

St. Mary's - Art Subject Knowledge Map

Sketchbooks- These will be used throughout school as research tools and records of thoughts. Children should be encouraged to use key Art vocabulary in here to critique their work.

SKILLS – <ul style="list-style-type: none"> Children's ability to manage and control media. Drawing and painting skills will be continually and progressively developed-'make the media do what you want it to do.' The ability to control pencil with accuracy, create line, tone, texture and pattern appropriately with accuracy and control. How to control paint, use different paintbrushes, mix and manage different paints; how to create different paint effects 							
	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
DRAWING	<ul style="list-style-type: none"> Experiment with colours and marks. Draw lines and circles. Hold a pencil effectively, using the tripod grip Begin to show accuracy and care when drawing. Explore a range of drawing tools to make marks. Draw with increasing complexity-such as representing a face with details. 	<ul style="list-style-type: none"> How to hold a pencil for sketching. Control pencil and coloured pencil – being able to make the media start and stop appropriately 	<ul style="list-style-type: none"> Development of control –line and pattern more controlled Building up coloured pencil shading - blending in a controlled way Watercolour pencil 	<ul style="list-style-type: none"> How to sketch initial sketches for painting (lightly-no need for rubber) – how to hold a pencil differently for different purposes including texture and pattern Develop greater accuracy How to use pastels to blend. Faces 	<ul style="list-style-type: none"> Use shading to show light and dark –use of different pencils; developing control -tone Consider scale and proportion in observational drawing Create accurate observational drawings Draw for a sustained period of time Still life 	<ul style="list-style-type: none"> Work in a sustained and independent way to create an accurate, detailed drawing. Extend media skills -Chalks and pastel/ chalk and charcoal Developing key elements of their work (line, tone, pattern, texture) Use different techniques for purpose eg. pen 	<ul style="list-style-type: none"> Develop their own style Draw for a sustained period of time over a number of sessions Develop control relating to pattern and line Use tone in drawings to achieve depth Adapt drawings according to evaluations and discuss further developments Extend use of oil pastel. Human form
PAINTING	<ul style="list-style-type: none"> Know how to make new colours by mixing and be able to talk about colour mixing. Use a paintbrush Share their creations, explaining the process they have used. Select and mix appropriate colours to represent what they see. Experiment with watercolours. 	<ul style="list-style-type: none"> How to hold a paintbrush Mix primary colours to create secondary colours Manage and control poster paint – know how much water to add etc Manage different brushes How to do a colour wash Control paint and brush to create line, shape, pattern 	<ul style="list-style-type: none"> Development of control - making the paint go in the right place Controlling colour – mixing right proportions of colour Managing media cleanly Adding detail to a colour wash. 	<ul style="list-style-type: none"> Demonstrate increasing control of the types of marks made to create certain effects Extending colour control -Mix a range of secondary and tertiary colours Extend media skills - watercolour 	<ul style="list-style-type: none"> Choose – with help - the right paint and / or equipment for the task. Control colour mixing – tonal colour ie adding black or white Explore different brush strokes and develop control 	<ul style="list-style-type: none"> Mix colours, shades and tones with confidence, building on previous knowledge Extend media knowledge – acrylic and wax Confidently control the types of marks made and experiment with different effects and textures 	<ul style="list-style-type: none"> Select colour to express feelings Colour skills - mix colours confidently and use of complimentary colour Work in a sustained and independent way. use brush techniques and the qualities of paint to create texture. Develop a personal style of painting, drawing upon ideas from other artists
Other Techniques & Processes	<ul style="list-style-type: none"> Explore different materials. Join different materials and talk about texture Construct with a purpose in mind-creating 3D models, representations. Use scissors competently Select tools and resources- scissors tape, glue, string, needed to shape, ensemble and join materials. Printing using real natural objects. 	<ul style="list-style-type: none"> 3D - create simple 3D shape; basic understanding what 3D means Collage – selecting and controlling papers to decorate ; using glue without getting it everywhere! Simple comment 	<ul style="list-style-type: none"> Extend 3D skills – clay Collage – selection and increasingly accurate application of collaged papers and other media Comment with developing understanding 	<ul style="list-style-type: none"> Extend 3D skills – modelling paper and card; manipulating and cutting to create 3D forms; experimenting with ideas and making choices Being able to explain choices and demonstrate understanding of importance of developing ideas 	<ul style="list-style-type: none"> Extend 3D skills – clay relief; handling clay, manipulating; creating decorative relief by cutting out to remove clay; knowing about clay – what it is, where its from. Understanding characteristics of clay Textiles –skills, knowledge and understanding relating to textile painting –control, accuracy and managing media cleanly. Be able to explain ideas and choices, and understand relation to work of others 	<ul style="list-style-type: none"> Textiles – skills, knowledge and understanding relating to silk ; characteristics of silk ; application &control of silk paint – accurate control of line Extend skills in manipulating clay to create clay relief – cutting out to remove clay, joining (score/slip) and mark making with tools. Understanding of design development; comment on own design development relate to outcome and work of others. 	<ul style="list-style-type: none"> Extend 3D skills – building with clay; joining clay; finishing Printmaking – skills, knowledge and understanding relating to printing processes and management of printing equipment Understanding of design processes, knowledge of work of other designers; clearly explain ideas

St. Mary's - Art Subject Knowledge Map

KNOWLEDGE, KEY ELEMENTS & CONCEPTS

- Line, form, colour, pattern, space, texture, shape and tone
- These ideas are the “key elements” of art – they are the concepts of which all art is composed. Focussing on them through different projects will help ensure children come into contact with all aspects of art. It will help them engage with and understand how art is made.
- Knowledge is knowing things which are important in art. Eg knowing about colour –primary secondary, tertiary, complimentary; knowing what tone means and why it is important;
- In addition to key elements, there are certain art “concepts” which are important in art eg perspective; composition; importance of research, perseverance, exploring and experimenting, how to use sketchbooks ; art can be for different purposes; design is everywhere.....
- These ideas are reflected progressively through the programme

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
KNOWLEDGE, KEY ELEMENTS & CONCEPTS	About colours-names Think about what they want to make, the processes involved and the materials and resources they may need. How to combine skills to create an end product- talk about ways of finding out what they can do with different media and what happens when they put different things together such as sand, paint and sawdust. Notice changes in properties of media as they are transformed through becoming wet, dry, flaky. Talk about what is happening, helping them to think about cause and effect.	Primary and secondary colour theory. That lines can be different To know what a sketchbook is for; looking is important Art can be lots of different things. To understand what 3D is- something that you can see behind	Know about Pattern, line, shape and form Reinforce colour theory Developing sketchbooks to gather ideas. Know about experimenting with how to combine ideas-know that it will improve outcomes. Know that art and design of different cultures can look different Understanding 3D concept	Know about Pattern, line, shape and form Know about: Tertiary colour, shape, pattern, texture Know what the colour families are. Know how to draw a face Know that Sketchbooks are research tools and records of thoughts & ideas –visual and written	Line, pattern, texture, colour, tone and mood- Know that colour doesn't have to be realistic. Know about still life Knowlege relating to clay and fabric painting Know that art can be different in different times and places. Know that work can be improved and how. Knowing how to critique own work and use understanding to help develop and improve. Understand that getting it right may take perseverance. Art can be abstract	Line, tone, pattern and shape. Understanding what tone means - And tonal colour Revisit still life and graphics – what they are Know about different media being good for different effects, purposes etc. Know that different artists have different styles Knowledge relating to silk painting Understanding importance of selecting images; understanding how to build a design. Understand that designs may need to be developed to be suitable for purpose. Understanding the importance of care and accuracy.	Tone, pattern, line, form, shape, colour and complimentary colour. Knowledge relating to clay, human form, printing. Understanding of abstraction of human form – revisit idea that art can be abstract. Know about architecture and role of architect Knowledge of 1pt perspective Knowledge relating to printmaking Understand that ideas may need to be developed, changed to make them suitable for a different media or process. Develop concept of sketchbook as a visual diary –record of ideas, experiments and research – visual and written.

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Exploring and experimenting with media and ideas	Talk about their observations and experiences. Share their creations, explaining the process they have used.	Limited evidence of exploration of ideas. Some exploration of media – sketchbook comments may be inconsistent /simple comments - single words, labelling	Some evidence exploration of media &ideas; limited understanding demonstrated through basic sketchbook comment	Increasing evidence of exploration and experimentation; comments demonstrate developing understanding of choices	Growing evidence in confidence and exploration of ideas; comments reflect decision making and some critical understanding	Pupils working more independently with developing confidence. They will have some ideas about why choices have been made and sketchbook comments will reflect growing confidence to experiment and develop personal responses	Pupils will work with independence and confidence; they will be able to explain why choices have been made and express opinions about success or otherwise of their ideas. They will not be afraid to experiment.

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Reference to the work of other Artists to inform	Verbal reference and images of the work of another Artist.	Simple recording of work of other artists, sketchbook labelling. Limited understanding of relationship between work of others and their own work	Some evidence of references to work of others with basic comment indicating limited understanding of relationship to their own work	Some evidence of knowledge of work of others including other cultures. Comments indicate developing understanding of work of others and roles of artists and crafts-persons. Pupils may make some observations about work of others using developing vocabulary.	Growing evidence of knowledge and understanding of work of others; comments indicate simple critical ability and ability to make connections with their own work. Use of specialist vocabulary is evident.	Developing understanding of work of artists and craftspeople; connections with their own work is clear and understood; sketchbook comments indicate some ability to comment critically on their own and others' work	Understanding of artists, designers and crafts persons roles. Different traditions of art and how they inform and influence. Comments display increasingly informed & critical understanding, and ability to comment critically on their own work and work of others

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
Outcome-How imaginative the ideas and media are combined (final product)	Developing spoken expressive language with some use of Art terms. Developing control, more exploratory.	Limited evidence of the ability to select ideas for a reason. Any comments may be simple and not critical. Work may be quite basic with limited control.	Some evidence of the ability to select and combine ideas with reasons for choices. Outcomes are likely to be quite straight forward with variable media control.	Ability to combine ideas will be developing. There may be evidence of choices made and comments will reflect this. Outcomes will demonstrate developing degree of imagination and control	Pupils will demonstrate understanding of how to select and combine ideas. Comments will indicate some element of decision making. Responses may indicate imagination and increasing control of media	Developing ability to select and combine ideas. They will have some understanding of why ideas have been selected; responses will be imaginative and demonstrate some individuality. Selection and use of media, ideas, colour etc will demonstrate developing confidence. Pupils will show an ability to explain work using appropriate vocabulary.	Confident ability to select and combine ideas, colour, media etc to make critical choices and produce a well executed and personal response. Pupils will be able to explain work and choices using appropriate vocabulary fluently and confidently

St. Mary's - Art Subject Knowledge Map

[Painting](#)
[Drawing](#)
[Clay/sculpture/3D](#)
[Other techniques/processes](#)

	Topic theme	Vocab	Skills	Knowledge and key elements	Explore and experiment of media and ideas	Reference to work of other Artists	Outcome
Exploration of media and colour will be continuously explored as part of continuous provision in EYFS							
EYFS Autumn 1	Drawing Marvellous me/Me and my relationships	LF colour, line, circle, wavy UF Colour, circle, wavy, curved, line, straight	LF <ul style="list-style-type: none"> Hold a pen effectively to create self portraits using lines and circles. Select the correct colour felt tip pen. UF <ul style="list-style-type: none"> Begin to show accuracy and care when drawing a self portrait, adding detail. 	LF <ul style="list-style-type: none"> Talk about the shape of their face, the lines and colours they use. UF <ul style="list-style-type: none"> Talk about the shape of their face, adding more detail. 	Look in the mirror and observe/notice features.	Images of self portraits	LF-Self-portraits UF-Self-portraits
Autumn 2	Painting Autumn	LF Paintbrush, colour, mix UF Mix, glitter, sparkle	LF <ul style="list-style-type: none"> LF-Use a paintbrush to mix autumnal colours to create Autumn leaves. Mixing paints in puddles. UF <ul style="list-style-type: none"> Use a salad spinner to mix and create different patterns of colour. Add glitter 	LF <ul style="list-style-type: none"> To name colours. UF <ul style="list-style-type: none"> Talk about what is happening as colours mix together 	Share their work. Explaining what they have done.		LF-Autumn leaves UF-Circular colourful art created by the salad spinner.
Spring 1	Collage	LF Collage, colour, stick, glue UF Collage, stick, glue, fix, texture, smooth	LF <ul style="list-style-type: none"> Use a selection of circular objects to create a collage. UF <ul style="list-style-type: none"> Use a selection of buttons to create a colourful collage. 	LF <ul style="list-style-type: none"> To name colours, shapes and sizes. UF <ul style="list-style-type: none"> Talk about textures. 	LF <ul style="list-style-type: none"> Talk about what they are doing. UF <ul style="list-style-type: none"> Talk about the process they are using. What is working/not working. 	Minnie Pwerle-aboriginal lines and circles	LF- Collage using bottle tops UF-Collage using a selection of buttons
Spring 2	Clay	LF clay, wet, hard, roll, print UF Clay, mould, slice join, cut, slice	LF <ul style="list-style-type: none"> Printing in clay UF <ul style="list-style-type: none"> Create clay models, using a selection of materials. 	LF <ul style="list-style-type: none"> Notice what happens when it becomes wet/dry UF <ul style="list-style-type: none"> Think about what they want to make and how to combine skills. 	LF <ul style="list-style-type: none"> Talk about their observations. UF <ul style="list-style-type: none"> Share their creations, talking about what they have used. 		LF-Oral comments recorded UF-Individual pieces
Summer 2	Painting	LF Paintbrush, line, colour UF Colour, line, mix,	LF <ul style="list-style-type: none"> Observational painting. Water colour flower UF <ul style="list-style-type: none"> Observational painting. Select and mix appropriate colours to represent a flower 	LF <ul style="list-style-type: none"> To name colours. UF <ul style="list-style-type: none"> Think about what they need to do. Know how to mix colours. 	LF <ul style="list-style-type: none"> Talk about their observations. UF <ul style="list-style-type: none"> Talk about their observations in more detail. 	Still life paintings	LF-watercolour painting of a flower. UF-Flower painting

St. Mary's - Art Subject Knowledge Map

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Year 1 Autumn 1	Drawing	Face, shape, pencil, draw, sketch, circle, lines, pencil control, oval, shade	<ul style="list-style-type: none"> How to hold a pencil Control pencil and coloured pencil – being able to make the media start and stop appropriately 	<ul style="list-style-type: none"> Know that lines can be different 	<ul style="list-style-type: none"> Some exploration of media- different pencil strokes. 	<ul style="list-style-type: none"> Bridget Riley-Famous for 1960's optical art 	<ul style="list-style-type: none"> Their own individual portrait. Looking in a mirror looking at shapes within the face structure.
Spring 1	Painting	Perspective; distance; background, foreground, thick, thin, colour wash, primary, secondary	<ul style="list-style-type: none"> Do a light sketch of a landscape - light grip Model and discuss how to hold a paintbrush correctly. Add water to poster paint to create the correct consistency for a colour wash background. To use larger brushes for larger/bolder areas and thin brushes for more delicate detail. Mix primary colours to create secondary colours Create lines and patterns in the style of Van Gogh Use sketchbooks to explore different paintbrush effects/ how to do a colour wash 	<ul style="list-style-type: none"> Different Artists approach landscapes differently Colour wash Create different marks and different effects Understand foreground and background. Things get smaller in the background 	<ul style="list-style-type: none"> Images of landscapes and references to Artists. To explore how to do a colour wash in their sketchbook To explore different brush strokes using poster paint in their sketchbooks To label the different explorations of brush strokes – thick/ thin/ curved/ straight etc.. Exploration of media- testing how much water/ paint ratio is needed for poster paint Trial in their sketchbooks until they reach correct consistency. 	<ul style="list-style-type: none"> Hockney (local Artist) Vincent Van Gogh- Starry night <p>Simple recording of work of other artists- cut and stick pictures of his work into their sketchbook and identify/ label what they like/ don't like about his work.</p>	Create a landscape
Spring 2	Collage	Texture, build up, vertical, 3D	<ul style="list-style-type: none"> Create a texture relief Layer up tissue paper Tape the cellophane or cling film down onto a board Use watered down PVA glue to paint over torn tissue paper In small groups create 3D flowers using the same torn tissue and glue process. Add threads 	<ul style="list-style-type: none"> Revisit colour theory- that if you put one ontop of another it creates a new colour (use colour families e.g yellow and green) Of 3D Art is not about drawing or painting a line. 	<ul style="list-style-type: none"> Stick a sample background image in their book to reference and run colours together using water colours. Splodge, vertical marks to explore the different effects. Building layers and overlapping Comment on the texture 	<ul style="list-style-type: none"> Monet-water lillies and Elizabeth Blackadder- flowers still life <p>Display his work in the classroom for reference. Discuss the shapes and directions.</p>	<ul style="list-style-type: none"> Bring the work together to create a large class piece. Add 3D water lillies. Use of descriptive words.
Summer 1/2	Painting Around the World	Mix, colour, secondary, primary, effect, pattern	<ul style="list-style-type: none"> Mixing primary colours to create secondary colours to create their aboriginal art. Control the paint on their cotton bud To use pencil control to draw their own animal shape for the middle of their aboriginal art 	<ul style="list-style-type: none"> Understand that art can be lots of different things and can use many different media to create art work- in this case using cotton buds and paint to create a dot effect (pointillism) Understand primary and secondary colour theory thinking about warm and cool colours and which to select for their final outcome. Compare and contrast to other Artists. 	<ul style="list-style-type: none"> Explore creating patterns using paint and a cotton bud (pointillism technique) What works well/ what doesn't? Exploration of colour – what colours work best on an aboriginal piece of art work/ what don't? what colours are you less likely to see? <p>Link to colour mixing</p>	<ul style="list-style-type: none"> Clifford possum Tjapaltjarri and contemporary aboriginal artist- Judi Watson and Alick Tipoti painted a tilt train and look at Qantas aeroplane with aboriginal art. <p>Simple recording of work of other artists- cut and stick pictures of his work into their sketchbook and identify/ label what they like/ don't like about his work.</p>	<ul style="list-style-type: none"> Clifford possum inspired aboriginal art work. Create art work on carriages to create a long tube train. Children to comment on colour choice/ what they like and what they would improve next time.
Year 2 Autumn 1	Drawing	Collage Shape Curve Texture	<ul style="list-style-type: none"> Mix the correct colours needed for their fruits. Use coloured pencil and water pencil. 	<ul style="list-style-type: none"> Exploring shade and light to make drawing and paints have a 3d effect- What does 3D mean. 	<ul style="list-style-type: none"> Experiment mixing colours needed for their fruit face Using real objects to create their face (fruit) 	<ul style="list-style-type: none"> Giuseppe Arcimboldo- looking at his work of different seasons Why has the colours changed? Which do you prefer? Why? 	<ul style="list-style-type: none"> Experiments with light and shadow to draw a 3d effect Final piece in the style of Giuseppe Arcimboldo

St. Mary's - Art Subject Knowledge Map

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		Smooth Rough 3D Sculpture	<ul style="list-style-type: none"> Using oil pastel to make different textures and patterns with blend to replicate the fruit Show control when sketching their chosen fruits- are we holding our pencil correctly, is it the right size? 	<ul style="list-style-type: none"> Combine paper and paper mâché to create 3d effects 	<ul style="list-style-type: none"> Cutting fruit images to create a collage fruit face. 		Drawings - Fruit faces in sketchbooks
Spring 1	Painting collage The Great Fire of London	Control layering Collage Shape Foreground Background	<ul style="list-style-type: none"> Controlling Colour- mixing the right proportions of colour for a colour wash, fire background Adding detail to a colour wash- mixing in different colours and layering Cutting card to make a silhouette of the buildings in the Fire (foreground to the colour wash) Layer collage to depict the fire. 	<ul style="list-style-type: none"> Know how to use different lines and shapes to create images of the houses. Know how to mix the colours needed for the colour wash. Know how to create a simple house shape using research of that time period and link to science. 	<ul style="list-style-type: none"> Exploring different colour combinations to make oranges and reds in sketchbooks Explore collage media Cutting and combining shapes to create buildings 	Comparing work of others from the time. Looking in books? Looking at the colours used? How can we interpret this in our work.	Individual pictures using colour wash and collage of a scene from the great fire of London
Summer 1	Clay England and Africa	Clay, Coil Join 3D	<ul style="list-style-type: none"> Use pencil to explore line and pattern for decorating their pot Use clay coil technique to create and add detail to African Water pot. 	<ul style="list-style-type: none"> Know that this is Art and how it looks in different cultures. Understand it is 3D Experiment with this method, adapting where necessary. 	<ul style="list-style-type: none"> Explore different tools to create patterns on their pot. 	Photographs of African pottery.	Selection of miniature clay coiled Water Jars – fit for purpose and recognise African patterns
Year 3 Autumn 1/2	Sculpture <i>Local artist Barbara Hepworth</i>	3D Sculpture Abstract Plaster Shape Curved Oval Solid Line Join Base/plinth Texture Smooth rough	<ul style="list-style-type: none"> Modelling paper and card Manipulating and cutting paper and card to create 3D forms Explore use of shape (shape of main form, holes, cut outs) Experimenting with ideas (creating holes and joins in paper/card) 	<ul style="list-style-type: none"> Sculpture - know how to develop a 2D sketch into a 3D model Shape – of card pieces for model, of holes cut out to see/join through Media – working with paper/card and making choices about materials and techniques for joining 	<ul style="list-style-type: none"> Experiment with how to cut paper and card and manipulate/model to create 3D sculpture: <ul style="list-style-type: none"> Techniques for cutting out holes (to represent holes in Hepworth's work) Cutting slots and strips (to represent lines/string/wires in Hepworth's work) Cutting holes and using straws to join main form pieces (to represent lines/string/wires in Hepworth's work) Through oracy and sketchbooks make choices and decisions about which techniques and cards to use in final sculpture. 	<ul style="list-style-type: none"> Have knowledge of and can comment on the work of: <ul style="list-style-type: none"> Barbara Hepworth – local artist Sculptures (focus on holes and lines/string/wire) Make observations about the work of others using developing vocabulary. <p>Visit to Hepworth Art Gallery to see some of Hepworth's sculptures in real life 3D form (sketch, discuss, photograph) and discuss (skill, form, opinion)</p>	3D card sculpture in style inspired by Hepworth's work (shape, holes and lines)

St. Mary's - Art Subject Knowledge Map

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Autumn 2/Spring 1	Stone Age cave drawings Use of different media	Colour Shade Tone Shape Lighter darker natural earthy line outline bold strong texture rough smooth	<ul style="list-style-type: none"> Sketch initial light pencil sketch and lines/outlines using charcoal/graphite Use of different natural materials (e.g. different raspberries, blueberries, strawberries, turmeric, paprika) to create dyes to draw/stain/infill Use pastels/charcoal in sketchbooks including blending pastels 	<ul style="list-style-type: none"> Colour/texture - use of pastel – choice of colour and creation of texture (link to what would be appropriate for cave wall/drawings - link to work of other artists and <i>First Drawing</i> book) 	<ul style="list-style-type: none"> Explore creation of dyes to draw/stain/infill from use of different natural materials (e.g. different raspberries, blueberries, strawberries, turmeric, paprika) Explore use of chalk pastel, charcoal and graphite (colour and texture) Explore blending pastels Through oracy and in sketchbooks make decisions about choices for final work to achieve desired effect/purpose/outcome. 	<ul style="list-style-type: none"> Have knowledge of and can comment on the work of: <ul style="list-style-type: none"> Stone Age cave drawings/paintings <i>The first drawing</i> Mordicai Gerstein (book) Make observations about work of others using developing vocabulary for shape, colour, line, texture and infer what the work shows/represents about that time in history. 	Cave style drawings
Spring 2/summer 1	Portraits and Faces Drawing Painting	Shade Tone Texture Line Proportion Profile Feature Realistic Abstract Tertiary Elongated Distorted	<ul style="list-style-type: none"> Skills in pencil sketching facial features – eyes, nose, mouth – from different angles – hatching, cross hatching, stippling Use of drawing pencil – initial sketch for painting. Sketching in the style (elongated/distorted) of Modigliani Extend colour control by mixing a range of secondary and tertiary colours and skin tones 	<ul style="list-style-type: none"> Shape and proportion of a face and features. Profile of face (front/side) – what features can be seen and sketched? Line/texture - Develop how to hold pencil for different purpose Colour – choices of colour - realism/abstract, skin tone, highlighting of features. Colour - Know about tertiary colours and skin tones 	<ul style="list-style-type: none"> Drawing pencil (HB, 2B, 4B, 6B) - explore sketching different facial features and proportions. Develop initial light pencil sketches of faces as outlines for painting (Modigliani style – elongated, stretched, distorted). Explore colour mixing – tertiary colours, skin tone colour mixing. 	<p><u>Introduction to portraits:</u></p> <ul style="list-style-type: none"> Have knowledge of and can comment on the work of artists and the faces/portraits they produced, comparing their styles of art (e.g. abstract), and use of colour, line, shape: <ul style="list-style-type: none"> Leonardo da Vinci – Mona Lisa Pablo Picasso – abstract portraits Van Gogh self portrait Frida Kahlo – self portraits Andy Warhol – Marilyn Monroe Everlyn Nicodemus – Sjalvportratt Akersberga (first black woman's self portrait in National Gallery, 1982) Johannes Vermeer – Girl with a pearl earring Elizabeth Catlett – Sharecropper (black female artist, slavery background) Amrita Sher-gil – Untitled self portrait 1931 (Indian avant-garde artist) Express opinions on the artwork and their different styles. <p><u>Focus artist study:</u></p> <ul style="list-style-type: none"> Can comment on the work and style of Modigliani his faces – distorted/stretched/elongated, slightly abstract, linear, simple form, neutral colours, skin tones Make observations about work of others using developing vocabulary. 	<p>Pencil sketches of facial features in sketch books.</p> <p>Facial portrait in Modigliani style - pencil outline and skin tone paint</p>
Summer 2	Landscapes Paint (watercolour)	Colour Primary Secondary Tertiary	<ul style="list-style-type: none"> Sketch initial light pencil sketch for painting 	<ul style="list-style-type: none"> Japanese style – use of line, clean, simple, pale/light colours 	<ul style="list-style-type: none"> Explore use of water colour (colour mixing, wet on wet) Develop initial pencil sketches as outlines for 	<ul style="list-style-type: none"> Have knowledge of and can comment on style, similarities and differences in the work of: <ul style="list-style-type: none"> William Turner – <i>Eruption of Vesuvius</i> 	Japanese style volcano landscape watercolour painting

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	Work from other cultures	Shade Tone Darker Lighter Line Landscape Perspective	<ul style="list-style-type: none"> Extend media skills by using watercolour (colour mixing, wet on wet) 	<ul style="list-style-type: none"> Colour - extend and develop media skills using watercolour paint (colour mixing, wet on wet) Perspective (size relative to distance, foreground, background) 	<ul style="list-style-type: none"> painting (applying perspective). Through oracy and sketchbooks, make choices and decisions about which techniques and colours to use in final piece of work 	<ul style="list-style-type: none"> Joseph Wright – <i>Vesuvius in Eruption</i> Andy Warhol – <i>Vesuvius</i> <p>Focus study of:</p> <ul style="list-style-type: none"> Japanese style landscape paintings (Mount Fuji): Range of examples including: <ul style="list-style-type: none"> Katsushika Hokusai's (Japanese female artist 19th century painter and printmaker) <i>Storm below Mount Fuji</i> Olga Shefranov's (Israeli artist) watercolour Japanese landscape Make observations about work of others using developing vocabulary (style, line, colour) 	
Year 4 Autumn 2	Drawing – pencil Portrait Vikings	Shade Tone Line Shape Proportion Detail	<ul style="list-style-type: none"> Use different pencils to develop texture and tone to show expression when creating Viking portraits. Know how to draw to scale in observational drawing 	<ul style="list-style-type: none"> Explore through pencil drawing use of line, texture, tone and mood to create Viking warrior portraits showing expression. Explore throughout how their work can be improved and how they can critique own work and use understanding to help develop and improve. Understand that getting it right may take perseverance. Know about still life – through work using Viking artefacts – scale and proportion in observational drawing 	<ul style="list-style-type: none"> Develop confidence to explore different pencils (HB, 2B, 4B, 6B) and explore ideas of how these can be used to create different shading, textures, line etc. Develop through oracy and modelling how children make decisions about choice of pencil for desired effect/purpose/outcome. 	<ul style="list-style-type: none"> Range of Viking portraits showing different expressions. Portraits to show face from different angles (front, side) Children to make simple critical comments on these portraits and develop their ability to make connections with their own work. Develop use of specialist vocabulary. 	<p>Notes, ideas and skills developed in sketchbooks.</p> <p>Viking portraits created using drawing pencil.</p> <p>Observational still life drawing of Viking artefacts.</p>
Spring 1	Clay relief tile Judaism – Moses	decorative relief slab Score mould remove foreground background texture	<ul style="list-style-type: none"> Explore how to handle and manipulate clay to create a Moses at the Red Sea clay relief tile 	<ul style="list-style-type: none"> Understanding characteristics of clay- where is it from, how can we mould it. Understanding of how clay can be cut out and removed to create relief Explore throughout how their work can be improved and how they can critique own work and use understanding to help develop and improve. Understand that getting it right may take perseverance. 	<ul style="list-style-type: none"> Develop confidence in using clay to explore how they handle it and roll it out for use. Explore how to create decorative relief (foreground and background) through cutting out and removing clay. 	<ul style="list-style-type: none"> Range of Jewish themed art work <ul style="list-style-type: none"> showing Moses as the silhouette (foreground) and the sea/waves (background) to inspire the design for the clay relief tile. Silhouette shapes to link to Moses as a Prophet/leader (e.g. arms open, up high) Children to make simple critical comments on these art works and develop their ability to make connections with their own work. Develop use of specialist vocabulary. 	Clay relief tile – Moses foreground, waves/sea background

St. Mary's - Art Subject Knowledge Map

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Spring 2	Silk painting	background, foreground bleed, gutta, flexible, design, controlled, bold, abstract.	Explore through silk painting creating own interpretations of French artist Matisse. <ul style="list-style-type: none"> Create accurate observational drawings of a simple landscape – inspired by Matisse. Consider abstract style, perspective (foreground, background) and how the viewer's eye is drawn to different parts of the image. Use of pencil to create outline sketches of simple landscapes. Explore working on textiles – skills, knowledge and understanding relating to textile painting on silk – control, accuracy and managing media cleanly to create outlines using gutta and infill using silk paint considering choice of colours for mood and impact. 	<ul style="list-style-type: none"> Explore through work using 'Nuit de Noel' that colour doesn't have to be realistic. Develop knowledge relating to fabric (silk) painting. Explore the different effects that can be created on silk if paint used in different ways Show evidence of developing ideas in sketchbooks with annotations. Explore how art can be abstract – comparing the realistic art studied previously with the more abstract Nuit de Noel. 	<ul style="list-style-type: none"> Develop confidence in exploring, using and applying previously taught skills in pencil outlines and use of oil pastel. Develop through oracy, discussion and annotations in sketchbooks how children make decisions and show some critical understanding when working with a range of media (pencil, pastel, silk paint) 	Henri Matisse: <ul style="list-style-type: none"> Landscape themed work – sketches 'Nuit de Noel' Abstract, shape, colour <ul style="list-style-type: none"> Children to make simple critical comments on these art works and develop their ability to make connections with their own work. Develop use of specialist vocabulary. 	Notes, ideas and skills developed in sketchbooks. Matisse style landscape inspired silk painting
Sum 1	Painting Abstract art Water	abstract tone tertiary deep-dark-rich bright-vivid-intense delicate-subtle-slight	<ul style="list-style-type: none"> Look at and discuss abstract water themed paintings Know what colours they will need and how to mix the correct tones. Explore how different brushes create different effects. 	<ul style="list-style-type: none"> Throughout study of work of other artists, develop understanding of how art can be abstract by offering their interpretations of what the art works might represent (linked to water theme). Explore and develop colour mixing skills using paint – explore colour and tone as inspired by their chosen water element (e.g. sea, river, storm cloud, rain etc) Know that art can be different in different times and places – link to the water element that is inspiring their artwork. Explore through skills and final piece how their painting can be improved and how. Throughout skills and final painting, explore how to critique own work and use understanding to help develop and 	<ul style="list-style-type: none"> Develop confidence in offering possible interpretations in sketchbooks of abstract artwork linked to theme of water. Develop exploration of ideas linked to working in abstract way using colour mixing skills in paint. Evidence of exploring tonal colour in sketchbooks. Explore and develop tonal colour mixing e.g. through adding black and white Develop discussion skills using appropriate vocabulary to develop their decision making (e.g. choice of colour/effect to work abstractly) and some critical understanding at each stage of work (sketch book and final piece) 	Range of abstract artwork linking to theme of water or colour blue: <ul style="list-style-type: none"> Mark Rothko's blue range Michelle Teague 'Water splatter again' Shaun McNulty 'Rogue Wave' Wendy Manzo (Australian abstract expressionist prophetic artist) 'River of Praise' Paul Tokarski 'Moon River' Children to make simple critical comments on these pieces and develop their ability to make connections with their own work. Develop use of specialist and descriptive vocabulary.	Notes, ideas and skills developed in sketchbooks. Water inspired abstract painting (own abstract representation using paint of their chosen water element) with commentary to explain their interpretation.

St. Mary's - Art Subject Knowledge Map

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				improve, developing understanding that getting it right may take perseverance.			
Year 5 Autumn 1	Painting Brazil	line, tone, pattern, shape and colour	<ul style="list-style-type: none"> Experiment (in their sketchbooks) with mixing paint to make different tones and shades of green with confidence to reflect a rainforest habitat. Confidently experiment with using different techniques for purpose; ink; pencil; paint to create a swallowtail butterfly. 	<ul style="list-style-type: none"> Understand that designs may need to be developed to be suitable for purpose. Understand what tone means. Know about different media being good for different effects and purposes. Understand the importance of care and accuracy. 	<ul style="list-style-type: none"> Explore colour mixing – tonal colour Pupils work more independently with developing confidence. Use their sketchbooks to make personal comments on why choices have been made for their final piece. 	Henri Rousseau's jungle paintings Use their sketchbooks to comment on and compare their own work and other's work suggesting successes and improvements. Developed descriptive and critical vocabulary, oral and written.	<ul style="list-style-type: none"> Develop their ability to select and combine ideas/media to create a class mixed-media mural of rainforest foliage and wildlife to create the illusion of a rainforest habitat. Pupils will be able to explain their work using appropriate vocabulary.
Autumn 2	Silk painting Paisley	horizon, background, bleed, gutta, clear, controlled, bold, strong, flowing, floral, abstract.	<ul style="list-style-type: none"> Learn how to hold the silk taut to ensure the pattern being added correctly. Learn how to transfer pattern onto silk Apply silk paint Know how to complete all the lines on the silk fully so the silk doesn't spill. 	<ul style="list-style-type: none"> Knowing that research, observation, developing ideas, using a sketchbook are important. Understand more about sketch book research and presentation. Know more about design development and composition Know that textile designs can be used for furniture and clothes. We are all consumers of art in many shapes and forms. Know about silk- what it is and how it's produced. 	<ul style="list-style-type: none"> Demonstrate critical selection of images to work from for research including range of styles selected. Select from research images to inform design development. Make critical choices about colour and know why Develop effective design, fit for purpose Be able to express reasons for choices and describe ideas. Explore and develop use of outline (e.g. gutta) and infill (paint, ink, bleeding) Develop control when outlining 	Paisley • Know about paisley designs • Origins of Paisley • Paisley in history; designers using paisley (link to fashion/textile designers who have used paisley patterns-ore recently dolce and Gabana, Burberry, Gucci) • Look at images of designs on clothing, bedding, furniture....	Develop the skills to create a silk painting using paisley patterns. Children to use their own research and opinions to create their own piece using their own pattern and colours. Children to be able to discuss the processes that were taken to create their work and write an evaluation of the process.
Spring 1	Drawing – pencil	Shade Pressure Hatching Cross hatching Countouring Countour line Effect	<ul style="list-style-type: none"> Experiment (in their sketchbooks) with different pencil strengths to create tone and texture. Use line to sketch the initial shape of the eyes. Use different pencil strengths to create tonal contrast and texture in the eyes Work in a sustained way to create an accurate, detailed drawing of the eyes. 	<ul style="list-style-type: none"> Understand the meaning line, tone and texture and how and why it is used in drawing. Understand the importance of care and accuracy when drawing. 	<ul style="list-style-type: none"> Explore use of grades of drawing pencil to create tone, line and texture Pupils work more independently with developing confidence. Use their sketchbooks to make personal comments on why pencil texture choices have been made for their final piece and the impact this has on the audience. 	Use their sketchbooks to comment on and compare their own and other's work critically; suggesting successes and improvements.	<ul style="list-style-type: none"> Develop their ability to create an individual, accurate drawing of the eyes that Dr Barnado saw from the roofs of Whitechapel, demonstrating imaginative responses with some individuality. Pupils will be able to explain their work using appropriate vocabulary.
Spring 2	Clay relief Earth, Sun & Moon	relief Setting Shape Manipulate	<ul style="list-style-type: none"> In sketchbooks, design a clay relief depicting a setting of the earth, sun or moon. 	<ul style="list-style-type: none"> Understand the importance of selecting images and compare and contrast. 	<ul style="list-style-type: none"> Explore skills in creating relief – cutting out to remove clay, joining using score/slip and mark making using tools. 	Develop an understanding of the clay reliefs linked to prior learning.	<ul style="list-style-type: none"> Develop their ability to select and combine ideas/media to create an individual clay relief of an Earth, Sun and Moon design demonstrating

St. Mary's - Art Subject Knowledge Map

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		Score Slip Combine	<ul style="list-style-type: none"> Comment on how their own design development depicts the intention. Manipulate clay to make a relief. 	<ul style="list-style-type: none"> Adapt designs to make them suitable for purpose. Understanding the importance of care and accuracy when using clay tools. 	<ul style="list-style-type: none"> Pupils work more independently with developing confidence. Use their sketchbooks to make personal comments on why images have been selected for their final piece and the impact this has on the audience. 		<p>imaginative responses with some individuality.</p> <ul style="list-style-type: none"> Pupils will be able to explain their work using appropriate vocabulary.
Summer 1	Drawing and pastel	Tone Shade Depth Blend Abstract Illustrator design Space	<ul style="list-style-type: none"> Use oil pastel to create the illusion of a 3D spherical object by extending their knowledge of blending and tonal work – tint, tone and shade Create a backdrop of the universe using chalk. 	<ul style="list-style-type: none"> Understand what tone and tonal colour means. Develop their understanding of tint, tone and shade to create depth Know about different media being good for different effects and purposes. 	<ul style="list-style-type: none"> Explore blending pastel, chalk and charcoal. Pupils work more independently with developing confidence using their sketchbooks to make personal comments on the tones and effects that they have created 	Develop an understanding of the work of Peter Thorpe (abstract artist, illustrator and designer) and make connections with their own work.	<ul style="list-style-type: none"> Create an image of a planet using pastels to make planets appear spherical by blending colour and creating tone.. Pupils will be able to explain their work using appropriate vocabulary.
Year 6 Autumn 1 and 2	Drawing and media	tone, line abstract form one point perspective media	<ul style="list-style-type: none"> Draw abstract sketches of the human form Develop sketches exploring one point perspective 	<ul style="list-style-type: none"> Be able to talk about tone, pattern, line, form and shape Understanding of abstraction of human form Knowledge of 1 point perspective Pressure of drawing media – more pressure gives darker tone, less pressure lighter tone 	<ul style="list-style-type: none"> Confidently control the types of marks made and experiment with different effects and tones (pencil, graphite, charcoal) Explore possible additional media for own choice for final piece of work 	Henry Moore's World War Two shelter drawings	Own drawing in style of Henry Moore's Shelter drawings showing one point perspective and abstract human form using pencil/charcoal/graphite and own choice of any additional media
Spring 1 and 2	Mixed media Evolution – rock strata Fossils	Composition, Arrangement, Complimentary, Tonal, Shading. Colour Contrast texture	<ul style="list-style-type: none"> Mix acrylic paints to create different tones (adjusting tone using white and black) Blending pastel – oil and chalk Tonal shading – apply more pressure darker tone, less pressure lighter tone From skills developed, select and combine ideas, colour, media etc to make critical choices and produce a well executed and personal response. 	<ul style="list-style-type: none"> Understanding abstract art as a concept Extend media knowledge – acrylic mixing tones Tonal shading 	<ul style="list-style-type: none"> experiment with different effects and textures to represent the texture of the rock/fossil experiment with possible media choices for final piece in sketch books and evaluate to make final choices 	Georgia O'Keeffe Peter Randall-Page Andy Goldsworthy The Boyle Family (Mark Boyle, his wife Joan Hills and children Sebastian and Georgia - collaborative artists who make art that looks like an exact copy of something in the real world; earth studies; painted casts between painting and sculpture)	Mixed media composition that shows fossils/rock strata
Summer 2	Printmaking Pattern	Pattern Print	<ul style="list-style-type: none"> Line drawing of natural shapes/pattern within artist's work 	<ul style="list-style-type: none"> Impression printing – own clay stamp and use of ink 	<ul style="list-style-type: none"> Experiment and explore in preparation for final piece 	Wiliam Morris pattern on textile and wallpaper	Indiviudal safe mono prints of a William Morris inspired pattern

St. Mary's - Art Subject Knowledge Map

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		Designer – textile, wallpaper Impression	<ul style="list-style-type: none"> • Create own stamp for printing from plasticine/play dough/clay by rolling into a ball and imprinting a natural object • Use own stamp to print with ink • Create own own line drawing design indentation on polystyrene and use in safe mono printing 	<ul style="list-style-type: none"> • Safe mono printing – polystyrene stamp and ink 	<p>using small polystyrene tiles:</p> <ul style="list-style-type: none"> ◦ Design pattern indentations ◦ Choice and use of colour – linked to work of artist ◦ Use of ink (rolling appropriate thickness to avoid blobbing/running) ◦ Clarity of the printed design 		<p>4 individual pieces to create a collaborative group final piece</p> <p>Border for final piece on 4 paper strips created from 4 children's impression prints</p>

Painting

Drawing

Clay/sculpture/3D

Other techniques/processes