Crayke Church of England Primary School
Curriculum Long Term Plan and Progression Overview - ART & DESIGN

"Every child is an artist."
Pablo Picasso

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FOLLOW YOUR PATHWAY AND WE GROW TOGETHER WITH CONFIDENCE

*You did not choose me, I chose you that you might **go and bear fruit, fruit that will last** so that whatever you ask in my name the Father will give you.* John 15:16

Friendship ***Forgiveness*** ***Respect*** ***Determination***

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What does it mean to be a Crayke Artist?

***"Every child is an artist."* Pablo Picasso**



Using a thematic approach, we ensure that there is appropriate **coverage** of the requirements of the National Curriculum, within the bounds of our two-year rolling programme due to our mixed-age classes.

We use Chris Quigley Essentials' Threshold Concepts in order to develop children's artistic knowledge, skills and concepts:

- Develop ideas
- Master techniques
- Take inspiration from the greats

Coverage of a range of different types of artists and designers is planned as part of our curriculum offer, to feature local, contemporary, the 'greats' and those from different cultures.

The sequencing and progression of different artistic skills – painting, drawing, textiles, sculpture, digital media, printing and collage – is also mapped throughout our curriculum, providing children different opportunities and contexts in which to build their knowledge and understanding.

Subject Leader	Emily Walker
Link Governor	Not currently assigned
CPD	Chris Quigley Essentials Curriculum/Carousel

Painting **Drawing** **Sculpture** **Textiles** **Collage** **Printing** **Digital Media** **Artists**

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Progression in Art at Crayke Primary

Our Curriculum – how does it progress from Early Years to Key Stage 3?

- Apple Class in EYFS follow the Early Learning Goals. The Early Years curriculum map, which is detailed in the section below, has been devised to feed into the Key Stage 1 curriculum.
- Key Stage 1 units have been planned to provide opportunities for building on EYFS skills and preparation for KS2.
- Our Key Stage 2 units have been arranged with opportunities to provide children with an opportunity to build on the knowledge and skills they have acquired thus far and to apply it to new contexts.
- Units of work have been built to link to termly themes where possible and to develop knowledge of a range of local, contemporary and historic artists and designers and use the Chris Quigley Essentials milestone statements alongside the National Curriculum objectives. Key concepts have been agreed to thread through all topics in the school.
- As they move into Key Stage 3, pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work. Pupils should be taught: to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas; to use a range of techniques and media, including painting; to increase their proficiency in the handling of different materials ; to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work; about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.

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Overview of EYFS

Milestone '0' containing Reception's threshold concepts and coverage created to sit before Milestone 1 (KS1)

Threshold concepts	**Aut 1:** *Incredible Me!*	**Spr 1:** *Dinosaurs Rock!*	**Sum 1:** *Ready, Steady, Grow*
	Aut 2: *Fabulous Farming*	**Spr 2:** *Once Upon a Time*	**Sum 2:** *Up, Up and Away!*
Develop Ideas	A1 Explore different materials freely, to develop their ideas about how to use them and what to make.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A2 Develop their own ideas and then decide which materials to use to express them.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A3 Join different materials and explore different textures.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
Master Techniques	A4 Create closed shapes with continuous lines and begin to use these shapes to represent objects.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A5 Draw with increasing complexity and detail, such as representing a face with a circle and including details.		
	AUT 1	SPR 1	SUM 1

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	AUT 2	SPR 2	SUM 2
	A6 Use drawing to represent ideas like movement or loud noises.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A7 Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A8 Explore colour and colour mixing.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
Take Inspiration from The Greats	A9 Explore, use and refine a variety of artistic effects to express their ideas and feelings.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A10 Return to and build on their previous learning, refining ideas and developing their ability to represent them.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2
	A11 Create collaboratively, sharing ideas, resources and skills.		
	AUT 1	SPR 1	SUM 1
	AUT 2	SPR 2	SUM 2

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EYFS

Autumn	Spring	Summer
Collage Kandinsky- maths link to circles & squares Vocab: circles, square, Kandinsky, Primary colours, stick, cut, layer, felt tips	**Sculpture** James Brunt (local contemporary) Vocab: Construct, sculpt, natural resources, stone, wood, pine cone, leaves, tall, small	**Drawing & Painting** Van Gogh Vocab: Sunflowers, shades, paint, paintbrush, add, mix. Petal, stalk, stem, Holland, France

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Bridging EYFS and Key Stage 1 – Art and Design

<table>
<tr><th>Organisation of knowledge</th><th>Using materials</th><th>Drawing, painting and sculpture</th><th>Exploring techniques</th><th>Comparing and evaluating work</th></tr>
<tr><td rowspan="3">Relevant ELG</td><td colspan="2">ELG: Fine motor skills
- Use a range of small tools, including scissors, paint brushes and cutlery</td><td></td><td rowspan="3">ELG: Creating with materials
- Share their creations, explaining the process they have used</td></tr>
<tr><td>ELG: Fine motor skills
- Hold a pencil effectively in preparation for fluent writing, using the tripod grip in almost all cases</td><td colspan="2">ELG: Creating with materials
- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form, and function
ELG: Self-regulation
- Set and work towards simple goals, being able to wait for what they want and control their immediate impulses when appropriate
ELG: Managing self
- Be confident to try new activities and show independence, resilience and perseverance in the face of challenge</td></tr>
<tr><td></td><td>ELG: Fine motor skills
- Begin to show accuracy and care when drawing</td><td></td></tr>
<tr><td>KS1 readiness objectives</td><td>• Hold tools like pencils, paint brushes, scissors with increasing precision
• Experiment with using different everyday and art materials to explore colour, texture and form</td><td>• To explore their ideas and imagination by creating drawings, paintings and sculptures.
• To explore creating designs and art work on a range of scales.</td><td>• To explore a range techniques to draw, paint, print and sculpt to help them create art work.</td><td>• Recognising and exploring the colour, patterns and shapes in other artist's work.
• Expressing opinions and feelings in response to their own art work and other artist's work.
• Sharing their work with other people, talking about what they have created it.</td></tr>
</table>

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Key Stage 1

Year 1/2 (A) 2026-27			
	Autumn	**Spring**	**Summer**
Theme	Shiver Me Timbers	Growing, Growing, Grown	Animal Explorers
Enquiry Question	What is a pirate?	How do we explore growing?	Where are the wild things?
Area of Study and context	**Painting** Imagine selves as pirate Self portrait Tints and tones	**Drawing** Observational drawing of plants	**Collage** Matisse inspired snails, abstract style
	Textiles Plaiting attach by gluing	**Sculpture** Natural materials	**Printing** Animal patterns
Artist focus	**Artist:** Barbara Hulme **Significance:** York artist painted series of portraits celebrating disabled actors/ personalities achievements **Style:** contemporary portraits	**Artist:** Charles Darwin **Significance:** celebrated scientific pioneer & botanist **Style:** observational drawing of natural world **Theme link:** observational drawing of plants	**Artist:** Matisse **Significance:** enabled revolutionary developments within visual arts **Style:** Fauvism **Theme link:** animal inspired art

	Theme link: tints & tones, celebrating our differences		
Progression of procedural knowledge **(Chris Quigley Milestones)**	**DI:** B1, B2, B3 **MT:** B4, B5, B6, B7, B23, B24, B25 **TIG:** B27	**DI:** B1, B2, B3 **MT:** B11, B12, B13, B14, B15, B16, B17, B26 **TIG:** B27	**DI:** B1, B2, B3 **MT:** B8, B9, B10, B18, B19, B20, B21 **TIG:** B27, B28

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Year 1/2 (B) 2027-28			
	Autumn	**Spring**	**Summer**
Theme	Happily Ever After	Oh, I do like to be beside the seaside	Step into Summer
Enquiry Question	How do people live happily ever after?	What is it like beside the seaside?	How has Crayke changed over time?
Area of Study and context	**Painting** Colour mixing, tints & tones, primary secondary colours, colour wheel Fairytale characters	**Drawing & Painting** Janice McGloine Seaside inspired art, sketching skills followed by watercolours	**Collage** Recreating Andy Goldsworthy artwork using natural resources Trip to Castle Howard Arboretum- observational drawing of plants
	Textiles Loom weaving tapestries	**Sculpture** Mixed media, papier mâché islands	**Drawing** Observational drawing
Artist focus	**Artist:** Sheila Hicks **Significance:** known for her experimental and innovative weavings **Style:** contemporary weavings including distinctive colours and natural materials	**Artist:** Janice McGloine **Significance:** contemporary artist **Style:** pastel, paint, mixed-media **Theme link:** seaside landscapes	**Artist:** Andy Goldsworthy OBE **Significance:** contemporary sculptor & environmentalist **Style:** transient land art **Theme link:** seasonal change

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	Theme link: weaving of tapestries		**Cultural Capital:** Trip to Castle Howard Arboretum to sketch plants
Progression of procedural knowledge (Chris Quigley Milestones)	**DI:** B1, B2, B3 **MT:** B4, B5, B6, B7, B8, B22, B23 **TIG:** B2, B28	**DI:** B1, B2, B3 **MT:** B4, B5, B11, B12, B13, B14, B15, B17 **TIG:** B27, B28	**DI:** B1, B2, B3 **MT:** B8, B9, B10, B14, B15, B16, B17, **TIG:** B27

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Lower Key Stage 2

Year 3/4 (A) 2026-27			
	Autumn	**Spring**	**Summer**
Theme	Through the Ages	The Inventing Room	Radical Romans
Enquiry Question	How did life change through the Stone, Bronze + Iron Ages?	How did the invention of chocolate change York?	How did the Romans impact Britain?
Area of Study and context	**Painting** Cave painting using watercolours	**Painting** Use brushes to produce, shape, texture, pattern and line, mix colours effectively	**Textiles** Creating coin purses inspired by Ancient Roman craftmakers.
	Drawing Using pencil to create form and shape	**Collage** Printing sweets and chocolate packaging Joanne Tinker	
	Sculpture Clay coil pots	**Printing** William Morris repeating & overlapping patterns	**Digital Media & Collage** Hannah Hoch photomontage artist. German Dada artist. Create self-portrait collages using photographs and mixed media.
	DT elements of textiles- weaving baubles (H29 covered within this unit)	**Architecture** Zaha Hadid influential architect Joseph Rowntree development and purpose of buildings	

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Artist focus	**Artist:** Ladi Kwali **Significance:** celebrated BAME ceramist **Style:** indigenous style Nigerian coil pots **Theme link:** indigenous coil pots, contrast techniques & style to those of Stone Age	**Artist:** Joanne Tinker **Significance:** sustainable contemporary creator **Style:** Contemporary sculpture, mixed media **Theme link:** repurposing everyday materials **Artist:** William Morris **Significance:** Arts & Crafts revival leader & activist **Style:** Art Nouveau Style **Theme link:** inventions and industrial age	**Artist:** Hannah Hoch **Significance:** photomontage originator **Style:** German Dada Modern Art photomontage **Theme link:** PSHE link, celebrating ourselves
Progression of procedural knowledge (Chris Quigley Milestones)	**DI:** H1, H2, H3, H4, H5 **MT:** H6, H7, H8, H9, H13, H14, H15, H16, H17, H18, H19, H20, H21, (H29) **TIG:** H32, H33	**DI:** H1, H2, H3, H4, H5 **MT:** H6, H7, H10, H12, H22, H23, H24, H25 **TIG:** H32, H33	**DI:** H1, H2, H3, H4, H5 **MT:** H10, H11, H12, H26, H27, H28, H29, H30 **TIG:** H3, 33

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Year 3/4 (B) 2027-28			
	Autumn	**Spring**	**Summer**
Theme	Our Blue Planet	Tales from Dragon Mountain	Pharaohs, Farms and Feasts
Enquiry Question	How can we care for our Blue Planet?	Why do people live on volcanoes and mountains?	What can we learn from what the Ancient Egyptians left behind?
Area of Study and context	**Sculpture** including elements of **Painting** and **Collage** Sea creatures made from cardboard/ recycled materials . Collage and Painting skills then applied for enhanced finish.	**Drawing** Sketching dragons Exploring pencil techniques	**Collage** Egyptian inspired collage
		Sculpture Clay dragon eyes Mark making & texture creating in clay	**Printing** Hieroglyphics inspired print
	Digital Media A record of the trip-edit and video	**Painting** Dragons watercolours Jackie Morris (contemporary) inspired artwork linked to key text *Tell Me A Dragon*	

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Artist focus	**Artist:** Darrell Wakelam **Significance:** Contemporary artist and sculptor **Style:** everyday materials sculpture **Theme link:** recycled materials & sustainable art **Cultural Capital:** Trip to Yorkshire Sculpture Park with opportunity to create own sculpture with park's expertise	**Artist:** Jackie Morris **Significance:** Contemporary author & illustrator for key text Tell Me A Dragon **Style:** watercolour illustrations **Theme link:** Dragon & mountain theme	**Artist:** Khaled Hafez **Significance:** Cairo contemporary artist **Style:** Mixed Media **Theme link:** Egyptian modern artist inspired by Ancient Egyptian art
Progression of procedural knowledge (Chris Quigley Milestones)	**DI:** H1, H2, H3, H4, H5 **MT:** H6, H7, H9, H13, H14, H16, H18, H31 **TIG:** H32, H33	**DI:** H1, H2, H3, H4, H5 **MT:** H6, H7, H8, H9, H14, H15, H16, H17, H19, H20, H21, H33 **TIG:** H32	**DI:** H1, H2, H3, H4, H5 **MT:** H10, H11, H12, H22, H23, H24, H25 **TIG:** H32, H33

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Upper Key Stage 2

Year 5/6 (A) 2026-27			
	Autumn	**Spring**	**Summer**
Theme	A Child's War	A Taste of Tuscany	The Book of Life
Enquiry Question	What was life like for children growing up in Britain during WW2?	What do Tuscany and North Yorkshire have in common?	Can we explore views of life and living?
Area of Study and context	**Drawing** Charcoal silhouette figures Mini study of L.S. Lowry exploration of techniques, key features and role as war artist Sketching self portraits in the style of L.S. Lowry	**Digital Media** Photographing local landscape- Colin Merritt local photographer Use photos as card for new reception pupils.	**Collage** Tree of Life collaborative project María Elena Curruchiche
	Painting Acrylic inspired by L.S Lowry Blitzed Site painting contrast to Steven Wiltshire (autistic landscape artist).	**Drawing** David Hockney inspired Crayke landscape	**Printing** Mayan patterns
		Sculpture Study of Michelangelo's figures Plaster of Paris hands	

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Artist focus	**Artist:** L.S Lowry **Significance:** influential painter and War Artist **Style:** industrial landscapes **Theme link:** War artistry	**Artist:** David Hockney **Significance:** famous & influential figure in Western Art **Style:** Contemporary Abstract painting & landscape photographer **Theme link:** local landscapes	**Artist:** María Elena Curruchiche **Significance:** contemporary artist & grand-daughter of renowned artist Don Andres Curruchich. **Style:** contemporary art inspired by Mayan culture **Theme link:** contemporary Mayan inspired art contrasted to original Mayan art
	Artist: Steven Wiltshire MBE **Significance:** autistic BAME architectural artist & MBE holder for services to Art **Style:** architectural sketching **Theme link:** contrast to Lowry when exploring architectural landscapes	**Artist:** Michelangelo **Significance:** famous & influential figure in Western Art **Style:** Renaissance style **Theme link:** celebrated and influential Tuscan artist **Cultural Capital:** Masterclass in photography- Colin Merritt, local artist	

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Progression of procedural knowledge (Chris Quigley Milestones)	**DI:** O1, O2, O3, O4, O5 **MT:** O6, O7, O8, O9, O10, O11, O19, O20, O21, O22 **TIG:** O30, O31, O32	**DI:** O1, O2, O4, O5 **MT:** O15, O16, O17, O18, O19, O20, O21, O22, O29 **TIG:** O30**,** O32	**DI:** O1, O2, O3, O4, O5 **MT:** O12, O13, O23, O24, O25 **TIG:** O30**,** O31. O32

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Year 5/6 (B) 2027-28			
	Autumn	**Spring**	**Summer**
Theme	It's All Greek to Me	Into the Darkness…	Journeys
Enquiry Question	How have the ancient Greeks influenced the world we live in?	What was it like to live in the Dark Ages?	How can we think about different areas of our life and our world as journeys?
Area of Study and context	**Drawing** Exploring the architecture of Ancient Greece and sketching	**Sculpture** Anglo-Saxon Broaches- elements of embossing	**Textiles** Stitch a Viking doll cloak
	Collage Ancient Greek inspired mosaics in ceramic	**Painting** Illuminated manuscripts Exploration of paint techniques and effects	**Digital Media & Printing** Andy Warhol Pop Art Creating prints inspired by Warhol's art
Artist focus	**Artist:** Sue Kershaw **Significance:** York artist specialising in ceramic mosaics **Style:** roman, geometric, literature and nature inspired mosaics	**Artist:** Gerard David **Significance:** celebrated Early-Netherlandish painter and manuscript illuminator **Style:** illuminated manuscript **Theme link:** comparing David's work to original	**Artist:** Andy Warhol **Significance:** famous & influential figure within Pop Art genre **Style:** Pop Art **Theme link:** Study of the Americas

	Theme link: Ancient Greek style mosaics **Cultural Capital:** mosaic workshop with Sue Kershaw (local artist)	illuminated manuscripts of Anglo-Saxon people	
Progression of procedural knowledge (Chris Quigley Milestones)	**DI:** O1 O2, O4 **MT:** O17, O18, O19, O21, O10, O11, O12 **TIG:** O30, O32	**DI:** O1, O2, O3, O4, O5 **MT:** O6, O7, O8, O9, O10, O11, O15, O16, O17, O18 **TIG:** O30,	**DI:** O1, O2, O3, O4, O5 **MT:** O23, O24, O25, O26, O27, O28, O29 **TIG:** O31

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Coverage of skills summary		Painting	Drawing	Sculpture	Textiles	Collage	Printing	Digital Media
Year 1/2	Autumn A	✓			✓			
	Spring A		✓	✓				✓
	Summer A					✓	✓	
	Autumn B	✓			✓			
	Spring B	✓	✓	✓				
	Summer B		✓			✓		
Year 3/4	Autumn A	✓	✓	✓				
	Spring A	✓				✓	✓	
	Summer A				✓	✓		✓
	Autumn B	✓		✓				✓
	Spring B	✓	✓	✓				
	Summer B					✓	✓	
Year 5/6	Autumn A	✓	✓					
	Spring A		✓	✓				✓
	Summer A					✓	✓	
	Autumn B		✓			✓		
	Spring B	✓		✓				
	Summer B				✓		✓	✓

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Coverage of artists summary		'Greats'	'Contemporary'	'Local'	'Different cultures'
Year R	Autumn	Kandinsky			
	Spring			James Brunt	
	Summer	Van Gogh			
Year 1/2	Autumn A			Barbara Hulme	
	Spring A	Charles Darwin			
	Summer A	Matisse			
	Autumn B		Sheila Hicks		
	Spring B		Janice McGloine		
	Summer B		Andy Goldsworthy		
Year 3/4	Autumn A				Ladi Kwali
	Spring A	William Morris	Joanne Tinker		
	Summer A		Hannah Hoch		
	Autumn B		Darrell Wakelam		
	Spring B		Jackie Morris		
	Summer B				Khaled Hafez
Year 5/6	Autumn A	L.S. Lowry	Steven Wiltshire		
	Spring A	Michelangelo		David Hockney	
	Summer A				Maria Elena Curruchiche
	Autumn B			Sue Kershaw	
	Spring B	Gerard David			
	Summer B	Andy Warhol			

In addition: a whole school celebration and exploration of:
Differently Abled artists- International Day of Persons with Disabilities Autumn Year A **BAME artists**- Black History Month Autumn Year B

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Threshold concept	Milestone 1 (Beech/Year 1+2)			Milestone 2 (Holly/Year 3+4)			Milestone 3 (Oak/Year 5+6)		
• **Develop ideas (DI)** This concept involves understanding how ideas develop through an artistic process.	B1 Respond to ideas and starting points.			H1 Develop ideas from starting points throughout the curriculum.			O1 Develop and imaginatively extend ideas from starting points throughout the curriculum.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B2 Explore ideas and collect visual information			H2 Collect information, sketches and resources.			O2 Collect information, sketches and resources and present ideas imaginatively in a sketch book.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B3 Explore different methods and materials as ideas develop.			H3 Adapt and refine ideas as they progress.			O3 Use the qualities of materials to enhance ideas.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B

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		H4 Explore ideas in a variety of ways.			O4 Spot the potential in unexpected results as work progresses.		
		AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
		AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
		H5 Comment on artworks using visual language.			O5 Comment on artworks with a fluent grasp of visual language		
		AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
		AUT B	SPR B	SUM B	AUT B	SPR B	SUM B

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<table>
<tr><th>Threshold concept</th><th colspan="3">Milestone 1
(Beech/Year 1+2)</th><th colspan="3">Milestone 2
(Holly/Year 3+4)</th><th colspan="3">Milestone 3
(Oak/Year 5+6)</th></tr>
<tr><td rowspan="10">• Master techniques (MT)

This concept involves developing a skill set so that ideas may be communicated.</td><td colspan="3"><u>Painting:</u>
B4 Use thick and thin brushes.</td><td colspan="3"><u>Painting:</u>
H6 Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines..</td><td colspan="3"><u>Painting:</u>
O6 Sketch (lightly) before painting to combine line and colour.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="3">B5 Mix primary colours to make secondary.</td><td colspan="3">H7 Mix colours effectively</td><td colspan="3">O7 Create a colour palette based upon colours observed in the natural or built world.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="3">B6 Add white to colours to make tints and black to colours to make tones.</td><td colspan="3">H8 Use watercolour paint to produce washes for backgrounds then add detail.</td><td colspan="3">O8 Use the qualities of watercolour and acrylic paints to create visually interesting pieces.</td></tr>
</table>

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	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B7 Create colour wheels.			H9 Experiment with creating mood with colour.			O9 Combine colours, tones and tints to enhance the mood of a piece.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
							O10 Use brush techniques and the qualities of paint to create texture. O11 Develop a personal style of painting, drawing upon ideas from other artists.		
							AUT A	SPR A	SUM A
							AUT B	SPR B	SUM B
	Collage: B8 Use a combination of materials that are cut, torn and glued.			**Collage:** H10 Select and arrange materials for a striking effect.			**Collage:** O12 Mix textures (rough and smooth, plain and patterned).		

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	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B9 Sort and arrange materials.			H11 Ensure work is precise.			O13 Combine visual and tactile qualities.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B10 Mix materials to create texture.			H12 Use coiling, overlapping, tessellation, mosaic and montage.			O14 Use ceramic mosaic materials and techniques.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	Sculpture: B11 Use a combination of shapes.			**Sculpture:** H13 Create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials).			**Sculpture:** O15 Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations..		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B

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	B12 Include lines and texture.			H14 Include texture that conveys feelings, expression or movement.			O16 Use tools to carve and add shapes, texture and pattern.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B13 Use techniques such as rolling, cutting, moulding and carving.			H15 Use clay and other mouldable materials.			O17 Combine visual and tactile qualities.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
				H16 Add materials to provide interesting detail.			O18 Use frameworks (such as wire or moulds) to provide stability and form		
				AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
				AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	Drawing: B14 Draw lines of different sizes and thickness.			**Drawing:** H17 Use different hardnesses of pencils to show line, tone and texture.			**Drawing:** O19 Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight).		

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	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B15 Colour (own work) neatly following the lines.			H18 Annotate sketches to explain and elaborate ideas.			O20 Use a choice of techniques to depict movement, perspective, shadows and reflection.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B16 Show pattern and texture by adding dot and lines.			H19 Sketch lightly (no need to use a rubber to correct mistakes).			O21 Choose a style of drawing suitable for the work (e.g. realistic or impressionistic).		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B17 Show different tones by using coloured pencils.			H20 Use shading to show light and shadow.			O22 Use lines to represent movement.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B

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				H21 Use hatching and cross hatching to show tone and texture.					
				AUT A	SPR A	SUM A			
				AUT B	SPR B	SUM B			
	Print: B18 Use repeating or overlapping shapes.			**Print:** H22 Use layers of two or more colours.			**Print:** O23 Build up layers of colours.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B19 Mimic print from the environment (e.g. wallpapers).			H23 Replicate patterns observed in natural or built environments.			O24 Create an accurate pattern, showing fine detail.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B20 Use objects to create prints (e.g. fruit, vegetables or sponges).			H24 Make printing blocks (e.g. from coiled string glued to a block).			O25 Use a range of visual elements to reflect the purpose of the work.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B

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	B21 Press, roll, rub and stamp to make prints.			H25 Make precise repeating patterns.					
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A			
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B			
	Textiles: B22 Use weaving to create a pattern.			**Textiles:** H26 Shape and stitch materials.			**Textiles:** O26 Show precision in techniques.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B23 Join materials using glue and/or a stitch.			H27 Use basic cross stitch and back stitch.			O27 Choose from a range of stitching techniques.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B24 Use plaiting.			H28 Colour fabric.			O28 Combine previously learned techniques to create pieces.		
	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A	AUT A	SPR A	SUM A
	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B	AUT B	SPR B	SUM B
	B25 Use dip dye techniques.			H29 Create weavings.					

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<table>
<tr><td rowspan="11"></td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td colspan="3" rowspan="3"></td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="3" rowspan="3"></td><td colspan="3">H30 Quilt, pad and gather fabric.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="3">Digital Media
B26 Use a wide range of tools to create different textures, lines, tones, colours and shapes.
Through computing – PM 2.6 unit</td><td colspan="3">Digital Media
H31 Create images, video and sound recordings and explain why they were created.</td><td colspan="3">Digital Media
O29 Enhance digital media by editing (including sound, video, animation, still images and installations)</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
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</table>

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<table>
<tr><th>Threshold concept</th><th colspan="3">Milestone 1
(Beech/Year 1+2)</th><th colspan="3">Milestone 2
(Holly/Year 3+4)</th><th colspan="3">Milestone 3
(Oak/Year 5+6)</th></tr>
<tr><td rowspan="11">• Take inspiration from the greats (TIG)

This concept involves learning from both the artistic process and techniques of great artists and artisans throughout history.</td><td colspan="3">B27 Describe the work of notable artists, artisans and designers.</td><td colspan="3">H32 Replicate some of the techniques used by notable artists, artisans and designers.</td><td colspan="3">O30 Give details (including own sketches) about the style of some notable artists, artisans and designers.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="3">B28 Use some of the ideas of artists studied to create pieces.</td><td colspan="3">H33 Create original pieces that are influenced by studies of others.</td><td colspan="3">O31 Show how the work of those studied was influential in both society and to other artists.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
<tr><td colspan="6" rowspan="3"></td><td colspan="3">O32 Create original pieces that show a range of influences and styles.</td></tr>
<tr><td>AUT A</td><td>SPR A</td><td>SUM A</td></tr>
<tr><td>AUT B</td><td>SPR B</td><td>SUM B</td></tr>
</table>

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Vocabulary Progression: Art and Design

The following represents the core vocabulary introduced in each year group but is not an exhaustive list and subject specific vocabulary will be introduced in line with subject areas.

The following vocabulary is introduced in Reception	
colour	the things you see when light shines on an object
construction	the action of building something
line	a long, narrow mark
material	various things you can use to make a piece of art
mix	to add two or more things together
printing	a way of making the same thing again
techniques	things artists do to complete a piece of art
The following vocabulary is introduced in Year 1/2	
artist	people who make art
background	the furthest part of a picture
cold colours	colours which remind you of cool weather – blue, grey, purples
collage	a piece of art made by sticking various materials together
design	a decorative pattern
drawing	a picture made with a pencil, pen or crayon
line	a line made using a drawing tool or brush
pattern	a repeated decorative design
primary colours	a group of colours from which other colours can be made – red, yellow and blue
secondary	a colour made by mixing two primary colours – orange, purple and green
sculpture	2 or 3 dimensional art
texture	how something feels
textile	a type of cloth or woven fabric

tone	created when grey is added to a colour
warm colours	colours which remind you of warm weather – yellow, red, orange
The following vocabulary is introduced in Year 3/4	
abstract	art that does not try to be accurate, it is unusual
B	soft pencils
collage	a piece of art made by sticking various materials together
complimentary	a pair of colours which contrast each other
design	an outline, sketch or plan
H	hard pencils
human form	a drawing of the human figure
graded	the range of sketching pencils
landscape	the drawing or painting of the land
observation	looking at an object carefully
shade	when an artist adds black to make a colour darker
vanishing point	where two lines meet
The following vocabulary is introduced in Year 5/6	
architect	a person who designs building
hatching	a pencil drawing technique
hue	a colour or shade
malleable	can move or be squashed easily
motifs	a recurring fragment, image or pattern
perspective	representing 3D objects on a 2D surface

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Including pupils with SEND in Art and Design

Sound and light issues

• Interactive whiteboards are non-reflective to reduce glare.

Seating

• Consider the accessibility and safety of demonstrations.

• Seating should allow all pupils in the class to communicate, respond and interact with each other and the teacher in discussions.

• Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all pupils.

Resources

• Use systems such as racks so that items such as pencils and scissors can be found and put away in the right place easily.

• Make tasks accessible through pupils using, where appropriate:

➢ " specialist equipment, eg specialist scissors and cutting tools

➢ " generic aids, eg frames or adhesives to hold down pupils' work to surfaces.

➢ Provide a range of drawing aids such as grids, templates and viewfinders for transcription.

Displays

• Use accessible, informative and engaging visual displays as a resource for teaching and learning and as a way of recognising pupils' achievements.

Multi-sensory approaches

• Allow time for sensory exploration. Use a variety of materials and processes to make images and artefacts.
• Use real objects related to the topic – eg for a project on the built/made environment, pupils might explore the properties of bricks, pebbles, stones, gravel, wood, hessian, bubble wrap, metal and plastic, which they can touch, see and smell. These can be used to bring out ideas and feelings and can be displayed and/or photographed.
• Use the body in direct ways to create outcomes or products – eg using hands and feet to create prints or casts in wet sand or clay, or using hands and fingers to create marbling patterns with oil, safe colouring agents and water for a project on water patterns.
• Explore natural materials related to the topic through sight, sound, smell and/or taste – eg in topics on food, fruit or vegetables, pupils can investigate differences and similarities in a range of cultures by selecting produce from particular countries (eg Indian spices).
• Use subject matter such as 'myself' to explore different aspects of personality and physical self.
• Help pupils explore the wider contexts through stories, film and role-play – eg creating 'sensory stories' and acting out processes.
• Pupils could share a mind map of ideas with a partner or with a larger group – eg on recognising personal likes and dislikes, feelings and ideas – while responding to the colours and marks used in Rothko's paintings or the different kinds of expressions captured in portrait photography.

ICT

In art and design, ICT can:
• help to develop pupils' subject knowledge – eg recognising how artists and designers use ICT in their own work to create images and artefacts, and then using these as models to support activities and ideas in the classroom
• support activities where pupils do not have the necessary mobility and dexterity – eg using software to simulate traditional materials and techniques

• allow pupils to explore environments or activities that could be dangerous – eg using software that simulates tessera work in mosaic technique
• enable pupils to research recommended websites online – eg websites of museums, galleries and exhibitions – to support or supplement other modes of research (the Tate Gallery website allows pupils to share views, ideas and stories about particular artworks with children from around the world, and the National Gallery's 'Take One Picture' initiative can be accessed online)
• capture images or processes and replay them at different speeds and at different magnifications to support pupils' knowledge, understanding and skills in practical work
• extend the range of the senses – eg making small objects visible (such as details of natural objects or parts of a painting) or allowing pupils to examine the detail of public sculptures and art-related environments
• allow teachers and pupils to review and evaluate work or consider next steps by viewing scanned or photographed images, forms or examples of pupils' work from previous lessons on the interactive whiteboard
• enable pupils to share information with others – eg using a scanner or digital stills or video camera to capture material which is then shared using an interactive whiteboard, mobile phones, the school learning platform or the internet
• support pupils in refining and modifying their practical work to produce products to a high standard – eg using Photoshop1 or Dazzle to develop a poster design by selecting and adding text to an image and correcting presentational mistakes.

Planning support

• Consider:
➢ risk points in the lesson, eg for pupils with sensitivity to noise or smell
➢ where it would be useful to pre-tutor important art and design vocabulary, concepts or processes
➢ whether pupils need support in using art and design equipment.
• Additional adults need to be clear about the sequencing and importance of the processes in a task.

Evaluation

• Teaching assistants should give feedback on how well pupils use tools and materials. This is important for more complex tasks that require fine discrimination and manipulation (eg measuring or cutting accurately).

Managing group work and discussion

• For some pupils, eg those on the autistic spectrum, developing ideas with others can be challenging. Pairings and groupings need to be sensitive to this.

Teachers' communication

• Use the qualities and characteristics of objects and materials to explore and develop the language needed to describe and discuss what pupils have observed or experienced.
• Highlight:
➢ new words for the lesson
➢ key vocabulary linked to learning objectives
➢ practical skills that will be needed, eg painting skills
➢ things to observe, and
➢ questions to be thinking about in groups.
• The language of art and design may be challenging for many pupils, eg:
➢ the specific uses in art of everyday words such as 'expression', or
➢ terms specific to art, such as 'intaglio print'.
Pupils' communication

• Discussing processes informs pupils' vocabulary development and contributes to their ability to analyse and understand what they have seen and done.

Pupil-teacher interaction

• For example, in a 'shared task', one partner explains the process of making something – eg a string print based on Islamic or geometric designs – to the other, who asks questions about what they said. Then the partners change roles. Both compile a list of key words relevant to the process. This discussion is used to inform the whole-class plenary.

Understanding the aims of the lesson

• Build up a chart (using a wallchart or other space) to show each lesson's focus, and how successive lesson topics link together to develop an area of art and design work. Digital images or real objects can be attached to allow for multi- sensory exploration and access.

Pupils know where they are in relation to learning aims

• Plan opportunities to stop the whole class working during the main phase to share their progress and clarify the learning for the next stage. This might include holding up examples of pupils' work and using focused questioning to guide formative assessment.

Understanding assessment criteria

• Lay out work at the end of lessons for plenary discussion, highlighting key points or learning objectives to recognise pupils' achievement.

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Reviewing progress and helping pupils to improve

• View sketchbooks at the beginning or end of a project to review pupils' learning and remind them of their starting points.

• Revisiting a mind map of the same area of learning, say after three weeks of studying an art and design topic, can be a good way of assessing – through the added 'branches' of the map – how pupils' understanding of concepts is developing. This approach can be particularly valuable for pupils for whom oral and written communication can present a barrier, as pictures and symbols can be included.

• Encourage pupils to become aware of their own and others' work by describing what they think and feel about their own work, and the work of artists, crafts people and designers.

Gathering assessment evidence

• Check pupils' understanding by inviting them to reformulate explanations in their own words eg in a lesson on printmaking asking pupils to explain the process step by step to another person, using visual aids.

Relevant and motivating tasks

• Set a framework for learning but also offer scope for individual expression and promote manageable experimentation and risk taking. To avoid being too prescriptive, make sure examples and models:

➢ show there are different ways of resolving outcomes, and

➢ are achievable.

• Encourage pupils to experiment with materials, tools and concepts to reflect the reciprocal relationship between artist and process.

• Consider the length and complexity of tasks. Some pupils might need more time to complete activities, while others need tasks to be short and varied to aid concentration.

• Identify pupils' existing art and design knowledge and prior experience – eg by using sketchbooks, posters, concept maps or mind-mapping software – to help identify engaging projects and ways to deliver them.
• When pupils start an art and design topic, move from familiar ideas and themes to exploring new ideas.

Recapping

• Invite pupils to list the key points in a lesson under specific headings – eg in a lesson on still life collage based on natural form and the work of Andy Goldsworthy:
➢ names of objects selected
➢ different shapes and patterns
➢ why pupils have selected them, and
➢ difficulties linked to the task.
• Use starter tasks to help pupils assimilate learning from the previous week with that planned for the current lesson – eg for a lesson on facial expression you could ask pupils to identify faces suggesting particular emotions.

Reducing reliance on memory

• Simple digital cameras can capture the stages of an activity, the final outcomes or the sights of a visit for later reference. This will act as a 'memory-jogger' for pupils who find it hard to retain information. The images can be filed in an electronic sketchbook or reproduced as hard copies.
• Digital images can be used to create maps (visual and linked to sound) of what was done, where pupils went, and what findings emerged.
• Show scanned, photographed or videoed outcomes from the previous lesson's work using an interactive whiteboard, and explore possibilities for the next steps.