

knowing

creating

Art &
Artists

Inspiration
& Composition

ART

colour, pattern, texture, line, shape, form

Media & Tools

How Art Works

Critiquing Art

using

analysing

evaluating

R•E•A•L Opportunities (How we will learn)

Minimum Opportunities	Working in 2 Dimensions	Working in 3 Dimensions	Developing Extended Projects
IN ALL PHASES	Children will learn about the many ways in which ideas and the world can be represented in 2 dimensions, including drawing, painting, photography, digital design, sound and video art. They will look at the work of leading exponents in 2D work and learn about the processes and skills involved. They will relate established figures in art, craft and design to their own creative efforts.	Children will learn about the many ways in which ideas and the world can be represented in 3 dimensions, including junk-modelling, clay sculpture, casting, relief work, collage, found object work kinetic art and installations. They will look at the work of leading exponents in 3D work and learn about the processes and skills involved. They will relate established figures in art, craft and design to their own creative efforts.	<p>Children will synthesise their 2- and 3-D learning and their learning about art, craft and design to develop their own extended personal art projects in the third term of each year, starting from unique inspirations and bringing their own ideas and style to the work.</p> <p><i>P&S Myself & Others develop opportunities to explore own self, memories, feelings experiences in each artwork – make this explicit.</i></p>
PHASE 1 Children should be allowed to explore:	<p>MEDIUM Pencil, pencil crayon, wax crayon, chalk pastels, poster paints. NB: Colour mixing is to be limited to 5 pigments only: red, yellow, blue, black and white.</p> <p>PROCESS Drawing, smudging, blending, colouring, cross-hatching, stippling, basic photography. Found & natural objects printing (shape-based).</p>	<p>MEDIUM Play dough, Plasticene™, junk modelling, construction kits, natural objects, paper and card, air-drying clay.</p> <p>PROCESS shaping clay, attaching with slip, joining and fixing with stick- tape, glue and various fasteners.</p>	
PHASE 2 Children should be allowed to explore:	<p>MEDIUM <i>As above but extended to</i> Graded pencils, charcoal, oil pastels, watercolours, including drawing and painting on board, card and textured paper. NB: Pre-mixed secondary pigments may be used to mix tertiary tones along with black and white.</p> <p>PROCESS Shading in pencil, charcoal sketching/smudging, colour washing, basic monochrome contact-printing (with a design or relief element). Sound. Video.</p>	<p>MEDIUM <i>As above but extended to</i> collage, found objects, wire, straws and plastic, heat-drying clay.</p> <p>PROCESS bending and shaping wire, cutting and shaping plastic, tying reliable knots, indenting and <i>bas-relief</i> in clay.</p>	
PHASE 3 Children should be allowed to explore:	<p>MEDIUM <i>As above but extended to</i> pen-and-ink, acrylic paint, <i>chiaroscuro</i> charcoal & photography incl. drawing and painting on canvas and wood of different sizes.</p> <p>PROCESS <i>As above but extended to</i> Multi tone Card/lino cut printing, mixed digital media.</p>	<p>MEDIUM <i>As above but extended to</i> Mixed media, fired clay (kiln work).</p> <p>PROCESS Combining materials in mixed media, glazing and colouring clay – preparing for the kiln.</p>	

Sketch Books

The 2014 National Curriculum requires children to work with a sketch book from KS2 onwards. In the REAL Curriculum, we have *The Arts Book*, for recording in music, art & design & dance, starting in Phase 1. In this children will record their creative journeys, in various ways suggested, but not limited to, those below.

<p>Sketching and rough drawing First attempts and drafts at shapes, objects and compositions, and the evaluations of these.</p>	<p>Critical analysis of artworks Notes or fully developed writing critiquing, analysing and evaluating the work of artists including themselves and their classmates.</p>	<p>Copying art Making copies of part or whole artworks for the purposes of analysis.</p>	<p>Art Exercises Mirror drawing, scale drawing, practicing hands, colour mixing, symmetrical faces etc.</p>
<p>Practice in new media Explorations of the effects and possibilities of new media such as charcoal or acrylic paints.</p>	<p>Collating images Assemblages of images from artists, each others' work, books, the internet which they find inspiring and want to use in their art.</p>	<p>Scrapbooking The keeping of objects and items which inspire art – bottle tops, fabric, feathers, interestingly textured, richly coloured wrappers etc.</p>	<p>Cross-Curricular Writing Using art and artists as a starting point for extended writing.</p>

Entitlements

During their time at Stanley Road children will:

Visit an art gallery.

Exhibit their artwork to the public.

Work alongside a professional artist.

Annually explore the art and craft of made by people of genders, ethnicities and social backgrounds other than their own.

R•E•A•L Objectives (What we will learn to do)

Children should learn:

To shape	To embellish	To look	To critique	To respond
using	using	analysing	evaluating	creating
Children practically shape and outline works of 2D, 3D & digital art through drawing, sketching, digital manipulation and sculpting, composing spatially on paper, in 3D and on screen.	Children embellish their 2D, 3D & digital art with a growing sense of colour, shading, textures, materials and finish.	Children look closely at great artworks, the art of their peers and their own compositions in growing analytical depth to gain insights and gather inspiration.	Children offer critical feedback to themselves and to their fellow artists, based on a growing understanding of aesthetic judgments.	Children create their own art, responding to a starting point. <i>P&S Myself & Others develop opportunities to explore own self, memories, feelings experiences in each artwork – make this explicit.</i>

R•E•A•L Outcomes (What will learning look like?)

The Depth & Breadth Assessment Model: Points System

Phase 1					Phase 2				Phase 3								
Year 1		Year 1			Year 3		Year 4		Year 5		Year 6						
Surface Learning	Enhanced Learning	Deep Learning		Surface Learning	Enhanced Learning	Deep Learning		Surface Learning	Enhanced Learning	Deep Learning							
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
		3+			6+			9+			12+			15+			18+

We are assessing not just the amount that children learn, but the **depth** and **breadth** of their learning. We monitor how well a child understands a concept and how useful that learning becomes. Progress in the D&B model widens from shallow, surface-level learning, to an enhanced understanding then beyond, into deep, thoughtful ownership. Extremely deep and rich learning within a year group is recorded as *n+* signifying mastery of the subject.

We chart children's understanding on this continuum, giving them a numerical score, based on averages. This is their attainment. The difference in *attainment* from one assessment to the next is their *progress*. The combination of both in a broad picture is their *achievement*.

with support and modelling	with modelling	independently	mastery (<i>n+</i>)
Children attempt and complete learning after concepts and skills are clearly demonstrated. They make mistakes, are assisted and use consistent and continuing feedback to improve during the process.	Children attempt and complete learning after concepts and skills are clearly demonstrated. They work collaboratively or unaided, needing formative feedback, demonstrating maturing skills and concepts.	Children attempt and complete work confidently and independently, in collaboration or alone. They are largely unaided with minimum scaffolding and are demonstrating embedded skills and concepts.	Children's knowledge and understanding of the subject is so deep and thorough that they have required personalised extension and enrichment from the class teacher. Their work shows unusual insight, broad applications and great creativity.

PHASE 1

Depth of Learning		Stage of Teaching		Breadth of Learning						
				To shape	To embellish	To look	To critique	To respond		
				using	using	analysing	evaluating	creating		
1	Surface Learning	Aut	Year 1	<p>To shape: With support and modelling I can draw objects, sketching a basic shape or sculpt objects moulding a dominant 3D shape. ["I'm making a tower and that's a cylinder with windows"]</p> <p>To shape: With support and modelling I explore a range of ways to vary a line (thick, thin, dark, light etc).</p>	<p>To embellish: With support and modelling I can add deliberate detail to my outline or shape. ["I made a cylinder of clay for my castle tower; I'm doing the bricks with a stylus now."]</p> <p>To embellish: With support and modelling I explore combinations of primary and secondary colours in a basic way.</p>	<p>To look: With support and modelling I can describe the arrangement of basic shapes in the work of artists and sculptors. ["The watering can is a rectangle, the pond is an oval"]</p> <p>To look: With support and modelling I can describe the positions of objects in artworks.</p> <p>To look: With support and modelling I can describe the colours I can see in artworks.</p>	<p>To critique: With support and modelling I can judge if the shapes and lines I have drawn are appropriate for the purpose. ["I drew a square for the table but it's a rectangle really!"]</p> <p>To critique: With support and modelling I can offer an opinion when asked about an established artwork.</p>	<p>To respond: With support and modelling I make art based on simple objects or the events of my life. ["I've drawn my dad and me at the beach, the dots are the sand and the little circles are the shells."]</p> <p>To respond: With support and modelling I make art based on familiar stories and songs.</p>		
				2	Spr	<p>To shape: With modelling I can draw or sculpt by first isolating a dominant 2D or 3D shape, and sketching or moulding that.</p> <p>To shape: With modelling I explore a range of ways and media to vary a line. (The side of a pencil, press hard, use a thicker medium, etc.)</p>	<p>To embellish: With modelling I can add deliberate detail to my outline or shape, using lines, dots or smaller shapes.</p> <p>To embellish: With modelling I explore combinations of primary and secondary colours in a basic way, applying them in my 2- and 3-D compositions.</p>	<p>To look: With and modelling I can describe the arrangement of basic shapes and the use of medium in the work of artists and sculptors. ["All those Henry Moores are bronze and they're all round and smooth and made of spheres"]</p> <p>To look: With modelling I can begin to describe the positions of objects in artworks as foreground and background.</p> <p>To look: With modelling I can describe the colours and colour combinations I can see in artworks, referring to the colour wheel. ["The sky looks all bluey-green and white mixed"]</p>	<p>To critique: With modelling I can judge if the shapes and lines I have drawn are appropriate for the purpose. ["I tried to draw the table as an oval but it's a circle really."]</p> <p>To critique: With modelling I can offer an opinion about an established artwork, giving a reason why. ["I like <i>Sunflowers</i> because it's cheerful"]</p>	<p>To respond: With modelling I make art based on simple objects or the events of my life, incorporating ideas from the art and artists I have studied.</p> <p>To respond: With modelling I make art based on familiar stories and songs incorporating elements from the art and artists I have studied.</p>
						3	Sum	<p>To shape: I can draw or sculpt by first isolating a dominant 2D or 3D shape, and sketching or moulding that.</p> <p>To shape: I independently compose 2D and 3D art in terms of foreground and background.</p> <p>To shape: I explore a range of ways and media to vary a line.</p>	<p>To embellish: I independently add deliberate detail to my outline or shape, using lines, dots or smaller shapes.</p> <p>To embellish: I independently explore and mix combinations of primary and secondary colours in my 2- and 3-D compositions.</p>	<p>To look: I can describe the arrangement of basic shapes in the work of artists and sculptors.</p> <p>To look: I begin to speak independently about compositions in terms of foreground, middleground & background. ["The sky in the background is light blue but in the foreground that car is really deep blue."]</p> <p>To look: I independently describe the colour combinations I see in artworks referring to the colour wheel.</p>
4	Enhanced Learning	Aut	Year 2	<p>To shape: With support and modelling I can draw or mould objects as groups of 2- and 3-D shapes.</p> <p>To shape: With support and modelling I use basic mark-making tools (brush, pencil, crayon, stylus) with control, achieving purposeful effects.</p>	<p>To embellish: With support and modelling explore colour ranges, using black and white, in a growing variety of media.</p> <p>To embellish: With support and modelling I explore texture (thick and thin paint, heavy and light colour, collage materials, crumpling, indenting, etc.) in my 2-and 3-D artworks.</p>			<p>To look: With support and modelling I can begin to describe a range of colours, using alternate, more accurate words for some colour shades. [e.g. beige, burgundy, violet, peach]</p> <p>To look: With support and modelling I can describe the texture of a work (rough, smooth, bumpy, clear, crowded, ordered, busy etc.)</p>	<p>To critique: With support and modelling I can discriminate in broad terms between the strong and weak elements of my work, giving reasons.</p> <p>To critique: With support and modelling I can discuss my feelings and responses about an artwork, giving personal reasons.</p> <p>To critique: With support and modelling I explain the significance of my artistic choices.</p>	<p>To respond: With support and modelling I group objects (in a drawing, photograph, diorama, sculpture etc.) in ways that are significant to me.</p> <p>To respond: With support and modelling I can respond to new stories and concepts in my wider learning incorporating elements from the art and artists I have studied.</p>
				5	Spr	<p>To shape: With modelling I can draw or mould objects as groups of 2- and 3-D shapes, strengthening the line afterwards.</p> <p>To shape: With modelling I use basic mark-making tools (brush, pencil, crayon, stylus) with control, achieving consistent purposeful effects.</p>	<p>To embellish: With modelling I explore colour ranges, in a variety of media, suggesting names for shades and recording how I made them.</p> <p>To embellish: With modelling I explore texture (thick and thin paint, heavy and light colour, collage materials, crumpling, indenting, etc.) in my 2-and 3-D artworks, working reliably with basic tools.</p>	<p>To look: With modelling I can begin to describe a range of colours, using alternate, more accurate words for some colour shades and modifying adjectives [e.g. pale beige, deep burgundy, dark violet]</p> <p>To look: With modelling I can describe the texture of a work of art [The Lowry is clear and empty in the background but crowded with people at the foreground.]</p>	<p>To critique: With modelling I can give myself and others basic respectful praise and criticism.</p> <p>To critique: With modelling I discuss my feelings about and responses to an artwork, giving personal reasons.</p> <p>To critique: With support and modelling I explain the significance of my artistic choices.</p>	<p>To respond: With modelling I group and regroup objects (in a drawing, photograph, diorama, sculpture etc.) in ways that are significant to me.</p> <p>To respond: With modelling I can respond to new stories and concepts in my wider learning incorporating elements from the art and artists I have studied.</p>
						6	Sum	<p>To shape: I independently draw or mould objects as groups of 2- and 3-D shapes.</p> <p>To shape: I use basic mark-making tools independently (brush, pencil, crayon, stylus) with control, achieving consistent purposeful effects.</p>	<p>To embellish: I explore colour ranges, including monochrome, in a growing variety of media, (paint, clay, etc.) naming shades and recording how I made them. ["mist green" was 2 drips of blue, 3 drips of green and 4 drips of white]</p> <p>To embellish: With modelling I explore texture (see above) in my 2-and 3-D artworks, working reliably with basic tools.</p>	<p>To look: I can begin to notice, isolate, and describe in my own words a range of shades based on a single colour, using modifying adjectives. [e.g. mint green, lime green, pale green, bottle green, sea green, jade green,]</p> <p>To look: With modelling I can describe the texture of a work of art.</p>

PHASE 2

Depth of Learning		Stage of Teaching		Breadth of Learning				
				To shape	To embellish	To look	To critique	To respond
				using	using	analysing	evaluating	creating
7	Surface Learning	Aut	Year 3	<p>To shape: With support and modelling I can shape 3D materials by twisting, teasing, pulling and pushing with developing accuracy.</p> <p>To shape: With support and modelling I can begin to shape 3D artworks so they hang or stand freely.</p> <p>To shape: With support and modelling I have increasing reliability of line, shape and form with a growing range of mark making media (e.g. ovals for eyes & faces).</p>	<p>To embellish: With support and modelling I can plan for specific decorative effects in my sketchbook, exploring a range of materials and media to achieve the desired effect.</p> <p>To embellish: With support and modelling I improve my technique during the process of making art, through repetition and practice.</p>	<p>To look: With support and modelling I can broadly describe the subject matter of an artwork ("it's a family scene; it's a portrait of a man; it's a collection of kitchen things").</p> <p>To look: With support and modelling I can raise questions about composition and execution, suggesting answers. ["How big is this painting – is this statue carved out of rock? – what was used to paint this?"]</p>	<p>To critique: With support and modelling I can offer feedback on process and product referring to artistic effects and techniques.</p> <p>To critique: With support and modelling I can begin to discuss the artist's intentions in terms of mood and message referring in general terms to colour, pattern, texture, line, shape, form. ["He's stroking the cat and rubbing his feet on the carpet like he always gets his way and she's standing up and frowning like she never gets her way."]</p>	<p>To respond: With support and modelling I can develop artworks inspired by my own ideas and the work of others, consistent with an overarching theme or mood. ["My Lowry-style pastel work is our school, but it's the last day of term so the sun is out, there's a rainbow instead of a cloud and everyone is smiling!"]</p> <p>To respond: With support and modelling I assemble colours, textures and images of aesthetic interest.</p>
				<p>To shape: With modelling I can shape 3D materials by twisting, teasing, pulling and pushing with developing accuracy.</p> <p>To shape: With modelling I can begin to shape 3D artworks so they hang or stand freely.</p> <p>To shape: With modelling I have increasing reliability of line, shape and form with a growing range of mark making media (consistent sizes in repeat drawing).</p>	<p>To embellish: With modelling I can plan for specific decorative effects in my sketchbook, exploring a range of materials and media to achieve the desired effect.</p> <p>To embellish: With modelling I improve my technique during the process of making art through repetition and practice, discussing my improvement journey.</p>	<p>To look: With modelling I can broadly describe the compositional category of a painting or sculpture (2D: landscape – portrait – still life – abstract – 3D: individual – group – abstract).</p> <p>To look: With modelling I can raise questions about execution, suggesting answers based on evidence and scrutiny. ["If you look close you know it was painted with a brush because you can actually see brush strokes!"]</p>	<p>To critique: With modelling I can offer feedback on process and product referring to artistic effects and techniques.</p> <p>To critique: With modelling I can begin to discuss the artist's intentions in terms of mood and message referring in general terms to colour, pattern, texture, line, shape, form.</p>	<p>To respond: With modelling I can develop artworks inspired by my own ideas and the work of other artists, craftspeople and designers, consistent with an overarching theme or mood. ["I've only used shades of blue, black or purple, because it's about loneliness..."]</p> <p>To respond: With modelling I assemble colours, textures and images of aesthetic interest, incorporating them into my artworks</p>
<p>To shape: I shape 3D materials by twisting, teasing, pulling and pushing with developing accuracy.</p> <p>To shape: I attempt independently to shape 3D artworks so they hang or stand freely.</p> <p>To shape: I have increasing reliability of line, shape and form with a growing range of mark making media (shapes, directions, forms etc remain the same across an artwork or series of artworks.)</p>	<p>To embellish: I plan for specific decorative effects in my sketchbook, exploring a range of materials and media to achieve the desired effect in the finished product. ["I wanted the sky to be gold like Klimt. Gold paint was wrong. Gold card was wrong but in the end a gold sweet wrapper crumpled was perfect."]</p> <p>To embellish: I consistently improve my technique through repetition and practice, discussing my improvements in detail.</p>	<p>To look: I can confidently describe the compositional category of an artwork (2D: landscape – portrait – still life – abstract – 3D: individual – group – abstract).</p> <p>To look: I can raise questions about composition and execution, suggesting answers based on scrutiny and evidence.</p>		<p>To critique: I can offer general feedback on process and product referring to artistic effects and techniques.</p> <p>To critique: I can begin to discuss with confidence the artist's intentions in terms of mood and message referring in general terms to colour, pattern, texture, line, shape, form. ["The colour of their faces is like a weird green so I don't think it's a happy picture. The lines are jagged too, like shouting!"]</p>	<p>To respond: I develop artworks inspired by my own ideas and the work of other artists, craftspeople and designers, consistent with an overarching theme or mood. ["It's about dreams so it's smooth all over, and I like Henry Moore's dreamy smoothness."]</p> <p>To respond: I independently assemble colours, textures and images of aesthetic interest to me, incorporating them into my artworks.</p>			
9	Enhanced Learning	Sum	Year 4	<p>To shape: With support and modelling I can begin to draw objects so that they have the illusion of 3 dimensions.</p> <p>To shape: With support and modelling I can begin to imply distance through the relative size of objects.</p> <p>To shape: With support and modelling I can reliably shape sculptures so that they are self-supported and hang / stand safely.</p>	<p>To embellish: With support and modelling I can begin to explore shading which implies 3 dimensions.</p> <p>To embellish: With support and modelling I incorporate the properties of a new medium or material to decorative purpose in my art.</p>	<p>To look: With support and modelling I can describe the composition of an artwork discussing medium-category-subject matter ["It's a portrait in oil paints of a sad-looking dog"]</p> <p>To look: With support and modelling I can describe the processes and effects used in artworks.</p>	<p>To critique: With support and modelling I can offer specific feedback to myself and others on process and product referring to artistic effects and techniques.</p> <p>To critique: With support and modelling I can discuss the artist's intentions referring specifically to colour, pattern, texture, line, shape, form and making judgements about meaning, mood and emotions.</p>	<p>To respond: With support and modelling I can identify my own starting point for art ["I am inspired by..."]</p> <p>To respond: With support and modelling I am conscious of an emerging personal style, with favoured media, colour choices, effects.</p>
10		Aut		<p>To shape: With modelling I can begin to shape objects so that they have the illusion of 3 dimensions.</p> <p>To shape: With modelling I can imply distance through the relative size of objects, some appearing to be behind others, with developing accuracy.</p> <p>To shape: With modelling I can reliably shape sculptures so that they are self-supported and hang / stand safely.</p>	<p>To embellish: With modelling I can begin to explore shading which implies 3 dimensions.</p> <p>To embellish: With modelling I incorporate the properties of a new medium or material to decorative purpose in my art, talking about my discovery or intentions.</p>	<p>To look: With modelling I can describe the composition of an artwork discussing medium-category-subject matter, commenting, using descriptive language. ["It's a group carved in white marble of some galloping horses."]</p> <p>To look: With modelling I can describe the processes and effects used in artworks, comparing to other works.</p>	<p>To critique: With modelling I can offer specific feedback to myself and others on process and product referring to artistic effects and techniques and suggesting useful improvements.</p> <p>To critique: With modelling I discuss the artist's intentions referring specifically to colour, pattern, texture, line, shape, form and justifying my judgements about meaning, mood and emotions.</p>	<p>To respond: With modelling I can identify my own starting point for art ["I am inspired by..."] and my intentions ["and I am responding by/with..."]</p> <p>To respond: With modelling I am conscious of an emerging personal style, with favoured media, colour choices, effects, subject matter and moods, etc.</p>
11	Deep Learning	Spr		<p>To shape: With support and modelling I can begin to shape objects so that they have the illusion of 3 dimensions.</p> <p>To shape: I independently imply distance through the relative size of objects, some appearing to be behind others, with developing accuracy.</p> <p>To shape: I reliably shape sculptures so that they are self-supported safely.</p>	<p>To embellish: I begin shade and colour objects and people as apparently 3-dimensional independently some of the time.</p> <p>To embellish: With modelling I incorporate the properties of a new medium or material to decorative purpose in my art, talking about my discovery or intentions.</p>	<p>To look: I independently describe composition discussing medium-category-subject matter in several statements and descriptive language. ["An abstract kinetic sculpture made out of about thirty teardrop shaped pieces of translucent Plexiglas in many shades of pink hanging on long, silvery wires."]</p> <p>To look: I independently unpick the processes and effects used in artworks, comparing side by side.</p>	<p>To critique: I offer specific feedback to myself and others, focussing on process and product, referring to artistic effects and techniques, suggesting useful improvements.</p> <p>To critique: I discuss the artist's intentions in terms of meaning referring specifically to colour, pattern, texture, line, shape, form justifying my judgements about meaning, mood and emotions.</p>	<p>To respond: I independently identify my own starting point for art ["I am inspired by..."] and my intentions ["and I am responding by/with..."].</p> <p>To respond: I am independently conscious of an emerging personal artistic style, with favoured media, colour choices, effects, subject matter and moods: what is learned, what borrowed what my own.</p>
12		Sum	<p>To shape: With support and modelling I can begin to shape objects so that they have the illusion of 3 dimensions.</p> <p>To shape: I independently imply distance through the relative size of objects, some appearing to be behind others, with developing accuracy.</p> <p>To shape: I reliably shape sculptures so that they are self-supported safely.</p>	<p>To embellish: I begin shade and colour objects and people as apparently 3-dimensional independently some of the time.</p> <p>To embellish: With modelling I incorporate the properties of a new medium or material to decorative purpose in my art, talking about my discovery or intentions.</p>	<p>To look: I independently unpick the processes and effects used in artworks, comparing side by side.</p>	<p>To critique: I offer specific feedback to myself and others, focussing on process and product, referring to artistic effects and techniques, suggesting useful improvements.</p> <p>To critique: I discuss the artist's intentions in terms of meaning referring specifically to colour, pattern, texture, line, shape, form justifying my judgements about meaning, mood and emotions.</p>	<p>To respond: I independently identify my own starting point for art ["I am inspired by..."] and my intentions ["and I am responding by/with..."].</p> <p>To respond: I am independently conscious of an emerging personal artistic style, with favoured media, colour choices, effects, subject matter and moods: what is learned, what borrowed what my own.</p>	

PHASE 3

Depth of Learning		Stage of Teaching		Breadth of Learning					
				To shape	To embellish	To look	To critique	To respond	
		using	using	analysing	evaluating	creating			
13	Surface Learning	Aut	Year 5	<p>To shape: With support and modelling I can begin to explore straight line perspective, making objects seem smaller towards a vanishing point.</p> <p>To shape: With support and modelling I can shape and structure larger sculptures or sculptures with multiple elements.</p>	<p>To embellish: With support and modelling I can persistently develop colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work.</p> <p>To embellish: With support and modelling I can repeat colours, shapes and decorative elements consistently and reliably. ["These hearts on the wallpaper have to be exactly the same size and shape."]</p>	<p>To look: With support and modelling I can look for and identify trends across a body of work, either an artist, or a movement. [Van Gogh is always using those little dashes isn't he? Red and green – red and green again!]</p> <p>To look: With support and modelling I look for clues in pictures and photographs to time, place, season etc. ["It looks like night, but a warm night, because they're eating outside and I don't know why but, not in England."]</p>	<p>To critique: With support and modelling I begin to discuss the artist's intentions in terms of meaning the symbolism of objects, people, relationships, expressions, etc. ["I think this <u>stare</u> is ...what's the word, not sorry ... regretting? It's hanging its head and look, the sword is down and it's holding a flower like it thinks war is bad. Like a flower on a grave."]</p> <p>To critique: With support and modelling I offer sensitive feedback on my own and others work across a range of criteria.</p>	<p>To respond: With support and modelling I respond to stories, experiences and ideas using personal colour choices, original layouts and shapes, selecting processes & tools specifically to realise my vision.</p> <p>To respond: With support and modelling I am developing a mature use of shape and space, aware of all the dimensions of the artwork. [I don't leave blank space, I finish patterns I have begun, I correct malformations, I have deliberate symmetry or asymmetry etc. etc.]</p>	
14		Spr		<p>To shape: With modelling I can begin to explore straight line perspective, making objects seem smaller towards a vanishing point.</p> <p>To shape: With modelling I can shape and structure larger free-standing sculptures or sculptures with consistent multiple elements.</p>	<p>To embellish: With modelling I can persistently develop colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work.</p> <p>To embellish: I can repeat colours, shapes and decorative elements consistently and reliably. ["This is my third go mixing that awesome lilac-y purple I mixed last week. I'll do it if it kills me!"]</p>	<p>To look: With modelling I can look for and identify trends across a body of work, either an artist, or a movement. [There's a covered face again – it must be by Magritte.]</p> <p>To look: With modelling I look for clues in pictures and photographs to time, place, season etc.</p>	<p>To critique: With modelling I begin to discuss my own readings of artworks in terms of the symbolism of objects, people, relationships, expressions, etc. ["She looks surprised, he's got his eyes closed. I think he's dead. There's only a table set for one."]</p> <p>To critique: With modelling I offer sensitive feedback on my own and others work across a range of criteria.</p>	<p>To respond: With modelling I respond to stories, experiences and ideas using personal colour choices, original layouts and shapes, selecting processes & tools specifically to realise my vision.</p> <p>To respond: With I am developing a mature use of shape and space, aware of all the dimensions of the artwork. [see above]</p>	
15	Enhanced Learning	Sum		<p>To shape: I can begin to independently explore straight line perspective, making objects seem smaller towards a vanishing point.</p> <p>To shape: With modelling I can shape and structure larger free-standing sculptures or sculptures with consistent multiple elements.</p>	<p>To embellish: I can independently, persist developing colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work, correcting false starts, adjusting mistakes and refining processes as I work.</p> <p>To embellish: I can repeat colours, shapes and decorative elements consistently and reliably. ["These hearts on the wallpaper have to be exactly the same size and shape."]</p>	<p>To look: I can independently look for and identify trends across a body of work, either an artist, or a movement. [I'd know Faizaan's sculpture anywhere from those decorative dashes. He's been doing that since year 3"]</p> <p>To look: I habitually look for clues in pictures and photographs to time, place, season etc. ["It's either early morning or evening – there's puddles so it's been raining, maybe winter. I thought it was a rubbish dump but I think those buildings have been bombed. Is it in the war?"]</p>	<p>To critique: I begin to discuss independently my own readings of artworks in terms of the symbolism of objects, people, relationships, expressions, etc.</p> <p>To critique: I independently offer sensitive feedback on my own & others' work across a range of criteria: <i>consistency, finish, completion, execution, process, accuracy, effectiveness, &c.</i>)</p>	<p>To respond: I respond independently to stories, experiences and ideas using personal colour choices, original layouts and shapes, selecting processes & tools specifically to realise my vision.</p> <p>To respond: I am developing a mature use of shape and space, aware of all the dimensions of the artwork. [see above]</p>	
16		Aut		<p>To shape: With support and modelling I can begin to explore perspective, making apparently 3D objects seem to diminish towards a common vanishing point.</p> <p>To shape: With support and modelling I can develop ambitious sculptures in a range of scales applying media-specific processes safely to realise my vision [glazing, firing, wire-cutting, scoring, boring holes etc.]</p>	<p>To embellish: With support and modelling I can develop colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work, correcting false starts, adjusting mistakes and refining processes as I work.</p> <p>To embellish: With support and modelling I can develop and hone embellishment and finishing techniques in order to realise my vision.</p>	<p>To look: With support and modelling I can identify changes in technique, theme, and subject matter, across a career or movement. ["Early on Matisse painted those bright, patterned scenes, with lots of wallpaper. You can tell later Matisse when he does the cut-outs, like <i>The Snail</i>"]</p>	<p>To critique: With support and modelling I can make judgements the quality of established works of art, and the technique of artists, judging changes in quality over time. ["Van Gogh's grubby, brown paintings are not pleasing but his middle period work is. By the end you can see he's mad with those headachy dark blues"]</p> <p>To critique: With support and modelling I can offer an account of what my work is inspired by / means / is trying to say.</p>	<p>To respond: With support and modelling I can respond to ideas I understand or am exploring (faith, beliefs, politics, facts, concepts, memories etc.) developing artworks from a conceptual starting point.</p> <p>To respond: With support and modelling I can begin to talk about my own inspiration, gathering significant elements (colours, images etc.) and sorting between borrowing, originality and serendipity.</p>	
17	Deep Learning	Spr	Year 6	<p>To shape: With support and modelling I can begin to explore perspective, making apparently 3D objects seem to diminish towards a common vanishing point.</p> <p>To shape: With modelling I can develop ambitious sculptures in a range of scales applying media-specific processes safely to realise my vision</p>	<p>To embellish: With modelling I can develop colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work, correcting false starts, adjusting mistakes and refining processes as I work.</p> <p>To embellish: With modelling I can develop and hone embellishment and finishing techniques in order to realise my vision.</p>	<p>To look: With modelling I can identify and explore changes in technique, theme, subject matter, across a career or movement, in established art and the work of myself and my peers. ["In 'I, I used to paint everything blue. Then I had a stripes period. Now I like sculptures in white and everything I do is pure, clean white. I go mad if it gets a thumbprint on it."]</p>	<p>To critique: With support and modelling I can make judgements the quality of established works of art, and the technique of artists, judging changes in quality over time.</p> <p>To critique: With modelling I can offer an account of what my work is inspired by / means / is trying to say, justifying and explaining my choices and intentions.</p>	<p>To respond: With modelling I can respond to ideas I understand or am exploring (faith, beliefs, politics, facts, concepts, memories etc.) developing artworks from a conceptual starting point.</p> <p>To respond: With modelling I can begin to talk about my own inspiration, gathering significant elements and sorting between borrowing, originality and serendipity.</p>	
18		Sum		<p>To shape: I can use perspective in my drawings, making apparently 3D objects seem to diminish towards a common vanishing point.</p> <p>To shape: With support and modelling I can develop ambitious sculptures in a range of scales applying media-specific processes safely to realise my vision</p>	<p>To embellish: I independently develop colour, detail and texture with a high level of engagement to get a desired effect, in figurative or abstract 2D and 3D work, correcting false starts, adjusting mistakes and refining processes as I work.</p> <p>To embellish: With I can develop and hone embellishment and finishing techniques in order to realise my vision.</p>	<p>To look: I identify changes in technique, theme, subject matter, across a career and over time. ["It looks like paintings got more 'badly drawn' or more 'cartoony' as time went on. Put a Raphael next to a Matisse and you'll see what I mean. I wonder why."]</p>	<p>To critique: I independently make judgements the quality of established works of art, and the technique of artists, judging changes in quality over time.</p> <p>To critique: I can independently offer an account of what my work is inspired by / means / is trying to say, justifying and explaining my choices and intentions.</p>	<p>To respond: I respond to ideas I understand or am exploring, developing artworks from a conceptual starting point.</p> <p>To respond: With modelling I can begin to talk about my own inspiration, gathering significant elements and sorting between borrowing, originality and serendipity.</p>	

Glossary

Abstract art which does not attempt to represent objects, moods, stories etc. but is instead exploring colour, line and space in their pure forms.

Colour Range the different shades of a colour attainable by mixing with other colours, (e.g. mint green, lime green, bottle green...)

Composition the way shapes and objects are ordered for artistic effect

Embellish To improve with detail, colour, texture etc. (My drawing of the night sky is embellished with sequins).

Figurative art which is intended to depict objects recognisable from the real world (though not necessarily in real situations).

Impasto pigment laid on thickly so it dries textured (Van Gogh's work is so choppy with impasto strokes that it's flaking off)

Perspective The illusion of depth and three dimensions in figurative art.

Pigment any coloured medium, usually paint, but also coloured glue, wax etc.

Texture 2D: The composition of the painting or photograph may be crowded with objects or images (LS Lowry –“Coming from the Match”) or clear of clutter (Yves Klien – “IKB 79”)

Texture 3D: The textured effects of bumps, spikes, smoothness and roughness, including the effects created by these in combination with each other.

Vanishing Point the place (often the horizon) where all lines of perspective converge – where objects, getting smaller with perspective, “vanish”.