

Banks Road Primary School

Art Assessment Grids

Purpose of the Art Assessment Grids

The Art assessment grids are designed to help teachers make **accurate, fair and meaningful summative assessment judgements** across the school, while respecting the subject's distinctive nature.

In Key Stage 1, teachers use the grid to group pupils based on **formative evidence** (sketchbook work, classroom observations, practical outcomes, guided discussions). KS1 assessment is deliberately light-touch and developmental. Early art experiences focus on exploration, sensory engagement and skill foundations.

In Key Stage 2, teachers use the grid **alongside end-of-unit practical outcomes and sketchbook evidence** to make a summative judgement. High-quality art education should include sufficient **practice**, opportunities to revisit media, and increasing control of artistic processes over time.

Across the school, teachers begin from the assumption that **most pupils will be working at the expected standard**, and then move pupils backwards or forwards based on demonstrated security in the three domains of knowledge. We focus on **progression through curriculum content** rather than through abstract or generic skills ladders.

Why these assessment grids support high-quality art education

- They focus on **what has been taught** in the curriculum, not on subjective artistic "talent" or open-ended creativity judgements.
- They give teachers shared language and expectations, supporting **consistency** across KS1 and KS2.
- They reflect Ofsted's position that pupils need sufficient **practice**, secure knowledge and growing fluency before they can work creatively and independently.
- They allow teachers to notice small but meaningful steps in progression across drawing, painting, sculpture, printing, digital art, and 3D work.
- They keep assessment connected to **intentional curriculum sequencing**, ensuring pupils are prepared for what comes next.

AUTUMN TERM — DRAWING

Domain	Working Towards	Working At	Greater Depth
Practical Knowledge (skills & media control)	Uses drawing tools inconsistently and with limited control; struggles to represent shapes or use mark-making techniques.	Uses a variety of drawing tools with control to create different lines and marks; breaks objects into shapes; uses a viewfinder accurately; observational drawings show appropriate proportion and detail.	Uses tools with refined control; selects lines and marks for effect; captures subtle details and proportions; experiments independently with pressure, media and mark-making.
Theoretical Knowledge (artists, concepts)	Knows artists draw lines/shapes but cannot describe features clearly.	Understands that artists use lines, shapes and marks purposefully; can describe what they notice in simple artworks.	Talks about how artists use line/shape for expression; compares styles or drawings in simple terms.
Disciplinary Knowledge (discussing, interpreting, judging)	Gives simple comments (“I like it”) without explanation.	Uses early art vocabulary (line, shape, detail, marks) and explains simple choices in their work.	Gives reasoned explanations about artistic choices; evaluates what works well and why.

SPRING TERM — PAINTING & COLOUR THEORY

Domain	Working Towards	Working At	Greater Depth
Practical Knowledge	Struggles to mix primary colours accurately; limited brush control; colours often muddy.	Mixes primary → secondary colours confidently; paints bold colour blocks; controls thick/thin brushes; applies contrasting colours and patterns purposefully.	Mixes tints/tones independently; combines patterns, shapes and colour to enhance composition; controls brushstroke and paint consistency skilfully.
Theoretical Knowledge	Notices colours/shapes but cannot describe artists' styles clearly.	Identifies key features of Britto and Bleck (bold outlines, simple shapes, vibrant colour, pattern).	Explains artistic influence confidently; recognises how colour and pattern communicate energy or mood.
Disciplinary Knowledge	Gives simple preferences without reasons.	Uses vocabulary such as <i>contrast</i> , <i>pattern</i> , <i>bold</i> , <i>bright</i> ; explains simple artistic choices.	Reflects thoughtfully on their own and others' work; makes early judgements about composition and visual impact.

SUMMER TERM — SCULPTURE (BIRDS)

Domain	Working Towards	Working At	Greater Depth
Practical Knowledge	Observational sketches lack key shapes/details; struggles to shape/cut/assemble 3D forms; sculpture unstable or unclear.	Draws bird shapes accurately; uses chalk/charcoal/pastel to create texture; cuts, shapes and assembles bird sculpture parts independently; sculpture is stable and recognisable.	Creates highly detailed sketches; manipulates media to achieve layered textures; constructs 3D forms with strong spatial awareness; adds refined details for realism or expression.
Theoretical Knowledge	Knows sculpture is 3D but cannot describe techniques or artistic decisions.	Understands how artists use materials, texture and form to represent animals; identifies differences between 2D and 3D art.	Talks confidently about how materials communicate texture/weight/form; makes simple comments on style in nature-based sculpture.
Disciplinary Knowledge	Gives simple descriptions without reasoning.	Uses vocabulary such as <i>texture</i> , <i>form</i> , <i>3D</i> , <i>structure</i> ; explains simple construction decisions.	Evaluates choices thoughtfully (e.g., media, structure, balance); comments on how sculpture communicates character or realism.

SPRING TERM - EXPRESSIVE PAINTING (VAN GOGH)

Domain of Knowledge	Working Towards	Working At	Greater Depth
<p>Practical Knowledge (technical proficiency & media control)</p>	<p>Identifies primary/secondary colours but struggles to mix tertiary colours accurately; limited control of dashes or swirls; warm/cool colour use not purposeful. Final piece lacks deliberate texture or controlled brushwork.</p>	<p>Mixes tertiary colours accurately; creates tints/shades; uses controlled dashes and swirls to show movement/texture; selects warm/cool colours purposefully. Final piece reflects Van Gogh’s mark-making with clear texture and movement.</p>	<p>Mixes colours with high accuracy including subtle hue variation; uses expressive marks confidently and intentionally; selects warm/cool palettes for emotional impact. Final artwork shows refined brush control, originality and expressive confidence.</p>
<p>Theoretical Knowledge (artists, artworks, context)</p>	<p>Can describe some features of Van Gogh’s work but makes minimal links to their own; limited understanding of colour theory.</p>	<p>Identifies key features of Van Gogh’s style; understands tertiary colours and warm/cool contrast; research page shows images, notes and experimental marks.</p>	<p>Explains how Van Gogh used colour/texture expressively; articulates how they used similar techniques; research page shows thoughtful analysis and understanding of his visual language.</p>
<p>Disciplinary Knowledge (discussing, judging, interpreting art)</p>	<p>Gives simple comments without reasoning; limited ability to explain choices.</p>	<p>Uses vocabulary such as <i>dash, swirl, texture, hue, warm/cool</i>; explains simple artistic decisions (e.g., “I used swirls to show movement”).</p>	<p>Gives reasoned evaluations of composition and expressive intention; explains how choices create impact for the viewer.</p>

SPRING TERM - SCULPTURE (CHARLES McGEE)

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Identifies shapes/patterns but struggles to recreate them; limited control of paper techniques; needs support assembling 3D forms; final outcome may not stand securely.	Uses curling, spiralling, fringing and scoring with control; constructs 3D forms independently; produces repeated monochrome patterns; final structure stands securely and shows influence from McGee.	Combines paper techniques precisely; independently solves construction problems; produces intricate balanced patterns; final sculpture shows excellent craftsmanship, height, structure and visual flow.
Theoretical Knowledge (artists, artworks, context)	Recognises patterns in McGee’s work but struggles to apply them; limited understanding of 3D form.	Identifies McGee’s visual features (monotone patterns, repetition, black/white contrast); understands sculpture as 3D work using height and structure.	Explains McGee’s visual language confidently; understands how pattern, shape, height and rhythm create movement/unity in sculpture.
Disciplinary Knowledge (discussing, judging, interpreting art)	Relies on others in group work; gives simple descriptive comments.	Contributes to collaborative sculpture; uses vocabulary such as <i>pattern</i> , <i>monotone</i> , <i>3D</i> , <i>structure</i> ; explains basic decisions.	Leads group reasoning; evaluates shape/texture/height choices; comments thoughtfully on balance, movement and visual impact.

AUTUMN TERM — DRAWING (CHARCOAL)

Charcoal techniques • cave art • tonal values • local architecture • Angie Rogers & Dennis Creffield

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Uses charcoal with limited control; struggles to vary pressure, line quality or shading; observational drawings lack accuracy/detail; tonal contrast unclear.	Uses charcoal confidently to create varied lines, textures and smudging; accurate observational drawings; applies tonal values to show mood; final piece uses Rogers/Creffield-inspired techniques.	Controls charcoal with subtle graduations and expressive marks; observational drawings show high precision and confident use of negative space; selects techniques intentionally to evoke mood.
Theoretical Knowledge (artists, artworks, context)	Understands cave art very simply; limited ability to apply stylistic features (hand silhouettes, layering).	Understands features of cave art and recreates them appropriately; recognises stylistic features of Rogers/Creffield.	Explains symbolism behind cave art; discusses how artists like Rogers/Creffield use tone, structure and expressive marks; adapts these creatively.
Disciplinary Knowledge (discussing & judging art)	Gives basic comments without clear reasoning.	Uses vocabulary such as <i>tone, contrast, texture, shadow, atmosphere</i> ; explains choices in composition.	Evaluates how charcoal choices create mood; comments thoughtfully on composition, influence and effect on the viewer.

SPRING TERM — PAINTING (MOVEMENT)

Julian Opie • Dominic Hinchliffe • inferred/abstract body shapes • expressive mark-making • stick & ink

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Simple figure drawings with limited proportion; struggles to show movement; inconsistent stick-and-ink control; final piece shows little artist influence.	Creates Opie-inspired figures using simple shapes; uses expressive mark-making to show movement; uses stick-and-ink effectively; final piece reflects Opie/Hinchliffe’s techniques.	Produces highly stylised, confident abstractions; uses colour and expressive marks deliberately to convey rhythm; skilled control of stick-and-ink; final piece is dynamic and cohesive.
Theoretical Knowledge (artists, artworks, context)	Limited understanding of Opie’s simplified style or Hinchliffe’s expressive movement.	Identifies that Opie uses outlines/simple shapes; understands abstraction and inference; aware that artists show movement through colour/line.	Explains how Opie and Hinchliffe use abstraction, line and colour to communicate movement; makes meaningful connections to their own work.
Disciplinary Knowledge (discussing & judging art)	Gives simple descriptions without explaining ideas about movement.	Uses vocabulary like <i>movement, direction, outline, abstract, expressive marks</i> ; explains choices.	Makes evaluative comments on energy, rhythm and composition; reflects on artistic intention and viewer effect.

 **YEAR 3 — Assessment Grid**

SUMMER TERM — MIXED MEDIA (ANNA FALCETA & WANGECHI MUTU)

Watercolour washes • pattern • stitching • nature inspiration • layered mixed-media

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Uses materials but struggles to combine them purposefully; limited experimentation with watercolour; inconsistent patterns; finds stitching difficult.	Creates watercolour washes confidently; applies patterns (dots, spirals, lines) clearly; uses simple stitching to add texture; final piece blends paint, pattern and stitch effectively.	Layers media with originality and balance; uses stitching with precision; selects colours/shapes to enhance composition; final piece shows high craftsmanship and intention.
Theoretical Knowledge (artists, artworks, context)	Knows some materials used but limited understanding of Falceta or Mutu's styles.	Creates research page comparing both artists; understands that mixed media layers materials for effect; selects nature-inspired shapes/colours.	Explains how Falceta and Mutu use layering, pattern and organic shapes; adapts these influences thoughtfully in their own work.
Disciplinary Knowledge (discussing & judging art)	Describes work simply without explaining decisions.	Uses vocabulary such as <i>wash, pattern, stitch, layer, texture, mixed media</i> to discuss outcomes.	Evaluates how choices of media, shape, stitch and layer create meaning or visual interest; comments on harmony, balance and intention.

AUTUMN TERM — DRAWING (OIL PASTELS / MOOD PORTRAITS)

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Struggles to control oil pastel techniques such as blending, layering or pressure variation; portrait proportions inaccurate; needs support transferring outlines.	Demonstrates controlled blending, layering and outlining; creates a proportionate self-portrait; uses tracing/carbon transfer confidently. Final portrait shows clear intention and skill.	Applies complex blending and tonal variation; portrait is highly proportionate and expressive; experiments independently with composition and colour choices to enhance identity.
Theoretical Knowledge (artists, artworks, context)	Identifies colours but struggles to link colours to emotions; limited understanding of Irwyn’s mood portraits.	Understands how Irwyn uses colour to show emotion; applies similar ideas in their own portrait.	Shows deep understanding of emotional colour symbolism; discusses how colour conveys identity and mood with subtlety.
Disciplinary Knowledge (discussing, interpreting, judging art)	Gives simple comments about their work without reasoning.	Uses vocabulary such as <i>blend, tone, mood, proportion, emotion</i> ; explains choices clearly.	Makes evaluative comments about colour, composition and expressiveness; articulates how choices affect the viewer.

SPRING TERM — PAINTING (STILL LIFE – CÉZANNE)

Domain of Knowledge	Working Towards	Working At	Greater Depth
<p>Practical Knowledge (technical proficiency & media control)</p>	<p>Still-life sketches lack proportion; inconsistent mixing of colours/tones; struggles to use Cézanne’s brushstroke style; 3D form unclear; composition lacks depth.</p>	<p>Creates gesture drawings with confidence; mixes earthy tones; applies short angular brushstrokes; arranges objects thoughtfully; creates 3D effect using tonal variation and foreground/background. Final piece reflects Cézanne’s influence.</p>	<p>Gesture drawings show expressive control; mixes complex tones; adapts Cézanne’s techniques innovatively; uses perspective, overlap and spatial awareness to create refined, balanced compositions.</p>
<p>Theoretical Knowledge (artists, artworks, context)</p>	<p>Identifies shapes but struggles to explain Cézanne’s style or purpose.</p>	<p>Understands Cézanne’s use of colour, brushstrokes and structure in still life.</p>	<p>Demonstrates sophisticated understanding of Cézanne’s aims and techniques; can explain his approach to colour, form and composition.</p>
<p>Disciplinary Knowledge (discussing, interpreting, judging art)</p>	<p>Describes artwork simply without discussing artistic choices.</p>	<p>Uses vocabulary such as <i>gesture, tone, foreground, background, negative space, form</i> to explain decisions.</p>	<p>Evaluates use of tone, colour and composition; comments on mood, depth and artistic intention.</p>

SUMMER TERM — SCULPTURE (CLAY DRAGON EYES)

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Uses clay techniques (rolling, scoring, slip) with limited control; joins may fail; struggles to follow template or form 3D shape; stamping/texture inconsistent; paint application uncontrolled.	Uses clay techniques confidently; adds textures using stamping; constructs a clear dragon eye design; applies dry-brushing with three colours; final work is well-formed and visually striking.	Uses advanced clay control to refine sculptural form; combines multiple textural techniques; adapts the design creatively; uses dry-brushing expertly to create depth and subtle colour transitions. Final outcome shows exceptional craftsmanship.
Theoretical Knowledge (artists, artworks, context)	Limited understanding of how sculptors use texture, form or symbolism.	Understands why artists use texture, pattern and form to create impact; recognises that sculptural details enhance meaning.	Explains how sculptural choices (shape, texture, depth) communicate mood or character; links techniques to wider sculptural traditions.
Disciplinary Knowledge (discussing, interpreting, judging art)	Gives simple descriptive comments without evaluating decisions.	Uses vocabulary such as <i>texture, form, join, score, slip, dry-brush</i> to explain construction decisions.	Makes thoughtful evaluative comments about structure, balance, detail, colour and visual impact; reflects on artistic intention.

 **YEAR 5 — Assessment Grid**

AUTUMN TERM — DRAWING (ARCHITECTURE & BIOMIMICRY)

Architectural drawing • elevation/section/plan • one-point perspective • biomimicry • skyline diorama

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Produces simple architectural sketches with limited proportion or spatial awareness; struggles with elevation/section/plan; one-point perspective lines do not meet at the vanishing point; elevation design lacks detail.	Uses elevation, section and plan with growing confidence; draws a one-point perspective showing depth; produces an elevation inspired by nature photography; contributes effectively to skyline diorama.	Produces highly detailed and accurate architectural drawings with confident scale, proportion and perspective; elevation shows refined line work and sophisticated concept; leads peers in arranging diorama composition.
Theoretical Knowledge (artists, artworks, context)	Identifies architectural features but struggles to explain them; limited application of biomimicry.	Understands architectural vocabulary and gathers research about architects/buildings; identifies shapes and structures in nature to inspire designs.	Shows deep understanding of architects' styles; applies biomimicry creatively and meaningfully; uses natural forms to inspire innovative architectural ideas.
Disciplinary Knowledge (discussing & judging art/architecture)	Gives simple descriptive comments.	Uses vocabulary such as <i>elevation, structure, proportion, perspective, biomimicry</i> to explain decisions.	Evaluates architectural choices (scale, balance, structure) and considers viewer impact and design purpose.

 **YEAR 5 — Assessment Grid**

SPRING TERM — MIXED MEDIA LANDSCAPES (VANESSA GARDINER)

Watercolour techniques • printmaking • cityscape drawing • collage • layered mixed media

Domain of Knowledge	Working Towards	Working At	Greater Depth
<p>Practical Knowledge (technical proficiency & media control)</p>	<p>Struggles to control watercolour pigment; background papers lack variation; cityscape perspective inaccurate; mixed media lacks cohesion.</p>	<p>Uses varied watercolour techniques; creates textured papers using printmaking; draws precise cityscapes using fineliner; constructs a layered collage combining papers and carbon-paper cityscape; uses foreground-middle-background effectively.</p>	<p>Controls watercolour expressively; creates sophisticated background papers; cityscapes show excellent depth and precision; final mixed-media work is cohesive, expressive and artistically confident.</p>
<p>Theoretical Knowledge (artists, artworks, context)</p>	<p>Identifies some features of Gardiner’s work but records minimal detail.</p>	<p>Produces a detailed research page describing Gardiner’s landscapes and inspirations.</p>	<p>Provides high-level analysis of Gardiner’s composition, palette and abstraction; interprets her ideas thoughtfully in their own work.</p>
<p>Disciplinary Knowledge (discussing & judging art)</p>	<p>Gives simple descriptive comments.</p>	<p>Uses vocabulary such as <i>wash, texture, print, composition, negative space, layering</i> to explain choices.</p>	<p>Evaluates how layering, colour, abstraction and composition convey mood; comments on artistic intention and viewer response.</p>

SUMMER TERM — SCULPTURE (MOD ROC CREATURE MASKS)

Mod roc techniques • structure and texture • creature design • colour through tissue-paper collage

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Handles mod roc with limited skill; mask base lacks structure; joins crack; textures unclear; tissue-paper colour uneven.	Shapes mod roc confidently; builds raised features using layered materials; applies two smooth mod roc layers; colours sculpture with collaged tissue paper; final mask is vibrant with clear form.	Manipulates mod roc expertly to create complex forms and textures; uses materials innovatively; tissue-paper application is precise and expressive; final mask shows excellent craftsmanship and impact.
Theoretical Knowledge (artists, artworks, context)	Limited understanding of how sculptors use form or exaggeration.	Understands how sculpture uses raised forms, texture and structure to create meaning; annotated designs explain intended 3D depth.	Explains how sculptural techniques communicate character, mood or narrative; understands why artists exaggerate features for effect.
Disciplinary Knowledge (discussing & judging sculpture)	Describes sculpture simply without reasoning.	Uses vocabulary such as <i>form, texture, exaggeration, layers, join, structure</i> to explain choices.	Evaluates sculptural decisions with insight (balance, texture, colour placement, visual impact); reflects on artistic intention.

SPRING TERM — MIXED MEDIA SELF-PORTRAITS (MIKE BARRETT)

Grid drawing • facial proportions • mixed-media composition • layering • juxtaposition • identity

Domain of Knowledge	Working Towards	Working At	Greater Depth
Practical Knowledge (technical proficiency & media control)	Understands what a self-portrait is but struggles with facial proportions; grid used with support; tonal variation limited; background lacks cohesion.	Applies grid method to accurately place facial features; uses pencil/fineliner with growing tonal control; creates layered mixed-media background (wash, collage, print) integrated with portrait.	Produces highly accurate, expressive portraits; adjusts scale/placement intentionally; applies refined shading, hatching, cross-hatching; constructs complex mixed-media backgrounds with strong visual balance.
Theoretical Knowledge (artists, artworks, context)	Records limited information about Mike Barrett; struggles to explain layering or juxtaposition.	Describes Barrett’s use of layering, juxtaposition and expressive techniques clearly; understands how artists use composition and colour to express identity.	Analyses Barrett’s techniques in depth; explains how artistic choices communicate identity; adapts Barrett’s concepts in original ways.
Disciplinary Knowledge (discussing, interpreting & judging art)	Gives simple comments about their portrait without reasoning.	Uses vocabulary such as <i>tone, proportion, juxtaposition, composition, layering</i> ; explains artistic decisions.	Evaluates how portrait and background interact; comments on artistic intention, emotional impact and cohesion; shows strong critical reflection.

SUMMER TERM — SCULPTURE (SHELL STRUCTURES & ABSTRACT FORMS)

Shell studies • observational texture • abstraction • Barbara Hepworth • wire armature • acrylic painting

Domain of Knowledge	Working Towards	Working At	Greater Depth
<p>Practical Knowledge (technical proficiency & media control)</p>	<p>Observational shell drawings lack detail/tonal range; inconsistent control of mixed media; wire forms lack stability; acrylic paint applied with limited layering.</p>	<p>Produces shell sketches showing texture and tonal contrast; manipulates wire to form shell shapes; builds strong armature with coathanger base; applies white acrylic and accent colours purposefully.</p>	<p>Demonstrates mastery of observational drawing (texture, curvature, tone); builds complex, stable armatures; sculpts creative abstract forms; uses acrylic with sophistication (blends, highlights, subtle accents).</p>
<p>Theoretical Knowledge (artists, artworks, context)</p>	<p>Identifies some features of Hepworth’s work but struggles to apply abstraction.</p>	<p>Understands key features of Hepworth’s abstract forms; applies shape ideas to their own sculpture; connects shell studies to final 3D design.</p>	<p>Analyses Hepworth’s sculptural principles deeply (voids, balance, flowing forms); adapts these thoughtfully in original sculptural concepts.</p>
<p>Disciplinary Knowledge (discussing, interpreting & judging art)</p>	<p>Gives simple descriptions; limited ability to explain choices in shape, structure or colour.</p>	<p>Uses vocabulary such as <i>form, texture, balance, armature, accent colours, abstraction</i>; explains construction and design decisions.</p>	<p>Evaluates artistic impact (balance, movement, contrast, form); reflects on sculptural intention and viewer response with insight.</p>