas of interest using combinations of media.	To use collage as a means of extending work from initial concept design.	Plan, design and discuss their own collage work and compare it with other well-known artists who used collage technique.
	Media			Use mixed media to embellish and add details on their collage.	Can cut and refine a variety of media with increasing accuracy and precision.	Use collage as a tool to develop a piece in mixed media		Embellish the collage and work over the surface with other techniques, including

									drawing, painting and printing.
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