






## Curriculum Progression Map

### Subject: Art

Year 5	Autumn term	Spring term	Summer term
<b>Shape</b>			
<b>Topic</b>	Natural Forms	Self	Rhythm and Variety
<b>Skills</b>	<p>Use of shape to structure drawings</p> <p>Primary source observation of natural forms (seed pods, shells, fruits, leaves...)</p> <p>Use of a pencil to achieve tonal range</p> <p>Selection and application of lines and textures using a pencil</p> <p>Working with limited colour palettes (earth tone pencils and chinks)</p>	<p>Applying accurate facial proportions to portrait drawings</p> <p>Use of grids and guidelines to structure portrait drawings</p> <p>Use of charcoal and chinks to generate mood and atmosphere</p> <p>50 / 50 compositions (face / object)</p> <p>Cohesive combinations of visual information</p>	<p>Approaches to composition, including rhythmic, variety and emphasis</p> <p>Arranging a range of geometric shapes on a pictorial plane</p> <p>Expressing the qualities of sound and musical features through a painting</p> <p>Colour schemes and limited palettes – analogous, complementary, earth, monotone</p> <p>Consistency, density and application of tempera paint</p>
<b>Knowledge</b>	Drawings are often structured through a series of geometric shapes – circles, ovals, rectangles...	Standard facial proportions, and how to refer to these whilst drawing a self portrait / individual facial features	The use of both aural and visual senses to make art, and the artists who have explored this eg Kandinsky



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	<p>The benefits of close observational looking from an actual item</p> <p>We can go out into the world, re-see, collect and re-present through drawing.</p> <p>Artists can express the tactile qualities of an item through linear and textual mark-making</p> <p>Meanings can be conveyed through drawings of natural forms – seasonal change, patterns in nature, metamorphosis, climate change</p> <p>Application of pencil can be expressive and gestural, as well as accurate</p> <p>Artists are also collectors and explorers</p>	<p>The use of expressive and gestural marks to create a sense of drama</p> <p>How objects associated with our interests and hobbies can act as symbols for our identity and representation of self</p> <p>Artists embrace the things which make them who they are: their culture, background, experiences, passions – and use these in their work to help them create work which others can relate to</p> <p>The use of symbolic objects in the portrait paintings of Frida Kahlo and in the digital portraits of Omar Aqil</p>	<p>How geometric shapes can be arranged and layered to create compositional effects</p> <p>Bauhaus ‘rules’ and methodology for approaching composition</p> <p>The cultural meanings given to groups of colours / colour schemes eg analogous = cohesive</p> <p>Contrasting elements within composition – rigid geometric shapes vs fluid gestures</p> <p>How distinct moods and atmospheres can be created in response to specific musical genres</p>
<b>Key Vocabulary/reading opportunities</b>	line, tone, texture, shape, primary source observation, pictorial representation, tactile	Grid, proportion, mood, atmosphere, charcoal, self-representation, identity, symbols	rhythm, variety and emphasis, monotone, analogous, complementary, Bauhaus, shape, expression, composition
<b>Stretch and Challenge</b>	Collect similar but different seasonal natural forms (conkers, acorns...) and reflect on their unique qualities through a series of drawings of multiple forms	Explore the 50/50 approach to composition in different ways. Look at the hybrid drawings of Japanese artist Amahi Mori in which insects, leaves and human anatomy merge	The Bauhaus artist Albrecht Huebner created a series of studies in composition in which 9 squares are given variety by small adaptations of shape – how can you develop some similar work?



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	Drawing BIGGER – scaling up when recording  Drawing with a different material, eg charcoal, and investigating how this changes the mood and atmosphere of the drawing	How could coloured chalks, blended with charcoal, be utilised to express further effects, moods and atmospheres?	How could a conventional drawing of a musical instrument be altered to reflect the sounds it can make?
<b>Links to Modern Britain</b>	Nature organisations: Woodland Trust, The Wilderness Foundation, Natural England...		Artists sometimes work in partnership with musicians in multi-media works and performances.
<b>Gatsby links</b>			
<b>Hinterland Knowledge</b>	The artist Alice Fox is a natural fibre artist and scientist whose work reflects her fascination with the subtleties of the natural world – how can you make a similar response, using actual natural forms and fibres as art?	Charcoal is a versatile and emotive material – study the ways in which the following artists have applied this material: Leon Kossoff, Kathe Kollwitz, Dennis Creffield, and William Kentridge	Explore the work of Wassily Kandinsky who was a pioneer in abstraction. Research what synaesthesia is, and how it enabled him to ‘paint music’.
<b>Cross Curricular links</b>	<b>Science:</b> Identifying common and wild plants, trees, structures of plants, exploring local environments and habitats, seasons, planting and growing.	<b>PSHE:</b> Peer Discussion, Cultural Identity	<b>Science:</b> The 5 senses, the human body, materials. <b>Music:</b> musical instruments, musical compositions, genres of Music



## Curriculum Progression Map

### Subject: Art

Year 6	Autumn term	Spring term	Summer term
<b>Topic</b>	Sweet	Landscape	Adapted Animals
<b>Skills</b>	<p>Implied form through contour shading</p> <p>Selecting and applying complementary and warm colours</p> <p>Oil / chalk pastel application, including blending and impasto</p> <p>Adapting secondary source imagery</p> <p>Deliberate distortion of proportion and scale</p> <p>Working collaboratively to produce an outcome</p>	<p>Creating depth and distance through layered compositions – background, midground and foreground</p> <p>Application of watercolour paints, including washes of paint and denser detailed usage</p> <p>Creating mood and atmosphere through a combination of gradients and block colours</p> <p>Constructing and controlling imagined landscapes</p>	<p>Print-making techniques – monoprint / monotype</p> <p>Mark-making to convey feelings about the subject matter</p> <p>Use of fineliners</p> <p>Adapting silhouettes and drawings of animals to convey their habitat and lives</p>
<b>Knowledge</b>	<p>The benefits of working from a secondary source</p> <p>How artists such as Sarah Graham and Wayne Thiebaud distort and augment colours to imply excess</p>	<p>Artists can be inspired by the flora, fauna and landscapes around them</p> <p>A variety of materials can be used to make images, and the images we make can become imaginative.</p>	<p>Monotypes / monoprints can be combined with other disciplines such as painting and collage.</p> <p>Illustrators such as Thiago Bianchini and Sam Larson create positive and idealistic imagery of adapted animals using combined imagery and stippling technique</p>



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	<p>Scale can be manipulated to express meaning about subject matter – too big, too small...</p> <p>Multiples within a composition can be achieved through repetition of shape, or through combined imagery (working as a group)</p> <p>Glossy and ‘perfect’ imagery is exploited by both commercial advertising and in Pop Art / Post-Pop Art paintings</p>	<p>Artists such as Rousseau never visited a jungle, and yet he was able to construct and imagine jungle scenes</p> <p>Artists can work outside (plein air) so that all their senses can be used to inform the work.</p> <p>Artists use a variety of media often combining them in inventive ways to capture the energy and spirit of land or city scapes.</p> <p>Art isn’t always literal and ‘real’, at times it requires an imaginative response</p>	<p>The context of a subject matter – animals – can inform visual decisions we make.</p> <p>Mark-making such as stippling, hatching, cross-hatching or scumbling can convey meaning</p> <p>Illustrators can alter typicality and reality in order to make a statement about things like Climate Change or loss of habitat</p> <p>Art can be radical - informing and transforming opinion</p>
<b>Key Vocabulary/reading opportunities</b>	Implied form, contour, complimentary, warm, idealism, secondary source, form, scale,	Mid-ground, foreground, background, opaque, translucent, gradient, imaginary, depth, distance	Monoprint / monotype, silhouette, habitat, mark-making, stippling, hatching, illustration, adaptation, habitat
<b>Stretch and Challenge</b>	<p>Why do artists and designers often distort reality in their work? How subtle can these distortions be?</p> <p>The gloss and sheen seen in the work of Pop Artists such as James Rosenquist, and in contemporary painter Sarah Graham make the item being depicted seem more desirable – how can you deploy this technique and approach?</p>	<p>Caspar David Friedrich was a German Romantic landscape painter, best known for his allegorical landscapes which typically feature contemplative figures silhouetted against dramatic landscapes – how can you create a distinct foreground detail which illustrates a narrative about your landscape? What story are you telling?</p>	<p>Illustrators such as Kerby Rosanes work with visual connotations eg an elephant constructed from a series of mechanical components might imply that they need human assistance and mechanisms to survive. How can you develop a similar approach within your own illustrations?</p> <p>Combine materials – washes of watercolour paint can be an evocative background for linear mark-making with fineliner</p>



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<b>Links to Modern Britain</b>	The UK is the largest advertising market in Europe and one of the leading advertising markets worldwide.		
<b>Gatsby links</b>	Advertising, pastry chef or pâtissier	Games design, set / theatre designs	Illustration
<b>Hinterland Knowledge</b>	Tortik Annushka are a Russian cake company who bake and model art-themed cakes which look like they belong in a gallery. How can you either design or make your own cake based on the work of a famous piece of art?	World-building - the process of constructing a world, originally an imaginary one, sometimes associated with a fictional universe. Used in literature and in gaming.	Personification - Animators and illustrators make particular use of personification in their work. This device is often used to engender feelings empathy, and create lifelike connections.
<b>Cross Curricular links</b>	<b>DT</b> Food Technology	<b>Geography:</b> Explore habitats, soil, vegetation, cities/towns/villages, seasonal weathers. Use language which supports these ideas.  <b>English:</b> Literature in which fantasy worlds are created eg The Hobbit	<b>English:</b> Personification

Year 7	Autumn term	Spring term	Summer term
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## Curriculum Progression Map

### Subject: Art

Topic	Reclaim Construct	Repeat Pattern	Symbols
<b>Skills</b>	<p>3D construction – wire frames and papier mache</p> <p>3D modelling with clay – pinch pot technique</p> <p>Mixed-media sculptures using reclaimed products (water bottles, cans...) as a base</p> <p>Working from both primary and secondary sources (of insects, flora and fauna)</p> <p>Combining form, texture and colour to create impactful sculptures of insects, flora and fauna</p>	<p>Textile printing</p> <p>Lino cutting and printing</p> <p>Techniques for structuring a repeat print – draw, cut and flip method</p> <p>Symmetry – rotational, reflection and translation</p> <p>Bag construction</p>	<p>Selecting purposeful visual metaphors and symbols</p> <p>Applying non-typical objects around a face to express an identity</p> <p>Manipulating scale to convey significance and importance of a symbolic item</p> <p>Recording accurate facial proportions</p> <p>Underpainting – most effective colours and densities</p> <p>Mixing paints to explore and render skin tones</p>
<b>Knowledge</b>	<p>Transforming 2D designs into 3D forms, and the different approaches / techniques that can be taken</p> <p>Wire framing can support layers of papier mache, but also be a material in its own right</p>	<p>Making a 'plate' from which to print</p> <p>There is a relationship between plate and print: e.g. negative / positive.</p> <p>How can we use print to create multiples and repetition?</p>	<p>Artists have long utilised symbols to represent ideas or qualities.</p> <p>In art, a symbol is usually a solid, recognisable thing—an animal, a plant, an object, etc. — that stands for something that would be difficult to express otherwise eg a force of nature</p>



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	<p>How to model clay, from a pinch pot structure to a complex natural form – as seen in the work of Kate Malone</p> <p>Building and modelling 3D forms that have structural integrity</p> <p>Techniques for combining found objects (old cans or bottles) with modelled materials eg papier mache, as seen in the work of Stephanie Kilgast</p>	<p>The Arts and Crafts movement and the development of the decorative arts, including the work of William Morris</p>	<p>Conventions of portraiture, and how small adaptations to these conventions can express meaning</p> <p>How artists such as Frida Kahlo communicated the complexity of her life through a series of symbolic portraits</p>
<b>Key Vocabulary/reading opportunities</b>	Form, flora, fauna, construction, modelling, mixed-media, structural integrity	Textile, lino, print-making, printing plate, repeating, symmetry	Symbols, connotations, visual metaphors, visual significance, conventions
<b>Stretch and Challenge</b>	Sculptures can be made from all kinds of reclaimed materials. Duke Riley paints onto old plastic bottles, transforming these. Leah Jeffrey welds pieces of scrap metal to make expressive wildlife portraits. What can you transform?	William Morris depicted leaves as strong and durable. How can you draw a similarly weak and fragile item (eg a flower), transforming it to seem powerful? How can you repeat this design, making an overwhelming and strong pattern with this repetition?	Contemporary artists such as David Shillinglaw construct and communicate their identity in their portraits, despite there being little visual likeness to their facial features. Investigate this work, and construct your own non-realistic and symbolic portrait
<b>Links to Modern Britain</b>	Conservation, recycling	Textile design industry	
<b>Gatsby links</b>			





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<b>Hinterland Knowledge</b>	Arte Povera was an art movement that took place between the end of the 1960s and the beginning of the 1970s in major cities throughout Italy. Arte povera means literally 'poor art' but the word poor here refers to the movement's signature exploration of a wide range of materials beyond the traditional ones. Their art was made from materials such as soil, rags and twigs.		Vanitas still life artworks included various symbolic objects designed to remind the viewer of their mortality and of the worthlessness of worldly goods and pleasures. The genre began in the 16th century and continued into the 17th century. Contemporary artists maintain an interest in this genre, considering its messages to be relevant today
<b>Cross Curricular links</b>	<b>DT:</b>		<b>English:</b> symbolism in literature can communicate a work's theme, like Aslan the lion in The Lion, the Witch and the Wardrobe as a symbol of Christ  <b>Drama:</b> In a play, a huge throne could symbolise power, a window placed in a set could symbolise freedom in the outside world

<b>Year 8</b>	<b>Autumn term</b>	<b>Spring term</b>	<b>Summer term</b>
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Topic	Transforming the everyday	View within a room	Narrative
<b>Skills</b>	<p>Repeating a motif (number, letter...) through layering</p> <p>Use of stencils and measuring tools to achieve accuracy</p> <p>Techniques for transforming everyday motifs until they become abstracted</p> <p>Application of texture and other energetic marks such as splattering</p> <p>Quilted textiles</p>	<p>1 and 2-point perspective, including viewpoint and vanishing lines</p> <p>The use of tools to facilitate accuracy within drawing – rulers, protractors, sharp H pencils...</p> <p>Use of ‘picture space’ to convey the illusion of three-dimensional space within a painting</p> <p>Scale distortion of a foreground element to create emphasis</p> <p>Adjusting tonal / colour values to create depth and distance in a painting</p>	<p>Altering pages in a book (printed media, or in a sketchbook) through cutting, tearing, layering, overlapping</p> <p>Altering passages of text through the application of mixed media</p> <p>Balancing image and text</p> <p>Selecting and communicating a narrative</p> <p>Exploiting a mixed media approach to maximise a visual impact</p>
<b>Knowledge</b>	<p>Abstracted art frequently has an underlying organised and mathematical methodology</p> <p>How and why Jasper Johns selected his subject matter – numbers, letters, flags, targets, maps...</p>	<p>How perspective alters scale and significance in a painting</p> <p>The development and use of linear perspective by artists, designers and architects, starting with 1415 Filippo Brunelleschi, an Italian architect</p>	<p>The many roles of a sketchbook – form and function</p> <p>Sequencing imagery to help viewers understand and respond to a story</p> <p>The use of line, shape, colour and composition to develop evocative and characterful imagery</p>



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	<p>How art work about utilitarian objects, as seen in the work of Jim Dine and Lee John Phillips can convey a message about society</p> <p>Methods of artistic transformation and their benefits – layering, jumbling, superimposing, addition of colour, texture and brush strokes</p>	<p>The depiction of significant rooms, and interior scenes in paintings (Pierre Bonnard, Henri Matisse, David Hockney, Felicia Chiao... )</p> <p>The interior rooms painted by Surrealist artist Rene Magritte – which items are enlarged in his ‘rooms’? What are their symbolic properties?</p>	<p>Communication of a narrative, as evidenced by the methodology of illustrator Isobelle Ouzman</p> <p>The methodology of artist Tom Phillips – the approaches he took to altering a book in his seminal work ‘The Humument’</p> <p>The book as art object, as seen in the work of Brian Dettmer and Noriko Ambe</p>
<b>Key Vocabulary/reading opportunities</b>	Motif, layering, stencils, energy, gesture, transformation, splattering, brush strokes	Perspective, viewpoint, vanishing lines, emphasis, depth and distance, interiors, symbolic properties	Image and text, narrative, visual storytelling, methodology
<b>Stretch and Challenge</b>	Both Jim Dine and Lee John Phillips feature collections of tools in their works, and these tools act as symbols for artistic creation and also as metaphors for family members. What do you have a collection of in your home? How can you create artwork using this collection, and what ideas could this express?	<p>The artist Giorgio De Chirico broke the rules of perspective in his strange and surreal scenes. How can you explore perspective in a similar manner, creating spaces and scenes which defy logic?</p> <p>Multi-point perspective uses more than two vanishing points. Five-point perspective is used to create spherical ‘worlds’. Investigate and explore different types of perspective, and use to create a series of ‘rooms’</p>	<p>The artists Fred Tomaselli and Sho Shibuya both routinely alter the front page of The New York Times, highlighting the day’s celebrations, or nightmares with layered collages and detailed paintings. Their adaptations either validate or contradict the headlines.</p> <p>How can you adapt a UK newspaper? What materials will you use? Which meanings will you confirm or later?</p>
<b>Links to Modern Britain</b>			



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<b>Gatsby links</b>	Graphic design, typography,	Architecture, Interior Design	Illustration
<b>Hinterland Knowledge</b>	Typology is a system used for putting things into groups according to how they are similar : the study of how things can be divided into different types. In Art and Photography, typologies involve the artist / photographer recording very similar, but subtly unique, subject matter	An architectural drawing is a sketch, plan, diagram, or schematic that communicates detailed information about a building. Architects and designers create these types of technical drawings during the planning stages of a construction project. Every architectural design of a structure or solution consists of points, lines, planes, and volumes	Some significant graphic novels which tackle challenging subject matter are Maus by Art Spiegelman and Persepolis by Marjane Satrapi. Consider why this type of book, with their combinations of image and text, are so effective and enduring.
<b>Cross Curricular links</b>			<b>English:</b> Graphic novels, blackout poetry