



# Progression in Art

EYFS to Year 6



Overview of Themes across all year groups

	Autumn 1	Whole School Theme	Autumn 2	Spring 1	Spring 2	Summer 1	Summer
Base 1	Will you read me a story?	What are memories?	What happens when I fall asleep?	Why do zebras have stripes?	Are we there yet?	Why do ladybirds have spots?	What is reflection?
Base 2	<b>HISTORY</b> Dinosaur Planet  <b>ART</b> Line and Pattern Drawing	Who do we remember when we wear poppies?	<b>GEOGRAPHY</b> The Land I Call Home	<b>HISTORY</b> Toys through time  <b>ART</b> Form and Texture Sculpture & Collage	<b>DT</b> From field to fork	<b>HISTORY</b> Superheroes Florence Nightingale  <b>ART</b> Colour and Shape Printing and Printing	<b>GEOGRAPHY</b> Splendid Skies
Base 3	<b>GEOGRAPHY</b> Wonderful Weather  <b>ART</b> Colour and Form Sculpture	Why do we wear poppies?	<b>HISTORY</b> Gunpowder, Treason and Plot	<b>DT</b> Food, glorious food	<b>HISTORY</b> Terrific Telford  <b>ART</b> Shape and Line	<b>GEOGRAPHY</b> Oh we do like to be beside the seaside!  <b>ART</b> Texture and Pattern	<b>HISTORY</b> All the fun of the fair!
Base 4	<b>GEOGRAPHY</b> Indian Adventure  <b>ART</b> Colour and Pattern	Why is it important to remember?	<b>DT</b> Sew Perfect!	<b>HISTORY</b> Fire, Fire Great Fire of London	<b>GEOGRAPHY</b> Little Blue Planet  <b>ART</b> Line and Texture	<b>HISTORY</b> Our Heritage Abraham Darby & The Ironbridge  <b>ART</b> Form and Shape	<b>HISTORY</b> Kings & Queens
Base 5	<b>DT</b> Healthy Me	Why is poppy day always in the second	<b>HISTORY</b> Tribal Tales  <b>ART</b>	<b>GEOGRAPHY</b> Town Vs Country  <b>ART</b>	<b>HISTORY</b> Crime and Punishment	<b>GEOGRAPHY</b> Tremors  <b>ART</b>	<b>HISTORY</b> Road to Wroxeter

		week of November?	Line and Pattern	Shape and Form		Colour and Texture	
Base 6	<b>GEOGRAPHY</b> Trench Tours  <b>ART</b> Line and Form	What happens on Remembrance Day?	<b>HISTORY</b> Structures through time	<b>HISTORY</b> I am Warrior  <b>ART</b> Shape and Texture	<b>GEOGRAPHY</b> Extreme Earth	<b>HISTORY</b> Raiders and Traders  <b>ART</b> Colour and Pattern	<b>GEOGRAPHY</b> East Vs West
Base 7	<b>GEOGRAPHY</b> Exploring the Amazon	How important were animals in World War One?	<b>HISTORY</b> Achievements & Legacies  <b>ART</b> Colour and Texture	<b>DT</b> Burps, Bottom & Bile	<b>HISTORY</b> Telford through time Industrial Revolution  <b>ART</b> Line and Shape	<b>GEOGRAPHY</b> Meet me in the Med	<b>HISTORY</b> Ancient Arts Ancient Greece  <b>ART</b> Pattern and Form
Base 8	<b>GEOGRAPHY</b> The Big Blue Planet  <b>ART</b> Form and Colour	Should we wear white poppies?	<b>HISTORY</b> Ancient Civilisations Early Baghdad	<b>GEOGRAPHY</b> The World Beneath my Feet  <b>ART</b> Texture & Line	<b>DT</b> Culture on a Plate	<b>GEOGRAPHY</b> Stars and Stripes  <b>ART</b> Pattern and Shape	<b>HISTORY</b> Tomb Raiders Ancient Egyptians
Base 9	<b>GEOGRAPHY</b> Vida Las Americas  <b>ART</b> Shape and Colour	Is it right to fight?	<b>HISTORY</b> Evacuate! World War II	<b>GEOGRAPHY</b> World Warriors  <b>ART</b> Line and Texture	<b>HISTORY</b> Journeys: Story of Migration	<b>HISTORY</b> Marvellous Mayans  <b>ART</b> Pattern and Form	<b>DT</b> Robot Wars

	Colour	Pattern	Line	Texture	Form	Shape
EYFS	<p>Know that when paint is mixed, it will change its colour.</p> <p>Choose colours to be used in an artwork. Know that some colours can be "light" or "bright" or "dark"</p> <p>Experiments with different colours based on knowledge of mixing.</p>	<p>Produce an expanding range of patterns and textures.</p> <p>Develop simple patterns by using objects.</p>	<p>Can create lines that more clearly reference a given shape or concept.</p> <p>Can create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus.</p>	<p>Can begin to represent different textures of an object using pencils, chalk and charcoal.</p> <p>Can begin to represent textures of an object using different brush strokes. e.g. sharp strokes for hair.</p> <p>Build layers of materials to create an image</p> <p>Investigate textures by describing, naming, rubbing, copying.</p>	<p>Enjoy a range of malleable media such as clay, papier Mache, Salt dough.</p> <p>Impress and apply simple decoration.</p> <p>Cut shapes using scissors and other modelling tools.</p> <p>Build a construction/ sculpture using a variety of objects e.g. recycled, natural and manmade materials.</p>	<p>Can create lines that more clearly reference a given shape or concept.</p> <p>Cut shapes using scissors and other modelling tools.</p>
Year 1	<p>Knows that when adding white to a colour, its value becomes lighter (known as tint) Knows that when adding black (or a darker colour such as purple) makes its colour or value darker. This is known as shade.</p> <p>Knows that red, blue and yellow are primary colours.</p>		<p>Know that refining lines means to make them more accurate.</p> <p>Refines lines to make them more accurate by erasing marks and perfecting lines.</p> <p>Apply sketched lines to record initial ideas.</p> <p>Apply lines that follow basic contours and</p>		<p>Experiment in a variety of malleable media such as clay, papier Mache, Salt dough, modroc.</p> <p>Shape and model materials for a purpose, e.g. pot, tile from observation and imagination.</p>	<p>Knows that appropriate simple shapes must be combined and used to create an overall object.</p> <p>Using painting apparatus, they can create basic shapes that represent objects from observation or imagination.</p>

	<p>Can begin to mix and then apply different tones and values (dark, mid and light) by adding white or black to a colour.</p>		<p>outlines of shapes from observation.</p> <p>Line application on a surface is somewhat influenced by the marks made by the artist in study.</p> <p>Knows that refining lines means to make them more accurate.</p>		<p>Continue to manipulate malleable materials in a variety of ways including rolling, pinching and kneading.</p> <p>Impress and apply simple decoration techniques: impressed, painted, applied. Use tools and equipment safely and in the correct way.</p>	<p>Knows that appropriate simple shapes must be combined and used to create an overall object.</p>
<p><b>Year 2</b></p>	<p>Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours.</p> <p>Knows that blue, green and purple belong to the cool colour family. Red, orange and yellow belong to the warm colour family.</p> <p>Knows that when adding a darker colour such as purple makes its colour or value darker. This is known as shade.</p>	<p>Produce an expanding range of patterns.</p> <p>Demonstrate experience in surface patterns/textures and use them when appropriate.</p>	<p>Know that refining lines increases the accuracy of their drawing.</p> <p>Know that an eraser can be used to refine lines but also to lighten shaded areas.</p> <p>Lines and contours are clearly identifiable as observed objects.</p> <p>Refine their drawing by using an eraser accurately to remove inaccurate lines.</p>	<p>Continue to Investigate textures.</p> <p>Demonstrate experience in surface patterns/textures and use them when appropriate.</p>	<p>Use equipment and media with increasing confidence.</p> <p>Shape, form, construct and model from observation and imagination.</p> <p>Explore carving as a form of 3D art</p>	<p>Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder.</p> <p>Can begin to follow the contour lines of a shape, using directional brush strokes, when adding tone for form.</p> <p>Draw and cut shapes from a variety of materials and arrange to create either abstract or representational picture</p>

	<p>Colours can also be be tinted with other colours (when red is added to white, it has a red tint creating pink).</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>Can apply different tones (dark, mid and light) by utilising the shade and tint technique.</p>		<p>Know that refining lines increases the accuracy of their painting (when working on realism).</p>			
<p><i>Year 3</i></p>	<p>Can mix primary colours confidently to create secondary colours.</p> <p>Knows that blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling. Red, yellow and orange</p>	<p>Produce more intricate surface patterns/ textures and use them when appropriate.</p>	<p>Know that cross hatching and hatching can be used to show areas of light and dark. Close and layered lines show darker areas of an object.</p> <p>Know that refining lines and tonal</p>	<p>Know that paint can be layered to add texture.</p> <p>Produce more intricate surface patterns/ textures and use them when appropriate.</p>	<p>Use equipment and media with confidence. Learn to secure work to continue at a later date.</p> <p>Join two parts successfully.</p>	<p>Know that shapes will help to create a more accurate and realistic outcome (where appropriate).</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil.</p>

	<p>belong to the warm colour family and create a feeling of anger, warm or energy.</p> <p>Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.</p> <p>Knows that colours can be blended using a gradient.</p> <p>Colours are blended with some visual appearance of intervals.</p>		<p>gradients will help to create a more accurate and realistic outcome (where appropriate).</p> <p>To know that perspective allows artists to portray form in their artwork.</p> <p>Types of perspective:</p> <ul style="list-style-type: none"> <li>• 1-point perspective</li> <li>• 2-point</li> </ul> <p>Lines that are closer together and layered show darker areas.</p>		<p>Construct a simple base for extending and modelling other shapes.</p> <p>Produce larger ware using pinch/ slab/ coil techniques.</p> <p>Continue to explore carving as a form of 3D art.</p> <p>Use language appropriate to skill and technique</p>	<p>Know that they can use the grid method of referencing to correctly scale an object.</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil.</p> <p>Know that they can use the grid method of referencing to correctly scale an object.</p>
<p>Year 4</p>	<p>Know that tone can be used to show implied form within a drawing using dark, mid and light tones to portray a light source.</p> <p>Know that directional shading can be used to portray form and realism.</p>	<p>Capture its form in an implied 3D space.</p>	<p>To know that perspective allows artists to portray form in their artwork.</p> <p>Types of perspective:</p> <ul style="list-style-type: none"> <li>• 1-point perspective</li> <li>• 2-point perspective</li> <li>• 3-point perspective</li> </ul>	<p>Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.</p> <p>Beginning to explore texture in an artwork</p>	<p>Know that directional shading can be used to portray form and realism.</p> <p>Work in a safe, organised way, caring for equipment. Secure work to continue at a later date.</p>	<p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil – relates this method to scaling of human figure – 7.5 head lengths.</p>

	<p>Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush.</p> <p>Know that tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source.</p> <p>Can blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals.</p>		<p>Know that lines can be used expressively to portray mood.</p>	<p>using different techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.</p>	<p>Make a slip to join to pieces of clay.</p> <p>Decorate, coil, and produce marquettes confidently when necessarily.</p> <p>Model over an armature: newspaper frame for Modroc.</p> <p>Use recycled, natural and man-made materials to create sculptures.</p> <p>Gain more confidence in carving as a form of 3D art.</p> <p>Use language appropriate to skill and technique.</p> <p>Demonstrate awareness in environmental sculpture and found object art. Show awareness of the effect of time upon sculptures.</p>	<p>Scaling is more accurate throughout the artwork.</p>
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## Year 5

Know that when complementary colours are mixed, they will become muted. This can also be affected by the ratio of one colour to the other.

Know that analogous colours are those colours next to each other on the colour wheel. Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used in their artist study.

Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light).

Light and shadow is captured in the correct areas with knowledge of light source. Shapes and lines are refined accurately when

Know that sketched lines are used to map concepts on a surface.

To know that perspective allows artists to portray form in their artwork.

There are 4 types of perspective:

- 1-point perspective
- 2-point perspective
- 3-point perspective
- Multi-point perspective

Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.

Know that the vanishing point is where receding parallel lines diminish.

Lines are refined accurately when appropriate to the artwork. (Some marks may not need refining

Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc to enhance the mood of an artwork.

To know that 3D objects have a tactile texture and when this is captured in a painting it is called an implied texture.

Shows a range of techniques to create texture e.g. chosen surface, how the surface is primed, the medium or equipment used

To know that 3D objects have a tactile texture and when this is captured in a painting it is called an implied texture.

Show experience in combining pinch, slabbing and coiling to produce end pieces.

Develop understanding of different ways of finishing work: glaze, paint, polish.

Gain experience in modelling over an armature: newspaper frame for Modroc.

Use recycled, natural and manmade materials to create sculptures, confidently and successfully joining.

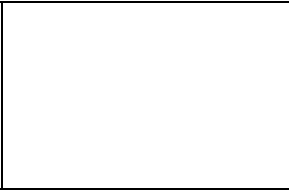
Confidently carve a simple form.

Shapes are refined accurately when appropriate to the artwork. (Some marks may not need refining as they are more abstract).

	appropriate to the artwork.		as they are more abstract).		Use language appropriate to skill and technique.	
<b>Year 6</b>	<p>Can use knowledge of mixing colours to create comparable values to show an influence of an artist, style or movement.</p> <p>Know that analogous colours are those colours next to each other on the colour wheel.</p> <p>Knows that by mixing different variations of primary colours, different hues of black can be created.</p> <p>Know that tone can affect the ability to create form Know that tone can affect the mood of an artwork. Dark = melancholy.</p> <p>Clearly shows areas of light and shadow in an observational painting</p>		<p>To know that perspective will affect the aesthetic of their artwork – thus creating more or less depth.</p> <p>May choose one of the following.</p> <ul style="list-style-type: none"> <li>• 1-point perspective</li> <li>• 2-point perspective</li> <li>• 3-point perspective</li> <li>• Multi-point perspective</li> </ul> <p>Lines are refined independently using controlled lines.</p> <p>Independently applies a range of techniques to create texture e.g. use of an eraser, stippling, cross-hatching, surface etc.</p>	Independently applies a range of techniques to create texture e.g. chosen surface such as wood, canvas or paper, how the surface is primed using gesso, and the medium or equipment used such as a palette knife etc.	<p>Model and develop work through a combination of pinch, slab, and coil.</p> <p>Work around armatures or over constructed foundations.</p> <p>Demonstrate experience in the understanding of different ways of finishing work: glaze, paint, polish.</p> <p>Demonstrate experience in relief and freestanding work using a range of media.</p> <p>Recognise sculptural forms in the environment: Furniture, buildings.</p> <p>Confidently carve a simple form.</p>	<p>Shapes are refined independently using controlled lines.</p> <p>Independently applies a range of techniques to create texture e.g. use of an eraser, stippling, cross-hatching, surface etc.</p> <p>Know that different viewpoints and perspectives affects a shape's appearance. e.g. profile of a face – some features may be unobservable.</p> <p>Shapes and lines are refined independently using controlled strokes.</p>



based on one or several  
light sources.



## Drawing Progression across all year groups

### Drawing Knowledge

Know that different types of pencils or drawing utensils can make different marks on a surface.

Know which pieces of equipment are appropriate for drawing or making marks.

Can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent these using appropriate shapes.

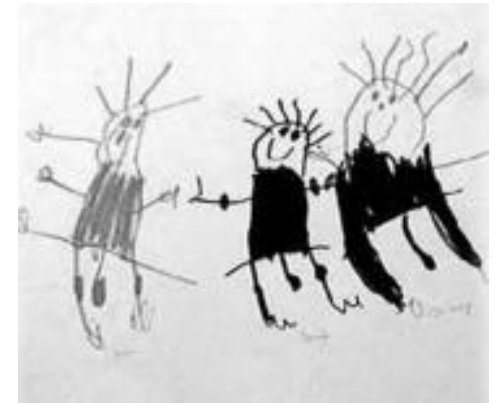
Know that some drawing utensils move / feel differently to others. E.g. more efforts required to make darker marks than a black felt tip pen.

Can hold drawing medium (pencil, chalk etc) with increasing control, using a consistent grip. (full grip or three fingered grip).

EYFS

Using drawing apparatus, they can create basic shapes that represent objects.

### Examples



### Drawing Knowledge

Know that a pencil grip can change how marks are applied on a surface. e.g. held closely to the tip increased the amount of control you have.

Know that when you hold a pencil close to the tip, will increase control and detail.


Knows that appropriate simple shapes must be combined and used to create an overall object.

Know that refining lines means to make them more accurate.

Know that pencil marks can be lighter / darker depending on the pressure used to apply marks.

### Examples



<p>Year 1</p>	<p>Know that pencils have different grades. HB is used for writing and sketching.</p> <p>Hold the pencil close to the point for control and detail.</p> <p>Apply sketched lines to record initial ideas. Apply lines that follow basic contours and outlines of shapes from observation.</p>	
<p style="text-align: center;"><b>Drawing Knowledge</b></p>		<p style="text-align: center;"><b>Examples</b></p>
<p>Year 2</p>	<p>Know that holding the pencil close to the point will help control and detail, further towards the end creates loose sketching.</p> <p>Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder.</p> <p>Know that refining lines increases the accuracy of their drawing.</p> <p>Know that an eraser can be used to refine lines but also to lighten shaded areas.</p> <p>Know that tones can be blended together from light, mid to dark using a pencil.</p> <p>Know that a pencil must be used at an angle when applying different tones. know that directional shading is moving the pencil back and forth using contour lines (a shape's outer line) as a guide.</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>Hold the pencil further towards the end for loose sketching.</p> <p>Sketching is more fluid and expressive when using a grip suitable for purpose.</p>	

Lines and contours are clearly identifiable as observed objects.

When lines are refined, they will appear sharper (when working on realism or if appropriate).

Refine their drawing by using an eraser accurately to remove inaccurate lines.

Can apply different tones (dark, mid and light) by utilising a change in pressure.

Begin to blend tones or gradients using appropriate pressure.

Can begin to follow the contour lines of a shape when shading (directional shading).

Can choose a position of the pencil based on purpose. E.g. angled to apply tone.

### Drawing Knowledge

Know that when adding different tones, it must be completed with a pencil at a shallow angle – increases surface area of pencil point and produces a softer finish.

Know that tone can create contrast in a drawing (difference between light and dark).

Know that H pencils are hard and will produce light marks – best for technical drawing.

Know that B pencils are soft and will produce darker tones – best used for tonal drawings and shading. Know that directional shading can influence a shape's 3D appearance.

Know that cross hatching and hatching can be used to show areas of light and dark. Close and layered lines show darker areas of an object.

### Examples

Year 3

Know that refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome (where appropriate).

Know that they can measure shapes from observation using a scaling method using their thumb and pencil.

Know that they can use the grid method of referencing to correctly scale an object.

To know that perspective allows artists to portray form in their artwork.

Types of perspective: • 1-point perspective • 2-point

Know that a horizon line runs horizontally. Vanishing points are where lines meet. There can be more than one vanishing point.

Know that orthogonal lines are the diagonal lines that can be drawn along receding parallel lines.

Lines and shapes can be applied with increasing accuracy, showing control.

The application of tone shows a clear contrast between dark, mid and light.

Using shading, their objects can begin to possess form. Directional and contour shading aids this.

The blending of tones is smooth without clear intervals of contrast.

Composition is considered with regards to placement of the object.

Lines that are closer together and layered show darker areas.

When creating perspective drawings, a horizon line and vanishing points are used



## Drawing Knowledge

Know which pencils they must use based on their properties. E.g. 2B pencil would be appropriate for mid to dark tones.

Know that texture can be manipulated via different methods and techniques such as layering, stippling and different types of mark making.

Know which marks are symbolic in their artwork and why based on their aesthetic. E.g. Strident, sharp lines to show anger.

Know that they can measure shapes from observation using a scaling method using their thumb and pencil – relates this method to scaling of human figure – 7.5 head lengths.

To know that perspective allows artists to portray form in their artwork.

Types of perspective: • 1-point perspective • 2-point perspective

Know that scale is a comparison of size between objects. Know that scale will change relative to distance and depth.

Know that proportion is relative to the object it is part of. Know that when drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion.

Know that erasers can be used for different purposes e.g. putty erasers and soft easers can be used to lift off graphite to reveal areas of light.

Know that erasers can be used expressively to create texture in a drawing.

## Examples



Year 4



Know that tone can be used to show implied form within a drawing using dark, mid and light tones to portray a light source.

Know that directional shading can be used to portray form and realism.

Begin to understand that the composition of an artwork can affect its focal point.

Know that lines can be used expressively to portray mood.

Chooses correct apparatus for purpose and outcome. e.g. If the artist in study creates a dark, melancholic mood with high contrast, a range of pencils should be used.

Draw objects that are correctly sized in comparison to others within an artwork (portray distance).

Create objects in the foreground that appear larger than those in the back and midground.

When drawing, elements of the same object are drawn using an accurate proportion e.g. the facial features.

Identify areas of shadow and light and blend tones accurately to create soft gradients.

Follow the contours of a shape to show its shape. Capture its form in an implied 3D space using directional shading.

Drawing can be sustained over a period of time.

Tones are blended with little visual appearance of intervals.

## Year 5

### Drawing Knowledge

Know that sketched lines are used to map concepts on a surface. A loose grip can also suggest movement in an artwork.

Know that objects can be affected by many light sources. To know that 3D objects have a tactile texture and when this is captured in a drawing it is called implied texture.

Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.

To know that perspective allows artists to portray form in their artwork.

There are 4 types of perspective: • 3-point perspective

Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.

Know that the vanishing point is where receding parallel lines diminish.

Can choose drawing type or medium by their properties based on the purpose of the artwork e.g. linked to a certain style or movement.

Can disregard the use certain media for their artwork based on their style properties. e.g. chalk would not be applicable for Renaissance artwork as contrast would be unable to replicate that of the era (difference between dark and light).

A range of drawing apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. charcoal for its darker tones and tactile texture.

Clearly marks areas of light and shadow in an observational drawing.

### Examples



Light and shadow is captured in the correct areas with knowledge of light source.

Shapes and lines are refined accurately when appropriate to the artwork. (Some marks may not need refining as they are more abstract).

Shows a range of techniques to create texture e.g. stippling or the use of an eraser (purposefully chosen).

Lines generally diminish at the vanishing point.

Scaling is accurate using appropriate measuring methods.

Can sustain drawing over many sessions.

Composition allows for a balanced artwork. e.g. the focal point may not be centred but is in the foreground to highlight its importance.

Blend colours softly with no apparent definition between values.

### Drawing Knowledge

Know that media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning: e.g. the thin outlines of a David Hockney drawing conveys a sense of simplicity of the human form.

Know that an artist's technique of applying lines, shapes and tone directly affects the aesthetic of an artwork. An expressive method of applying lines will create a sense of movement or an abstract work.

### Examples

## Year 6

Know that the drawing medium can be used in different ways to inform mood and can be used to reflect the subject matter – e.g. expressive strokes can convey a sense of excitement in a scene where there is a chase.

Know that depth in a drawing affects the scale of an object and its clarity.

Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience – e.g. the large-scale drawings of Anselm Kiefer will draw in the viewer and experience the artwork in a very kinetic manner.

To know that perspective will affect the aesthetic of their artwork – thus creating more or less depth.

May choose one of the following. • 1-point perspective • 2-point perspective • 3-point perspective • Multi-point perspective

Know that different viewpoints and perspectives affects a shape's appearance. e.g. profile of a face – some features may be unobservable.

Know that drawing type can be categorised by their:

- properties
- purpose
- relation to artist (authenticity)
- relation to context or movement
- based on the purpose of the artwork.

Know that a pencil can be used in different ways to inform mood and can be used to reflect the subject matter.



Know that tone can affect the ability to create form Know that tone can affect the mood of an artwork. Dark = melancholy

A more expressive range of drawing apparatus can be chosen and applied based on their properties, purpose or outcome. e.g. drawing with string or natural objects.

Can draw an object from different viewpoints using knowledge of perspective **Uses directional shading with confidence to create form in a drawing.**

Clearly shows areas of light and shadow in an observational drawing based on one or several light sources.

**Shapes and lines are refined independently using controlled lines.** Independently applies a range of techniques to create texture e.g. use of an eraser, stippling, cross-hatching, surface etc.

Scaling is accurate using appropriate methods.

Can sustain drawing over many sessions, drawing for purpose (sketching, designing, final artwork)

### Drawing Knowledge

### Examples

Know that the viewer can reflect and respond to a drawing via knowledge of style, movement or symbolic meaning: e.g. the drawings of Leonardo da Vinci informed many of his creations and were not purely for aesthetic purposes.

Know the purpose and value of the following drawing techniques (own work or that of others).

- Line construction

- Construction lines are temporary linework entities that can be used as references when creating and positioning other objects or linework.

## Year 7

- Composition – how balance, contrast, emphasis, movement, pattern, rhythm, unity/variety is showcased in an artwork.
- Foreshortening is a technique used in perspective to create the illusion of an object receding strongly into the distance or background.

Know that the grid drawing technique is a tool for constructing an image and its purpose is to achieve accurate shape, scale and perspective.

Know that the application of realistic proportion and perspective was developed during the Renaissance period.

Know that 3 -D shapes in an implied space are a culmination of many drawing techniques:

Construction lines

- Perspective using vanishing points
- Application of tones with reference to multiple light sources
- Placement of highlights and shadows. Know how to choose a method or style of drawing based on:
  - properties
  - purpose
  - relation to artist (authenticity)
  - relation to context or movement
  - based on the purpose of the artwork.
- stimulus Know that creative risks can be taken and that artwork can be subsequently modified via exploration.

Can accurately map preliminary shapes as a guide to show shape and form of an observed or imagined object.

Line construction is used to inform composition.



Refined and rendered 3D shapes are accurately drawn using a combination of purposeful drawing techniques and processes. e.g. construction of line / planes, positioning / composition, capturing light source using tone.

Can observe and record small areas in significant detail and recreate refined line, accurate shape and appropriate contrasting tones.

Apply a range of tones when observing a primary source.

Tones are accurate to the stimulus. Directional shading follows the contours of the shape to create form and realism and replicates its texture.

Able to eradicate pencil marks and blend a variety of tones accurately and effectively using a range of methods and pencils. e.g. blending stump.

Apply a variety of mark making techniques that show a development of personal response to what they observe or feel about a given stimulus.

Scaling of objects is accurate using appropriate methods most suited to the outcome. e.g. architectural drawings would be well suited to the grid method.

Can correct mistakes taken by creative risks and explore their artistic possibilities through critical thinking.

Can sustain drawing over the course of a project, with a variety of personal responses relevant to intentions.

## Painting Progression across all year groups

### Painting Knowledge

### Examples

EYFS

Know that paintbrushes can make marks on a surface when combined with paint using brush strokes.

Know that a brush stroke is a mark made by a paintbrush.

Know which pieces of equipment are appropriate for painting.

Know that some paints move differently to others. e.g. some may be thick and need more effort to move. Some may be drier etc.

Know that when paint is mixed, it will change its colour.

Choose colours to be used in an artwork. Know that some colours can be "light" or "bright" or "dark"

Can hold painting medium (paintbrush, sponge brush etc) with increasing control, using a consistent full grip or three-fingered grip.

Can create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus.

Experiments with different colours based on knowledge of mixing.





## Painting Knowledge

Know that paintbrushes can differ in appearance – know the name of: - Flat brush - Rounded brush - Angled brush

Knows that a paintbrush grip can change how marks are applied on a surface

Know that if the paintbrush is held more tightly, improved control will be achieved.

Knows that appropriate simple shapes must be combined and used to create an overall object.

Knows that refining lines means to make them more accurate. Know the names of different types of paint such as watercolour and acrylic paint based on its aesthetic qualities e.g watercolours are “watery” and “thin”. Acrylic paint is “thick”.

Knows that when adding white to a colour, its value becomes lighter (known as tint) Knows that when adding black (or a darker colour such as purple) makes its colour or value darker. This is known as shade. Reference light, mid and dark values of colour

Knows that red, blue and yellow are primary colours.

Hold the paintbrush close to the tip for control and detail.

Hold the paintbrush further towards the end for loose mark making.


Can apply loose lines to record initial ideas.

Apply lines that follow basic contours and outlines of shapes from observation (primary or secondary source).

## Examples



Year 1

	<p>Refines lines to make them more accurate by using controlled application.</p> <p>Can begin to mix and then apply different tones and values (dark, mid and light) by adding white or black to a colour.</p> <p>Paint application on a surface is somewhat influenced by the strokes of the artist in study and bears a resemblance.</p>	
<p>Year 2</p>	<p style="text-align: center;"><b>Painting Knowledge</b></p> <p>Know that paintbrushes can differ in appearance and purpose: - Flat brush – straight edges or blocked strokes - Rounded brush – can be used for lots of different styles of painting.</p> <p>Know that using different brushes will create a different aesthetic. e.g. a large flat brush will create wide sharp lines.</p> <p>Know that holding the paintbrush close to the point will help control and detail, further towards the end creates loose brush strokes.</p> <p>Know that directional strokes are created moving the paintbrush back and forth using contour lines.</p> <p>Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder.</p> <p>Know that refining lines increases the accuracy of their painting (when working on realism).</p> <p>Know that paints have different properties, for example:</p> <ul style="list-style-type: none"> <li>- Watercolour = translucent</li> <li>- Acrylic = opaque</li> </ul>	<p style="text-align: center;"><b>Examples</b></p> 

Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours.

Knows that blue, green and purple belong to the cool colour family. Red, orange and yellow belong to the warm colour family.

Knows that when adding a darker colour such as purple makes its colour or value darker. This is known as shade.

Colours can also be tinted with other colours (when red is added to white, it has a red tint creating pink).

Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.

Brush strokes are more fluid and expressive when creating sketched lines. Crip towards the end.

Lines and contours are clearly identifiable as observed objects.

Begin to blend tones or gradients using appropriate pressure when using a paintbrush. (Light pressure blends paint)

When lines are refined, they will appear sharper (when working on realism or if appropriate).

Can apply different tones (dark, mid and light) by utilising the shade and tint technique.

Can begin to follow the contour lines of a shape, using directional brush strokes, when adding tone for form.

Can begin to apply paint to a surface referencing the strokes of the artist in study.

Year 3

## Painting Knowledge

Know that paintbrushes can differ in appearance and purpose:

- Flat brush – aren't as versatile as round brushes but they're useful for blending and creating washes.
- Rounded brush – are the most versatile and widely used brushes. Their shape makes them suitable for small details and delicate lines.

Know that when using a paintbrush at a shallow angle increases surface area which can be used for colour washes.

Know that directional brushstrokes can influence a shape's 3D appearance.

Know that marks using paint can be symbolic with meaning created by the artist or viewer. e.g.

Know that paint can be layered to add texture.

Know that they can measure shapes from observation using a scaling method using their thumb and pencil.

Know that they can use the grid method of referencing to correctly scale an object.

Know that paints have different properties and can be more suited for certain projects, for example:

- Watercolour = translucent, soft images.
- Oil paint = thick and textured

Begin to suggest why certain paints are more appropriate for a project. e.g. Watercolour for still life as requires less equipment and can be utilised quickly. It also dries quickly.

## Examples



Knows that blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling. Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy.

Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.

Knows that colours can be blended using a gradient.

Know that tone can create contrast in a painting (difference between light and dark)

Chooses correct paintbrush grip for purpose. e.g. holding the paintbrush with three -finger grip close to the tip to add detail. Lines and shapes can be applied with increasing accuracy, showing control using appropriate painting medium.

Using directional brush strokes, their objects can begin to possess form. The application of tone shows a clear contrast between dark, mid and light. The blending of tones is attempted with some intervals of contrast.

Colours are blended with some visual appearance of intervals.

Composition is considered with regards to placement of the object.

When creating perspective in a painting, a horizon line and vanishing points are used.

Paint application on a surface shows a clear process that resembles that of the artist in study. e.g. The work of Jackson Pollock and the layering of paint strokes and splatters.

## Painting Knowledge

## Examples

Know that paintbrushes can differ in appearance and purpose and can reflect a certain style of painting:

Paintings showing realism like Renaissance painters may have used the following:

- Detail round brushes have short hairs. They are a good choice for working on details and making short strokes to help create realism.
- Flat square end brushes are good for bold strokes, washes and filling wide spaces. They can also be used for fine lines, straight edges and stripes.
- Filbert flat and oval-shaped end brushes work well for blending and creating soft-edged shapes like flower petals.

Know which paintbrushes they must use based on their properties. Directional brush strokes can be used to portray form.

Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.

Know which marks are symbolic in their artwork and why based on their aesthetic.

Year 4

Know that they can measure shapes from observation using a scaling method using their thumb and pencil – relates this method to scaling of human figure – 7.5 head lengths.

To know that perspective allows artists to portray form in their artwork.

Types of perspective: • 1-point perspective • 2-point perspective • 3-point perspective

Know that scale is a comparison of size between objects.



Know that scale will change relative to distance and depth. Know that when painting from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion.

Know that proportion is relative to the object it is part of.

Can compare the different properties of paint that are similar in appearance, for example:

- Ink = like watercolour in consistency
- however rich and glossy as opposed to matte.

Can create tertiary colours from primary and secondary colours. e.g. blue/purple Know that complementary colours are opposite on the colour wheel.

Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush.

Know that tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source.

Chooses correct paintbrush grip for purpose and outcome. eg. If the artist's work seems more fluid then holding the paintbrush towards the end will aid this style.

Paint objects that are correctly sized in comparison to others within an artwork (distance)

Create objects in the foreground that appear larger than those in the back and midground.

When painting, elements of the same object are drawn using an accurate proportion e.g. the facial features. Identify areas of shadow and light and blend tones accurately to create soft

gradients. Follow the contours of a shape using directional brush strokes to show its form with consideration of light source.

Beginning to explore texture in an artwork using different techniques such as layering, differing brush strokes or varying equipment such as a sponge or palette knife.

Painting can be sustained over a period of time.

Can blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals.

### Painting Knowledge

Know that sketched paint strokes are used to map concepts on a surface. A loose grip can also suggest movement in an artwork.

Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc to enhance the mood of an artwork. To know that 3D objects have a tactile texture and when this is captured in a painting it is called an implied texture.

Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.

To know that perspective allows artists to portray form in their artwork - Multi-point perspective

Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.

Know that the vanishing point is where receding parallel lines diminish.

### Examples



Year 5



Can choose paint type by their properties based on the purpose of the artwork. e.g. linked to a certain style or movement.

Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used in their artist study.

Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light).

A range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. e.g. a palette knife is used to create thick tactile texture. Clearly marks areas of light and shadow in an observational painting.

Light and shadow is captured in the correct areas with knowledge of light source. Shapes and lines are refined accurately when appropriate to the artwork. (Some brush strokes may not need refining as they are more abstract).

Shows a range of techniques to create texture e.g. chosen surface, how the surface is primed, the medium or equipment used.

Can consider perspective when creating a painting (1 and 2 -point perspective). Lines diminish at the vanishing point.

Scaling is accurate using appropriate measuring methods. Can sustain painting over many sessions.

Composition allows for a balanced artwork. E.g. the focal point may not be centred but is in the foreground to highlight its importance. Blend colours softly with no apparent definition between values.

## Year 6

### Painting Knowledge

Know that paintbrushes can differ in appearance and purpose and can reflect a certain style, movement or symbolic meaning: Round or pointed tip brushes are good for sketching, outlining, detailed work and filling in small areas.

Conveys rhythm and flow in an artwork.

Know that an artist's technique of applying paint directly affects the aesthetic of an artwork. An expressive method of applying paint will create a sense of movement or an abstract work.

Know that the paintbrush can be used in different ways to inform mood and can be used to reflect the subject matter – e.g. expressive strokes can convey a sense of excitement.

Know that depth in a painting affects the scale of an object and its clarity.

Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience – e.g. the large scale sculptures of Anish Kapoor engulf the viewer, becoming part of the artwork.

To know that perspective will affect the aesthetic of their artwork – thus creating more or less depth - Multi-point perspective

Know that different viewpoints and perspectives affects a shape's appearance. e.g. profile of a face – some features may be unobservable.

Can choose paint type by their: • properties • purpose • relation to artist (authenticity) • relation to context or movement • based on the purpose of the artwork. e.g. If creating artwork of aboriginal influence, the artist may choose a dry paint that has muted tones.

### Examples



Can use knowledge of mixing colours to create comparable values to show an influence of an artist, style or movement.

Can correctly select appropriate brushes to blend colours on a surface - must be soft bristles.

Know that analogous colours are those colours next to each other on the colour wheel.

Knows that by mixing different variations of primary colours, different hues of black can be created.

Know that tone can affect the ability to create form Know that tone can affect the mood of an artwork. Dark = melancholy

A more expressive range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. e.g. painting with string or natural objects.

Can paint an object from different viewpoints using knowledge of perspective. Uses directional brush strokes with confidence to create form in a painting.

Clearly shows areas of light and shadow in an observational painting based on one or several light sources. Shapes and lines are refined independently using controlled strokes.

Scaling is accurate using appropriate methods. Can sustain painting over many sessions, drawing and painting for purpose (sketching, designing, final artwork)

Composition is well considered with a clear understanding of how to highlight multiple foci within an artwork. e.g. The focus points may all be in the foreground yet in different locations within the artwork.

Can create contrast within an artwork with clear control showing a smooth gradient where appropriate.

### Painting Knowledge

### Examples

Year 7

Know the purpose and value of the following painting techniques (own work or that of others).

- Flat wash – used for background and block colour
- Wet on dry – used when layering is favourable
- Wet on wet – paint is easily moved across a surface
- Colour gradients – colours blend from one to another
- Dry brush – adds texture and brush marks
- Resist – paint resists lines when using wax or spirits
- Lifting – removing of paint using paintbrush or other material

Know that when painting quickly and from observation e.g. still life of figure work, a loose grip can be used with sketched lines to gain preliminary shapes.

Know that the grid drawing technique is a tool for constructing an image prior to adding paint and its purpose is to achieve accurate shape, scale and perspective.

Know that the application of realistic proportion and perspective was developed during the Renaissance period. Previous to this, painting lacked realistic form.

Know that 3-D shapes in an implied space are a culmination of many techniques:

- Construction lines
- Perspective using vanishing points
- Application of tones with reference to multiple light sources
- Placement of highlights and shadows.



Know how to choose a method or style of painting based on: • properties • purpose • relation to artist (authenticity) • relation to context or movement • based on the purpose of the artwork. • stimulus

Know that creative risks can be taken and that artwork can be subsequently modified via exploration.

Can accurately map preliminary shapes as a guide to show shape and form of an observed or imagined object. Line construction is used to inform composition.

Refined and rendered 3D shapes are accurately drawn and subsequently painted using a combination of purposeful drawing and painting techniques and processes. e.g. construction of line / planes, positioning / composition, capturing light source using tone.

Can observe and record small areas in significant detail and recreate refined line, accurate shape and appropriate contrasting tones.

Apply a range of tones when observing a primary source. Tones are accurate to the stimulus. Directional brush strokes follow the contours of the shape to create form and realism and replicates its texture.



Able to eradicate brush marks and blend a variety of tones accurately and effectively using a range of methods and paintbrushes. e.g. soft blending brush, finger, paper towel, palette knife.

Apply a variety of mark making techniques that show a development of personal response to what they observe or feel about a given stimulus.

Scaling of objects is accurate using appropriate methods most suited to the outcome. e.g. architectural paintings would be well suited to the grid method.

	Can correct mistakes taken by creative risks and explore their artistic possibilities through critical thinking.	
	Can sustain a painting over the course of a project, with a variety of personal responses relevant to intentions.	

Collage Progression across all year groups

Collage Knowledge		Examples
EYFS	<p>Use a range of media to create collage by cutting and tearing.</p> <p>Build layers of materials to create an image (with support)</p>	
Year 1	Collage Knowledge	Examples
	<p>Sort collage materials into groups of smooth, rough, shiny etc.</p> <p>Create corresponding collages.</p> <p>Combine other techniques with collage e.g. paint or crayon.</p> <p>Build layers of materials to form an image.</p> <p>Use a range of media to create collage by cutting and tearing.</p> <p>Children will cut and tear paper and card for their collages.</p> <p>Gather and sort the materials that they will need.</p> <p>Create and arrange shapes appropriately Select and use textured paper for an image.</p>	

### Collage Knowledge

Draw and cut shapes from a variety of materials and arrange to create either abstract or representational picture.

Year 2

Combine other techniques with collage e.g. paint, crayon or stitches.

Bond fabrics together using glue.

Use a range of media to create collage by cutting and joining.

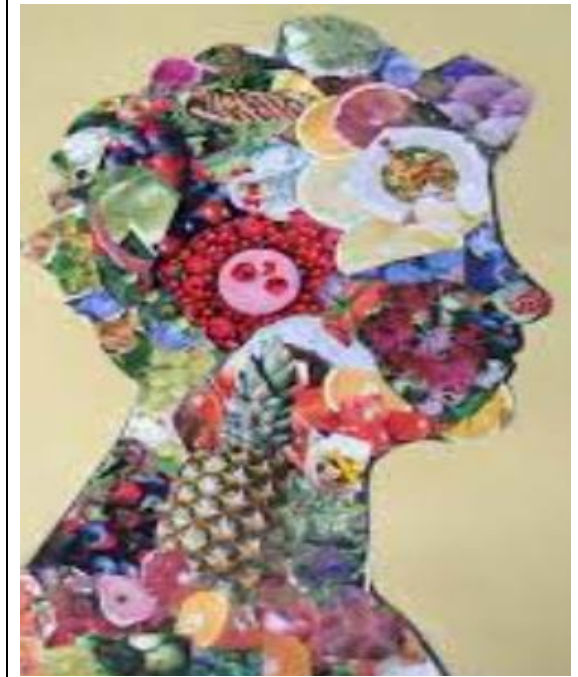
Children can create individual and group collage.

Use different types of materials on their collage and explain why.

Use repeated pattern in a collage.

Fold, crumble, tear and overlap papers and other materials.

### Examples



### Collage Knowledge

Represent objects in collage material.

Year 3

Combine art techniques to embellish collage.

Use a range of media to create a collage by overlapping materials.

Children are able to cut accurately.


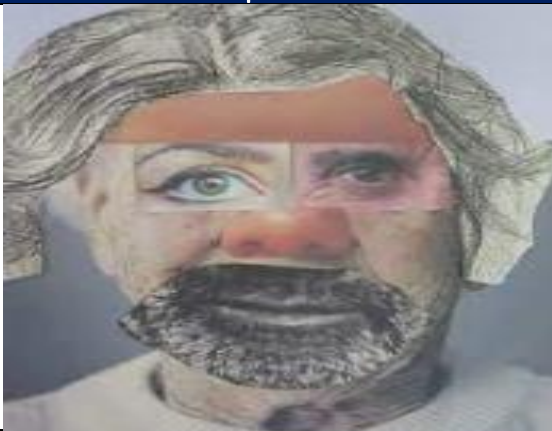
Begin to overlap materials to experiment with different final looks.

Experiment using different colours using mosaic and montage.


### Examples








	<p>Experiment with creating mood, feeling, movement and areas of interest using different media</p>	
<p>Year 4</p>	<p style="text-align: center;"><b>Collage Knowledge</b></p> <p>Reproduce original drawings in the style of an artist using appropriate collage material.</p> <p>Recreate artworks in collage.</p> <p>Combine art techniques to embellish collage.</p> <p>Use a range of media to create collage by cutting and joining.</p> <p>Develop individual and group collages, working on a range of scales.</p> <p>Combine visual and tactile qualities.</p> <p>Experiment with creating mood, feeling, movement and areas of interest using different media</p>	<p style="text-align: center;"><b>Examples</b></p> 
<p>Year 5</p>	<p style="text-align: center;"><b>Collage Knowledge</b></p> <p>Recreate designs from other times and cultures using a variety of materials.</p> <p>Explore surfaces using a magnifying glass, simplify what is observed and recreate in collage.</p> <p>Combine art techniques to embellish collage.</p> <p>Use different media and techniques to create a collage (e.g. overlapping and layering).</p> <p>Experiment with a range of media to overlap and layer, creating interesting colours and textures and effects.</p>	<p style="text-align: center;"><b>Examples</b></p> 

	<p>Embellish a surface using a variety of techniques, including drawing, painting and printing.</p> <p>Select and use found materials with art media and adhesives to assemble and represent an image or stimulus.</p>	
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<p>Year 6</p>	<p><b>Collage Knowledge</b></p>	<p><b>Examples</b></p>
	<p>Represent natural found objects like shells, tree bark, water, using a variety of materials.</p> <p>Take photos of local environment and reproduce in collage material.</p> <p>Combine art techniques to embellish collage.</p> <p>Use different media to create a collage with different colours, textures and techniques.</p> <p>Justify the materials they have chosen.</p> <p>Combine pattern tone and shape into their collage.</p>	

<p>Year 7</p>	<p><b>Collage Knowledge</b></p>	<p><b>Examples</b></p>
	<p>Combine textures, patterns, surfaces and create their own mix of surfaces to give visual interest.</p> <p>Work with a range of tactile surfaces and select these appropriately to the subject matter.</p> <p>Use a range of ceramic mosaic patterns, material, media and techniques to create texture.</p>	

## Printing Progression across all year groups

Printing Knowledge		Examples
EYFS	<p>Enjoy taking rubbings: leaf, brick, coin.</p> <p>Simple pictures by printing from objects.</p> <p>Develop simple patterns by using objects.</p> <p>Using stencils to create a picture.</p> <p>Print with variety of objects.</p> <p>Print with block colours.</p>	
Year 1	<p>Print simple pictures with a range of hard and soft materials e.g. cork, pen barrels, sponge.</p> <p>Demonstrate experience at impressed printing: drawing into ink, printing from objects.</p> <p>Use equipment and media correctly and be able to produce a clean printed image.</p> <p>Explore printing in relief: String and card.</p> <p>Begin to identify forms of printing: Books, posters pictures, fabrics.</p> <p>Create patterns.</p> <p>Develop impressed images.</p>	

### Printing Knowledge

Continue to explore printing simple pictures with a range of hard and soft materials e.g. cork, pen barrels, sponge.

Year 2

Demonstrate experience at impressed printing: drawing into ink, printing from objects.

Use equipment and media correctly and be able to produce a clean printed image.

Make simple marks on rollers and printing palettes.

Take simple prints i.e. mono -printing.

Print with a growing range of objects.

Identify the different forms printing takes.

### Examples



### Printing Knowledge

Print simple pictures using different printing techniques.

Year 3

Continue to explore both mono-printing and relief printing.

Use a sketchbook to record media explorations and experimentations as well as try out ideas, plan colours and collect source material for future works.


Demonstrate increasing refinement in 3 colour printing.

Explore the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

### Examples



	<p>Demonstrate experience in combining prints taken from different objects to produce an end piece.</p> <p>Relief and impressed printing.</p> <p>Recording textures/patterns.</p> <p>Monoprinting.</p> <p>Colour mixing through overlapping colour prints.</p>	
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	Printing Knowledge	Examples
Year 4	<p>Increase awareness of mono and relief printing.</p> <p>Demonstrate experience in fabric printing.</p> <p>Expand experience in 3 colour printing.</p> <p>Continue to experience in combining prints taken from different objects to produce an end piece.</p> <p>Create repeating patterns.</p> <p>Experiment with textures/patterns.</p> <p>Interpret environmental and manmade patterns.</p> <p>Modify and adapt print.</p>	

## Printing Knowledge

## Examples

Year 5

Use tools in a safe way.

Continue to gain experience in overlaying colours.

Start to overlay prints with other media.

Use print as a starting point to embroidery.

Show experience in a range of mono print techniques.



Year 6

## Printing Knowledge

## Examples

Develop ideas from a range of sources.

See positive and negative shapes.

Demonstrate experience in a range of printmaking techniques.

Describe techniques and processes.

Adapt their work according to their views and describe how they might develop it further.

Annotate work in sketchbook.

Develop their own style using tonal contrast and mixed media.

Builds up drawings and images of whole or parts of items using various techniques.



Year 7

### Printing Knowledge

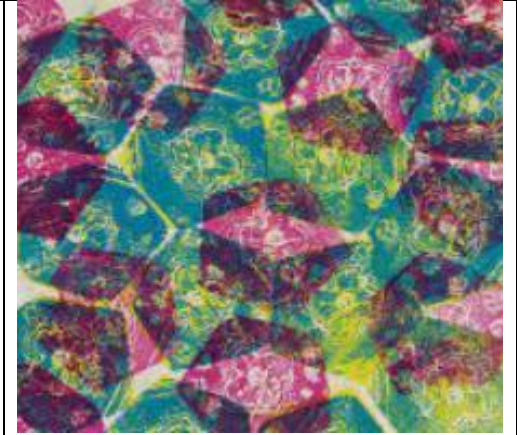
Use templates and layers to create more complex prints.

Understand how to layer up colour.



Develop more complex patterns and understand how to repeat patterns in a basic way.

Use a range of techniques linked to printing, including multi-media and sewing techniques.

### Examples



Sculpture Progression across all year groups

Sculpture/3-D Knowledge		Examples
EYFS	<p>Enjoy using a variety of malleable media such as clay, salt dough.</p> <p>Impress and apply simple decoration.</p> <p>Cut shapes using scissors and other modelling tools.</p> <p>Build a construction/ sculpture using a variety of objects e.g. recycled, natural and manmade materials</p>	
Sculpture/3-D Knowledge		Examples
Year 1	<p>Experiment in a variety of malleable media such as clay, papier-mache, salt dough,</p> <p>Shape and model materials for a purpose (e.g. a pot, tile) from observation and imagination.</p> <p>Continue to manipulate malleable materials in a variety of ways including rolling, pinching and kneading.</p> <p>Impress and apply simple decoration techniques, including painting.</p> <p>Use tools and equipment safely and in the correct way.</p>	



### Sculpture/3-D Knowledge

### Examples

Year 2

Use equipment and media with increasing confidence.

Use clay or other malleable material to create an imaginary or realistic form – e.g. clay pot, figure, structure etc.

Produce more intricate surface patterns/ textures and use them when appropriate.



### Sculpture/3-D Knowledge

### Examples

Year 3

Begin to show an awareness of objects having a third dimension and perspective.

Learn to secure work to continue at a later date.

Join two parts successfully.

Construct a simple base for extending and modelling other shapes.

Produce larger ware using pinch/ slab/ coil techniques.

Continue to explore carving as a form of 3D art.

Use language appropriate to skill and technique.



### Sculpture/3-D Knowledge

### Examples

Year 4

Work in a safe, organised way, caring for equipment.

Make a slip to join two pieces of clay.

Decorate, coil, and produce marquettes confidently when necessarily.

Use recycled, natural and man-made materials to create sculptures.

Adapt work as and when necessary and explain why.

Gain more confidence in carvings a form of 3D art.

Use language appropriate to skill and technique.

Demonstrate awareness in environmental sculpture and found object art.

Show awareness of the effect of time upon sculptures.



Year 5

### Sculpture/3-D Knowledge

### Examples

Work in a safe, organised way, caring for equipment. Secure work to continue at a later date.

Show experience in combining pinch, slabbing and coiling to produce end pieces.

Develop understanding of different ways of finishing work: glaze, paint, polish.

Gain experience in model ling over an armature: newspaper frame for Modroc.

Use recycled, natural and manmade materials to create sculptures, confidently and successfully joining.



Show increasing confidence to carve a simple form.

Use language appropriate to skill and technique

Year 6

**Sculpture/3-D Knowledge**

Work in a safe, organised way, caring for equipment. Secure work to continue at a later date.

Model and develop work through a combination of pinch, slab, and coil.

Work around armatures or over constructed foundations.

Demonstrate experience in the understanding of different ways of finishing work: glaze, paint, polish.

Demonstrate experience in relief and freestanding work using a range of media.

Recognise sculptural forms in the environment: Furniture, buildings.

Confidently carve a simple form.

Solve problems as they occur.

Use language appropriate to skill and technique.

**Examples**



Analysing and Evaluating Skill Progression across all year groups

Analysing and Evaluating Skill		Vocabulary
EYFS	<p align="center"><u>Analysing Content and Context How, why, what if?</u></p> <p>Comment on the subject and narrative in an artwork</p> <p>Identify colours in an artwork Discuss the shapes in an artwork and what they are (e.g. circles form the face)</p>	<p>opinion</p> <p>favourite</p> <p>like</p> <p>dislike</p> <p>shows</p>
	<p align="center"><u>Evaluating: Subjective – finding and assessing the value</u></p> <p>Can comment on whether they like and dislike their own work Can say whether they like and dislike an artwork.</p>	
Analysing and Evaluating Skill		Vocabulary
Year 1	<p align="center"><u>Analysing Content and Context How, why, what if?</u></p> <p>Able to identify the content or theme of an artwork such as nature, city or people etc.</p> <p>Identify the colours in an artwork and link to colour properties (e.g. primary and secondary).</p> <p>Make connections between an artwork and their own work (subject)</p> <p>Identify colour, line, shape and comment on the appearance of these elements using key language (e.g. curved or arched lines).</p> <p>Generate basic questions about the content of an artwork (e.g. What is the artwork about? What did the artists want to show?)</p>	<p>explain</p> <p>decide</p> <p>compare</p> <p>prefer</p>

**Evaluating: Subjective – finding and assessing the value**

Articulate their understanding of the subject or theme of their artwork and link that to the artist in study.

Can comment on the use of colour in their artwork and link this to the work of the artist and colour properties (primary and secondary colours).

Can discuss how artists can be influenced by each other (e.g. the work produced in class or how their work is influenced by the artist in study)

Can describe their artwork linking to the elements of art and suggest how they have been successful (e.g. I used control when I drew my lines)

Can say what they like and dislike about an artwork and why.

Can say what they like and dislike about their own artwork and why. Agree targets on how to improve their work.

**Analysing and Evaluating Skill**

**Vocabulary**

**Analysing Content and Context How, why, what if?**

Able to identify the content or theme of an artwork such as nature, city or people and link it to the work of another artist.

Identify the colours in an artwork and link to colour families and colour properties (e.g. primary, secondary)

Make connections between an artwork and their own work (subject, colour, style or process)

Identify colour, line, shape, pattern, space and tone and comment on the appearance of these elements using key language.

predict

opinion

recommend

evaluate

Year 2

	<p>Generate basic questions about the content and context of an artwork and form opinions of how an artwork was produced based on its outcome.</p> <p style="text-align: center;"><b>Evaluating: Subjective – finding and assessing the value</b></p> <p>Articulate their understanding of their artwork and link that to the artist in study with reference to the subject or theme, discipline (painter, sculptor, printer etc) or elements of art.</p> <p>Can comment on the use of colour in their artwork and link this to the work of the artist and colour properties including colour families.</p> <p>Can discuss how their work may be influenced by that of the artist.</p> <p>Can begin to suggest how successful these links were.</p> <p>Can describe their artwork linking to the elements of art and suggest how they have been successful in using them.</p> <p>Can compare these elements to those used by the artist in study.</p> <p>Generate suggestions as to how they were successful in their work and propose development points for the future.</p>	<p>support</p> <p>compare</p>
	<p style="text-align: center;"><b>Analysing and Evaluating Skill</b></p> <p style="text-align: center;"><b>Analysing Content and Context How, why, what if?</b></p> <p>Able to identify or interpret the content or theme of an artwork such as nature, city or people and link it to the work of other artists with similar practices.</p> <p>Identify the colours in an artwork and link to colour families, properties and its impact on mood (e.g. brightly coloured may suggest bliss)</p>	<p style="text-align: center;"><b>Vocabulary</b></p> <p>hypothesise</p> <p>assess</p> <p>judge</p>

## Year 3

Make connections between an artwork and their own work (subject, colour, style, process or theme)

Identify colour, line, shape, pattern, space, form, texture and tone and comment on the appearance of these elements using key language.

Begins to explore the purpose of these elements (e.g. undulated lines create rhythm).

Generate questions about an artwork and form opinions of how an artwork was produced based on knowledge of previously studied artists.

### **Evaluating: Subjective – finding and assessing the value**

Articulate the purpose of their artwork and link that to the artist in study and other artists working within this discipline.

Can comment and explain the use of colour in their artwork and link this to the work of the artist.

Discusses the impact of the use of colour referencing colour properties including colour families.

Can discuss how their work may be influenced by that of the artist.

Can suggest how successful and apparent these links are.

Can describe how their artwork links to the elements of art and explain why they have chosen such elements in their work.

Generate suggestions as to how they were successful in their work and propose development points for the future. Consider how using other disciplines may impact their work.

argue

examine

relate

summarise

express

Year 4

### Analysing and Evaluating Skill

#### Analysing Content and Context How, why, what if?

Able to hypothesise about the content or theme of an artwork such as nature, city or people and link it to the work of other artists across different art movements (e.g. portraiture by Rembrandt and David Hockney).

Identify the colours in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme. (e.g. Picasso's Blue Period uses muted colours to complement the feeling of its subject)

Make connections between an artwork and their own work (subject, colour, style, process or theme – identifies similarities between social references (e.g. the migration of black people in Jacob Lawrence's artwork and that of the Anglo-Saxons in the past).

Identify all elements of art within an artwork and comment on the appearance of these elements using key language.

Explores the purpose of these elements with reasonable hypotheses (e.g. shapes are spaced apart to convey loneliness).

Generate insightful questions about the content, context and mood of an artwork and form opinions of how an artwork was produced based on knowledge of artistic practices that they have previously utilised.

Link to the culture surrounding an artwork (e.g. vibrancy and freedom of 1960s in turn influencing Jackson Pollock and Abstract Impressionism).

### Vocabulary

criticise

justify

convince

classify

interpret

construct

conveys

evokes

indicates



### Evaluating: Subjective – finding and assessing the value

Articulate the purpose and rationale of their artwork and link that to the artist in study and other artists working within this discipline, movement or time period.

Can explain how colour has been used in their artwork and link this to the work of the artist or artists.

Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.

Can note clear influences of the artist's work found in their own artwork.

Can explain how successful and apparent these links are and give reasons as to why they were used (e.g. Jacob Lawrence uses naïve shapes in his work to simplify his work and refrain from individuality).

Can explain how their artwork links to the elements of art and explain their impact with reference to particular artists, movements or periods. e.g. Wayne Thiebaud uses vibrant colours, which not only reflects the notion of childhood, but also the vibrancy of the 1960s.

Explain how they were successful in their work and independently generate developmental targets for the future with reference to the artist's practice. e.g. To use differing line weight to mirror that of Roy Lichtenstein.

Make valid suggestions on how their work could be completed using a variety of disciplines which may impact their work.

Year 5

### Analysing and Evaluating Skill

#### Analysing Content and Context How, why, what if?

Able to hypothesise about the content, context and theme of an artwork and compare this to the practice of other artists within the same, or different art movements (e.g. the differences between Juan Gris and Pablo Picasso in Cubism)

Identify the colours in an artwork and link to colour families, properties and its impact on mood.

Links colour to subject matter or theme, cultural influences (e.g. brightly coloured patterns used to celebrate African culture in Esther Mahlangu's artwork) Make connections between an artwork and their own work (subject, colour, style, process or theme – empathises with the process of artwork created by both the artist and themselves).

Explains the purpose of the elements of art within an artwork and generates plausible reasons as to why the artist has utilised them in this manner (e.g. Picasso uses fragmented shapes to convey a sense of broken society and isolation).

Generate insightful questions about the content, context and mood an artwork and identify the key processes of an artist's practice based upon knowledge of artistic practices that they have previously studied and understanding of artistic movements and disciplines.

Begins to discuss the significance of artist's choice of practice. Link to the cultural and social aspects surrounding an artwork (e.g. Renaissance portraits portrayed realism to show a high level of skill and an element of humanism and improved education).

#### Evaluating: Subjective – finding and assessing the value

Can confidently articulate the purpose and rationale behind their artwork.

### Vocabulary

conclude

critique

connotes

illustrates

comparable

provokes

Judge their artwork against that of the artist in study and other artists working within this movement and ascertain how they have utilised / disregarded certain aspects of the artist's work.

Can explain how and why colour has been used in their artwork and link this to the work of similar artists working in this manner.

Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.

Can ascertain whether the colour used in their work has greater meaning or is symbolic (e.g. the use of a blue hue in Picasso's Blue Period to reflect the artist's own emotional state at the time).

Can explain how and why they have used an artist's influence in their own work. They suggest how they have modified this to make their own work more original.

Can explain how successful and apparent these links are and give reasons as to why they were used (e.g. Nevinson uses blocked shapes as a homage to the Cubist painters working at the time.)

Can explain how their artwork links to the elements of art and clarify their impact with reference to particular artists, movements or periods.

Can characterise their artwork within an art movement using these elements.e.g. The lines, shapes and form of my artwork was influenced by the contours created by Barbara Hepworth. These shapes were often organic which was a distinguishing characteristic seen within many modernist sculptures during this period.

Critique their (and other's work) with emphasis on theory.

	<p>Generate developmental targets for themselves and others for future artworks with reference to the artist's practice. e.g. to modify the lines used within my sculpture so that they are more organic, mirroring those of Hepworth's artwork.</p> <p>Make valid suggestions on how their work could be completed using a variety of disciplines and explain how this could change the context and symbolism. e.g creating a Cubist portrait using sculpture as opposed to paint on canvas.</p>	
<p><b>Year 6</b></p>	<p><b>Analysing and Evaluating Skill</b></p>	<p><b>Vocabulary</b></p>
	<p style="text-align: center;"><b>Analysing Content and Context How, why, what if?</b></p> <p>Able to identify and interpret the content, context, theme or symbolism of an artwork and compare this to the practice of other artists across different milestones and events in time (e.g. Kath Kollwitz portrayal of despair in contrast with that of Pablo Picasso's Blue Period).</p> <p>Identify the purpose of colour in an artwork and link to colour families, properties and its impact on mood. Links colour to subject matter or theme, cultural influences or period in time/art movements (e.g. chiaroscuro used in Renaissance paintings)</p> <p>Make connections between an artwork and their own work. Understands the purpose of the artwork and its connections to subject. colour, style, process or theme with detail.</p> <p>Analyses the use of the elements of art within an artwork and generates plausible and evidence-based reasons as to why the artist has utilised them in this manner (e.g. Christian Boltanski utilising monochromatic to convey melancholy and stillness in his work).</p> <p>Generate questions and evidence-based statements about the content, context and mood an artwork and identify the key processes of an artist's practice using key vocabulary based upon knowledge of artistic practices that they have previously studied and understanding of artistic movements and disciplines.</p>	<p>accentuate</p> <p>emphasis</p> <p>articulate</p> <p>significance</p> <p>implications</p> <p>applicable</p>

Discusses the significance and limitations of artist's choice of discipline.

Shows an understanding of how art movements and artists influence each other (e.g. how Vincent van Gogh was influenced by Hokusai's work). Link to the cultural and social aspects surrounding an artwork. Judges the symbolism and its purpose and value in an artwork.

### **Evaluating: Subjective – finding and assessing the value**

Can confidently articulate the purpose and rationale behind their artwork with reference to its place in history.

Critique their artwork against that of the artist in study or other artists irrespective of movement or time within art history. Ascertain how they have utilised / disregarded certain aspects of the artist's work with explanations.

Can explain how and why colour has been used in their artwork and link this to the work of artists working in differing time periods / movements.

Discusses the impact of colour on mood and subject matter referencing colour properties including colour families.

Can explain the personal symbolic references of colour within their work (e.g. I decided to utilise the warm colour family in this particular area of my watercolour painting as it indicates a small beacon of hope for the subject struggling within the image).

Can explain how, why and to what extent they have used an artist's influence in their own work. They explain in detail how and why they have modified this to make their own work more original.

Can explain how successful and apparent these links are and give reasons as to why they were used (e.g. I have blurred the face of this person to hide one's identity, which is a similar element of Boltanski's work.)

Can explain how and why their artwork links to the elements of art and clarify their impact with reference to a range of artists, movements or periods.

Can characterise or omit their artwork within an art movement or period of art history based on these elements. e.g. The clear contrast of dark and light pays homage to the Renaissance painters, yet the subject matter is closely related to contemporary artists.

Critique their (and other's work) with emphasis on theory.

Generate developmental targets for themselves and others for future artworks with reference to the artist's practice. e.g. To modify the lines used within my sculpture so that they are more organic, mirroring those of Hepworth's artwork.

Develop clear strategies on how their work could be completed using a variety of disciplines that would further enhance the purpose and rationale of their artwork e.g. Instead of using a modern camera and editing software to mimic Boltanski's work, I could use a camera from this period to make my artwork more authentic.