

## Assessment Guidance

### Autumn Term: Architecture

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...  |
|--|---|--|---|
| Make marks, lines, textures and patterns with a small range of drawing implements. | <ul style="list-style-type: none"> <li>hold a pencil comfortably.</li> <li>explore how marks can be changed by varying pencil pressure.</li> <li>create a small range of marks that have been modelled by the teacher with some success.</li> </ul> | <ul style="list-style-type: none"> <li>use the correct pencil grip.</li> <li>know that lines can vary in length, width, direction, thickness and shape, and create a range of different lines using pencil and pen.</li> <li>create and describe/name some further marks as modelled by the teacher e.g. dots, circles, rings, swirls/spirals, straight lines, wavy lines, zig-zags, vertical lines, horizontal lines, hatching, cross-hatching, stippling.</li> </ul> | <ul style="list-style-type: none"> <li>experiment with further drawing implements independently (e.g. a stick and ink; different types of pen—fineliner, biro, felt tip; graphite stick; charcoal) and begin to talk about the quality of these materials.</li> <li>create a wider range of marks through innovation on modelled examples</li> <li>combine more than one type of mark to create the suggestion of texture.</li> </ul> |
| Apply a simple use of pattern and texture in a drawing.                            | <ul style="list-style-type: none"> <li>begin to draw from observation</li> <li>use marks within a shape's outline to create simple pattern or texture</li> </ul>  | <ul style="list-style-type: none"> <li>draw from observation, identifying different visible patterns and textures</li> <li>use techniques such as stippling, hatching, cross-hatching and finger blending to create a sense of rough and smooth in drawing</li> </ul>  | <ul style="list-style-type: none"> <li>use a wide range of lines and marks to replicate patterns and textures in subjects drawn from close observation</li> <li>combine marks from more than one drawing implement (e.g. using pencil and outlining/working on top in pen).</li> </ul>  |

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|---|--|---|---|
| Experiment with some collage techniques such as tearing, overlapping and layering.                    | <ul style="list-style-type: none"> <li>cut, tear and layer materials with support.</li> <li>choose a small selection of materials to collage when given options.</li> </ul>                                    | <ul style="list-style-type: none"> <li>create a collage using techniques such as cutting, tearing, layering and overlapping.</li> <li>independently choose a selection of materials to use within a collage.</li> </ul>   | <ul style="list-style-type: none"> <li>confidently justify choices made when arranging and layering materials</li> <li>consciously consider colour, pattern and texture when selecting materials to collage</li> <li>experiment with some different ways to cut and tear materials</li> </ul>   |
| Create printing blocks using a press printing method and given images.<br><br>Create repeated prints. | <ul style="list-style-type: none"> <li>create a printing tile and press print with scaffolding and support</li> <li>with support, use the same tile to produce more than one print successfully</li> </ul>     | <ul style="list-style-type: none"> <li>explain the process of creating a printing tile using polystyrene and how to create repeated prints.</li> <li>simplify an image in order to create an effective tile design</li> <li>create several prints using the same tile</li> </ul>  | <ul style="list-style-type: none"> <li>apply knowledge of pattern when designing printing tiles so as to create an increasingly intricate print</li> <li>repeat and arrange prints effectively and with independence</li> <li>experiment with different ways to apply ink/paint to the printing tile to achieve different effects</li> </ul>  |
| Comment on artwork using some visual language.  | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. painting, drawing, sculpture).</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> </ul> | <ul style="list-style-type: none"> <li>know the meaning of the terms 'mark', 'line', 'shape', 'pattern' and 'texture', and use some of these words when talking about artwork</li> <li>independently choose vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp) and pattern (e.g. simple, repeated, symmetrical).</li> <li>correctly use some terms that relate to the studied topic (e.g. Art Nouveau, mosaic, collage, architecture).</li> </ul> | <ul style="list-style-type: none"> <li>confidently use the terms 'mark', 'line', 'shape', 'pattern' and 'texture' when talking about artwork.</li> <li>begin to give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as Art Nouveau.</li> <li>identify and describe key features of Gaudi's style, using knowledge of visual language</li> </ul> |

## Spring Term: Portraits

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|---|---|--|--|
| Know which primary colours make secondary colours.                  | <ul style="list-style-type: none"> <li>identify the primary colours (red, blue yellow) and secondary colours (purple, green, orange).</li> <li>name colours used in a studied artwork.</li> </ul>   | <ul style="list-style-type: none"> <li>explain that secondary colours are those made by mixing two primary colours.</li> <li>explain how to mix purple, green and orange</li> <li>talk about the use of colour in a studied artwork</li> </ul>   | <ul style="list-style-type: none"> <li>locate primary and secondary colours on the colour wheel and make observations e.g. that green (made by mixing blue and yellow) is opposite the remaining primary colour, red.</li> <li>mix each of the three secondary colours</li> <li>show understanding of how knowledge of colour theory can be used to create eye-catching paintings</li> </ul> |
| Mix shades and tints of a single colour with increasing confidence. | <ul style="list-style-type: none"> <li>state that shade and tint are words to describe colours that have been made darker or lighter.</li> <li>create at least one shade and one tint of a chosen colour by adding black and white respectively.</li> </ul> | <ul style="list-style-type: none"> <li>define and use the terms 'colour', 'hue', 'shade' and 'tint'.</li> <li>change the value of a colour (make it lighter or darker) by adding white or black to form a growing range of shades or tints</li> </ul>  | <ul style="list-style-type: none"> <li>create a wide range of shades and tints of more than one colour</li> <li>demonstrate increasing control in colour mixing by gradually changing the value of a colour</li> <li>begin to experiment with altering colours in different ways e.g. by creating tertiary colours through mixing of a primary colour with a secondary colour</li> </ul>     |
| Begin to use light and dark in drawings and paintings.              | <ul style="list-style-type: none"> <li>use simple shading and highlighting with support when drawing</li> <li>choose from a pre-mixed colour palette when painting</li> </ul>   | <ul style="list-style-type: none"> <li>draw from observation by identifying areas of light and dark</li> <li>use finger blending when drawing with pencil</li> <li>create light and dark in drawing through varied pencil pressure and shading or highlighting to suggest form</li> <li>create light and dark in painting by mixing a small palette of shades and tints</li> </ul> | <ul style="list-style-type: none"> <li>create light and dark in drawing through varied pencil pressure, shading or highlighting, and by varying or layering lines, marks and patterns (e.g. use of tighter cross-hatching to create the effect of dark/shadow).</li> <li>create light and dark in painting by mixing shades and tints of several colours confidently.</li> </ul>             |

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| Explore facial proportion in drawing.  | <ul style="list-style-type: none"> <li>use a mirror to look closely and make simple observations about the proportions of the human face</li> <li>use guidelines to place facial features with some awareness of appropriate positioning and scale.</li> </ul> | <ul style="list-style-type: none"> <li>explain the meaning of the term 'proportion' and describe the formula for positioning facial features to achieve realistic proportion</li> <li>begin to draw the human face with growing accuracy by positioning and sizing/scaling features appropriately</li> </ul>  | <ul style="list-style-type: none"> <li>achieve largely realistic proportion when drawing the human face.</li> <li>experiment with drawing faces from different angles (e.g. side profile, tilted/angled head).</li> </ul>   |
| Begin to apply paint with a range of implements.   | <ul style="list-style-type: none"> <li>use more than one brush to apply paint</li> <li>use a sponge to apply paint</li> </ul>  | <ul style="list-style-type: none"> <li>use brushes (of different sizes) and sponges to apply paint</li> <li>talk about the effects created by applying paint with different implements and the potential uses of these implements (e.g. the texture created by sponging; the need to use a larger brush to cover a large area and a finer brush for detail).</li> </ul>   | <ul style="list-style-type: none"> <li>choose a suitable brush with growing independence</li> <li>experiment with other ways to apply paint (e.g. using the wrong end of a paintbrush to create a stippling effect; using tissue/paper towel to add or remove paint).</li> </ul>  |
| Experiment with some further collage techniques and use collage to collect ideas and information and build vocabulary. | <ul style="list-style-type: none"> <li>state that collage as an art form came from the work of Picasso.</li> <li>cut, tear and layer materials with support.</li> <li>choose a small selection of materials to collage when given options.</li> </ul>          | <ul style="list-style-type: none"> <li>state that Picasso and Georges Braque came up with the name "collage" from the French verb "coller" which means "to glue" or "to stick".</li> <li>create a collage using techniques such as cutting, tearing, layering and overlapping.</li> <li>choose and collage images, own drawings and notes in their sketchbook.</li> </ul> | <ul style="list-style-type: none"> <li>confidently justify choices made when arranging and layering materials</li> <li>experiment with some different ways to cut and tear materials</li> <li>create imaginative study pages in their sketchbook, using collage effectively to combine, arrange and layer resources.</li> </ul> |
| Replicate some of the techniques used by notable artists.  | <ul style="list-style-type: none"> <li>name the style of art developed by Picasso in the early 1900s (Cubism).</li> <li>create a Cubist-inspired portrait with scaffolding and support.</li> </ul>   | <ul style="list-style-type: none"> <li>give the meaning of the term 'Cubism' and key features of this style of art, including geometric, fragmented forms</li> <li>experiment with adding sand to paint like Picasso.</li> <li>create a Cubist-inspired portrait, using the work of Picasso as stimulus.</li> </ul>   | <ul style="list-style-type: none"> <li>work independently to create an effective portrait in the Cubist style, which captures the intention to show the face from multiple angles./viewpoints all at once.</li> <li>experiment with different ways to create portraits (e.g. through drawing, painting and collage).</li> </ul> |

## Summer Term: Oceans

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|--|---|--|--|
| <p>Use watercolour paint to produce washes.</p>  | <ul style="list-style-type: none"> <li>apply paint to the page and use water to spread it over a larger surface area</li> </ul>   | <ul style="list-style-type: none"> <li>state that watercolour is a translucent paint, which contains pigments held together with a soluble binder</li> <li>create shades, tints and tones in watercolour through diluting and removing paint with tissue</li> <li>use watercolour paint to produce background washes of a single colour</li> </ul> | <ul style="list-style-type: none"> <li>use knowledge of watercolour paint to produce an effective wash by:-               <ul style="list-style-type: none"> <li>⇒ using a wet-in-wet technique to avoid streaks</li> <li>⇒ combining more than one colour</li> <li>⇒ using mixing to create different shades, tints and tones</li> </ul> </li> </ul>  |
| <p>Make marks, lines, textures and patterns with a growing range of drawing implements.</p>  | <ul style="list-style-type: none"> <li>hold a pencil comfortably and use the correct pencil grip.</li> <li>explore how marks can be changed by varying pencil pressure.</li> <li>create a small range of marks that have been modelled by the teacher with some success.</li> </ul> | <ul style="list-style-type: none"> <li>know that lines can vary in length, width, direction, thickness and shape, and create a range of different lines using pencil and pen.</li> <li>use pencil, pen, pastel, charcoal and chalk in drawing</li> <li>create and describe/name some further marks as modelled by the teacher.</li> </ul>          | <ul style="list-style-type: none"> <li>describe the quality of the following drawing materials: pencil, pen, pastel, charcoal and chalk</li> <li>experiment with further drawing materials independently and talk about the quality of these.</li> <li>create a wider range of marks through innovation on modelled examples</li> <li>combine more than one type of mark to create the suggestion of texture.</li> </ul> |
| <p>Design and make models from observation, imagination and research of famous sculptures..</p> <p>Develop ideas from given starting points.</p> <p>Create original pieces that are influenced by studies of others.</p> | <ul style="list-style-type: none"> <li>with support, produce a design for a three-dimensional model</li> <li>choose a small selection of scavenged materials when given options</li> </ul>  | <ul style="list-style-type: none"> <li>design a three-dimensional model from observation, imagination and research</li> <li>apply drawing skills in producing a clear, labelled design</li> <li>choose an appropriate selection of scavenged materials from a large range</li> <li>use a range of techniques for joining materials</li> </ul>      | <ul style="list-style-type: none"> <li>create more than one design for a three-dimensional model and choose which one to make, justifying their choice</li> <li>produce detailed, annotated designs, showing a secure understanding of the materials, tools and techniques required to produce the final piece</li> <li>independently source, select and use materials</li> </ul>  |

## Assessment Guidance

### Autumn Term: Landscapes

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|--|---|---|---|
| Begin to make close observations, identifying the basic geometric and organic shapes within an object. | <ul style="list-style-type: none"> <li>talk about basic shapes that can be seen within an observed subject (e.g. circles, squares, triangles, ovals).</li> <li>make attempts to draw from observation.</li> </ul>   | <ul style="list-style-type: none"> <li>accurately use the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture' when drawing.</li> <li>draw from observation effectively by creating a 'skeleton' shape then adding detail and definition to create pattern, texture and light and dark.</li> </ul>  | <ul style="list-style-type: none"> <li>effectively vary pencil pressure so that preliminary ('skeleton') lines cannot be seen in the finished drawing.</li> <li>create an accurate drawing of a subject using close observation and attention to detail.</li> <li>begin to select and combine suitable drawing materials independently (e.g. pencil, graphite stick, pen, charcoal).</li> </ul> |
| Show awareness in drawing of objects having a third dimension.   | <ul style="list-style-type: none"> <li>make attempts to draw three-dimensional forms.</li> </ul>  | <ul style="list-style-type: none"> <li>create tone, value and the suggestion of form using shading, highlighting and finger blending.</li> </ul>  | <ul style="list-style-type: none"> <li>observe closely to identify areas of light, dark and shadow, and replicate these effectively in drawing.</li> <li>demonstrate confidence in the use of shading by creating obvious contrast (i.e. darker areas are 'dark' and lighter areas are 'light').</li> </ul>   |
| Begin to use simple perspective in their work.   | <ul style="list-style-type: none"> <li>show awareness of the terms 'horizon line' and 'vanishing point', and, with guidance, identify these in a given image.</li> <li>with support, begin to draw pieces that contain single-point perspective.</li> </ul> | <ul style="list-style-type: none"> <li>correctly use the terms 'perspective', 'horizon line' and 'vanishing point' when discussing the composition of an image.</li> <li>create simple, single-point perspective in drawing and painting by using the knowledge that perspective is achieved when the lines in a drawing extend from a vanishing point placed somewhere on the horizon line.</li> </ul> | <ul style="list-style-type: none"> <li>explore a wider range of works that contain different vanishing points, including those where converging lines are curved or where the 'viewer' is positioned differently (e.g. looking up from below).</li> <li>begin to produce drawings with two-point perspective.</li> </ul>  |

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| <p>Mix shades and tints using watercolour, and create colour swatches to match observations.</p>  | <ul style="list-style-type: none"> <li>explain that watercolour pigment needs to be mixed with water.</li> <li>change the value of a hue by diluting.</li> <li>create a small range of different shades and tints of a single colour.</li> </ul> | <ul style="list-style-type: none"> <li>state that watercolour is a translucent paint, which contains pigments held together with a soluble binder.</li> <li>create shades, tints and tones in watercolour through mixing, diluting and removing paint with tissue.</li> <li>match and swatch colours with increasing precision, showing awareness of how to alter a colour that is 'not quite right'.</li> </ul> | <ul style="list-style-type: none"> <li>accurately mix, match and apply colours using watercolour.</li> <li>blend multiple colours effectively, avoiding lines or streaks.</li> <li>experiment with the effect of layering colours.</li> </ul>   |
| <p>Use a range of collage techniques such as tearing, overlapping, tessellating and layering to create images and represent textures.</p>   | <ul style="list-style-type: none"> <li>cut, tear, arrange and layer materials with support.</li> <li>choose a small selection of materials to collage when given options.</li> </ul>   | <ul style="list-style-type: none"> <li>create a collage using techniques such as cutting, tearing, layering, overlapping and tessellating.</li> <li>independently select materials to collage.</li> </ul>  | <ul style="list-style-type: none"> <li>confidently justify choices made when arranging and layering materials.</li> <li>consciously consider colour, pattern and texture when selecting materials to collage.</li> <li>experiment with some different ways to cut and tear materials to achieve desired effects.</li> <li>work on top of collaged materials where appropriate e.g. by using drawing to add definition or linework.</li> </ul> |
| <p>Fold and manipulate paper using techniques such as pinching, scoring, quilling, curling, weaving and twisting to create desired effects.</p> <p>Join pieces using flaps or nets.</p> | <ul style="list-style-type: none"> <li>begin to join pieces using flaps.</li> <li>fold and manipulate paper in a small range of different ways.</li> </ul>   | <ul style="list-style-type: none"> <li>create a paper sculpture by experimenting with and, later, using techniques such as pinching, scoring, quilling, curling, weaving and twisting.</li> <li>choose a suitable technique to achieve a desired effect.</li> <li>know how to construct some three-dimensional forms using nets.</li> </ul>  | <ul style="list-style-type: none"> <li>experiment with further paper sculpture techniques independently (e.g. fringing, crimping, looping, 'fold and cut', stacking) and evaluate their effectiveness.</li> <li>use a wider range of nets to construct more complex three-dimensional forms.</li> <li>select and combine techniques effectively and independently to achieve desired effects.</li> </ul>                                      |

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|--|---|--|---|
| Create original pieces that are influenced by studies of others. | <ul style="list-style-type: none"> <li>begin to compare their own work to that of studied artists.</li> <li>name techniques used in producing their original pieces.</li> </ul>   | <ul style="list-style-type: none"> <li>explain how their 'final piece' in the project has been influenced by the works of Turner, Matthew Cusick and/or other study/research.</li> <li>describe techniques and processes used to create their original pieces, and evidence this through annotated designs and discussion.</li> </ul>  | <ul style="list-style-type: none"> <li>create an original 'final piece' that demonstrates a range of influences.</li> <li>describe and explain in detail how their work developed from a given starting point and where inspiration was drawn from.</li> <li>describe and evaluate techniques and processes used to create their work.</li> </ul>   |
| Comment on artworks using visual language.                       | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. painting, drawing, collage, sculpture).</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> </ul> | <ul style="list-style-type: none"> <li>know the meaning of the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture', and use some of these words when talking about artwork.</li> <li>independently choose vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. simple, repeated, symmetrical).</li> <li>correctly use some terms that relate to the studied topic (e.g. Romanticism, expressive, atmosphere).</li> </ul> | <ul style="list-style-type: none"> <li>confidently use the terms 'mark', 'line', 'shape', 'pattern' and 'texture' when talking about artwork.</li> <li>begin to give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as Romanticism.</li> <li>identify and describe key features of Turner's style, using knowledge of visual language.</li> </ul> |



## Spring Term: Language

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|---|--|--|--|
| Draw or make marks in a given style.  | <ul style="list-style-type: none"> <li>begin to recreate graffiti-style marks as modelled by the teacher.</li> </ul>   | <ul style="list-style-type: none"> <li>use the terms 'calligraphy', 'font' and 'typography' when discussing and creating artwork.</li> <li>recreate graffiti-style marks independently.</li> </ul>   | <ul style="list-style-type: none"> <li>innovate on modelled examples to create a wide range of graffiti-style marks.</li> </ul>  |
| Create and construct a simple stencil design.   | <ul style="list-style-type: none"> <li>create a simple stencil design and, with support, cut away necessary sections.</li> </ul>                               | <ul style="list-style-type: none"> <li>create a stencil by cutting away and removing areas.</li> </ul>   | <ul style="list-style-type: none"> <li>demonstrate control in cutting away and removing areas within a stencil by creating a more intricate design.</li> <li>consider how more than one stencil may be used to create a finished design (i.e. through layering).</li> </ul>                      |
| Transfer a design by brushing, spraying, or squeegeeing ink or paint through the open areas of a stencil cut from thin card or cardboard. | <ul style="list-style-type: none"> <li>transfer a design by brushing ink or paint through the open areas of a stencil with support and scaffolding.</li> </ul> | <ul style="list-style-type: none"> <li>know how to transfer a design by brushing, spraying, or squeegeeing ink or paint through the open areas of a stencil cut from thin card or cardboard.</li> </ul>                                    | <ul style="list-style-type: none"> <li>experiment with further ways to transfer designs (e.g. by sponging or splattering paint through the open areas) and evaluate the effectiveness of these methods.</li> <li>combine and layer techniques to create an imaginative final outcome.</li> </ul> |
| Create repeated and reversed images using the same stencil.   | <ul style="list-style-type: none"> <li>create more than one image using the same stencil.</li> </ul>   | <ul style="list-style-type: none"> <li>know how to create repeated and reversed images using the same stencil.</li> <li>use a single stencil to create several images and begin to consider how to arrange these aesthetically.</li> </ul> | <ul style="list-style-type: none"> <li>create a range of different versions of the same design through repeating, reversing, flipping (re-orientating) and layering stencils.</li> </ul>   |

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| <p>Create shapes and patterns by making selections to cut, duplicate and repeat using digital media.</p> <p>Experiment with colours and textures by making an appropriate choice of special effects and simple filters to manipulate and create images for a particular purpose.</p> | <ul style="list-style-type: none"> <li>use a simple digital program to draw shapes.</li> <li>begin to use tools to duplicate and repeat shapes in order to create a simple pattern.</li> </ul>                          | <ul style="list-style-type: none"> <li>create shapes and patterns by making selections to cut, duplicate and repeat using digital media.</li> <li>use filters/tools to change the colour, value, saturation, transparency and texture of a shape.</li> </ul>  | <ul style="list-style-type: none"> <li>create more complex shapes and patterns using digital media.</li> <li>experiment with a range of filters to manipulate images and make effective choices when creating a final outcome.</li> </ul>   |
| <p>Create original pieces that are influenced by studies of others.</p>  | <ul style="list-style-type: none"> <li>begin to compare their own work to that of studied artists.</li> <li>name techniques used in producing their original pieces.</li> </ul>   | <ul style="list-style-type: none"> <li>explain how their 'final piece' in the project has been influenced by the works of Banksy and/or other study/research.</li> <li>describe techniques and processes used to create their original pieces, and evidence this through annotated designs and discussion.</li> </ul>   | <ul style="list-style-type: none"> <li>create an original 'final piece' that demonstrates a range of influences.</li> <li>describe and explain in detail how their work developed from a given starting point and where inspiration was drawn from.</li> <li>describe and evaluate techniques and processes used to create their work.</li> </ul>   |
| <p>Comment on artwork using visual language.</p>   | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. painting, drawing, collage, sculpture).</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> </ul> | <ul style="list-style-type: none"> <li>know the meaning of the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture', and use some of these words when talking about artwork.</li> <li>independently choose vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. simple, repeated, symmetrical).</li> <li>correctly use some terms that relate to the studied topic (e.g. calligraphy, typography, tag, wildstyle, motif).</li> </ul> | <ul style="list-style-type: none"> <li>confidently use the terms 'mark', 'line', 'shape', 'pattern' and 'texture' when talking about artwork.</li> <li>begin to give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as graffiti, tag and wildstyle.</li> <li>identify and describe key features of Banksy's style, using knowledge of visual language.</li> </ul> |

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|--|--|--|--|
| <p>Give opinions about an art form, showing understanding of its cultural development.</p> | <ul style="list-style-type: none"> <li>• share ideas, when prompted, during class discussions surrounding graffiti.</li> <li>• say what they like and dislike about a piece of artwork.</li> <li>• state that graffiti has developed throughout history and has origins as far back as Ancient Rome and Greece.</li> </ul> | <ul style="list-style-type: none"> <li>• participate in discussions about whether graffiti is art or vandalism, how graffiti transforms urban spaces and why many artists choose anonymity.</li> <li>• give their own opinion about graffiti art, describing what they like and dislike, and why.</li> <li>• describe how the graffiti we see today has developed throughout history and taken influences from ancient civilisations around the world,</li> <li>• suggest at least one way that graffiti art influences other artists and creators.</li> </ul> | <ul style="list-style-type: none"> <li>• participate fully in discussions about graffiti, by raising questions and answering those of others.</li> <li>• provide and justify opinions about graffiti, showing awareness and understanding of its development and place within modern culture.</li> <li>• describe in detail how graffiti art inspires the work of others and how it may also inspire their original pieces.</li> </ul> |

## Summer Term: Art from Ancient Civilisations

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|--|--|--|--|
| <p>Make close observations, identifying the basic geometric and organic shapes within an object, and sketching lightly.</p>      | <ul style="list-style-type: none"> <li>talk about basic shapes that can be seen within an observed subject (e.g. circles, squares, triangles, ovals).</li> <li>make attempts to draw from observation.</li> </ul>  | <ul style="list-style-type: none"> <li>accurately use the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture' when drawing.</li> <li>draw from observation effectively by creating a 'skeleton' shape then adding detail and definition to create pattern, texture and light and dark.</li> <li>know that it is necessary to sketch lightly at first.</li> </ul>  | <ul style="list-style-type: none"> <li>effectively vary pencil pressure so that preliminary ('skeleton') lines cannot be seen in the finished drawing.</li> <li>create an accurate drawing of a subject using close observation and attention to detail.</li> <li>begin to select and combine suitable drawing materials independently (e.g. pencil, graphite stick, pen, charcoal).</li> </ul>  |
| <p>Show light and dark in drawing by identifying shadows and highlights, and using shading techniques: blending, smudging.</p>   | <ul style="list-style-type: none"> <li>make attempts to draw three-dimensional forms.</li> <li>identify lighter and darker areas.</li> </ul>   | <ul style="list-style-type: none"> <li>create tone, value and the suggestion of form using shading, highlighting (removing pencil with an eraser) and finger blending.</li> <li>observe closely to identify areas of light, dark and shadow, and replicate these effectively in drawing.</li> </ul>  | <ul style="list-style-type: none"> <li>demonstrate confidence in the use of shading by creating obvious contrast (i.e. darker areas are 'dark' and lighter areas are 'light').</li> </ul>  |
| <p>Identify, mix and use tertiary colours.<br/>Experiment with different paint effects and textures with increasing control.</p> | <ul style="list-style-type: none"> <li>identify the primary and secondary colours, and that there are those colours on the colour wheel that sit between them.</li> <li>name colours used in a studied artwork.</li> <li>explore and name a small range of ways to apply paint.</li> </ul> | <ul style="list-style-type: none"> <li>know and explain that tertiary colours are made by mixing a primary and secondary colour together.</li> <li>explain how to make several tertiary colours.</li> <li>talk about the use of colour in a studied artwork.</li> <li>test out ways to create different effects in paint (e.g. dry brush, combing, wet-in-wet, splattering, overlaying, stippling) and use some of these when creating an original piece.</li> </ul> | <ul style="list-style-type: none"> <li>locate primary, secondary and tertiary colours on the colour wheel and make observations about their positioning.</li> <li>mix a wide range of tertiary colours and alter the value of these using white, grey and black.</li> <li>show understanding of how knowledge of colour theory can be used to create effective works and change the mood or atmosphere of a piece.</li> <li>independently experiment with a wide range of paint effects and evaluate their effects.</li> </ul> |

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...   |
|---|---|---|--|
| Work on some different scales using appropriate tools.  | <ul style="list-style-type: none"> <li>use different tools when directed to.</li> <li>begin to suggest why different tools are necessary for different purposes.</li> </ul>   | <ul style="list-style-type: none"> <li>consciously adapt processes to fit the size/scale of the piece.</li> <li>identify appropriate tools for working on some different scales (e.g. larger brushes for covering a larger area; finer brushes for precision and detail).</li> </ul>  | <ul style="list-style-type: none"> <li>work on increasingly large scales independently.</li> <li>justify independent choices of tools and techniques.</li> </ul>   |
| Join clay adequately and construct a simple base for extending and modelling other shapes.<br><br>Create surface patterns and textures in a malleable material. | <ul style="list-style-type: none"> <li>begin to join pieces of clay with support and scaffolding.</li> <li>create lines and marks in clay using carving tools.</li> </ul>   | <ul style="list-style-type: none"> <li>join clay using a slip and construct a simple base for extending and modelling other shapes.</li> <li>create surface patterns and textures in a clay by creating and combining lines and marks using carving tools.</li> <li>accurately use the terms and techniques 'slabbing', 'pinching' and 'coiling' when creating pieces in clay.</li> </ul>   | <ul style="list-style-type: none"> <li>create a wide range of precise and increasingly intricate patterns and textures in clay using a selection of carving tools.</li> <li>join clay seamlessly using a slip and smoothing using fingers.</li> </ul>  |
| Comment on artworks using visual language.  | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. statue, frieze, sketch).</li> <li>use vocabulary of colour to talk about the palette used in a piece.</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> </ul> | <ul style="list-style-type: none"> <li>describe how modern paint palettes differ from those in ancient art.</li> <li>know the meaning of the terms 'mark', 'line', 'shape', 'form', 'pattern' and 'texture', and use some of these words when talking about artwork.</li> <li>independently choose vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. simple, repeated, symmetrical).</li> <li>correctly use some terms that relate to the studied topic (e.g. contrapposto, bust, muse, frieze, antiquity).</li> <li>use technical vocabulary when suggesting how a piece was created (e.g. carving, casting).</li> </ul> | <ul style="list-style-type: none"> <li>explain how and why modern paint palettes differ from those in ancient art.</li> <li>confidently use the terms 'mark', 'line', 'shape', 'pattern' and 'texture' when talking about artwork.</li> <li>begin to give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as 'carving', and 'casting'.</li> <li>describe key features of Ancient Greek statues using knowledge of visual language.</li> </ul> |

## Assessment Guidance

### Autumn Term: Native American Art

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|---|---|--|--|
| <p>Work from a variety of sources including close first-hand observation, photographs and digital images.</p> | <ul style="list-style-type: none"> <li>• make observations about a first-hand subject when drawing.</li> <li>• use more than one grade of pencil when directed.</li> <li>• begin to use a small range of drawing materials and talk about how they are different.</li> <li>• create marks and blends to replicate textures as modelled by the teacher.</li> </ul> | <ul style="list-style-type: none"> <li>• state the meaning of the phrase 'observational drawing' and its difference to drawing from memory or imagination.</li> <li>• work from close first-hand observation when drawing.</li> <li>• vary pencil pressure for purpose.</li> <li>• state that H pencils produce a fainter, more precise line and B pencils produce a heavier, softer line.</li> <li>• identify the qualities of different drawing materials including graphite, charcoal, pen.</li> <li>• accurately use the terms 'mark', 'line', 'shape/form', 'pattern' and 'texture'.</li> <li>• create a range of marks and blends to replicate textures: hatching, cross-hatching, stippling, finger-blending, smudging, removal of pencil using an eraser.</li> </ul> | <ul style="list-style-type: none"> <li>• explain how they might observe closely.</li> <li>• describe the qualities and uses of different pencil grades: H pencils produce a fainter and more precise line and are useful for preliminary sketching and detail; B pencils produce a heavier, softer line and are useful for adding shade, tone and depth to drawings.</li> <li>• describe and evaluate the qualities of a wide range of drawing materials, and justify choices when selecting materials to use within a drawing.</li> <li>• create and combine a wide range of textures and patterns in drawing.</li> </ul> |
| <p>Select a style of drawing suitable for the work.</p>   | <ul style="list-style-type: none"> <li>• begin to draw and make marks in a given style as modelled by the teacher.</li> </ul>   | <ul style="list-style-type: none"> <li>• draw, make marks and use colour in a given style by selecting a style of drawing that suitable for the work (e.g. using simplistic figures, flat colours and obvious outlining when working in the style of Ledger Art).</li> <li>• adapt the quality of drawing depending on the task (e.g. using rough sketching to note down initial ideas or designs and more quality drawing when working from observation.)</li> </ul>  | <ul style="list-style-type: none"> <li>• consciously control and adapt the quality of their drawing to suit the purpose.</li> <li>• choose suitable drawing implements and materials to suit the task/purpose.</li> <li>• effectively replicate different styles of drawing and explain how they achieved this.</li> </ul>   |

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|--|--|---|---|
| <p>Plan a sculpture through drawing and other preparatory work.</p> <p>Develop and extend ideas from given starting points.</p> <p>Experiment with ways to solve problems independently.</p> | <ul style="list-style-type: none"> <li>• create a mask design using drawing.</li> <li>• begin to explain the meaning behind their design and how this links to Native American culture.</li> <li>• create an original piece that mostly reflects their design.</li> <li>• with support, suggest some ways to join materials and resolve issues.</li> </ul> | <ul style="list-style-type: none"> <li>• create more than one mask design using drawing and choose a favourite to produce.</li> <li>• explain how their mask will utilise the colours and symbols found in Native American art and culture.</li> <li>• create an original piece that is true to their design.</li> <li>• build on previous learning from Year 4 in order to join materials and solve problems independently.</li> </ul>   | <ul style="list-style-type: none"> <li>• create several drawn designs for a Native-American-style mask and evaluate these thoughtfully before selecting one to produce.</li> <li>• create an original piece that has evolved and developed from the original design during the process of making and evaluating.</li> <li>• independently and creatively adapt processes to solve problems.</li> </ul>                  |
| <p>Collect information, inspiration and resources and present ideas imaginatively in sketchbooks.</p>  | <ul style="list-style-type: none"> <li>• present work in sketchbooks as modelled by the teacher.</li> <li>• choose resources and information to record when given options.</li> </ul>  | <ul style="list-style-type: none"> <li>• use their sketchbook to collect, record and track learning through the unit, and present this imaginatively.</li> <li>• independently select resources and information to record.</li> <li>• annotate sketchbook pages purposefully (e.g. defining key vocabulary, noting down important ideas).</li> </ul>  | <ul style="list-style-type: none"> <li>• take ownership of their sketchbook and present work from the unit cohesively.</li> <li>• produce meaningful and purposeful annotations.</li> </ul>   |
| <p>Understand the cultural significance of an art form.</p> <p>Create original pieces that show a range of influences and styles.</p>  | <ul style="list-style-type: none"> <li>• state how some colours and symbols have important meanings in Native American culture.</li> <li>• use key vocabulary to name artwork studied (e.g. ledger art, mask, folk art).</li> <li>• design and make a Native American mask in the style of those studied.</li> </ul>                                       | <ul style="list-style-type: none"> <li>• describe the history, development and qualities of Native American Ledger Art and suggest at least one way that this style of art is different to others studied previously.</li> <li>• describe how colours and symbols have important meanings in Native American history and culture, and begin to apply this to their own work when creating an original Native American mask.</li> <li>• describe what they know about the purpose, function and use of masks in Native American rituals, and begin to apply this to their own work.</li> </ul> | <ul style="list-style-type: none"> <li>• explain in detail (by giving examples from their study of Native American art) how art and history are interconnected.</li> <li>• make comparisons between indigenous/folk art and the work of 'great' artists studied previously.</li> <li>• create an original piece that wholly reflects learning from the topic through careful choice of colour and symbolism.</li> </ul> |

## Spring Term: Out of this World

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...  |
|---|---|--|---|
| <p>Select a style of drawing that is suitable for the work.</p>   | <ul style="list-style-type: none"> <li>begin to draw and make marks in a given style as modelled by the teacher.</li> <li>begin to draw from imagination.</li> </ul>  | <ul style="list-style-type: none"> <li>draw, make marks and use colour in a given style by selecting a style of drawing that suitable for the work.</li> <li>adapt the quality of drawing depending on the task</li> <li>accurately use the terms 'perspective', 'angle', 'shadow', 'highlight' and 'illusion' when discussing and drawing optical illusions.</li> <li>design and draw from imagination.</li> </ul>  | <ul style="list-style-type: none"> <li>consciously control and adapt the quality of their drawing to suit the purpose.</li> <li>choose suitable drawing implements and materials to suit the task/purpose.</li> <li>effectively replicate different styles of drawing and explain how they achieved this.</li> <li>design and draw inventively from imagination.</li> </ul>   |
| <p>Use mixed media to paint on different surfaces.</p> <p>Control the types of marks made using a range of implements and painting techniques.</p>  | <ul style="list-style-type: none"> <li>paint effectively on paper and at least one other surface.</li> <li>use some different paint effects e.g. dry brush, sponging and splattering.</li> </ul>  | <ul style="list-style-type: none"> <li>use mixed media to paint on different surfaces (e.g. paper, cardboard, fabric)</li> <li>experiment with different paint effects: dry brush, combing, wet-in-wet, impasto, drips and splatters, stencilling and sponging.</li> </ul>   | <ul style="list-style-type: none"> <li>paint on a range of different surfaces and independently explore further ways to create texture in painting (e.g. removing paint with tissue, layering paint and collage, adding sand or gravel to paint etc.).</li> <li>use a wide range of different paint effects in original pieces and justify their choices.</li> </ul>  |
| <p>Mix paint confidently, creating a colour palette based upon colours in the natural or built world.</p> <p>Experiment with a range of media to overlap and layer creating interesting textures and effects.</p> | <ul style="list-style-type: none"> <li>mix secondary and tertiary colours with guidance.</li> <li>change the value of a colour by adding white or black to produce at least one new shade and tint.</li> <li>identify suitable colours to use in a palette for at least one 'world' and mix these colours with some support.</li> <li>experiment with some ways to create texture in painting.</li> </ul> | <ul style="list-style-type: none"> <li>use acrylic or poster paint to mix a range of shades, tints and tones of several colours, including tertiary colours.</li> <li>mix, match, choose and swatch colours to create palettes inspired by different 'worlds' (e.g. desert, outer space, forest etc.).</li> <li>select and mix a suitable colour palette when creating an original Surrealist-style piece.</li> <li>'test out' ways of working on top of paintings (e.g. though drawing, collage and applique).</li> </ul> | <ul style="list-style-type: none"> <li>demonstrate increasing control in colour mixing by gradually changing the value of a colour.</li> <li>experiment with creating interesting colours by mixing tertiary colours together.</li> <li>create a range of colour palettes inspired by different 'worlds' and explain why they have chosen/matched particular colours.</li> <li>work on top of paintings using a wider range of techniques and materials.</li> </ul> |



| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...  |
|---|--|--|---|
| <p>Use a variety of techniques e.g. printing, dyeing, weaving and stitching, knotting, fraying, fringing, pulling threads, twisting, plaiting to create different textural effects.</p> | <ul style="list-style-type: none"> <li>use a small range of textile techniques with support and as modelled by the teacher.</li> </ul>   | <ul style="list-style-type: none"> <li>accurately use the terms 'fabric', 'textile', 'applique' and 'thread'.</li> <li>experiment with and use a variety of textile techniques such as weaving, dyeing, stitching, knotting, fraying, fringing and plaiting in the design and creation of an original piece.</li> </ul>  | <ul style="list-style-type: none"> <li>independently experiment with, evaluate, select, use and combine a wide variety of textile techniques.</li> <li>evaluate and describe the qualities and effects of different materials/fabrics and techniques.</li> </ul>  |
| <p>Give details (including own sketches) about the style of a notable artist.</p> <p>Comment on artworks with a growing visual language.</p>  | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. painting, drawing, textile piece).</li> <li>use vocabulary of colour to talk about the palette used in a piece.</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> <li>state how 'real' and 'surreal' are different.</li> <li>identify at least one key feature of Salvador Dali's work.</li> </ul> | <ul style="list-style-type: none"> <li>use a wider visual language to discuss studied artwork (e.g. hue, palette, texture, pattern, shape/form, foreground, background etc.).</li> <li>independently choose a wider range of vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. simple, repeated, symmetrical).</li> <li>correctly define and use some terms that relate to the studied topic (e.g. trompe l'oeil, illusion, surreal, unconscious).</li> <li>identify and describe key features of Salvador Dali's work.</li> <li>begin to answer 'bigger' disciplinary questions (e.g. Is and should all art be beautiful?), giving opinions, reasons and examples from the unit.</li> </ul> | <ul style="list-style-type: none"> <li>confidently use visual language and artistic terminology during discussions around studied work and in sketchbook annotations.</li> <li>give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as 'surrealism'.</li> <li>describe key features of Salvador Dali's work using knowledge of visual language, and suggest how this work can inspire them.</li> </ul> |

## Summer Term: Stained Glass

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|---|--|---|---|
| <p>Mix colour, shades and tones with confidence building on previous knowledge.</p> | <ul style="list-style-type: none"> <li>• mix secondary and tertiary colours with guidance.</li> <li>• change the value of a colour by adding white or black to produce at least one new shade and tint.</li> </ul> | <ul style="list-style-type: none"> <li>• use watercolour, acrylic or poster paint to mix a range of shades, tints and tones of several colours, including tertiary colours.</li> <li>• mix, match, choose and swatch colours to create palettes.</li> </ul>   | <ul style="list-style-type: none"> <li>• demonstrate increasing control in colour mixing by gradually changing the value of a colour.</li> <li>• experiment with creating interesting colours by mixing tertiary colours together.</li> <li>• create a range of colour palettes.</li> </ul>   |
| <p>Recognise warm and cool colours.</p>   | <ul style="list-style-type: none"> <li>• identify and name colours that are warm and cool.</li> </ul>  | <ul style="list-style-type: none"> <li>• identify and name colours that are warm and cool, and describe the difference between them (i.e. warm colours are more vibrant and bold in nature; cool colours are more calm and soothing.).</li> <li>• associate warm and cool colours with different subjects (e.g. sun vs. earth/water) and great works of art.</li> </ul> | <ul style="list-style-type: none"> <li>• identify warm and cool colours, and explain their different effects (i.e. warm colours tend to advance in space or move towards the viewer; cool colours recede and are less overpowering/dominant.).</li> <li>• explain how warm and cool colours are used in great works of art, and can create mood or build atmosphere.</li> </ul> |
| <p>Identify and use complementary colours.</p>                                      | <ul style="list-style-type: none"> <li>• state that complementary colours are those that are opposite on the colour wheel and give at least one example (e.g. red and green; blue and orange).</li> </ul>          | <ul style="list-style-type: none"> <li>• explain that complementary colours are those that are opposite on the colour wheel and that they can be used together to make features stand out.</li> </ul>   | <ul style="list-style-type: none"> <li>• explain and give examples of how complementary colours can be used together to make features stand out, like in Van Gogh's <i>Starry Night</i> and <i>Wheat Field</i> paintings and further works by Van Gogh and Vermeer.</li> </ul>  |

| Key Objectives (WALT)                                | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|--|--|---|---|
| Develop close observation skills using view finders. | <ul style="list-style-type: none"> <li>• make observations about a subject when drawing.</li> <li>• use more than one grade of pencil when directed.</li> <li>• begin to use a small range of drawing materials and talk about how they are different.</li> <li>• create marks and blends to replicate textures as modelled by the teacher.</li> </ul> | <ul style="list-style-type: none"> <li>• state the meaning of the phrase 'observational drawing' and its difference to drawing from memory or imagination.</li> <li>• use a viewfinder to work from close observation when drawing.</li> <li>• vary pencil pressure for purpose.</li> <li>• state that H pencils produce a fainter, more precise line and B pencils produce a heavier, softer line.</li> <li>• identify the qualities of different drawing materials including graphite, charcoal, pen.</li> <li>• accurately use the terms 'mark', 'line', 'shape/form', 'pattern' and 'texture'.</li> <li>• create a range of marks and blends to replicate textures: hatching, cross-hatching, stippling, finger-blending, smudging, removal of pencil using an eraser.</li> </ul> | <ul style="list-style-type: none"> <li>• explain how they might observe closely and how viewfinders support this process.</li> <li>• describe the qualities and uses of different pencil grades: H pencils produce a fainter and more precise line and are useful for preliminary sketching and detail; B pencils produce a heavier, softer line and are useful for adding shade, tone and depth to drawings.</li> <li>• describe and evaluate the qualities of a wide range of drawing materials, and justify choices when selecting materials to use within a drawing.</li> <li>• create and combine a wide range of textures and patterns in drawing.</li> </ul> |
| Draw complex geometric patterns.                     | <ul style="list-style-type: none"> <li>• make attempts to draw a geometric pattern using scaffolding.</li> </ul>   | <ul style="list-style-type: none"> <li>• draw a geometric pattern using scaffolding and demonstrate increasing precision, accuracy and attention to detail.</li> </ul>  | <ul style="list-style-type: none"> <li>• draw, design and invent increasingly complex geometric patterns independently.</li> </ul>  |

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|---|---|--|--|
| <p>Create layered digital images from original ideas.</p> <p>Use filters to manipulate the colour, saturation, contrast and transparency of an image and to layer images.</p> | <ul style="list-style-type: none"> <li>• use a simple digital program to draw shapes.</li> <li>• begin to use tools to duplicate and repeat shapes in order to create a simple pattern and design.</li> </ul>   | <ul style="list-style-type: none"> <li>• accurately use digital terms: filter, saturation, contrast, transparency, duplicate.</li> <li>• create shapes and patterns by making selections to cut, duplicate and repeat using digital media.</li> <li>• use filters/tools to change the colour, value, saturation, transparency and texture of a shape.</li> </ul>   | <ul style="list-style-type: none"> <li>• create more complex shapes and patterns using digital media.</li> <li>• experiment with a range of filters to manipulate images and make effective choices when creating a final outcome.</li> </ul>  |
| <p>Explore a range of work, using an increasingly broad vocabulary to discuss similarities and differences.</p>   | <ul style="list-style-type: none"> <li>• suggest some similarities and differences between the work of Paul Klee and Marc Chagall.</li> <li>• suggest some similarities and differences between Christian stained glass and Islamic stained glass.</li> </ul> | <ul style="list-style-type: none"> <li>• explain the meaning of the term 'Expressionism'</li> <li>• use technical vocabulary to make comparisons between the works of Paul Klee and Marc Chagall, and artists studied previously</li> <li>• use language of colour and shape effectively when discussing the work of Paul Klee</li> <li>• use visual language to make comparisons between traditional stained glass found in Christian churches and the geometric forms in Islamic stained glass.</li> </ul> | <ul style="list-style-type: none"> <li>• compare the works of several artists and suggest reasons for the differences between them, showing understanding of artistic movements, history and culture.</li> <li>• use a wide range of visual and technical vocabulary accurately when discussing artwork,</li> <li>• participate fully in discussions by raising questions and answering those of others.</li> <li>• suggest how their own artwork could take influence from a range of sources.</li> </ul> |

Year 6 Art and Design

Assessment Guidance

Autumn Term: Japanese Art

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|---|--|---|---|
| <p>Draw from a variety of sources.</p> <p>Develop an awareness of composition, scale and proportion in drawings and paintings.</p>  | <ul style="list-style-type: none"> <li>begin to use terms such as foreground, background and focal point.</li> </ul>   | <ul style="list-style-type: none"> <li>explain what is meant by 'focal point' and 'composition'.</li> <li>describe some ways of creating a focal point (e.g. colour, isolation, lines of convergence).</li> <li>create original work that shows awareness of scale and composition by working on a larger scale.</li> </ul>   | <ul style="list-style-type: none"> <li>describe and use methods of creating a focal point.</li> <li>create original work that uses appropriate scale and proportion.</li> <li>describe in detail the composition of a piece using accurate technical vocabulary (e.g. foreground, focal point, horizon, perspective etc.).</li> </ul>   |
| <p>Select a style of drawing suitable for the work from a growing 'bank' of styles.</p>   | <ul style="list-style-type: none"> <li>begin to draw and make marks in a given style as modelled by the teacher.</li> <li>identify that some tasks may require a different style or quality of drawing.</li> </ul>   | <ul style="list-style-type: none"> <li>draw, make marks and use colour in a given style by selecting a style of drawing that suitable for the work (e.g. exaggerating forms/features in manga art, using strong outlining in Nihonga pieces etc.).</li> <li>adapt the quality of drawing depending on the task (e.g. using rough sketching for initial designs.)</li> </ul> | <ul style="list-style-type: none"> <li>consciously control and adapt the quality of their drawing to suit the purpose.</li> <li>choose suitable drawing implements and materials to suit the task/purpose.</li> <li>effectively replicate different styles of drawing and explain how they achieved this.</li> </ul>  |
| <p>Create printing blocks by simplifying an initial idea.</p> <p>Use a press printing method with a range of materials, using tools safely.</p> <p>Create prints with up to three overlays.</p> | <ul style="list-style-type: none"> <li>create a simple, achievable design inspired by photographs of Mount Fuji.</li> <li>create a printing tile and press print with scaffolding and support.</li> <li>with support, use the same tile to produce more than one print successfully and overlay prints.</li> </ul> | <ul style="list-style-type: none"> <li>explain the process of creating a printing tile using polystyrene and how to create repeated prints.</li> <li>simplify an image (photograph of Mount Fuji) in order to create an effective tile design</li> <li>create several prints using the same tile, and overlay different prints up to three times.</li> </ul>                | <ul style="list-style-type: none"> <li>apply knowledge of pattern and texture when designing printing tiles so as to create an increasingly intricate print.</li> <li>repeat, overlay and arrange prints effectively and with independence</li> <li>experiment with different ways to apply ink/paint to the printing tile and to use colour to achieve different effects.</li> </ul> |

| Key Objectives (WALT)   | A pupil <i>working towards</i> the expected standard can...  | A pupil <i>working within</i> the expected standard can...  | A pupil <i>working at greater depth</i> can...   |
|---|--|---|--|
| <p>Print onto different materials and surfaces, including fabric.</p> <p>Work into prints with a range of media.</p>  | <ul style="list-style-type: none"> <li>print onto paper.</li> <li>use pen to outline and define shapes within a printed image.</li> </ul>  | <ul style="list-style-type: none"> <li>print onto more than one material (e.g. plain paper, collaged background, painted/inked background, fabric).</li> <li>work on top of a printed image with a range of drawing materials to add definition, detail and pattern.</li> </ul>   | <ul style="list-style-type: none"> <li>print effectively on different materials, adapting processes (e.g. the coverage/thickness of ink) suitably.</li> <li>independently use a wide range of drawing materials to add definition, detail and pattern to prints.</li> </ul>  |
| <p>Apply some decoration using needle and thread.</p> <p>Use a number of stitches to produce patterns.</p>  | <ul style="list-style-type: none"> <li>sew simple decoration (e.g. sequins) on top of prints with support.</li> <li>use a simple running stitch.</li> </ul>  | <ul style="list-style-type: none"> <li>independently add decoration to prints (e.g. sequins, buttons etc.) using a needle and thread.</li> <li>use more than one type of stitch.</li> </ul>   | <ul style="list-style-type: none"> <li>apply applique thoughtfully to enhance the final piece.</li> <li>use a number of different stitches creatively to add pattern and texture.</li> </ul>   |
| <p>Give details (including own sketches) about the style of some notable artists, showing understanding of their cultural and historical significance.</p> <p>Comment on artworks with a fluent grasp of visual language.</p> | <ul style="list-style-type: none"> <li>name the type of artwork (e.g. painting, print etc.).</li> <li>use vocabulary of colour to talk about the palette used in a piece.</li> <li>choose some appropriate vocabulary to describe a piece of artwork when given options.</li> <li>use some technical vocabulary when describing processes such as print-making.</li> </ul> | <ul style="list-style-type: none"> <li>describe the range and diversity of traditional Japanese art and the symbols used within it.</li> <li>identify and describe the features of art produced in the Japanese Nihonga period.</li> <li>identify and describe characteristics of Japanese ukiyo-e prints, and use technical vocabulary to describe the process required to produce such work.</li> <li>give details about the work and style of ukiyo-e print-makers, Hokusai and Kuniyoshi.</li> <li>use a wider visual language to discuss studied artwork (e.g. hue, palette, texture, pattern, shape/form, foreground, background etc.).</li> <li>independently choose a wider range of vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. symmetrical).</li> </ul> | <ul style="list-style-type: none"> <li>confidently use visual language and artistic terminology during discussions around studied work and in sketchbook annotations.</li> <li>give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>explain fully what is meant by terms such as 'nihonga' and 'ukiyo-e', and show understanding of the cultural and historical significance of these art forms.</li> <li>describe key features of artists' work using knowledge of visual language, and suggest how this work can inspire them.</li> </ul> |

## Spring Term: Birds

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...   |
|---|--|---|--|
| <p>Use different techniques and grades of pencil for different purposes.</p> <p>Work in a sustained, independent way to create a drawing with increasing control.</p> | <ul style="list-style-type: none"> <li>• make observations about a subject when drawing.</li> <li>• use more than one grade of pencil when directed.</li> <li>• begin to use a small range of drawing materials and talk about how they are different.</li> <li>• create marks and blends to replicate textures as modelled by the teacher.</li> </ul> | <ul style="list-style-type: none"> <li>• use viewfinders to work from close observation when drawing.</li> <li>• vary pencil pressure for purpose.</li> <li>• state that H pencils produce a fainter, more precise line and B pencils produce a heavier, softer line.</li> <li>• identify the qualities of different drawing materials including graphite, charcoal, pen.</li> <li>• accurately use the terms 'mark', 'line', 'shape/form', 'pattern' and 'texture'.</li> <li>• create a range of marks and blends to replicate textures: hatching, cross-hatching, stippling, finger-blending, smudging, removal of pencil using an eraser.</li> </ul> | <ul style="list-style-type: none"> <li>• explain how they might observe closely.</li> <li>• describe the qualities and uses of different pencil grades: H pencils produce a fainter and more precise line and are useful for preliminary sketching and detail; B pencils produce a heavier, softer line and are useful for adding shade, tone and depth to drawings.</li> <li>• describe and evaluate the qualities of a wide range of drawing materials, and justify choices when selecting materials to use within a drawing.</li> <li>• create and combine a wide range of textures and patterns in drawing.</li> </ul> |
| <p>Identify/use harmonious colours and neutrals.</p>  | <ul style="list-style-type: none"> <li>• identify some harmonious colours.</li> <li>• know that neutral colours are those that are not on the colour wheel.</li> <li>• name some neutral colours.</li> </ul>   | <ul style="list-style-type: none"> <li>• accurately use the terms 'harmonious' and 'neutral' when describing colour.</li> <li>• explain the effect of using harmonious colours (i.e. they create serene and comfortable designs.)</li> <li>• mix and use some harmonious and neutral colours..</li> </ul>   | <ul style="list-style-type: none"> <li>• explain how neutral colours are important in Impressionist paintings.</li> <li>• mix and use a range of harmonious and neutral colours effectively and independently.</li> </ul>  |

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...  |
|--|--|--|---|
| <p>Mix and match colours to create atmosphere.</p> <p>Carry out preliminary studies, trying out different media and materials and mixing appropriate colours.</p>    | <ul style="list-style-type: none"> <li>• mix secondary and tertiary colours with guidance.</li> <li>• change the value of a colour by adding white or black to produce a small range of shades and tints.</li> <li>• identify suitable colours to use in a palette and mix these colours with some support.</li> <li>• experiment with some ways to create texture in painting.</li> </ul> | <ul style="list-style-type: none"> <li>• use watercolour, acrylic or poster paint to mix a range of shades, tints and tones of several colours, including tertiary colours and neutrals.</li> <li>• mix, match, choose and swatch colours to create palettes inspired by different scenes or times of day.</li> <li>• select and mix a suitable colour palette when creating an original Impressionist-style piece.</li> <li>• carry out preliminary studies to test how colours 'work together'.</li> </ul> | <ul style="list-style-type: none"> <li>• demonstrate increasing control in colour mixing by gradually changing the value of a colour.</li> <li>• experiment with creating interesting colours by mixing tertiary colours together.</li> <li>• create a range of colour palettes inspired by the natural world and explain why they have chosen/matched particular colours.</li> <li>• carry out and evaluate preliminary studies, and use these effectively to inform their final piece.</li> </ul> |
| <p>Work on a range of scales, selecting appropriate implements for the task.</p> <p>Develop a personal style of painting, drawing upon ideas from other artists.</p> | <ul style="list-style-type: none"> <li>• use different tools when directed to.</li> <li>• begin to suggest why different tools are necessary for different purposes.</li> </ul>  | <ul style="list-style-type: none"> <li>• consciously adapt processes to fit the size/scale of the piece.</li> <li>• identify appropriate tools for working on some different scales (e.g. larger brushes for covering a larger area; finer brushes for precision and detail).</li> <li>• draw inspiration from Impressionist painting, and other works studied previously, to develop a personal style.</li> </ul>   | <ul style="list-style-type: none"> <li>• work on increasingly large scales independently.</li> <li>• justify independent choices of tools and techniques.</li> <li>• demonstrate a consistent and distinctive personal style of painting that has clear influences from work studied (e.g. loose brushstrokes, outlining etc.).</li> </ul>  |
| <p>Use a relief printing method.</p>   | <ul style="list-style-type: none"> <li>• choose some different materials to create a simple printing tile when given options</li> <li>• follow steps to produce a collagraph print.</li> </ul>   | <ul style="list-style-type: none"> <li>• use knowledge of texture and the qualities of different materials to create a relief (collagraph) printing tile.</li> <li>• describe the steps involved in using a collagraph printing method.</li> </ul>   | <ul style="list-style-type: none"> <li>• independently use knowledge of texture and the qualities of different materials to create a relief (collagraph) printing tile, justifying choices.</li> <li>• explain in full how to successfully use a collagraph printing method, and offer 'top tips' gleaned from experimentation and practice.</li> </ul>   |



| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...   | A pupil <u>working within</u> the expected standard can...   | A pupil <u>working at greater depth</u> can...   |
|---|---|--|--|
| <p>Collect information, inspiration and resources and present ideas imaginatively in sketchbooks.</p> | <ul style="list-style-type: none"> <li>• present work in sketchbooks as modelled by the teacher.</li> <li>• choose resources and information to record when given options.</li> </ul>   | <ul style="list-style-type: none"> <li>• use their sketchbook to collect, record and track learning through the unit, and present this imaginatively.</li> <li>• independently select resources and information to record.</li> <li>• annotate sketchbook pages purposefully (e.g. defining key vocabulary, noting down important ideas).</li> </ul>   | <ul style="list-style-type: none"> <li>• take ownership of their sketchbook and present work from the unit cohesively.</li> <li>• produce meaningful and purposeful annotations.</li> </ul>  |
| <p>Comment on artworks with a fluent grasp of visual language.</p>                                    | <ul style="list-style-type: none"> <li>• name the type of artwork (e.g. painting, drawing, textile piece).</li> <li>• use vocabulary of colour to talk about the palette used in a piece.</li> <li>• choose some appropriate vocabulary to describe a piece of artwork when given options.</li> <li>• identify at least one key feature of Impressionist work.</li> </ul> | <ul style="list-style-type: none"> <li>• use a wider visual language to discuss studied artwork (e.g. hue, palette, texture, pattern, shape/form, foreground, background etc.).</li> <li>• independently choose a wider range of vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. simple, repeated, symmetrical).</li> <li>• identify and describe key features of Impressionist work.</li> </ul> | <ul style="list-style-type: none"> <li>• confidently use visual language and artistic terminology during discussions around studied work and in sketchbook annotations.</li> <li>• give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>• explain fully what is meant by terms such as 'Impressionism'.</li> <li>• describe key features of Impressionist work using knowledge of visual language, and suggest how this work can inspire them.</li> </ul> |

## Summer Term: War Art

| Key Objectives (WALT)  | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...  |
|--|--|---|---|
| Develop further awareness of composition, scale and proportion in drawings and paintings.                                | <ul style="list-style-type: none"> <li>begin to use terms such as foreground, background and focal point.</li> </ul>   | <ul style="list-style-type: none"> <li>explain what is meant by 'focal point' and 'composition'.</li> <li>describe some ways of creating a focal point (e.g. colour, isolation, lines of convergence).</li> <li>create original work that shows awareness of scale and composition by working on a larger scale.</li> </ul> | <ul style="list-style-type: none"> <li>describe and use methods of creating a focal point.</li> <li>create original work that uses appropriate scale and proportion.</li> <li>describe in detail the composition of a piece using accurate technical vocabulary (e.g. foreground, focal point, horizon, perspective etc.).</li> </ul> |
| Use appropriate proportion when drawing figures and portraits.   | <ul style="list-style-type: none"> <li>make attempts to draw figures using appropriate proportion.</li> </ul>          | <ul style="list-style-type: none"> <li>describe the formula for the correct proportion when drawing figures.</li> <li>draw the human figure with largely accurate proportion.</li> <li>use knowledge of shape to abstract the human form through drawing and three-dimensional work.</li> </ul>                             | <ul style="list-style-type: none"> <li>achieve largely realistic proportion when drawing the human figure</li> <li>experiment with drawing figures from different angles and in different posed positions.</li> <li>confidently use knowledge of shape to create abstracted forms in drawings and three-dimensional work.</li> </ul>  |
| Work in a sustained and independent way to create a detailed drawing with increasing control using a range of materials. | <ul style="list-style-type: none"> <li>work with growing independence to draw effectively.</li> </ul>                  | <ul style="list-style-type: none"> <li>work independently to produce effective drawings using a growing range of materials and techniques e.g. creating 'scratchy' effects in drawing through loose mark-making and wax relief like Henry Moore.</li> </ul>   | <ul style="list-style-type: none"> <li>work wholly independently to produce effective drawings using a wide range of materials and techniques.</li> <li>provide purposeful self- and peer-feedback to develop drawings further, based on their own knowledge of drawing 'rules', processes and techniques.</li> </ul>                 |
| Shape, form, model and construct from observation or imagination, using appropriate proportion.                          | <ul style="list-style-type: none"> <li>create models that show a developing awareness of human proportions.</li> </ul> | <ul style="list-style-type: none"> <li>accurately use the terms 'shape', 'form' and 'space' when designing and describing work.</li> <li>apply their knowledge of human proportions when constructing three-dimensional models.</li> </ul>  | <ul style="list-style-type: none"> <li>construct three-dimensional models that show understanding of human proportions and confidence in abstracting this.</li> </ul>   |

| Key Objectives (WALT)   | A pupil <u>working towards</u> the expected standard can...  | A pupil <u>working within</u> the expected standard can...  | A pupil <u>working at greater depth</u> can...   |
|---|--|---|--|
| <p>Use tools (e.g. wire cutters; craft knives) safely to carve and add texture and pattern.</p> <p>Use frameworks such as wire or moulds to provide stability and form.</p>   | <ul style="list-style-type: none"> <li>• safely use tools such as wire cutters and craft knives with support.</li> <li>• create a simple frame from wire using some techniques such as twisting and braiding to provide stability.</li> </ul>  | <ul style="list-style-type: none"> <li>• safely use tools such as wire cutters and craft knives to carve and add texture or pattern with increasing independence</li> <li>• use techniques such as looping, coiling, braiding, weaving and crocheting to join parts, and give wire sculptures volume and strength.</li> <li>• explain how sculptors create form using wire.</li> </ul>  | <ul style="list-style-type: none"> <li>• use tools confidently to manipulate materials such as wire and plaster.</li> <li>• use a wide range of techniques to give wire sculptures volume, strength and stability, justifying choices.</li> <li>• explain how sculptors create form using wire and how they have worked similarly.</li> </ul>  |
| <p>Give details (including own sketches) about the style of some notable artists, showing understanding of their cultural and historical significance.</p> <p>Comment on artworks with a fluent grasp of visual language.</p> | <ul style="list-style-type: none"> <li>• name the type of artwork (e.g. painting, photograph, drawing, sculpture etc.).</li> <li>• use vocabulary of colour to talk about the palette used in a piece.</li> <li>• choose some appropriate vocabulary to describe a piece of artwork when given options.</li> <li>• use some technical vocabulary when describing processes such as sculpting.</li> </ul> | <ul style="list-style-type: none"> <li>• describe how and why official war artists are commissioned.</li> <li>• describe the features of Surrealist art used within Paul Nash's paintings.</li> <li>• identify the materials used within Henry Moore's Shelter Drawings and describe the effect of these pieces.</li> <li>• use key vocabulary (e.g. abstract, commission, surrealism) accurately when discussing work.</li> <li>• use a wider visual language to discuss studied artwork (e.g. hue, palette, texture, pattern, shape/form, foreground, background etc.).</li> <li>• independently choose a wider range of vocabulary to describe aspects of a piece of artwork, such as colour (e.g. bright, bold), texture (e.g. rough, scaly, glossy), shape/form (e.g. curved, sharp, geometric, organic, three-dimensional) and pattern (e.g. symmetrical).</li> </ul> | <ul style="list-style-type: none"> <li>• explain fully the roles of artists who work on commission and how this may influence their outcomes.</li> <li>• confidently use visual language and artistic terminology during discussions around studied work and in sketchbook annotations.</li> <li>• give opinions about studied artworks, using a wide range of visual language to describe colour, texture, shape/form, pattern, composition and style.</li> <li>• describe key features of artists' work using knowledge of visual language, and suggest how this work can inspire them.</li> </ul> |