

St Francis of Assisi Art Curriculum Progression Map

Vision Statement

❖ To Master Techniques

Milestone 1

		Drawing	Painting	3D	Print	Textiles & Collage	Artists	Vocabulary
Y1	Autumn	Draw lines of different sizes & thicknesses; pencil grip & control (London Sky line)	Use thick and thin brushes & add white to make tints (London skyline) Understand a colour wheel; learn primary colours; investigate mixing a secondary colour - purple (Queen portrait)	Roll, cut, mould and carve clay (Joseph)			Vincent van Gogh Andy Warhol	Tint Primary & Secondary colours Colour wheel Portrait Landscape Engrave Repeating pattern
	Spring	Draw lines of different sizes & thicknesses. (Cave paintings)	Making tints & mix Primary & Secondary colours (Stonehenge sunset)	Pattern (stone age pots)			Lascaux cave paintings.	
	Summer	Colour own work neatly following the lines; Show different tones by using coloured pencils. (Plant sketches)			Mimic print from the environment; Use vegetables or leaves to create prints (Morris/ Matisse)	Joining materials using glue and/or stitches (Animals)	Henri Rousseau Henri Matisse - ('La Gerbe') William Morris - Willow pattern	
Y2	Autumn	Observational sketching; showing pattern & texture by showing dots & lines. (Minibeasts)	Use thick & thin brushes appropriately; watercolour & ink (Minibeasts)	Roll, cut, mould, carve & engrave clay with fine detail (Minibeast tile)			Raku Inoue - environmental art	As above + Tone Mould Carve
	Spring	Draw lines of different sizes & thicknesses using a variety of pencils & pens (Celtic knot patterns)			Press, roll, rub & stamp to create repeating print pattern (Celtic decoration)	Use a combination of materials that are cut, torn & glued; Sort & arrange materials; (Roman mosaic) Use weaving to create a pattern. mix materials to create texture; Use plaiting (Boudicca)	Chedworth & Littlecote villas Boudicca statue - London	Wash Stipple Sponge Weave
	Summer	Show different tones by using coloured chalk & oil pastels (Abraham Chosen people)	Mixing primary & secondary colours; add white to make tints & black to make tones. Use different tools to apply paint (The Big Wave)	Use rolled up paper, straws, card (Shoebbox dioramas)			Hokusai Quentin Blake	

Milestone 2

Y3	Autumn	*Use different hardnesses of pencils to show line, tone & texture. *Use hatching & cross hatching Sketching-Wolves, Viking ships		Papier mache: Add materials to provide interesting detail. Mary icons		Create weavings (Viking clothing)	Arthur Rackham - illustration Rembrandt & Van Gogh	As above + HB, H & B graphite Texture Hatching Cross hatching
	Spring			Use clay and other mouldable materials. Viking amulets.	Make printing blocks (e.g. from coiled string glued to a block). Line walks Make precise repeating patterns.		Paul Klee - painting Andy Goldsworthy Richard Long - environmental art	
	Summer		Mix & use tertiary colours effectively. Use watercolour paint to produce washes for backgrounds then add detail	Use clay and other mouldable materials (dragon eyes)		To create own natural dyes to colour fabric; Use running stitch to join edges together (pouch)	Quentin Blake & Jackie Morris - watercolour	
Y4	Autumn	Use different pencils, charcoal and chalks to show line, tone and texture; use shading to show light & shadow; Use hatching & cross hatching to show tone & texture.					Arthur Rackham Vincent Van Gogh Leonardo da Vinci Maurits Escher Edgar Degas Albrecht Durer Georges Seurat	As above + Medium Charcoal Impasto Tertiary colours Impressionism Post-Impressionism
	Spring				Make printing blocks from layered sugar paper or print foam for layered repeat geometric patterns (Islamic Art)	Textiles: Weaving on a loom (Berber rug) Collage: mosaic (Moroccan tile or bowl)		Pointillism Subject matter Composition Warp Weft aniconism
	Summer	Use dip ink pens & hatching, cross hatching and stippling to draw maps. (Kensuke's Kingdom)	Mix colours effectively. Revisit mixing tints & tones; Alter shades of one colour (Swimming Pool) Use water colour paint to produce washes for background, then add detail. Experiment with using mood to colour to create mood (Storm at sea).	Use mouldable materials (papier mache) to create an island setting .			Arthur Rackham David Hockney Claude Monet, Wassily Kandinsky , Paul Cezanne, Vincent Van Gogh , William Turner, Hokusai	

Milestone 3

Y5	Autumn		Sketch lightly before painting to combine line & colour; Combine colours, tones & tints to enhance the mood of a piece. Create a colour palette based upon colours observed in the natural world (The Broads); develop use of impasto & complimentary colours (landscapes of Broads)	Use frameworks (such as wire or moulds) to provide stability & form. (Papier mache Rainforest birds)			John Constable Howard Hodgkin (landscapes) Jane Tomlinson (3D)	As above + Still Life Palette Complimentary colour Gloss Matt Opaque Translucent Proportion Abstract
	Spring	Use a variety of pencil techniques to add interesting effects (reflections, shadows, direction, sunlight) (Still life of recyclable objects)			Create accurate pattern using detail; (fingerprint circles)	Choose from a range of stitching techniques to upcycle a textile item including sewing on buttons.	Giorgio Morandi Paul Cezanne & Clara Peeters (still life) Richard Long (Circles)	
	Summer			Show life-like qualities & real-life proportion; combine visual & tactile elements (Victorian diorama)	Create an accurate pattern showing fine detail; use computer art programme to create repeat print for Victorian diorama (wallpaper)		William Morris Owen Jones The V & A Museum. (wallpaper)	
Y6	Autumn		Create a colour palette based upon colours observed in the natural world; Use brush techniques & the qualities of paint to create texture; (African landscapes) Use the qualities of watercolour & acrylic paints to increase visually interesting pieces (abstract contour circles)	Show life-like qualities & different interpretations of real-life proportions; use tools to carve & add shapes, texture & pattern; combine visual & tactile qualities. (Contour landscape)			Wassily Kandinsky Paul Gauguin Henri Rousseau	As above Scale Perspective Abstract Cubism Realism
	Spring	Use a choice of techniques & drawing materials to depict perspective & shadows (Cathedral vaulting)			Build up layers of colours; Create an accurate pattern showing fine detail; use a range of visual elements to reflect the purpose of the work (Pugin)	Collage; Mix textures, combine visual & tactile qualities (Political posters)	Jean-Michel Basquiat Georges Braque Augustus Pugin Owen Jones	

	Summer	Use a choice of techniques & drawing materials to depict movement, perspective, shadows, reflection (illustration of extreme weather)				Textiles: Combine previously learned techniques to create pieces; Choose from a range of stitching techniques & show precision in using them; (embroidered STF memento)	William Turner	
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❖ To Develop Ideas	
Milestone 1	Respond to ideas & starting points; Explore ideas and collect visual information; Explore different methods & materials as ideas develop
Milestone 2	Develop ideas from starting points throughout the curriculum; Collect information, sketches & resources; Adapt & refine ideas as they progress; Explore ideas in a variety of ways; Comment on artworks using visual language.
Milestone 3	Develop & imaginatively extend ideas from starting points throughout the curriculum; Collect information, sketches & resources & present ideas imaginatively in a sketch book; Use the qualities of materials to enhance ideas Spot the potential in unexpected results as work progresses; Comment on artworks with a fluent grasp of visual language.

❖ To take Inspiration from the Greats		
Milestone 1	Describe the work of notable artists, artisans & designers Use some of the ideas of artists studied to create pieces.	Y1: Vincent van Gogh, Andy Warhol, Henri Rousseau, Henri Matisse, William Morris, Sir Luke Fildes Y2: Raku Inoue, Roman mosaic designers, Thomas Thornycroft, Katsushika Hokusai, Quentin Blake
Milestone 2	Replicate some of the techniques used by notable artists, artisans & designers. Create original pieces that are influenced by studies of others	Y3: Arthur Rackham, Rembrandt, Vincent Van Gogh , Paul Klee, Andy Goldsworthy, Richard Long, Quentin Blake Y4: Arthur Rackham , Vincent Van Gogh , Leonardo da Vinci, Maurits Escher, Edgar Degas, Albrecht Durer, Georges Seurat, David Hockney, Claude Monet, Wassily Kandinsky, Paul Cezanne, William Turner, Katsushika Hokusai
Milestone 3	Give details, including own sketches, about the style of some notable artists Create original pieces that show a range of influences & styles	Y5: John Constable, Howard Hodgkin, Jane Tomlinson, Giorgio Morandi, Paul Cezanne, Clara Peeters, Richard Long , William Morris , Owen Jones Y6: Wassily Kandinsky , Paul Gauguin, Henri Rousseau , Jean-Michel Basquiat, Georges Braque, Augustus Pugin, Owen Jones William Turner

Talking About Artworks Using Visual Language (Knowledge & Understanding): To structure 'Art Talk' to support Art lessons or other curriculum areas, divide sessions into 3 sections:

- The Silent Stare** - A timed 1 minute of no talking, no hands up, just looking and noticing as many things as they can.
- What Can You Definitely See?** - modelling & encouraging the use positional language and correct subject-specific terminology to describe what is visible ('I can see a red bird flying in the background near the top on the right-hand side'). Encourage words, not pointing. Give a choice of words if the child is unsure ('Is it on the left or the right/Is this a landscape or a portrait?') Correct incorrect vocabulary (Child: 'I can see a dog at the front'; Adult: 'Good - Fred can see a dog in the **foreground**'). Use the vocabulary list from your plans and use vocabulary used in previous years. This is them being Art Detectives. Encourage the discussion of subject-matter, composition, main focus, medium, colour choice, style.
- What Do You Think Is Happening?** - Children put all the clues together and use their powers of deduction/ imagination to explain their thinking. Any plausible explanation is welcomed.

You can finish the session by sharing the artist's own intention or the story influencing the artwork. You could encourage them to decide whether or not they like the art work, explaining why.