



Haresfield CE Primary School
Progression of Knowledge and Skills in Art
Year A – UKS2

Year	Knowledge				Skills	
<p>Year 5 Year 6 Term 1 Year A</p>	<p><u>National Curriculum</u></p> <ul style="list-style-type: none"> ✓ to develop techniques including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art ✓ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space ✓ to evaluate the work of a range of artists, craft makers and designers and making links to their own work <p><u>Focus:</u> Drawing - Portraits <u>Contributing towards:</u> <u>Artist focus:</u> Kelvin Okafor, Monica Lee, Diego Fazio</p>				<p><u>Generating Ideas</u></p> <p>Generate ideas from a range of stimuli and carry out simple research and evaluation to develop their ideas and plan more purposefully for an outcome.</p>	
	<p><u>Objective</u></p> <p>To explore hyper-realistic portrait artists and understand facial proportion</p>	<p><u>Sticky Knowledge</u></p> <p>Hyper-realistic artists use accurate proportion, tonal variation and intricate detail to create drawings that resemble photographs. Facial features follow consistent proportional relationships.</p>	<p><u>Key Vocabulary and Definitions</u></p> <p>Proportion – the correct size relationship between different parts of a drawing or object</p>	<p><u>Activities</u></p> <p>Show work by Kelvin Okafor, Monica Lee and Diego Fazio. Discuss: How do these portraits appear realistic? What techniques can you identify? (tonal variation, intricate detail, smooth blending, realistic texture). Compare each artist’s style and use of contrast. Demonstrate facial proportion: eyes positioned halfway down the head, nose halfway between eyes and chin, mouth halfway between nose and chin, eyes approximately one eye-width apart. Model constructing a portrait using light guidelines and measurement. Children practise drawing facial features and full faces in sketchbooks using mirrors, photographs and partner observation. Children annotate sketches identifying proportion and areas for refinement.</p>		<p><u>Using Sketchbooks</u></p> <p>Use sketchbooks for a wider range of purposes for example, drawing, planning.</p>
	<p>To develop hatching, cross-hatching and tonal shading techniques</p>	<p>Hatching and cross-hatching create tonal variation, texture and three-dimensional form through layered lines and controlled pencil pressure.</p>	<p>Tonal variation – subtle changes between light and dark used to create depth and realism</p>	<p>Demonstrate advanced shading techniques using a range of pencil grades (HB–8B). Model hatching, cross-hatching, contour hatching and blending to create gradual tonal transitions. Show how line direction can follow the form of facial features to create depth and realism. Demonstrate creating texture in skin, hair and fabric through varied mark-making. Children create tonal scales, texture samples and shaded forms such as spheres and cylinders before applying techniques to observational studies of eyes, noses and mouths. Encourage gradual layering and careful observation.</p>		<p><u>Making Skills</u></p> <p>Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of perspective and being able to create 3D effects. Apply observational skills, showing a greater awareness of composition.</p>
	<p>To create a detailed portrait drawing demonstrating proportion, tonal contrast and observational skill</p>	<p>Tonal contrast creates realism by showing highlights, shadows and depth within a portrait composition.</p>	<p>Tonal contrast – the difference between light and dark areas within an artwork</p>	<p>Demonstrate planning and constructing a detailed portrait from observation or photograph. Model lightly sketching facial proportions before gradually building tone and texture using hatching and cross-hatching. Show how to identify highlights, mid-tones and shadows and refine details gradually. Children create a detailed self-portrait or observational portrait, focusing on accurate proportion, tonal contrast and realistic texture. Encourage children to develop personal style through emphasis on contrast, detail or expressive mark-making while maintaining realistic form.</p>		<p><u>Knowledge of Artists</u></p> <p>Use subject vocabulary to describe and compare different works. Understand how artists use art to convey messages through the choices they make.</p>
	<p><u>Focus:</u> 3D Sculpture - Clay Owls <u>Contributing towards:</u></p>				<p><u>Evaluating and Analysing</u></p> <p>Use more complex vocabulary when discussing their own and others’ artwork. Discuss art considering how it can affect the lives of the viewers. Evaluate their own work more regularly and independently during the planning and making process.</p>	
<p><u>Objective</u></p> <p>To plan and construct a clay owl sculpture using shape, form and texture</p>	<p><u>Sticky Knowledge</u></p> <p>Planning through drawing supports accurate three-dimensional construction. Clay can be shaped, joined and textured using a range of sculptural techniques.</p>	<p><u>Key Vocabulary and Definitions</u></p> <p>Form – a three-dimensional shape with height, width and depth</p>	<p><u>Activities</u></p> <p>Explore photographs and sculptures of owls, identifying body structure, feather patterns, facial features and texture. Discuss how sculptors create realistic form and texture. Demonstrate planning from multiple viewpoints, sketching front and side views and annotating ideas for texture and decoration. Model clay construction techniques including pinch pots, coils, slabs, scoring and slipping. Demonstrate how to hollow larger forms to reduce cracking. Children design owl sculptures in sketchbooks before constructing basic forms in clay, ensuring structures are balanced, hollowed where appropriate and securely joined.</p>			
<p>To refine and decorate a clay owl sculpture using intricate surface pattern and texture</p>	<p>Surface decoration and carved texture enhance realism and visual interest in sculpture.</p>	<p>Intricate – highly detailed and carefully patterned</p>	<p>Demonstrate refining sculptures by smoothing joins, strengthening weak areas and refining overall form. Model creating feather textures using clay tools, carving, stamping and layered pattern. Show how different tools create different marks and textures. Children complete owl sculptures by adding wings, eyes, talons and detailed feather patterns inspired by real owls. Once dry, children paint sculptures using naturalistic or expressive colour palettes, applying layered colour and fine detail with smaller brushes.</p>			

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<p>Year 5 Year 6 Term 2</p>	<p><u>National Curriculum</u></p> <ul style="list-style-type: none"> ✓ to develop techniques including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art ✓ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space ✓ to evaluate the work of a range of artists, craft makers and designers and making links to their own work <p><u>Focus:</u> Drawing/Painting - War Propaganda Posters <u>Contributing towards:</u></p>	<p><u>Generating Ideas</u> Generate ideas from a range of stimuli and carry out simple research and evaluation to develop their ideas and plan more purposefully for an outcome.</p>												
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<p>Year A</p>	<p><u>Focus:</u> / 3D Sculpture - Lighthouses (Papier Mâché) <u>Contributing towards:</u></p>	<p><u>Evaluating and Analysing</u> Use more complex vocabulary when discussing their own and others’ artwork. Discuss art considering how it can affect the lives of the viewers. Evaluate their own work more regularly and independently during the planning and making process.</p>												
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	<p><u>Objective</u></p>	<p><u>Sticky Knowledge</u></p>	<p><u>Key Vocabulary and Definitions</u></p>	<p><u>Activities</u></p>
	<p>To explore Zaria Forman’s artwork and observe colour, light and tone in ice</p>	<p>Artists use tone, blending and colour variation to create realistic light effects and atmosphere.</p>	<p>Tonal variation – subtle changes between light and dark areas to create depth and realism</p>	<p>Show examples of Zaria Forman’s pastel drawings of glaciers, icebergs and water. Discuss: What colours can you see within the ice? How has she shown reflections, highlights and shadows? How does she create realism and atmosphere? Explain how artists rarely use plain white for ice, instead layering blues, greys, purples and turquoise tones. Observe real ice cubes under a lamp or use close-up photographs. Demonstrate observational drawing techniques: sketching basic shapes first, identifying highlights and shadow areas, using careful shading and blending to show transparency and reflection. Demonstrate adding subtle colour washes to drawings. Children create detailed observational studies of ice cubes in sketchbooks, focusing on tonal variation, reflections and realistic light effects. Encourage careful looking and gradual building of tone from light to dark.</p>
	<p>To experiment with colour mixing and blending to create atmospheric ice paintings</p>	<p>Blending and layering colours creates smooth transitions and realistic light effects.</p>	<p>Gradient - a gradual transition from one colour, shade or tone to another</p>	<p>Demonstrate colour mixing using cool colours to create icy tones, including tints and shades of blue, purple, grey and turquoise. Model wet-on-wet painting techniques, layering transparent washes, and blending smooth gradients to represent water, reflections and light. Demonstrate how changing pressure, brush size and water amount affects texture and atmosphere. Children create a series of paint experiments exploring blending, layering, transparency and reflection. Encourage children to test different brushstrokes, smooth and textured applications, and layered colour combinations. Children then create a larger atmospheric ice painting inspired by Zaria Forman, focusing on light, depth and smooth colour transitions.</p>
	<p>To use a graphics package to manipulate images and create visual effects</p>	<p>Digital tools can be used to manipulate colour, tone and effects in artwork.</p>	<p>Digital manipulation – altering images using digital tools and effects</p>	<p>Demonstrate using a graphics package to edit photographs or scanned artwork inspired by ice and water. Model how to crop images, duplicate sections, layer photographs, adjust brightness and contrast, alter colour balance, apply filters and create repeated or mirrored effects. Discuss how digital artists manipulate images to create atmosphere and mood. Children photograph or scan their ice paintings and experiment with digital editing tools to create a series of atmospheric effects. Encourage experimentation with cool colour filters, layering images, transparency and reflections. Children evaluate which edits are most effective and explain how digital manipulation changed the mood or appearance of the artwork.</p>
	<p><u>Focus:</u> Collage/Textiles – Layered Mixed Media Landscapes <u>Contributing towards:</u></p>			
	<p><u>Objective</u></p>	<p><u>Sticky Knowledge</u></p>	<p><u>Key Vocabulary and Definitions</u></p>	<p><u>Activities</u></p>
	<p>To explore layering and overlapping using tissue paper collage</p>	<p>Layering and overlapping materials creates texture, depth and tonal variation.</p>	<p>Transparency – allowing light or images to partially show through layered materials</p>	<p>Demonstrate tissue paper collage techniques including tearing, cutting, scrunching and layering tissue paper. Show how translucent tissue paper changes colour when overlapped and how layering can create depth and atmosphere. Demonstrate arranging light and dark tones to create movement and texture. Children experiment with layering coloured tissue paper over painted or white backgrounds, testing how overlapping creates new colours and effects. Encourage children to explore transparent layers, gradual colour changes and textured surfaces inspired by ice, water and reflections. Children create sample pages showing different layering techniques and annotate effects in sketchbooks.</p>
<p>To create a mixed-media collage using painted backgrounds and layered tissue paper</p>	<p>Mixed media artwork combines materials to create texture, depth and visual interest.</p>	<p>Mixed media composition – artwork combining multiple materials and techniques within one composition</p>	<p>Demonstrate creating a painted background using blended cool-colour washes inspired by ice and water. Model adding tissue paper layers strategically to create highlights, reflections, cracks, shadows and textured surfaces. Show how to balance detailed layered areas with calmer spaces and how to create focal points using contrast and colour intensity. Children create a final mixed-media artwork combining paint and tissue paper collage, inspired by ice formations, glaciers or abstract water scenes. Encourage careful composition, overlapping layers, varied textures and harmonious cool colour palettes. Complete with evaluation discussing use of layering, atmosphere, texture and colour harmony.</p>	

Generating Ideas
Generate ideas from a range of stimuli and carry out simple research and evaluation to develop their ideas and plan more purposefully for an outcome.

Using Sketchbooks
Use sketchbooks for a wider range of purposes for example, drawing, planning.

Making Skills
Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of perspective and being able to create 3D effects.
Apply observational skills, showing a greater awareness of composition.

Knowledge of Artists
Use subject vocabulary to describe and compare different works.
Understand how artists use art to convey messages through the choices they make.

Evaluating and Analysing
Use more complex vocabulary when discussing their own and others’ artwork.
Discuss art considering how it can affect the lives of the viewers.
Evaluate their own work more regularly and independently during the planning and making process.

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	<p>To explore Frida Kahlo's self-portraits and understand symbolism in art</p>	<p>Frida Kahlo (1907-1954) used self-portraits filled with symbolism to express her physical pain, emotional experiences, and cultural identity. Each element in her paintings carries specific meaning.</p>	<p>Symbolism – using objects or images in artwork to represent deeper ideas or emotions</p>	<p>Show Frida Kahlo's self-portraits: "Self-Portrait with Thorn Necklace and Hummingbird", "The Two Fridas", "Self-Portrait with Monkey", "The Broken Column". Discuss: What symbols can you see? (animals, plants, objects, backgrounds), What might they represent? (monkeys = protective spirits, thorns = pain, hummingbirds = hope, flowers = Mexican culture, broken column = injured spine), What is her expression? (direct gaze, serious, confrontational), What colours dominate? (bold, vibrant, rich). Explain context: Kahlo contracted polio as child, serious bus accident age 18 caused lifelong pain, used art to express physical and emotional suffering, celebrated Mexican culture and identity. Link to <i>The Explorer</i>: both about personal journey, self-discovery, and finding identity. Children research Kahlo: create fact file about her life, identify symbols in multiple paintings, discuss what they might mean, reflect on what symbols might represent their own lives (hobbies, family, heritage, dreams, challenges). Plan symbolic self-portrait in sketchbooks: draw themselves with correct facial proportions (review from Term 1 portraits), plan 3-4 symbolic elements, plan composition, plan colour scheme, annotate sketch explaining each symbol's meaning.</p>	<p>Using Sketchbooks Use sketchbooks for a wider range of purposes for example, drawing, planning.</p>
	<p>To develop colour mixing and blending for realistic portrait painting</p>	<p>Blending creates smooth colour transitions and realistic three-dimensional form.</p>	<p>Blending – smoothly merging two or more colours together with no harsh lines between them</p>	<p>Demonstrate advanced colour mixing for portraits: mix realistic skin tones (start with white, add tiny amounts of red, yellow, blue, brown - ratio determines tone), create highlight tone (lighter than base), create shadow tone (darker than base), mix hair colours (browns = red + blue + yellow in varying ratios, never use pure black), mix eye and lip colours. Demonstrate blending techniques: wet-on-wet blending (apply second colour while first is still wet, blend where they meet using clean damp brush), work quickly before paint dries, create smooth gradients, use blending to show form (light to dark creates curves and dimension). Children begin self-portraits on A3 paper: paint background first (solid colour or simple), paint face using base skin tone, add shadows (under chin, sides of nose, eye sockets, under cheekbones), add highlights (forehead, nose tip, cheekbones, chin), blend all transitions smoothly, paint features carefully (eyes, nose, mouth - observe proportions), begin painting hair using varied tones (not flat single colour), begin painting symbolic elements. Work patiently, building up thin layers gradually.</p>	<p>Making Skills Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of perspective and being able to create 3D effects.</p>
<p>To complete symbolic self-portrait integrating all elements cohesively</p>	<p>Symbolic elements should integrate naturally with the portrait composition, not appear randomly added on. All colours and elements should work together as a unified whole.</p>	<p>Integration – combining different elements into a unified composition where all parts work together</p>	<p>Children complete self-portraits: finish face ensuring smooth blending and realistic tones, complete hair with varied tones and texture, paint symbolic elements with care and detail, ensure symbols integrate with portrait (held in hands, in background, part of clothing/jewellery, surrounding figure), paint clothing with patterns or colours that complement overall scheme, add final details, refine any areas needing improvement, ensure cohesive colour scheme throughout entire painting, sign and date work. Display all self-portraits together as "Our Stories" exhibition. Each child writes artist statement: "I was inspired by Frida Kahlo's use of symbolism to express personal identity. In my self-portrait, I included [symbol 1] which represents [meaning because...], [symbol 2] which represents [meaning because...], and [symbol 3] which represents [meaning because...]. I used [colours] because... The most challenging aspect was... This portrait represents me because... Like the characters in <i>The Explorer</i> who discovered themselves on their journey, my portrait shows..." Class evaluation discussion: How did you use symbolism? What blending techniques worked best? How is your work similar to/different from Kahlo's? What did you learn about expressing identity through art? How does creating symbolic self-portraits help us understand ourselves?</p>	<p>Apply observational skills, showing a greater awareness of composition.</p>	
<p>FOCUS: Painting - Gabrielle Meyer Contributing towards: Artist focus: Gabrielle Meyer</p>					
<p>Objective</p>	<p>Sticky Knowledge</p>	<p>Key Vocabulary and Definitions</p>	<p>Activities</p>	<p>Knowledge of Artists Use subject vocabulary to describe and compare different works. Understand how artists use art to convey messages through the choices they make.</p>	
<p>To explore Gabrielle Meyer's work and experiment with decorative pattern and colour harmony</p>	<p>Gabrielle Meyer creates vibrant paintings filled with bold decorative patterns. Strategic use of pattern creates energy without chaos - balance patterned areas with plain areas.</p>	<p>Decorative pattern – repeated ornamental designs used to enhance visual appeal and create interest</p>	<p>Show Gabrielle Meyer's paintings: bold colours, intricate patterns, decorative elements, celebratory subjects, layered compositions. Discuss: What patterns can you see? (stripes, dots, florals, geometric, organic, swirls, zigzags), What shapes repeat? (circles, triangles, leaves, flowers, abstract forms), How has she created texture? (thick paint application, visible brush strokes, layering, varied mark-making), What colours does she use together? (vibrant, bold, often unexpected combinations that still harmonize), What mood does the work create? (joyful, energetic, celebratory, uplifting, playful). Compare to Frida Kahlo studied in previous lessons: both use bold colours and personal expression, but Kahlo = introspective/symbolic/serious, Meyer = celebratory/decorative/joyful. Link to <i>The Explorer</i>: vibrant jungle setting full of patterns in leaves, flowers, insects - nature's decorative patterns. Demonstrate creating decorative patterns in paint: use different brush sizes and shapes for varied marks (fine liner for details, flat brush for stripes, round brush for dots), create patterns through repetition (dots in rows/scattered, stripes varying widths, radiating lines, florals, geometric), build up texture through thick paint application (impasto - thick paint creates physical texture), layer patterns over base colours, use colour harmony (colours that work well together: analogous colours = next to each other on colour wheel like blue/blue-green/green, or warm colours together, or cool colours together). Children experiment: create full-page pattern library showing variety of decorative patterns, practice different brush techniques and mark-making, experiment with colour harmonies (warm colours together, cool colours together, analogous colours), create texture samples (thick vs thin paint, smooth vs rough application), plan jungle/nature painting incorporating decorative patterns inspired by Meyer and <i>The Explorer's</i> jungle setting.</p>	<p>Evaluating and Analysing Use more complex vocabulary when discussing their own and others' artwork. Discuss art considering how it can affect the lives of the viewers. Evaluate their own work more regularly and independently during the planning and making process.</p>	
<p>To create vibrant patterned painting demonstrating colour harmony and visual balance</p>	<p>Visual balance means distributing pattern, colour, and detail evenly so no area dominates inappropriately.</p>	<p>Colour harmony – pleasing arrangement of colours that work well together rather than clashing</p>	<p>Demonstrate creating Meyer-inspired patterned painting: choose subject (jungle/rainforest scene from <i>The Explorer</i>, nature scene, garden, abstract composition celebrating nature), paint base composition (main shapes and areas in harmonious colours), add decorative patterns strategically (NOT every single surface - balance patterned and plain areas for visual rest), layer patterns (some in background lighter/smaller, some in foreground darker/larger for depth), use colour harmony (choose warm OR cool palette, or analogous colours that sit together on colour wheel), vary pattern scale (large bold patterns AND small delicate patterns for interest). Show how to: keep patterns controlled (not messy or chaotic), ensure patterns follow form (stripes on curved leaf should curve), balance busy patterned areas with calmer plain areas (gives eye places to rest), maintain cohesive colour harmony throughout (all colours work together). Children create patterned painting on A3: choose subject (jungle/nature scene inspired by <i>The Explorer</i>, or garden, or abstract nature celebration), paint base composition in harmonious colours, add decorative patterns in strategic areas (leaves, flowers, sky, ground, tree trunks, insects), use colour harmony (warm palette, cool palette, or analogous colours), layer patterns for depth, create texture through thick paint application in some areas, vary pattern scale for interest, ensure overall composition has visual balance (not too busy, not too plain), work with confidence and energy.</p>		

Year	Knowledge			Skills	
Year 5 Year 6 Term 5 Year A	<u>National Curriculum</u> ✓ to develop techniques including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art ✓ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space ✓ to evaluate the work of a range of artists, craft makers and designers and making links to their own work <u>Focus:</u> Drawing/Printing - Maya Hieroglyphs <u>Contributing towards:</u>				<u>Generating Ideas</u> Generate ideas from a range of stimuli and carry out simple research and evaluation to develop their ideas and plan more purposefully for an outcome.
	<u>Objective</u> To study Maya hieroglyphs and create detailed drawings showing three-dimensional form	<u>Sticky Knowledge</u> Maya hieroglyphs are complex picture-symbols carved in stone with depth and three-dimensional form. Drawing them requires showing raised and recessed areas through careful use of tone.	<u>Key Vocabulary and Definitions</u> Glyph – a carved or inscribed symbolic figure or character used in ancient writing systems	<u>Activities</u> Show images of Maya hieroglyphs: carved stone panels from temples (Palenque, Copán), stelae (standing stone monuments), lintels, codices. Discuss: What shapes can you see? (faces, animals, geometric patterns, complex interlocking forms, hands, gods), How do stone carvings show 3D form? (raised carved areas catch light, recessed areas in shadow, creates depth), What patterns repeat in borders? (stepped patterns, scrolls, geometric borders), What might glyphs represent? (gods, rulers, dates, astronomical events, historical records). Explain Maya civilization context: flourished 250-900 CE in Central America (Mexico, Guatemala, Belize, Honduras), sophisticated writing system combining logograms (word symbols) and syllabic signs, carved in stone and painted in codices (bark-paper books), recorded history, astronomy, mathematics, mythology. Link to <i>Beetle Boy</i> : ancient symbols carrying hidden meanings, communication through imagery rather than words, unlocking secrets. Demonstrate drawing 3D glyphs: observe how light hits carved stone (raised areas lighter, recessed areas darker), draw outline of glyph symbol, identify which areas are raised (carved outward) and which recessed (carved inward), add shading using hatching/cross-hatching (review from Term 1 but now more sophisticated), use lightest tones on raised areas facing light, use darkest tones in deep recesses, use mid-tones for transitional areas, show depth through careful tonal gradation, add decorative border patterns. Children draw Maya hieroglyphs: study multiple glyph examples, choose 3-4 glyphs to draw in detail, draw with attention to three-dimensional carved form, use full range of tones (white to black) to show depth, use controlled hatching/cross-hatching for all shading, add decorative border elements, work with precision using fine pencils (HB, 2B, 4B, 6B), create sense that glyphs are carved stone not flat drawings. Could design own personal glyphs representing themselves using Maya visual language.	<u>Using Sketchbooks</u> Use sketchbooks for a wider range of purposes for example, drawing, planning.
	To simplify glyph drawings and create lino printing blocks using relief method	Relief printing requires simplified, bold designs because fine details don't print well. Simplifying means keeping essential character while removing complex details.	Negative space – the areas cut away in relief printing that will remain white/unprinted	Demonstrate simplification process for printmaking: start with detailed glyph drawing from lesson 1, identify main essential shapes that define the glyph, remove small intricate details that won't print clearly, create bold outlines and shapes, plan which areas will be raised/print (positive space) and which will be cut away/stay white (negative space), create simplified version suitable for lino cutting, draw simplified design actual size for transfer to lino block. Show examples of relief prints (traditional lino cuts, woodcuts) - notice bold, simplified, high-contrast designs. Demonstrate safe lino cutting: SAFETY FIRST - always cut away from body, use bench hook or firmly secure lino, use appropriate sized cutting tools (small V-tool for fine lines and outlines, large U-tool for removing bigger background areas), cut away negative space/background areas (these stay white), leave glyph design raised (this prints), work slowly, carefully, and patiently, test print on scrap paper to check progress. Children simplify glyph designs: choose favourite glyph from lesson 1 drawings, identify essential shapes, remove fine details, create bold simplified version, plan positive (raised/prints) and negative (cut/white) spaces clearly, draw simplified design actual size, transfer design to lino/soft-cut block. Begin carefully cutting printing blocks: cut away background/negative space areas, leave glyph design raised, create clean clear edges, work with safety as absolute priority (adult supervision essential). Create 2-3 different glyph blocks for multi-block printing possibilities.	<u>Making Skills</u> Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of perspective and being able to create 3D effects. Apply observational skills, showing a greater awareness of composition.
	To create edition prints using relief method with registration for multi-block printing (2 lessons)	Registration means accurately aligning multiple printing blocks so they print in correct positions, allowing multi-colour or multi-block complex images.	Edition – a set of identical prints made from the same printing block, each numbered (e.g., 3/10 means print 3 of 10 total)	Demonstrate printing process: roll printing ink evenly onto raised surface of printing block using roller/brayer (not too much ink = clearer print, too little = patchy print), carefully place paper on inked block, press firmly and evenly over entire surface (use clean roller, wooden spoon, or printing press if available), lift paper carefully without sliding (sliding smudges print), allow print to dry before adding more layers. Demonstrate registration technique for multi-block printing: mark registration points on printing surface (small crosses in corners or edges), mark same registration points on paper, line up marks precisely each time you print, ensures multiple blocks print in correct aligned positions, allows complex multi-layered images. Show how to create edition: print multiple copies from same block (aim for 6-10 prints), keep best prints for edition, number each print (e.g., 1/8, 2/8, 3/8 etc.), sign and date. Children create edition prints: print first glyph block multiple times (6-10 copies), allow to dry completely, add second glyph block using registration marks for accurate placement, could add third block if time, experiment with overlapping glyphs (creates new shapes and interesting compositions), select best prints for final edition, number, sign and date each print in edition. Could print in multiple colours: print all copies with first colour (e.g., black), clean block thoroughly, print all copies with second colour (e.g., red) in different area using registration, creates multi-coloured hieroglyph compositions.	<u>Knowledge of Artists</u> Use subject vocabulary to describe and compare different works. Understand how artists use art to convey mess through the choices they make.
	<u>Focus:</u> 3D Sculpture - Clay <u>Contributing towards:</u>			<u>Evaluating and Analysing</u> Use more complex vocabulary when discussing their own and others' artwork. Discuss art considering how it can affect the lives of the viewers. Evaluate their own work more regularly and independently during the planning and making process.	
To plan and create detailed clay beetle sculpture using sgraffito technique	Sgraffito is a decorative technique where surface layer is scratched away to reveal contrasting colour underneath, perfect for creating intricate patterns like beetle wing cases and body segments.	Sgraffito – decorative technique of scratching through a surface layer to reveal a different colour underneath	Look at detailed photographs/illustrations of beetles: observe body structure (head, thorax, abdomen), wing cases (elytra - hard protective covers with patterns), legs (six legs, segmented, jointed), antennae, eyes, textures (smooth, bumpy, ridged, hairy). Show range of beetles: ladybird (simple, rounded, spotted), stag beetle (large mandibles, smooth), ground beetle (ridged wing cases), jewel beetle (metallic, patterned). Link to <i>Beetle Boy</i> : detailed observation of beetle characteristics, appreciation of intricate natural patterns and forms. Demonstrate clay beetle construction: form body using pinch pot or solid modelling (head smaller, thorax medium, abdomen larger), create wing cases (elytra) using clay slabs shaped and attached with score and slip, add six legs (coil thin clay, create segments, attach securely with score and slip), add antennae (thin coils), add head details (eyes, mandibles). Demonstrate sgraffito decoration: paint beetle sculpture with underglaze or slip (one colour), allow to dry slightly until leather-hard, paint second contrasting colour over top, when second layer is dry but clay still leather-hard, use pointed tools to scratch through top layer revealing bottom colour, create intricate patterns (stripes on wing cases, dots, segments, textures), scratch carefully and precisely for fine details. Children plan beetle sculpture: research specific beetle species (choose one to recreate or design imaginary beetle), draw beetle from multiple angles (top, side, front), note body proportions, plan decorative patterns on wing cases, list construction steps, plan sgraffito colour combination (e.g., black over red for ladybird, gold over black for jewel beetle). Begin constructing: form body parts, attach wing cases, add legs and antennae, refine forms, ensure all joins are secure (score and slip), create smooth surfaces ready for sgraffito.		
To complete beetle sculptures using sgraffito	Sgraffito allows intricate pattern-making that enhances decorative appeal.		Children complete beetle sculptures: apply first layer of underglaze/slip (base colour), allow to dry to leather-hard, apply second contrasting layer, when dry but clay still workable, use sgraffito technique to scratch through top layer, create intricate patterns on wing cases (stripes, dots, ridges, segments matching real beetle patterns), add texture details (scratched lines for segments, dots for eyes, patterns on legs), work with precision and patience, ensure patterns are scientifically accurate to chosen beetle species, refine all details. Allow sculptures to dry completely (several days to bone dry).		

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<p>Year 5 Year 6 Term 6 Year A</p>	<p><u>National Curriculum</u></p> <ul style="list-style-type: none"> ✓ to develop techniques including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art ✓ to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space ✓ to evaluate the work of a range of artists, craft makers and designers and making links to their own work <p><u>Focus:</u> Digital Art - Pop Art <u>Contributing towards:</u> <u>Artist focus:</u> Andy Warhol, Banksy</p>			
	<p><u>Objective</u></p>	<p><u>Sticky Knowledge</u></p>	<p><u>Key Vocabulary and Definitions</u></p>	<p><u>Activities</u></p>
	<p>To explore Andy Warhol's pop art and understand repetition and colour manipulation</p>	<p>Andy Warhol (1928-1987) was a leading figure in pop art. He used repetition, bold colours, and images from popular culture. His work commented on consumerism and celebrity.</p>	<p>Pop art – art movement using imagery from popular culture, mass media, and advertising</p>	<p>Show Andy Warhol's work: "Marilyn Diptych", "Campbell's Soup Cans", "Cow", "Flowers". Discuss: What images has he used? (celebrities, everyday objects, commercial products), How has he used repetition? (same image repeated with variations), How has he manipulated colour? (bright, unnatural colours, high contrast, flat colours), What message might this convey? (commentary on mass production, celebrity culture, consumerism). Explain pop art movement: emerged 1950s-60s, challenged traditional art by using "low" culture, made art accessible, questioned what art could be. Children analyse Warhol's techniques: identify colour schemes, note use of repetition, discuss impact of colour changes, consider meaning and message. Plan own pop art image: choose subject (could be from Beetle Boy, everyday object, school symbol, local landmark), plan colour variations, plan repetition grid (4, 6, or 9 versions).</p>
	<p>To use graphics software to manipulate images with colour, pattern and repetition</p>	<p>Digital manipulation allows experimentation with colour and repetition that would be time-consuming with traditional media.</p>	<p>Manipulation – changing or altering an image</p>	<p>Demonstrate digital pop art creation: using pic collage or equivalent on the tablets, import and duplicate image to create grid (2x2, 3x2, or 3x3), apply different colour filters to each version (high contrast, posterize, colour adjustments, invert colours), create bold, flat colours like Warhol, experiment with repetition and variation. Children create digital pop art: photograph/import image planned last lesson, create repeated grid, apply different colour schemes to each version, experiment with effects (posterize, high contrast, colour replacement), create Warhol-inspired final piece. Save and print for display.</p>
<p>To explore Banksy's street art and understand social commentary in art</p>	<p>Banksy is an anonymous street artist whose work often contains political and social messages. Street art/graffiti can be a form of protest and communication.</p>	<p>Street art – art created in public spaces, often without permission</p>	<p>Show Banksy's work: "Girl with Balloon", "Flower Thrower", various stencil works. Discuss: What messages do you see? (peace, love, anti-war, social justice, humour), What techniques does he use? (stencils, spray paint, black and white with touches of colour), Where is the art located? (public walls, unexpected places), Why might he remain anonymous? (street art is often illegal, mystery adds to message). Discuss street art vs vandalism debate. Look at local street art/graffiti (photographs). Children analyse Banksy's work: identify message/meaning, note techniques (stencils, limited colours, bold images), discuss effectiveness, consider context (where art appears matters). Plan own message-based artwork: what message do you want to convey? (environmental, kindness, social justice, school values), how will you communicate it visually? Using paint equivalent software, children to create their art work using black and white and perhaps one further colour.</p>	
<p><u>Focus:</u> Drawing - Detailed Observational Drawing <u>Contributing towards:</u> <u>Artist focus:</u> Adonna Khare</p>				
<p><u>Objective</u></p>	<p><u>Sticky Knowledge</u></p>	<p><u>Key Vocabulary and Definitions</u></p>	<p><u>Activities</u></p>	
<p>To create detailed observational drawing inspired by Adonna Khare</p>	<p>Adonna Khare creates large-scale, incredibly detailed pencil drawings. Her work shows patience, precision, and mastery of tone and texture.</p>	<p>Precision – exactness and accuracy in drawing</p>	<p>Show Adonna Khare's work: large-scale animal drawings, intricate details, full range of tones, incredible textures. Discuss: How has she created such detail? (patience, observation, variety of pencil grades, control), What range of tones can you see? (pure white to deepest black), How has she shown texture? (fur, feathers, scales using varied mark-making), What is the impact of scale? (large drawings have more impact). Demonstrate detailed observational drawing: choose subject (animal, natural object, complex form), observe carefully (spend time really looking), start with light outline, build up tone gradually (light to dark), use variety of pencil grades (HB for light, 8B for darkest), create full tonal range, add texture and detail, work patiently and precisely. Children create detailed observational drawing: choose subject, work on larger paper (A3 minimum) for impact, spend significant time, focus on precision and detail, create full tonal range, develop own style while maintaining technical skill.</p>	
<p>To complete and evaluate detailed observational drawings and digital pop art</p>	<p>Completing work to a high standard requires patience and refinement. Evaluation helps identify strengths and areas for development.</p>	<p>Refinement – making small improvements to perfect the work</p>	<p>Have copies of all three pieces of work children have created this term. Children to create exhibition combining all projects: "Past and Present: Traditional and Digital Art". Children create artist statements for both pieces: Observational drawing: "I was inspired by Adonna Khare's detailed work. I drew [subject] using [techniques]. The most challenging part was... I am most proud of..." , Digital pop art: "I was inspired by Andy Warhol and Banksy. My image shows [subject] and represents [meaning/message]. I used [colours] because... This work comments on..." Evaluate as class: How do traditional and digital techniques compare? What are the strengths of each? How has art changed from Warhol's time to now? What role does art play in society? What have you learned about your own artistic style and preferences?</p>	
<p><u>Generating Ideas</u> Generate ideas from a range of stimuli and carry out simple research and evaluation to develop their ideas and plan more purposefully for an outcome.</p> <p><u>Using Sketchbooks</u> Use sketchbooks for a wider range of purposes for example, drawing, planning.</p> <p><u>Making Skills</u> Demonstrate greater skill and control when drawing and painting to depict forms, such as showing an awareness of perspective and being able to create 3D effects. Apply observational skills, showing a greater awareness of composition.</p> <p><u>Knowledge of Artists</u> Use subject vocabulary to describe and compare different works. Understand how artists use art to convey messages through the choices they make.</p> <p><u>Evaluating and Analysing</u> Use more complex vocabulary when discussing their own and others' artwork. Discuss art considering how it can affect the lives of the viewers. Evaluate their own work more regularly and independently during the planning and making process.</p>				