ART PROGRESSION MAP- Year 5 to end of KS4

Overview: Art lessons in Wimborne Academy Trust aim to equip pupils with the ideas, skills, techniques and knowledge needed to make individual choices and become successful and innovative artists. Pupils will be given opportunities to build upon previously learnt skills and retrieve previously learnt knowledge. We want pupils to learn to: make their own choices by working independently; work collaboratively; take creative risks; be safe and respectful of others; share their ideas and opinions; reflect upon their learning; think critically; problem solve; communicate their ideas and respond to the world around them through drawing, painting, printing, collaging and making sculptures. We want them to learn about and learn from some of the great, famous artists from the past as well as contemporary artists from today, taking inspiration for their own outcomes. When learning about artists, pupils will be exposed to a range of both male and female artists as well as artists from ethically and culturally diverse backgrounds.

Themes	Core content from N-Y4	Year 5 12 bold	Year 6 14 bold	Year 7 13 bold	Year 8 14 bold	Year 9 13 bold	End of KS4 For reference only (AQA Fine Art specification)
Developing and generating ideas *Researching artists and their work* *Researching art movements/styles and cultures* *Gathering inspiration from a range of sources* *Investigating different starting points*	**identify similarities and difference in a range of artworks (Y4)** **identify what/who inspires artists (Y4)** **describe what an artist has created (Y2)** **name one similarity and one difference between the work of two artists studied (Y2)**	**identify common features of an artist's style** identify common features of a particular art movement carry out own research based on a given theme or artist	**find out about the style, processes and influences of an artist/ art movement** compare and describe the work of artists who follow a common theme- e.g. influences, use of techniques, media and processes.	**recognise & discuss the work of an artist in depth** e.g. influences, timeline, movement/style he/she is apart of, key features of style (appearance), use of formal elements find, filter and record relevant information about a range of artists, styles and cultures e.g. influences, timeline, movements they're apart of, key features of style (appearance), use of formal elements identify similarities and differences between the style of artists/different cultures	**describe similarities and differences between art works/art styles** e.g. influences, timeline, movement/style he/she is apart of, key features of style (appearance), use of formal elements describe the style and influences of different art movements and cultures e.g. appearance and use of formal elements use a range of sources to inspire the development of personal ideas e.g. the work of contemporary and historical practitioners, environments, issues or world news	**describe the context/s in which an artwork was or is created.e.g.**historical/ political/ spiritual/ cultural/ social/ moral/ environmental) select and critically analyse sources to inform the development of personal ideas	**select sources to meaningfully inform and clearly direct the personal creative journey** **choose sources- for a purpose-which relate to individual, social, historical, environmental, cultural, ethical and/or issues- based contexts** **refer to past and present practitioners throughout the creative process** **embed understanding of practitioners and how they can influence work produced** **design thoughtful and carefully considered ideas informed by chosen practitioners**

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Use of sketchbooks (recording)							
Writing/talking about ideas Mind-mapping Photography Drawing for recording Designing final outcomes Moodboarding Presenting imaginatively and creatively Evaluating and judging	**express likes and dislikes through annotations (Y4)** **evaluate during the process of making (Y4)** **record simple media explorations in 'sketchbooks e.g. drawing or painting skills (Y2)** **use a 'sketchbook' to draw, cut, stick and collect. (Y1)**	**record information about artists and/or art styles** **evaluate using some subject specific vocabulary e.g. line, tone, texture, colour, form, shape, pattern, proportion** sketch and annotate how a final outcome will be made	**record information about artists, techniques and processes** **find strengths and development points by reflecting on the work of others as well as their own** give reasons for their likes and dislikes of an artist's work create a simple mood board to show ideas	**prepare backgrounds which give context to artists, styles or cultures studied** **evaluate the whole creative process using subject specific vocabulary** e.g. explain choices made and decisions taken; describe how problems were overcome; explain how things have influenced you; explain how you have used the formal elements of art	**use a combination of image and text in a moodboard to show a range of ideas** **use a range of subject specific vocabulary to describe and compare personal outcomes to studied artists/planned intentions** e.g. composition, colour, technique, scale, focus analyse, using 4 steps (react, describe, analyse, interpret) their own and other's work identify hidden meanings and messages in artworks	**use mood boards and mind maps to inform and develop ideas, artists, inspiration, materials, skills and techniques** **use annotations to give clear insights into the creative journey including evaluations about student outcomes** **use drawings to record the development of ideas and responses to chosen themes and issues** e.g. through imaginative and compositional sketches use photography to record ideas and develop personal investigations apply understanding of composition, lighting and focus to take a photograph	**use mind maps and moodboards with purpose at key points during projects** **incorporate annotations as an integral feature of the creative process.** **confidently and fluently evaluate and judge their creative journey and its effectiveness in relation to personal intentions e.g. self & peer** **create skilful and rigorous drawings from observation** refine use of camera to record e.g. composition, viewpoint, lighting, focus. share perceptive thoughts on areas of strength and development leading to the reviewing and refining of outcomes

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| Experimenting and making (skills) *DRAWING* | learn techniques for adding texture e.g. hatching, cross hatching. (Y4)

vary the pressure applied to a pencil to create different tones (Y4)

show the difference in size of objects (Y4)

blend more than one colour together (Y4)

sketch lightly with a pencil (Y3) | choose different techniques to show tone and texture: blending, hatching, cross-hatching, stippling and scumbling.

draw a portrait using accurate proportions: eyes half way down; the head is 5 eyes wide; the edges of the nose line up with the insides of the eyes; corners of the mouth line up with the pupils of the eye; the space between the eyes is approx the width of an eye.

consider layout and proportion of elements in a composition e.g. positioning/overlapping

use the grid method (in 4 parts), in the same scale, to aid drawing in proportion | draw a standing human figure using accurate proportions: 8 heads tall; the waist is 3 heads down; the legs are 4 heads down (half of the body); the shoulders are 2 head heights wide

create a range of tones, gradually transitioning between them

depict movement

draw with biro, fine liner, pen/sticks and ink | use one point perspective

include a wide range of tones to show where specific areas of light and dark are

use a variety of media to complete drawings e.g. charcoal; graphite; different grades of pencil; oil pastels, watercolour pencils; pen and ink;biro; colouring pencil; digital (iPads)

use two point perspective

test and evaluate different media on a range of backgrounds

blend colours, using a range of drawing media | use a range of tonal shading techniques (hatching, cross hatching, blending, stippling, scumbling, contour-hatching) to show form, texture, light and shadow.

use the grid method to scale up a drawing using accurate proportions

combine a variety of media to complete drawings e.g. charcoal; graphite; different grades of pencil; oil pastels, watercolour pencils; pen and ink;biro; colouring pencil

. | refine drawing outcomes using the most appropriate media

change scale to enlarge or reduce, using accurate proportions

apply mid tones as a base tone and then modify through erasing highlights and working back in

refine and choose drawing techniques to create accurate and detailed drawings e.g. soft outlines; a good range of tones; application of shading and gradient; variety of mark making to describe texture and surface | select and apply drawing techniques and processes, appropriate to personal intentions

select and purposefully choose appropriate drawing media appropriate to personal intentions e.g. pencil, fineliner, biro, chalk, charcoal, Indian ink, pen and wash, colour pencil and digital

use drawing throughout the creative journey for a variety of purposes e.g. sketches, plans, diagrams, designs, scribbles, doodles, patterns, illustrations, working drawings, expressive mark-making and sequenced images

draw in both dimensions using a range of media e.g. 3D using wire

create sustained studies from primary and secondary sources (if appropriate to intentions)

draw for a variety of purposes e.g. realism; stylisation; exaggeration; simplification;abstraction and decoration |
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Experimenting and making *PAINTING*	**change tone by adding grey (Y4)** **use more or less water/paint to create different intensity for shades (Y3)** **accurately paint within a shape (Y3)** **change shade by adding black to darken (Y2)** **change tint by adding white to lighten (Y2)** **mix primary colours to make secondary colours: green, orange, purple (Y1)**	**use tints, tones and shades in a painting** **mix the six tertiary colours from a primary and a secondary** use dabbing, stippling, dry brush for textural effects use layering (impressionist strokes) for textural effects	**blend to show the transition between different colours** **vary the amount of each hue to create a range of tertiary colours.** choose techniques to create desired textural effect e.g. dabbing, layering, splattering match colours to real life	**apply a range of painting techniques e.g.** colour wash, strokes, layers and blending, dabbing, impasto, dashes, wet on wet, scratching, flicking, splattering **choose a variety of tools to apply paint** e.g. different types of brush, sponge, fingers, hands, sticks, rollers, palette knives, spatulas and invented painting tools made from found and selected resources	**create the colour wheel using only primary colours, white and black to show multiple shades of each hue** **use painting techniques relevant to personal intentions or artist's style** use browns, reds and greens to darken colours rather than just black. mix a range of skin tones	**apply a sound understanding of colour theory appropriate to intentions** e.g. adjust tints, tones and shades by mixing primary colours / black and white to create desired colours **refine application of painting techniques**	use media and materials, appropriate to personal intentions e.g. watercolour, gouache, poster, acrylic, oil, digital painting experiment and select appropriate surfaces to see the different effects that can be created e.g. stretched paper, watercolour paper, canvas, canvas board, acrylic paper, collaged grounds
Experimenting and making *COLLAGE/MIXED MEDIA*	**choose collage materials from a specific colour palette to create artworks** e.g. landscapes (Y4) **use overlapping to place objects in front and behind (Y3)**	create different layers in a collaged composition e.g. foreground, mid ground, background	use a range of collage techniques such as tearing, overlapping and layering to create images, backgrounds and to represent textures	choose from a range of collage materials and techniques, such as tearing, overlapping and layering	combine collage with mixed media e.g. paint, pen, pastels, ink	**use found materials and collage techniques to create a thoughtful visual composition** e.g. consider balance, use of formal elements, space, different arrangements use found materials and collage techniques to inform research	**refine use of found materials and collage techniques to inform research and create creative outcomes.**

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Experimenting and making SCULPTURE	model from direct close observation (Y3) score and slip to join clay (Y2) mould dough (and clay) into different shapes by pinching, rolling, stretching and squeezing (Y1)	mould and/or carve a simple form in clay, following an image. finish work effectively by adding decorative detail, colour, texture or pattern.	create own armature to build around layer materials in the correct order to maximise strength and create form	choose from a range of materials to create a sculpture using influences from an artist, style or culture e.g clay, card, wire, wood, and 'safe' found materials, masking tape, gum strip tape, string and glue, Papier Mache and mod roc	translate a 2D design or image to a 3D structure, using ideas from a range of sources of information. add surface treatment e.g. painterly or textural effects describe, using detailed sketches and annotations how a sculpture has been made	select media and materials most appropriate to intended outcome e.g. relief / sculptural outcome choose three-dimensional skills, techniques and processes appropriate to intention e.g constructing, modelling and assembling choose surface treatment in a sculpture e.g. painterly and textural effects	personal outcomes show inspiration of media choice, techniques and styles from chosen artists such as assemblage, construction and surface treatment select the most appropriate material for intended outcome e.g. wire, found materials, clay and Mod roc apply the visual and tactile elements of colour, line, form, tone,texture, space, proportion, scale, structure, shape and pattern to chosen experiments, developments and outcomes

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Experimenting and making *PRINTMAKING*	**roll printing ink/paint over found objects to create prints.** e.g. plastic mesh, bubble wrap **(Y1)** **make a simple printing block by making indents into an object (e.g. polystyrene) (Y2)**	**apply a range of mark making techniques to create a monoprint** (using carbon paper, paint, ink and oil pastels) work into prints with a range of media e.g. pencils, pens or paints	**make detailed impressions into a polytile** (considering positive and negative space)), **following a design or image as inspiration.** print onto different textures and colours of paper, board or fabric which give context to artists or themes	**carve a printing tile (e.g. lino or poly tile), inspired by lines, shapes and patterns of an artist's style or art culture** **combine other media with finished prints to emphasise lines, shapes, colours, patterns or textures.**	choose to use printmaking processes to enhance or refine a final outcome.	review, refine and develop printmaking in response to evaluations and judgements e.g. mark making, application of pressure, colour choice extend use of printmaking by combining other materials such as paint, collage, textiles and other materials	use of printmaking techniques such as monoprinting, relief printing and collagraphs demonstrates a consistent ability to realise intentions demonstrate a sound understanding of visual language, such as the use of mark making within printmaking e.g. creates textural qualities in relief lino prints. understand and use the reductive process carefully select colour appropriate to intentions refine prints using repeated print, choosing alternative arrangements and by selecting different colour combinations.
Final pieces Making connections with starting points Producing own, imaginative outcomes Demonstrating understanding of the formal elements (line, tone, shape, colour, form, pattern, proportion, texture)	N/A	**choose to use ideas from artist's work in their own work** **use some of the formal elements of art** (e.g.line, tone, colour, shape, pattern, texture form and proportion) **in a sustained drawing or painting**	**make reference to different artists' styles in their own outcomes.** **use the formal elements of art (line, tone, colour, shape, pattern, texture form and proportion) in a final outcome**	**create a personal response/outcome based on a given starting point e.g. an artist, art style or culture.** **choose which formal elements to focus on in a final outcome** e.g. based on personal intentions and artist references	**make clear links to artists, art styles and media experiments in their own outcomes** **carefully select formal elements for a final outcome, based on personal intentions or artist references**	**explicitly relate final outcomes to chosen practitioners** **refine the use of formal elements such as colour, line, form, tone, texture and shape**	**personal responses demonstrate exceptional levels of skill and understanding** **a confident and high quality realisation of personal intentions through sustained application of the creative process** **personal responses / outcomes demonstrate a clear understanding**

							and connection which is influenced and informed by chosen practitioners reasoned judgements and statements of intent are pertinent and relevant to intentions confidently use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of: media, materials, techniques, processes & technologies
Knowledge of art	know the complementary colours (Y4) know the colour wheel is split in half to show warm and cool colours (Y2) name the warm and cool colours (Y2) name the primary colours (Y1) name the secondary colours (Y1)	know that tone refers to the lightness or darkness of a shade or colour know that 'style' in art is the way the artwork looks. know that composition refers to the position of objects in an artwork know that shapes are 2D and forms are 3D	recall the 8 formal elements of art know that a monochromatic colour scheme uses different shades of one colour. know the relationship between the positioning of colours on the colour wheel: primary, secondary, tertiary, complementary	know that cultures within each continent affect the style of art know the symbolic significance behind art from different cultures understand that perspective is a way of creating depth or distance in an artwork	recall and define the 8 formal elements of art know the relationship between the positioning of colours on the colour wheel: analogous, triadic, monochromatic	know the historical and political circumstances which affect an artwork	

Knowledge of artists and art styles (including key points to know about artists, art movements/styles)		Food and drink: Introduction to the formal elements of Art	People in Action	Landscapes and cityscapes (to include elements of architecture)	Identity	Continuity Project - Animals in Art	GCSE students have the opportunity to select their own practitioners and inspiration
Knowledge of artists and art styles (including key points to know about artists, art movements/styles) **Artists in blue are male.** *Artists in blue underlined are male artists, not alive.* **Artists in pink are female.** *Artists in pink underlined are female artists, not alive.* Artists marked with a ** indicate artists from ethically and culturally diverse backgrounds *NOTE: Artists can be hand selected by the individual to allow autonomy so long as the core skills are taught in sequence across The Trust.*		**Food and drink: Introduction to the formal elements of Art** Paul Cezanne- know that he influenced the cubist art movement Silviya Georgieva- contemporary, Bulgarian born collage artist Megan Coyle- food and drink collage artist Patricia Henderson- food and drink collage artist Eileen Downes- food and drink collage artist Ron Magnes (American, food and drink) Patrick Caulfield (1936-2005)- Pop Art still life- colour Wayne Thiebaud- edible treats- illustration style Emma Dibben- watercolour and pen/ink food and drink illustrations **South American Animals** Henri Rousseau- know he was a 'naive' (had no formal training) artist was famous for jungle paintings Nick Gustafson- contemporary autistic American artist who uses art to communicate Esther Curini- contemporary animal painter- realism	**People in Action** Alberto Giacometti- creates sculptures of the human figure; was one of the most important sculptors of the 20th century Sally McKay- contemporary British artist who captures the fleeting moment of movements through printmaking. LS Lowry-known for 'matchstick figures' Keith Haring- know that he creates colourful cartoon style figures with solid black outlines. Julian Ope- highly stylised human figures where features are created by thick black outlines and filled in with solid areas of flat colour **Insects and birds** Kelly Stanford (insects) Abby Diamond (bird paintings/drawings) Mark Hearld (illustrations and 3D birds) **Natural Forms** Georgia O'Keeffe (flowers), Leonardo Da Vinci,(skulls), . Amira Gale (shell paintings). ,	**Landscapes and cityscapes (to include elements of architecture)** Kurt Jackson- British artist, born in Blandford, Dorset Impressionism- Monet Hilary Buckley (Dorset artist) Graham Towler (Dorset artist) Clare Caulfield (cityscapes) Ruth Allen (printmaker, cityscapes,buildings) Emmie Van Biervliet (mixed media) Lucy Jones (mixed media cityscapes) L S Lowry Turner Robin Brooks - British (South) Female James Hudek Andy Burgess - (collaged city scapes) Romare Bearden - African-American artist - NewYork Gaudi **Art from other cultures** **African Art** Naum Gabo (1890-1977)- Notan Art** Aboriginal Art** Islamic Art** Indian Art (Rangoli)** Native American - totems	**Identity** Derrick Adam** Sungi Mlenge** Amy Sherald Frida Kahlo. Lucian Freud Marc Quinn Nikki Farquharson Neil Shigley (invisible people portraits- homelessness) Ben Heine **Still Life** **Cubism** Pablo Picasso Georges Braque Juan Gris Fernand Leger Robert Delaunay Sonia Delaunay Louis Marcoussis Jean Metzinger **Pop Art** Roy Lichtenstein Andy Warhol Michael Craig Martin Sarah Graham	**Continuity Project - Animals in Art** Students are able to choose their own practitioners who have **depicted animals** however the following practitioners are shared: Alfred Basha, Belinda Elliott, Clare Ridge, Pablo Picasso, Jen Starwalt, Leonid Alremov, Jake Winkle, Ian Macarthur, Jai Johnson, Vitalii Kotiash, Ashvin Harrison, Franz Marc, Ron Burns and Dave White **Sugar Skulls - Day of the Dead** **Fauves & Diversity:** Fauvist artist such as Derain and Matisse **Collage 'This Is Now!'** **Now!Collaborative landscapes:** David Hockney	**GCSE students have the opportunity to select their own practitioners and inspiration** The practitioners are chosen on the following themes: **Natural Form:** Imogen Cunninham, Karl Blossfeldt, Henry Moore **Surrealism and Surreal artist:** Salvador Dali, Rene Magritte,Giorgio de Chirico, Vladimir Kush **Portraiture / Identity artists** **The Externally Set Assignment can be based on any themes / practitioners** Questions set by the exam board - a variety of topics unknown

		Beatriz Milhazes- inspired by flowers of Brazil to create abstract, colourful artworks. Joaquin Torres Garcia- South American artist who uses primary colours (like Mondrian), grid like composition and symbols. Marianne North- **Portraiture** Pablo Picasso (cubism) know he was one of the inventors of cubism;created abstract portraits showing different angles Frida Kahlo- self portraits *Book: The Portrait Revolution by Julia Kay*					