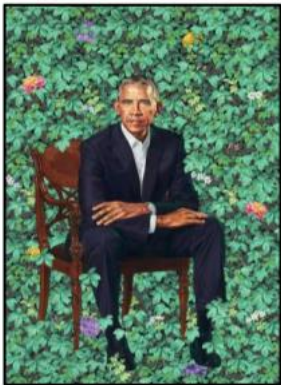
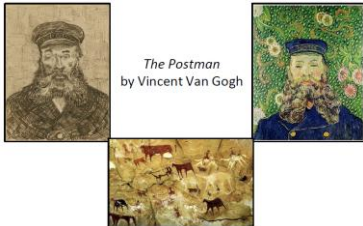
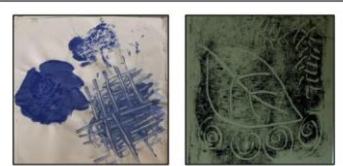


Year 3 Art Curriculum									
1. Study the work and techniques of an artist		4.Experiment, investigate and refine the different techniques using appropriate media		6. Critically evaluate their work, refining and improving where appropriate					
2. Compare and contrast with the work of previous artists studied or other works in the same style		5. Create their own artwork, applying new techniques, skills and media to their own work		7. Reflect and recap the knowledge and skills remembered and learnt					
3. Critically evaluate the artists’ work to inform their own ideas									
Curriculum Drivers	Autumn Autumn 1: Colour and PAINT Autumn 2: Sculpture		Spring How has art changed over time? Spring 1: Drawing and painting (unit linked to stone age) Spring 2: Printmaking (linked to rocks and geography unit)		Summer Summer 1:Textiles & collage Summer 2: Creative response: Painting and Printmaking – Block F				
Substantive knowledge: Substantive knowledge practical knowledge - developing technical proficiency theoretical knowledge - cultural and contextual content about artists and artwork By the end of year 3 children should know : About and describe the work of some artists, craftspeople, architects and designers Be able to explain how to use some of the tools and techniques they have chosen to work with	 Colour and paint Materials: Paper, paintbrushes, water-based paints, sketchbooks, recycled cardboard Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation I can: Use a range of techniques to create backgrounds for effect Paint backgrounds that create a negative space		 Maman by Louise Bourgeois (1999) Sculpture Resources: Lessons 1 and 2: plaster of Paris, plastic containers, black and white paint, PVA glue, palette knives or spoons for mixing, squares or rectangles of wood or polystyrene, seed heads, dried leaves, pasta shapes, seed pods, buttons, beads, paintbrushes, metallic paint, small pieces of cloth Lesson 3: scraps of fabric, wire (different thicknesses), wire cutters, beads, feathers, pliers, tissue paper Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation		 Unit linked to Stone Age Materials: Sketchbooks, A3 paper paint, PVA glue, wax crayons, oil pastels, pencils, markers and charcoal, flour or ready mixed paint, paper towel, cloth or bubble wrap Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation I can: Use graphic marks to depict the line and contour of a shape Use white to change the tint of a colour Identify lines and		  Tar Beach by Faith Ringgold (1988) Resources: Coffee filters or paper towels, off-cuts of patterned fabrics, magazines containing examples of patterns and textures, brushes, water-based marker pens in a range of colours, squares of white cotton or printed cotton fabric, dye (primary colours) A4 paper, off-cuts from old books, maps, manuscripts to create a surface to work on, water-based paint, brushes,	 Painting and Printmaking Blocks A and B Resources: Cartridge paper, A2 sugar paper (for Lesson 2), selection of colours of poster paint for the leaves in Lesson 3 (one colour per pupil in each group), printing ink (orange, yellow, white), poster paint (yellow, orange, white), pencils, cardstock, printing trays (or plastic lids), brayers or printing rollers, leaves (could be ironed between greaseproof or wax paper), paintbrushes, scissors Lesson 1: Exploration of materials and techniques and artist	End of Key stage Expect ations

	Can use a range of brushes with control to apply washes of colour Explore the range of effects that can be achieved by applying paint in different ways Explain what the term gradient means Experiment with creating gradients of colour by mixing colours with white and / or water Evaluate outcomes, suggesting ways in which effects can be developed further Explain the difference between positive and negative space Can create interesting negative spaces by arranging cut-out shapes against a background Can explain what a silhouette is and use this to create a foreground that contrasts with a coloured background Can create intricate black and white patterns to contrast with a colourful but less detailed background Explore how equally colourful or detailed backgrounds and objects in the foreground compete for our visual focus Add a detailed or colourful image to an equally colourful or detailed background and evaluate the effects achieved Can describe the effects created	I can: Use plaster and natural and man made objects to create relief artwork Create texture and pattern by positioning objects systematically or randomly Discuss the effects created by scoring into a plaster surface Select and combine materials to create interesting textural and visual effects Explore and explain the textural, visual and tactile qualities of artwork Apply paint evenly to a textured and three dimensional surface Use the technique of removing areas of a second coat of paint to reveal the first layer Summarise a process describe the work of other artists using artistic and technical vocabulary Can select appropriate materials and apply taught techniques to construct and join 3D shapes Can make anatomically correct sketches of insects and represent these in 3D Can articulate their thoughts and feelings about their own work and their use of techniques I know: How to make considered choices about objects used and their positioning How to create interesting textural effects on a plaster surface How to use language relating to pattern and texture to describe the effects they have created How to use a paintbrush effectively to apply an even coat of paint to a three-dimensional surface How to effectively remove sections of a layer of paint to achieve the desired effect How to give a step-by-step explanation of a process, sequencing key information in the correct order Know how to respond to the work of Louise B	patterns in nature Use marks to represent mood and movement Explore thick and thin lines Combine techniques for drawing and painting Create patterns through observation Use graphic marks to depict the line and contour of a shape Use white to change the tint of a colour mix and apply paint to create effect Use technical vocabulary to describe marks Reflect on how marks have been made use technical vocabulary to describe marks reflect on how marks have been made.	I know: Know that hue refers to a particular shade of a colour, e.g. his face took on a subtle greenish hue. Know what happens when varying amounts of white are added to a base colour to create tints. Know that repetition of marks and brushstrokes can create different visual effects such as the illusion of texture on a flat surface. Know that thick paint and use of short brushstrokes are used in Van Gough’s work Know the effect of adding PVA glue to ready-mixed paint. Know that ‘tonking’ is a technique used to remove surplus oil paint from a canvas. This can be done by blotting painted areas with crunched up paper towel and this reveals a new mark. Know that sgraffito is a painting technique in which a surface layer is scratched to expose the colour or colours underneath. Know how use a wide range of marks and techniques, including tonking and sgraffito. .	cotton reels, the tyre marks of a toy car, circle poked with the back of a pencil), A2 brown, grey and beige sugar paper divided lengthways and cut into strips	Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation	I can: - Use water-based printing ink, rollers and ink blocks. - Use a range of experimental marks with rollers, using ink on paper - create monoprints - Look at the work of a printmaker - organise and arrange printed marks including impressed printing	I know: Know how to ink up a slab with the correct amount of ink.	Know how to surface and move the roller across the paper to reveal the pattern of the textured surface.	Know that an ink slab is a surface on which ink can be mixed and rolled. Know the printmaker Neil Bousfield used a variety of printmaking techniques to create repeated shapes, lines and patterns. Know that images or marks are scratched into a layer of ink before a print is taken and this called a monoprint Know that lolly sticks, toothpicks or thick card can be used to make marks directly onto the ink slabs, i.e. scratch thin and thick lines off the ink. Know that impressed stamps are created by pressing objects into a material such as clay to produce patterns and textured effects ; the stamp can be used to print from many times to create a repeated design.	glue sticks, sugar paper in a range of colours, scissors For the collagraph block needed in Lesson 3: cardboard, polystyrene tiles, string etc. White cotton cut into rectangles (one per child), poster paint or watercolour paints, gummed tape, pencils, sponges, black printing ink	Lesson 1: Exploration of materials and techniques and artist Lesson 2: Explicit teaching of techniques Lesson 3: Applying knowledge, skills and techniques and evaluation	I can: Explain and discuss the steps involved in the creative process: • preparation • incubation • illumination • evaluation • verification Use observations of natural objects as a stimulus for revisiting, practising and experimenting with monoprinting techniques Make an impressed stamp based on observations of the shapes, textures and patterns of leaves Demonstrate understanding of the term collaborative Collaborate with others to create one piece of artwork using repeat printing techniques Apply knowledge of printmaking and painting techniques to a specific context Create pattern and texture using impasto, sgraffito and tonking Mix shades of colour Use an impressed stamp to make a number of well-defined print I know: Impasto is the technique of applying paint so thickly that it stands out from the surface, creating texture	Key stage 1 Pupils should be taught: to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the
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	A range of effects can be made by applying paint in different ways A gradient is a gradual blending from one colour to another A silhouette is the shape or outline of someone or something Negative space is the space around an object or person or between objects or people How to use artistic language to describe the work of another artist How to apply a range of techniques to create a visually interesting background for a painting Know how to apply painting and drawing techniques to create an image to place in the foreground Kehinde Wiley (born 1977) Kehinde Wiley is an American portrait painter based in New York City who is known for his highly naturalistic paintings of African Americans, frequently referencing the work of Old Master paintings. Most famously, in 2017, he was commissioned to paint Barack Obama, becoming the first black artist to paint an official portrait of a president of the United States. His work makes reference to European portraiture by positioning contemporary black sitters, from a range of ethnic and social backgrounds, in the poses of the original historical, religious or mythological figures. His images raise questions about power, privilege and identity, and above all highlight the absence or relegation of black figures within European art.	Know how to use techniques of manipulating wire and fabric to construct 3D sculptures Know how to make accurate observations of anatomical structures and details Know how to evaluate application of techniques Louise Bourgeois (1911 – 2010) Louise Bourgeois was a French-American artist best known for her large-scale sculptures and installations. She explored many themes throughout her long career and her work has much in common with expressionism and surrealism. One of her most famous works is Maman, a monumental steel spider, so large that it can only be installed out of doors, or inside a building of industrial scale. Supported on eight slender, knobbly legs, its body is suspended high above the ground, allowing the viewer to walk around and underneath it. Maman is the largest of a series of steel spider sculptures that Bourgeois created in the second half of the 1990s, picking up a motif that she first depicted in a small ink and charcoal drawing in 1947.	Vincent Van Gogh (1853 – 1890) Van Gogh’s unique style of drawing and painting was created by using short lines, marks and swirls. He often squeezed paint out of tubes directly onto the canvas. Due to the way the marks were made, there is emotion, passion and energy in his artwork. Van Gogh struggled with mental illness and sadly died aged only 37. His famous painting The Sunflowers was created to welcome his friend and fellow artist, Paul Gauguin, when he came to stay with him. The Postman is from a series of portraits that Van Gogh painted of Joseph Roulin who was the postmaster at the station in Arles. Vincent Van Gogh was a prolific artist who, during his short life, completed work that included not only portraits and self-portraits, but also landscapes, city scenes, still life and interior scenes such as The Bedroom at Arles. Cave art: the earliest known drawings date from prehistoric times. People in prehistoric times drew on rocks using earth and plant dyes. They sometimes used the holes found in rocks for eyes or a crack for a limb.	Know how to make an impressed block using a small ball of clay. Know how to dab ink onto the surface of the clay from a prepared ink slab. Neil Bousfield is a contemporary artist and printmaker. His work explores landscape and the changes that take place over time. Many of his prints and engravings show the geographical changes of the North Norfolk coastline and the Broads National Park. They provide a visual record of the vulnerability of these places.	Know how to make an impressed block using a small ball of clay. Know how to dab ink onto the surface of the clay from a prepared ink slab. Neil Bousfield is a contemporary artist and printmaker. His work explores landscape and the changes that take place over time. Many of his prints and engravings show the geographical changes of the North Norfolk coastline and the Broads National Park. They provide a visual record of the vulnerability of these places.	Create prints using a collagraph block Print and paint onto fabric Can use appropriate pressure to create clear prints onto fabric Can apply previously taught painting techniques to paint accurately onto fabric I know: A mandala means circle in Sanskrit Mandalas are designs used in Hinduism and Buddhism Quilting is a way of conveying a message How to describe the effects created by adding water to marks made with pen How to explain what pigment is and identify the pigments revealed when water is added to ink Know how to describe what happens when primary colours ‘bleed’ into each other Know how to use controlled brushstrokes to paint a circular design Can draw in detail to create intricate patterns How to use appropriate pressure to create clear prints onto fabric How to apply previously taught painting techniques to paint accurately onto fabric How to express preference about their own and others’ work and suggest improvements Faith Ringgold (born 1930) Faith Ringgold was born in New York City and her family, like many African Americans, moved from the southern states to Harlem seeking employment and a better quality of life. Story telling is an	Tonking is the technique of taking paint off (or blotting) a surface to reveal other marks Sgraffito is the techniques of scratching through a layer to reveal another A monoprint is a printed drawing where designs are scratched into a layer of ink and then a surface print taken How to recall and apply repeat printing techniques using an impressed stamp How to apply paint evenly to the surface of the stamp to achieve a clear print How to consider the position of prints to maintain a regular pattern Know how to take turns and make compromises where necessary How to communicate ideas clearly and calmly to others How to give feedback sensitively and can receive feedback from others How to choose and use specific painting techniques to create desired effects How to explain choices How to use an impressed stamp to produce a number of consistently well-defined prints How to mix a range of colours and hues successfully Additional artist Compare previous work to work of local contemporary artist - Jancis Vaughan	differences and similarities between different practices and disciplines, and making links to their own work.
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important part of Faith’s life and is core to her family history, just as it was for African slaves who told stories through the quilts they were permitted to make. Tar Beach is a story quilt which is displayed in the Guggenheim Museum, New York. It was created in 1988 and depicts the scene of the roof of the apartment building where her family would often go to cool off on hot summer nights.						
Disciplinary knowledge Disciplinary knowledge disciplinary knowledge - content about how art is studied, discussed, and judged Disciplinary knowledge By the end of year 3 pupils should be able to 1.Gather and review information, references and resources related to their ideas and intentions 2.Use a sketchbook for different purposes, including recording observations, planning and shaping ideas 3.Develop practical skills by experimenting with, and testing the qualities of a range of different	Make comments about what they are going to draw Describe form and shape Continue to experiment by using a range of materials, including paint, to create different marks. Can use artistic language to describe effects and explain methods used Learn techniques to create a negative space using paint and explore the contrast between Barack Obama (2018) by Kehinde Wiley foreground and background. Comment and discuss the work of Kehinde Wiley Comment and discuss likes and dislikes in own and others’ work	combine form and texture to build relief images and then create 3D insects, taking inspiration from Louise Bourgeois Respond to the work of an artist Use techniques of manipulating wire and fabric to construct 3D sculptures Make accurate observations of anatomical structures and details Evaluate application of techniques	Make and record comments about work completed in sketchbooks, referring to the Knowledge Mix colours. Taught how to use a variety of painting techniques, including tonking and sgraffito. T Explore how to combine techniques to create texture and shape Reflect on how marks have been made Can reflect on their work verbally and record annotations in sketchbooks Reflect on how marks to represent mood and movement	Explore the range of marks that can be made through printing. Make own printing blocks and print Can express preference about their own and others’ work and suggest improvements Can make a range of experimental marks with rollers, using ink on pap Can talk about the work of an artist using technical terms and vocabulary Look at the work of a printmaker	Create collaged patterns within concentric circles Tell a story using textiles and collage Pupils will explore colour, texture and pattern by combining textiles and collage. Look at the work of artist Faith Ringgold and create a collaborative story quilt Can comment on the effects created by collage and make suggestions about alternative choice Can express preference about their own and others’ work and suggest improvements	Opportunity to reflect on the processes they have learnt in previous ones. Make choices based on this, to form part of a whole school Painting and Printmaking collaborative artwork Evaluate outcomes and compare with prints made earlier in the year Can recall and explain the five steps of the creative process Can explain and describe the painting and printing techniques they have used and state their preferences Can apply and develop

materials and techniques 4Select, and use appropriately, a variety of materials and techniques in order to create their own work 5. Take the time to reflect upon what they like and dislike about their work in order to improve it (for instance they think carefully before explaining to their teacher what they like and what they will do next	Explain the difference between positive and negative space Use shapes cut from painted surfaces and arrange to create interesting positive and negative spaces Explore ways in which backgrounds can contrast with foregrounds, thus influencing the focus of the viewer Evaluate outcomes Can make suggestions about how they would improve or develop their work further					previously taught techniques to create a variety of effects Can recall and follow a process to create a clear and detailed monoprint Can use technical language to describe methods, techniques and effects Can suggest ways in which techniques could be improved and how to make the group work together with greater harmony, patience and understanding Can identify skills they have improved and those they need to work on
Key vocabulary:	negative space the space around an object or person, or between objects or people gradient a gradual blending from one colour to another effect a particular look, sound or impression that somebody, such as an artist or a writer, wants to create Core knowledge: background Background is the view behind the main objects or people in a picture or photograph. traditional Traditional refers to the beliefs, customs or way of life of a particular group of people that have not changed for a long time. wash A wash is a very thin, watery layer of paint applied to a surface.	gesso (jesso) a mixture of plaster and glue used in painting, sculpture and as a base for decorating wood relief a method of raising shapes above a flat surface so that they stand out from it installation a collection of connected artworks that may take up an entire room or gallery, designed so that viewers can walk amongst the art Core knowledge: pliers Pliers are a small two-handled tool for holding or pulling small objects such as nails or for cutting wire. pargeting Pargeting is where patterns are stamped or scratched into the surface of the wet plaster on buildings and is particularly associated with Suffolk and Essex. gauge Gauge refers to the thickness of something, especially metal or wire.	tonking a method of taking paint off (or blotting) a surface to reveal other marks sgraffito a method involving scratching through the surface layer of paint to reveal the layer beneath impasto a painting technique in which the paint is applied so thickly that it stands out from the surface, creating texture Core knowledge: hue Hue refers to a particular shade of a colour, e.g. his face took on a subtle greenish hue. repetition Repetition of marks and brushstrokes can create different visual effects such as the illusion of texture on a flat surface. resist A method of applying paint over another medium such as wax crayon is called resist. Paint will not stick to the wax crayon and this allows previous marks made to remain visible through the paint.	repeated when an action is performed many times, such as printing the same design to create a repeated pattern or when an image is printed again and again impressed stamp created by pressing objects into a material such as clay to produce patterns and textured effects; the stamp can be used to print from many times to create a repeated design monoprint images or marks are scratched into a layer of ink before a print is taken Core knowledge: textured By putting paper over a surface such as woodgrain and rolling over it with ink, a print can be created that has the appearance of texture. Textured objects can be pressed into clay which can then be used to print an image that has texture and can be repeated.	radial spreading out from a central point towards the edge of a circle pigment a substance that gives something a particular colour when it is present in it or is added to it symbol a sign, shape or object that is used to represent something else Core knowledge: mandala A mandala, which is Sanskrit for ‘circle’, is a geometric design that holds a great deal of symbolism in Hindu and Buddhist cultures. Mandalas are believed to represent different aspects of the universe and are used as instruments of meditation and symbols of prayer. dye Dye is a natural or synthetic substance used to add a colour to or change the colour of something. quilt A quilt is a multi-layered textile, traditionally composed of two or more layers of fibres. The top layer is often created from smaller fabric pieces joined together in patchwork. The pattern and colour of these pieces creates the design. Quilts can contain historical information about the	Preparation the act or process of getting ready for something or making something ready process a series of things that are done in order to achieve a particular result incubation the second step in the creative process when ideas develop and grow Core knowledge: Response A response is an artistic or creative reaction to a stimulus such as music or other works of art. reflect To reflect means to think carefully and deeply about something. collaboration Collaboration refers to when pupils work together in order to produce or achieve something.

				ink slab An ink slab is a surface on which ink can be mixed and rolled. thumbnail sketch Thumbnail sketches are small, detailed sketches that are usually done quickly without making corrections.	creator. Quilting was often a communal activity.	
Art Strands: Working artistically	Colour Colour is used to convey atmosphere and mood. Space Space in artwork makes a flat image look like it has form.	Form Artists use form when they create sculptures. These are 3D shapes. Texture Texture is the look and feel of a surface.	Form Artists use form when they create sculptures. These are 3D shapes. Colour Colour is used to convey atmosphere and mood. Value Value is the intensity of colour and depends on the amount of white added. Texture Texture is the look and feel of a surface. Space Space in artwork makes a flat image look like it has form.	Texture Texture is the look and feel of a surface. Shape Shape is a flat (2D) area surrounded by an outline or edge Line Lines are used to show movement and mood.	Line Lines are used to show movement and mood. Colour Colour is used to convey atmosphere and mood. Texture Texture is the look and feel of a surface	Texture Texture is the look and feel of a surface. Shape Shape is a flat (2D) area surrounded by an outline or edge Line Lines are used to show movement and mood.
Prior Learning:	Pupils will be able to: • identify primary and secondary colours Point of reference: • mix tones and tints • apply paint using a range of techniques	Pupils will be able to: • select and combine materials to create interesting textural and visual effects • explore and explain the textural, visual and tactile qualities of artwork • explore methods of manipulating fabric and yarns by poking, pulling, threading and weaving	Pupils will be able to: • explore mark making using a range of tools and media • use different brushstrokes to make a variety of marks combine the visual and tactile quality of paint • talk about their work and that of others using Prior Learning appropriate vocabulary	Pupils be able to: • explore relief printing • experiment with printing with found objects • investigate the effect of printing on different surfaces • make stencils which generate both Prior Learning positive and negative stencil prints	hold a paintbrush correctly • paint using controlled strokes Point of reference: • identify primary and secondary colours	use a range of painting techniques • make a variety of printed marks • use mono printing and block printing techniques

	Yr. 3	Yr. 4
Skills	By the end of Yr. 3 pupils should be able to:	By the end of Yr. 4 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	- gather and review information, references and resources related to their ideas and intentions. - use a sketchbook for different purposes, including recording observations, planning and shaping ideas.	- select and use relevant resources and references to develop their ideas. - use sketchbooks, and drawing, purposefully to improve understanding, inform ideas and plan for an outcome. <i>(for instance, sketchbooks will show several different versions of an idea and how research has led to improvements in their proposed outcome.)</i>
Making <i>Skills of Making Art, Craft and Design</i>	- develop practical skills by experimenting with, and testing the qualities of a range of different materials and techniques. - select, and use appropriately, a variety of materials and techniques in order to create their own work.	- investigate the nature and qualities of different materials and processes systematically. - apply the technical skills they are learning to improve the quality of their work. <i>(for instance, in painting they select and use different brushes for different purposes)</i>
Evaluating <i>Skills of Judgement and Evaluation</i>	take the time to reflect upon what they like and dislike about their work in order to improve it <i>(for instance they think carefully before explaining to their teacher what they like and what they will do next)</i>	regularly reflect upon their own work, and use comparisons with the work of others (pupils and artists) to identify how to improve.
	By the end of Yr. 3 pupils should know:	By the end of Yr. 4 pupils should know:
Knowledge <i>Knowledge about art processes and context</i>	- about and describe the work of some artists, craftspeople, architects and designers - and be able to explain how to use some of the tools and techniques they have chosen to work with.	- about and describe some of the key ideas, techniques and working practices of a variety of artists, craftspeople, architects and designers that they have studied. - about, and be able to demonstrate, how tools they have chosen to work with, should be used effectively and with safety.
<i>Note: The threads in this Assessment Criteria Table are:</i>	<i>1 is about researching and developing ideas 2 is the sketchbook thread, recording and experimenting 3 is about exploring and developing skills and techniques 4 is about applying and using technical skills and acquiring mastery 5 is about making judgements 6 is about the knowledge of art, cultural context etc. 7 is about the knowledge of media, processes, techniques etc.</i>	

KS2 Years 5 and 6

	Yr. 5	Yr. 6
Skills	By the end of Yr. 5 pupils should be able to:	By the end of Yr. 6 pupils should be able to:
Generating Ideas <i>Skills of Designing & Developing Ideas</i>	- engage in open ended research and exploration in the process of initiating and developing their own personal ideas - confidently use sketchbooks for a variety of purposes including: recording observations; developing ideas; testing materials; planning and recording information.	- independently develop a range of ideas which show curiosity, imagination and originality - systematically investigate, research and test ideas and plans using sketchbooks and other appropriate approaches. <i>(for instance. Sketchbooks will show in advance how work will be produced and how the qualities of materials will be used)</i>
Making <i>Skills of Making Art, Craft and Design</i>	- confidently investigate and exploit the potential of new and unfamiliar materials <i>(for instance, try out several different ways of using tools and materials that are new to them)</i> - use their acquired technical expertise to make work which effectively reflects their ideas and intentions.	- Independently take action to refine their technical and craft skills in order to improve their mastery of materials and techniques - Independently select and effectively use relevant processes in order to create successful and finished work
Evaluating <i>Skills of Judgement and Evaluation</i>	regularly analyse and reflect on their progress taking account of what they hoped to achieve.	provide a reasoned evaluation of both their own and professionals' work which takes account of the starting points, intentions and context behind the work
	By the end of Yr. 5 pupils should know:	By the end of Yr. 6 pupils should know:
Knowledge and understanding <i>Acquiring and applying knowledge to inform progress</i>	- research and discuss the ideas and approaches of a various artists, craftspeople, designers and architects, taking account of their particular cultural context and intentions. - how to describe the processes they are using and how they hope to achieve high quality outcomes	- how to describe, interpret and explain the work, ideas and working practices of some significant artists, craftspeople, designers and architects taking account of the influence of the different historical, cultural and social contexts in which they worked. - about the technical vocabulary and techniques for modifying the qualities of different materials and processes.

