



ART Progression Document

Aims:

The national curriculum for design and technology aims to ensure that all pupils:

- Produce creative work, exploring their ideas and recording their experiences.
- Become proficient in drawing, painting, sculpture and other art, craft and design techniques.
- Evaluate and analyse creative works using the language of art, craft and design.
- Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

National Curriculum Objective	Key Vocabulary This list is not exhaustive and may be edited to reflect the age of the pupils	Progression of component skills This relates to the design and technology skills which pupils should have developed and practised
Nursery		
<u>End points</u> • To represent objects using lines and shapes. • To be able to explore different materials freely to develop ideas about how to use them and what to make. • To confidently select and use tools for a purpose. • To explore colour and colour mixing. • To show different emotions in their drawings.	colour paint mix brush draw texture tools	See Developing Curriculum Nursery for component skills.
Reception		
<u>End points and Early Learning Goals</u> • To develop colour mixing techniques and refine a variety of artistic effects to express ideas and feelings.	tone shade techniques media detail	See Developing Curriculum Reception for component skills.



• To safely and competently use tools and resources. • To confidently select tools and techniques needed to shape, assemble and join materials. • To work collaboratively sharing ideas, resources and skills. • To build upon their previous learning refining their ideas and developing ways to represent them. <u>ELG Creating with materials</u> • Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. • Share their creations, explaining the process they have used. • Make use of props and materials when role playing characters in narratives and stories. <u>Being imaginative and expressive</u> • Invent, adapt and recount narratives and stories with peers and their teacher.	materials adapt design evaluate		
National Curriculum Objective	Key Vocabulary This list is not exhaustive and may be edited to reflect the age of the pupils	Topic and Key Questions The answers to these questions relate to some of the essential knowledge which pupils should have acquired by the end of a topic	Progression of Skills This relates to the design and technology skills which pupils should have developed and practised by the end of a topic
<u>Key Stage 1 pupils are taught to:</u> • Use a range of materials creatively to design and make products. • Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination. • Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.			



- Learn about 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

Year 1

• Produce creative work, exploring their ideas and recording their experiences. • Use drawing and painting to develop and share their ideas, experiences and imagination. • Use colour, pattern, texture, line, shape, form and space. • Use a range of materials creatively. • Learn about 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.	Pencil, pen, wax, paint, paint brush, paper, watercolour, sketchbook, shape, colour, observe, look, create, experiment, drawing, sketching, painting, collage, collect, lightly, hard, soft, straight, pattern, line, shape, wavy, Andy Goldsworthy, Autumn, leaves, squiggle, artist	Autumn units: 1. Squiggle Drawing and Autumn Floor Drawing. 2. Wax resistant Leaves. Assessment questions (each lesson): • Tell me about what you are making. • What might you do next? • Tell me about what you have made. Key questions (end of unit): • What materials and tools have you used to create this work? • What is this technique called you have used here? • Can you tell me how this outcome is different to this one? • Which tool/technique/material do you prefer? • What have you enjoyed during the process? • What do you like about the end result? • Who is Andy Goldsworthy? Do you like his art?	• Explore mark making to start to build mark-making vocabulary. • Begin to explore a variety of drawing materials. • Use a sketchbook to gather and collect artwork. • Begin to explore the use of line, shape and colour. • Develop hand eye coordination • Explore observational & experimental drawing • Explore composition • Enjoy discovering the interplay between materials for example wax and watercolour. • Benefit from experiences learnt through drawing and apply these skills to painting and collage. • Introduce “sketchbook” as being a place to record individual response to the world. • Generate ideas through playful, hands-on, exploration of materials without being constricted towards a pre-defined outcome. • Generate and evaluate ideas (see skill progression doc)
• Use a range of materials creatively to design and make products. • Develop a wide range of art and design techniques in using colour,	Plasticine, roller, drawing, cutting, sticking, scissors, glue, sketchbook, spoon, print making, pattern, line,	Spring Unit: 1. Plasticine Print Printing Assessment questions (each lesson): • Tell me about what you are making. • What might you do next?	• Explore simple printmaking. For example using plasticine. • Search out found objects to be used as tools to press into plasticine to create texture and to understand notions of positive and negative.



pattern, texture, line, shape, form and space. Learn about 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	hands, shape, texture, hard, soft, press, lift, positive, negative, tools, Goya, Turner and Cornelius	- Tell me about what you have made. Key questions (end of unit): - What object have you used to create this pattern? - What is the technique called that you have used here? - How is this pattern different to this one? - How did you get these different shapes? - What is similar/different between... - What is a positive/negative print? - What have you enjoyed during the process? - What do you like about the end result? - Who are Goya, Turner and Cornelius? Do you like their art?	- Use rollers or the backs of spoon to create pressure to make a print. - Explore pattern, line, shape and texture. - Understand some of the activities which might take place in a sketchbook (e.g. drawing, cutting/sticking, and collecting). - Develop a "sketchbook habit" - Generate and evaluate ideas (see skill progression doc)
- Produce creative work, exploring their ideas and recording their experiences. - Become proficient in drawing and sculpture techniques. - Evaluate and analyse creative works using the language of art, craft and design. - Know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.	Scissors, glue, wire, feathers, brush, explore, modelling, sculpture, deconstruct, construct, discover, 2D, 3D, transform drawings, prints, folded, collage, sketch, drawing, observe, looking, copying, pencil, graphite, pen, chalk, soft pastel, wax, charcoal, discuss, Diana Beltran Herrera and Cathy Miles, perspective	Summer units: - Feather drawing - Bird sculptures Assessment questions (each lesson): - Tell me about what you are making. - What might you do next? - Tell me about what you have made. Key questions (end of unit): - Can you explain how you got your ideas? (Sketchbook exploration) - How did you draw this? What did you use to help you? - What was easy/hard about observational drawing? - What materials have you used to make this? - What have you enjoyed during the process?	- Begin to explore a variety of drawing materials including pencil, graphite, pen, chalk, soft pastel, wax and charcoal. - Explore mark making to start to build mark-making vocabulary e.g. drawing soft toys and drawing feathers. - Undertake projects which explore observational drawing (drawing what you see), to record what is seen, and also experimental drawing, to share what is felt. - Use a sketchbook to gather and collect artwork. - Begin to explore the use of line, shape and colour. - Begin to feel a sense of ownership about the sketchbook. - Explore, discover and invent ways for 2d to transform into 3d sculpture. This might be through creating drawings or prints on paper which are then folded, through collage which becomes relief,



		• What do you like about the end result? • Who are Diana Beltran Herrera and Cathy Miles? • What do you like about their art? • What would you like to ask the artist?	through 2d shapes which are cut out and constructed with. • Use basic tools to help deconstruct (scissors) and then construct (glue sticks). • Generate and evaluate ideas (see skill progression doc)
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Year 2

• Use a range of materials creatively to design and make products. • Use drawing and painting and to develop and share their ideas, experiences and imagination. • Develop art and design techniques in using colour, pattern, texture, line, shape, form and space. • Learn about the work of a range of artists, describing the differences and similarities between different practices and disciplines, and making links to their own work.	Primary, secondary, contrasting, complementary, colour wheel, experimental, paint, paint brush, mixing, explore, drawing, collage, process, result, spectrum, thin brush, fat brush, pallet, mixing, muddy, pale, bright, light, dark, burgundy,, maroon, collage, PVA glue, bodies, heads, legs, antenna, wings, tissue paper, generate, evaluate, Kirt Schwitters, Hannah Hoch, paste, smear, similar, different, shape, pattern, lines, relationship, starting point,	Autumn units: 1. Colour Wheel 2. Mini Beast Artwork Assessment questions (each lesson): • Tell me about that you are making. • What might you do next? • Which materials might you use? • What have you discovered? • Tell me about what you have made. • What would you like to explore more of? Key questions (end of unit): • What happens when you mix _____ and _____ colours? • What are the primary and secondary colours? • What colours complement each other? Which ones contrast? • How do these colours make you feel? • What is similar/different..? • Can you explain how you got your ideas? (Sketchbook exploration/observational drawing) • How did you draw this? What did you use to help you? • What was easy/hard about observational drawing? • How did you create this collage?	• Look at a variety of types of source material and understand the differences: including images on screen, images in books and websites. • Recognise primary colours and use an experiential approach to simple colour mixing to discover secondary colours. e.g. exploring colour. • Understand relationships of primary and secondary colours and apply colour mixing skills to a project (Mini beasts). • Use drawings as basis for collage minibeast project. • Generate and evaluate ideas (see skill progression doc) • Talk to a peer or teacher about the artwork made and share what you have enjoyed during the process, and what you like about the end result.
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		- What have you enjoyed during the process? - What do you like about the end result? - Who are Kirt Schwitters and Hannah Hoch? - What do you like about their art?	
- Use a range of materials creatively to design and make products. - Use drawing to share their ideas, experiences and imagination. - Learn about the work of a range of artists and making links to their own work	Animal mask, Cutting, sticking, looking, collection, discover, experiment, sketchbook, template, imagine, stick directly, design, observe, scale, graphite, pencil, David Attenborough, image, camera, video, photography, inspired by, Diana and Beltran Herrera and Cathy Miles, 2D, 3D, transform, record, experiment, variety, generate, express opinion, present, display, starting point.	Spring unit: 1. Animal masks Assessment questions (each lesson): - Tell me about that you are making. - What might you do next? - Which materials might you use? - What have you discovered? - Tell me about what you have made. - What would you like to explore more of? Key questions (end of unit): - Can you explain how you got your ideas? (Sketchbook exploration) - How did you draw this? What did you use to help you? - What was easy/hard about observational drawing? - What have you enjoyed during the process? - What do you like about the end result? - How is your final piece like the work of Diana and Beltran Herrera and Cathy Miles? - What do you like about their art? - What do you dislike?	- Look at a variety of types of source material and understand the differences: including images on screen, images in books and websites - Share work with others in small groups, and listen to what they think about what you have made. - Develop a “sketchbook habit”, using a sketchbook as a place to record individual response to the world. - Begin to feel a sense of ownership about the sketchbook. - Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, collecting, sticking, and writing notes. - Develop mark-making skills through experimentation with pencil - Explore a variety of drawing starting points (stimuli), including close looking via observation from primary & secondary source material, drawing from memory and imagination. - Explore how 2d can become 3d through “design through making”. - Generate and evaluate ideas (see skill progression doc)
Use a range of materials creatively to design and make products.	Creative response, materials, construct, deconstruct, media: pencil, graphite, chalk, soft pastel, wax and charcoal, architect, building,	Summer units: 1. Houses around the world 2. Be an architect Assessment questions (each lesson):	- Develop questions to ask when looking at artworks and /or stimulus. - Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show



• Use drawing and sculpture to develop and share their ideas, experiences and imagination. • Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space. • Learn about the work of a range of artists and craft makers describing the differences and similarities between different practices and disciplines, and making links to their own work	designer, still life, figurative, simple shapes, card, architectural form, collaged and printed elements, surface decoration, architectural Marquette, digital media, film, photos, records, model, walkthrough, architectural spaces, process, share, end result, display, LS Lowry, perspective	• Tell me about that you are making. • What might you do next? • Which materials might you use? • What have you discovered? • Tell me about what you have made. • What would you like to explore more of? Key questions (end of unit): • Describe what you can see. Describe what you like, Why? • How does it make you feel? • What would you like to ask the artist? • How did you get this pattern/texture? • What material/tool did you use? • What is the different effect of using ____ compared to ____ tools? • Which tool/technique did you enjoy the most? Why? • Why have you chosen these specific shapes for your house? • How did you turn it from 2D to 3D? • What tools and materials have you used? • How did you design your final building? • What part of the process did you enjoy? • What do you like about your final outcome? • Which artists inspired your work (Lowry etc) • What is the difference between ____'s work and _____.	you have seen, drawing to experiment, collecting, sticking, and writing notes. • Explore how to create space and places within the sketchbook to help develop sketchbook approach to include collecting, making drawings on different surfaces, and on different shapes of paper. • Continue to familiarize with sketchbook / drawing exercises. Let children describe how to undertake the ones they know as means of recap/reminder and introduce new ones. • Develop mark-making skills through experimentation with various drawing media: pencil, graphite, chalk, soft pastel, wax and charcoal. • Explore simple mono printing techniques using carbon paper, using observational drawing skills and mark making skills explored through drawing • Explore a variety of drawing starting points (stimuli), including close looking via observation from primary & secondary source material, drawing from memory and imagination. These might include figurative, still life and landscape. • Be able to talk about the materials, techniques and processes they have used, using an appropriate vocabulary • Generate and evaluate ideas (see skill progression doc) • Explore how 2d can become 3d though "design through making". • Cut simple shapes from card and use them to construct architectural forms. • Use drawn, collaged and printed elements as surface decoration for the architectural Marquette
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Key Stage 2 pupils are taught to:

- To Create sketch books to record their observations and use them to review and revisit ideas.
- Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].
- About great artists, architects and designers in history.

Year 3

- Create sketch books to record their observations and use them to review and revisit ideas. - Improve their mastery of art and design techniques,	Sketchbook, typography, medium, pen, seeing, holding, manmade objects, natural objects, generate, playful thinking, exploration,	Autumn units: 1. Typography Assessment questions (each lesson): - Tell me about that you are making and what inspired you. - What might you do next?	- Look at a variety of types of source material and understand the differences. - Be given time and space to engage with the physical world to stimulate a creative response (visiting, seeing, holding, hearing), including found and manmade objects
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including drawing and collage techniques. Learn about great artists, architects and designers in history.	space, scale, discover, drawing, sketching, fine, thick, pen, pencil, observational, careful looking, response, present, Craig Ward and Paula Scher, Like, dislike, gesture, quick sketching, shapes, imagination, design, kerning, blend, font, rough, smooth, letters, size, shape, curved, straight, starting point,	- Tell me about the materials and techniques you are using. - What have you discovered? - How do you feel about the end result? - What kinds of problems did you encounter and how did you get round them? - Tell me about things you really liked or enjoyed. - What would you like to explore more of? Key questions (end of unit): - Can you explain how you got your ideas? (Sketchbook exploration) - How did you draw this? What did you use to help you? - What technique have you used, what is this called? - What was easy/hard about observational drawing? - What have you enjoyed during the process? - What do you like about the end result? - How is your final piece like the work of Craig Ward and Paula Scher? - What do you like about their art? - What do you dislike?	- Use growing knowledge of how materials and medium act, to help develop ideas. - Continue to generate ideas through space for playful making. - Use documenting the artwork as an opportunity for discussion about how to present work, and a chance for pupils to use digital media. - Continue to develop a “sketchbook habit”, using a sketchbook as a place to record individual response to the world. - Begin to feel a sense of ownership about the sketchbook, which means allowing every child to work at own pace, following own exploration. - Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, , testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around. - Practice observational drawing from the figure, exploring careful looking, intention, seeing big shapes, drawing with gesture, and quick sketching, e.g. Using gesture in drawing. - Using observational drawing as a starting point, fed by imagination, design typography.
- Create sketch books to record their observations and use them to review and revisit ideas. - Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].	Proportion, scale, sculpture, Modroc, paper, tape, acrylic paint, surfaces, size, shape, Roald Dhal, Quinten Blake, inspire, explore, discover,	Spring unit: - Sculptural characters inspired by Dahl & Blake Assessment questions (each lesson): - Tell me about that you are making and what inspired you. - What might you do next?	- Enjoy looking at artwork made by artists - Make larger scale drawing from observation and imagination, Explore painting on new surfaces using colour as decoration (sculptures.) - Apply and build upon colour mixing and mark-making skills previously learnt,



Learn about great artists, architects and designers in history.	observe, problems, encounter, paint, sculpt, construct/reconstruct, manipulate, layer, smooth, plaster, bandage, casting, colour ranges, armature, combinations, affect/impact, decoration, larger scale, animate, combine,	- Tell me about the materials and techniques you are using. - What have you discovered? - How do you feel about the end result? - What kinds of problems did you encounter and how did you get round them? - Tell me about things you really liked or enjoyed. - What would you like to explore more of? Key questions (end of unit): - Tell me about the process you took to create your sculpture. - How did the 2D design help you build a 3D model? - How did you get the proportions and size right? - What tools and materials have you used? - What was important when using Modroc? - How did you make these colours? - What is the difference between Modroc and other modelling materials you have used (wire sculptures/plasticine). - What was easy/hard about using Modroc? - What problems did you face? - What have you enjoyed during the process? - What do you like about the end result? - What do you like about Blake's drawings and characters? - How did these inspire you?	thinking about how certain colour ranges/combinations affect the outcome - Make an armature from paper and tape and use as the basis to explore modelling with Modroc to make sculpture. - Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression.
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• To Create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing with a range of materials [for example, pencil, charcoal, paint, clay]. • About great artists, architects and designers in history.	Typeface, typography, scale, surface, size, proportion, perspective, map, communicate, mark making varied, dots, dashes, lines, weight of lines, thickness of nib, cove, beach, forest, cartridge paper, pictorial, text, outwards, periphery, island, surrounding, relationship, space, shape, line, pattern, structure, drawing, object, interact 2d, 3d, transform, objects, symbols, primary, secondary source, Sam Cauldwell, Sara Brake	Summer units: 1. 3D visual maps Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? Key questions (end of unit): • What has inspired you to draw this? • Can you explain what the different markings are and which technique you used to create them? • How did you create this pattern? • What is on your map? • How did you decide on the shape and size? • What materials and tools have you used? • How is drawing in this way different to other projects? • How would you make this into a 3D object? • How did the work of Sam Cauldwell, Sara Brake inspire your work? • How is their art different to other artists you have explored this year?	• Use digital media to identify and research artists, craftspeople, architects and designers. • Know how to Recognise and describe some simple characteristics of different kinds of art, craft and design. • Know the names of tools, techniques and formal elements. • Practice observational drawing from the figure, exploring careful looking, intention, seeing big shapes, drawing with gesture, and quick sketching, • Using observational drawing as a starting point, fed by imagination, design • Make larger scale drawing from observation and imagination • Continue to develop a “sketchbook habit”, using a sketchbook as a place to record individual response to the world. • Feel able to express and share an opinion about the artwork.
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Year 4

- To Create sketch books to record their observations and use them to review and revisit ideas.
- Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].
- About great artists, architects and designers in history.

Cast, hidden, reveal, Modroc, 2d, 3d, sculpture, sculpt, surface, size, scale, model, trace, print, collage, carbon copy paper, shape, tear, cut, stick, diverse mark making, layered drawings, thoughtful mark making, smooth, rough, materials, graphite, pencil, charcoal, observational, experimental, clay, Modroc, bandage, plaster, mould, dry, process, mix, pour, negative, positive, multiple, create, texture, overhang, concave, shape, thick, fat, measure, roll, pinch, halves, rest, firmly, join, halves, layer, close contact. Detail, original, strong, shell, apply, neat, washing up liquid, vaseline, plaster edge, barrier, entire, gently, force, apart, prise, interior, secure, rubber bands, leaks, snugly, tight, container, seam, remove, set, wax resist, coloured inks, sgraffito, foamboard, transfer, pastel, square tile, backwards, forwards drawing, contours, scales, skins, fur, feather, watercolour background

Autumn units:

1. Bird Eggs / Dragon Eggs
2. Wax Resist with coloured inks

Assessment questions (each lesson):

- Tell me about that you are making and what inspired you.
- What might you do next?
- Tell me about the materials and techniques you are using.
- What have you discovered?
- How do you feel about the end result?
- What kinds of problems did you encounter and how did you get round them?
- Tell me about things you really liked or enjoyed.
- What would you like to explore more of?

Key questions (end of unit):

- What techniques have you used to get this final result?
- What inspired you to create this piece?
- Where did you get your ideas from?
- How have you used your sketchbook to generate ideas?
- What is the difference between clay and Modroc? How are the outcomes different?
- Which material / technique is easier to use to sculpt?
- How did you create the cast?
- What was easy/hard about using clay?
- What problems did you face?
- What have you enjoyed during the process?

- Continue to develop a “sketchbook habit”, using a sketchbook as a place to record individual response to the world.
- Begin to feel a sense of ownership about the sketchbook, which means allowing every child to work at own pace, following own exploration.
- Creating spaces and places in sketchbook to help creative thinking, exploring and revealing own creative journey from a shared starting point.
- Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, exploring colour, exploring paint, testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around, reflecting, making links
- Use growing technical skill and knowledge of different drawing materials, combined with increasing confidence in making a creative response to a wide range of stimuli, to explore more experimental drawing
- Layering of media, mixing of drawing media
- Combine art forms such as collage, painting and printmaking in mixed media projects.
- Be able to talk about the materials, techniques and processes they have used, using appropriate vocabulary.



	wash, bamboo stick, ink spot, abstract, pigment, scratching,	• What do you like about the end result? • How is watercolour wash different to acrylic paint? • What is different about the tools and techniques?	• Work with a modelling material (clay/plaster/modroc) to create 3D sculptures
• To Create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting [for example, pencil, charcoal, paint,].	Diversity mark making, drawing decisions, careful looking, installation art, continuous line drawing, starting point, horizontal, lightly, dots, circles, hatches, cross hatches, dashes, lines, subject matter, carbon paper, oil pastel mono prints, pressure, transfer, rubbing, shiny, subject matter, focal point, background, foreground, tint, tone, shade, mixed media backgrounds, collage, observational drawing, observational masking tape drawing, daubed, printed, brushed, textures, branches, twigs, bark, curved lines, light and dark tonal, cross hatching, illustrative effects, pattern, composition,	Spring unit: 1. Thoughtful Mark Making 2. Birds in Trees Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? Key questions (end of unit): • Can you explain the different drawing techniques you have used to make the marks you have done? • What is difficult about continuous line drawing? • How is hatching different to other drawing techniques? • How is printing on carbon copy paper different to printing on normal paper?	• Develop questions to ask when looking at artworks and /or stimulus: Describe the artwork. What do you like/dislike? Why? Which other senses can you bring to this artwork? What is the artist saying to us in this artwork? How might it inspire you to make your own artwork? If you could take this art work home, where would you put it and why? • Feel able to express and share an opinion about the artwork. • Talk to a peer or teacher about the artwork made and share what you have enjoyed during the process, and what you like about the end result. • Discuss problems which came up and how they were solved. Think about what you might try next time. • Use growing technical skill and knowledge of different drawing materials, combined with increasing confidence in making a creative response to a wide range of stimuli, to explore more experimental drawing, • Look at a variety of types of source material and understand the differences. • Construct with a variety of materials (wool, string, twigs, found objects,



		• What was easy/hard about using monoprint? • What different art techniques have you used for the foreground/background? • How do the tones you have used make you feel? What atmosphere do you want to create? • How have you chosen where to position your images? • What problems did you face? • What have you enjoyed during the process?	paper etc.) exploring how to bring different media together, both technically and visually (building nests/bird in trees) • Combine art forms such as collage, painting and printmaking in mixed media projects. • Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression. •
• To Create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]. • About great artists, architects and designers in history.	Jabberwocky, illustrate, Lewis Carroll, explore, experimental, elemental drawing, concertina sketchbook, poem, Cressida Cowell, black on white, composition, writing, wove, watercolours, atmosphere, weather, cartridge paper, stick and Indian ink, drawing pens, wax resist and ink wash, chunky soluble graphite, non-soluble graphite, biro, charcoal pencil and charcoal, compressed charcoal, erasers, similarities, differences, Stormy sea, Calm Sea, Wind and driving rain, Thunder, Lightning, Bleak forest, Fire, movement, elements, dark, bleak, line, thickness, brush stroke, sugar paper, charcoal	Summer units: 1. Illustrating the Jabberwocky Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? Key questions (end of unit): • What atmosphere is created by using black on white? • How does _____' art make you feel? • What is the impact of adding writing to the illustrations? • How did you choose what phrases to use?	• Enjoy looking at artwork made by artists, craftspeople, architects and designers. • Look at a variety of types of source material and understand the differences. • Take part in small scale crits throughout so that brainstorming becomes part of the creative process. • Feel able to express and share an opinion about the artwork. • Discuss why the work was made, as well as how. • Share your response to the artwork. • Continue to develop a "sketchbook habit", using a sketchbook as a place to record individual response to the world. • Begin to feel a sense of ownership about the sketchbook, which means allowing every child to work at own pace, following own exploration. • Creating spaces and places in sketchbook to help creative thinking, exploring and revealing own creative journey from a shared starting point.



		• How have you used an eraser as a mark making tool? • Can you talk about the different techniques you have used and the affects you have created? • Why did you choose this material/tool to match this weather/element? • By adding colour, how does this change the atmosphere? • What did you enjoy about this unit/process? • What is the different between the sketchbooks you have used and a concertina sketchbook? • What do these words you have chosen mean? • Why have you chosen this type of material and quality of mark-making and line to go with each other?	• Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, exploring colour, exploring paint, testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around, reflecting, making links • Use growing technical skill and knowledge of different drawing materials, combined with increasing confidence in making a creative response to a wide range of stimuli, to explore more experimental drawing, following child's own interests/affinities. • Layering of media, mixing of drawing media • Combine art forms such as collage, painting and printmaking in mixed media projects. • Know the names of tools, techniques and formal elements • Be given time and space to engage with the physical world to stimulate a creative response (visiting, seeing, holding, hearing), including found and manmade objects
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Year 5

• To create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing and sculpture with a range of materials. • About great artists, architects and designers in history.	Culture, inspire, Spanish, sculpture, collage, elements, Joan Miro, tear, cut, forms, experiment, colour, shape, composition, careful considered cutting, collage, unexpected, creative risk taking, layering, 2d, 3d, automatic drawing, thick,	Autumn units: 1. Inspired by Miro – Collage, automatic drawing and sculpture Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next?	• Enjoy looking at artwork made by artists, craftspeople, architects and designers. • Develop questions to ask when looking at artworks and /or stimulus. • Feel able to express and share an opinion about the artwork.
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	thin, monologue, instinctive marks, pliers, cutting, bending, wire, equivalent, carbon copy paper, blind drawing, sculpture stand, relationship between collage and structure, compositions: lines and planes, construction, symbols, geometric, freestanding, form, aesthetic, physical, visual literacy, relief	• Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? What could you do next? Key questions (end of unit): • What is automatic drawing? • What is blind drawing? • How are these different to observational drawing? • Can you explain the effects of using different thickness of pens? • What do you like about Miro's work? • How did her work inspire yours? • Who or what else might you look at to help feed your creativity? • How does it make you feel? • What problems did you face? • What have you enjoyed during the process? • How did you create the 3D structure? Can you explain the process? • What problems did you face? • What might you try differently next time?	• Discuss why the work was made, as well as how. • Share your response to the artwork. • Ask questions about process, technique, idea or outcome. Share work to others in small groups, and listen to what they think about what you have made. • Make suggestions about other people's work, using things you have seen or experienced yourself. • Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression. • Discuss problems which came up and how they were solved. • Think about what you might try next time. • Explore geometric design/pattern / structure • Share how other artists/artwork inspired you and how your work fits into larger context. • Continue to develop a "sketchbook habit", using a sketchbook as a place to record individual • Increasingly see the sketchbook as a place which raises questions which can be explored/answered outside the sketchbook, so that the link between sketchbook and journey and outcome becomes understood. • Explore the relationship of line, form and colour. • Follow a series of guided activities which each offer pupils an opportunity to make their own individual creative response.
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			• Enable evolution of ideas through a combination of design through making and drawn inspiration. • Explore sculptural ideas of balance (physical and aesthetic) and creative risk taking and play. • Enable evolution of ideas through a combination of design through making and drawn inspiration. • Develop visual literacy skills: explore how we look at and respond to things people have made, and then include this awareness when making sculpture.
• To Create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.	Communal, sculpture, feast, invent, discover, inspire Modroc, cardboard, newspaper, wedge shape, dry paint, acrylic paint, ready mix paint, draped, set, delicate, dripped, dipped, wrapping, roll, bubble wrap, masking tape, felt, tissue paper, fabric. colour, texture, pattern, form, tone, shape, line, space, observational drawing, starting point, focal point, cloth, watercolours, soft and hard pencils, soluble graphite,	Spring unit: • Modroc Food Feast from around the world Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? What could you do next? Key questions (end of unit): • What did you use to inspire your artwork?	• Know the names of tools, techniques and formal elements. • Be given time and space to engage with the physical world to stimulate a creative response (visiting, seeing, holding, hearing), including found and manmade objects. • Talk to a peer or teacher about the artwork made and share what you have enjoyed during the process, and what you like about the end result. • Discuss problems which came up and how they were solved. • Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, exploring colour, exploring paint, testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around, reflecting, making links. • Paint on new surfaces (e.g. stone, fabric, walls, floors) and work collaboratively to produce images in new contexts.



	handwriting pens, pencil crayons and wax crayons,	• Which shapes were easiest to create from Modroc? • Which food was your favourite to make and why? • How did you ensure the shapes set? • How did you know they would be strong enough? • What did you find easy/difficult? • What do you like about your final result? • How did your items fit in with everyone else's final products? • What is the process called that you have used to make the feast? • What other tools/materials could you have used? How would the result have been different? • Which material do you think is best for this project? Why? • How did your collaborative collage help to go from 2d to 3d sculptures? • When creating your picnic drawing, what tools did you use? Why? • How could you have created a different effect? (Materials/tools?) • How did you collect ideas for your sketch book?	• Enable sketchbook work to evolve and inform into a sculpture project. Combine and construct with a variety of materials, including modelling and paint. (Use of Modroc) • Use documenting the artwork as an opportunity for discussion about how to present work, and a chance for pupils to use digital media Present work in retrospect, i.e. to class, assembly or parents. • Be able to talk about the materials, techniques and processes they have used, using appropriate vocabulary. • Describe processes used and how they hope to achieve high quality outcomes. • Be able to demonstrate how to safely use some of the tools and techniques they have chosen to work with. • Explore the relationship of line, form and colour. • Use camera phones (still and video) to help "see" and "collect" (digital sketchbook).
• To create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]. • About great artists, architects and designers in history.	Drawing, collage, construction, flat yet sculpture, construct, freestanding, stability, strength, central point, scale up, silhouette drawings, corrugated cardboard, George Cruikshank (illustrations for Oliver Twist, Charles Dickens). power,	Summer units: 1. Flat yet sculpture Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using. • What have you discovered? • How do you feel about the end result?	• Enable evolution of ideas through a combination of design through making and drawn inspiration. • Explore scaling up drawings, bringing in all mark-making skills previously learnt, and using technique to provide opportunity to transform original • Discuss why the work was made, as well as how. • Talk to a peer or teacher about the artwork made and share what you have



	diversity, mark making, engravings, enlarging, imagery, isolate, abstract, tear, scrunch, collage, texture, form, etched lines, creased, scalpel, materials work, forces, structure, balance, strong shapes, negative, positive space Michael Angelo, Letha Wilson, proportion,	• What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? What could you do next? Key questions (end of unit): • What is a silhouette drawing? • How have you added texture and form to your simple outline drawing? • What are etched lines? How do you create this effect? What tools did you use? Why did you use this effect? • How did you manage to get your drawing to stand? • What problems did you face? • What shapes were strong? Which ones weren't? • What has gone well? What hasn't? • What can you tell me about the negative and positive space? • What was easy/hard about scaling up your drawing? How did you do this? What was important? • How did the work of Michael Angelo and Letha Wilson inspire your art work? • How did you document your progress? • How did you use digital media to research your art work?	enjoyed during the process, and what you like about the end result. • Discuss problems which came up and how they were solved. • Share how other artists/artwork inspired you and how your work fits into larger context. • Continue to develop a "sketchbook habit", using a sketchbook as a place to record individual • Enable evolution of ideas through a combination of design through making and drawn inspiration. • Develop visual literacy skills: explore how we look at and respond to things people have made, and then include this awareness when making sculpture. • Use digital media to identify and research artists, craftspeople, architects and designers. • Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression. •
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Year 6

• To Create sketch books to record their observations and use them to review and revisit ideas.	Ink, foamboard, quills, brushes, craft knife, curritn mat, PVA glue, light source,	Autumn units: 1. Inky still life 2. Still Life Drawing using Carbon Paper	• Look at a variety of types of source material and understand the differences.
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• Improve their mastery of art and design techniques, including drawing and painting with a range of materials • About great artists, architects and designers in history.	still life drawing, construction, 3D graphic images, shadows, cast, lightest lights, darkest darks, pattern, writing, graphics, varied mark making, widths of line, wider, experiment, undiluted ink, wash, various dilutions, compromising, original line, broader lines, capture, form, reflection, tone, tint, colour mixing, background, foreground, focal point, contrast, shade, wax resist, candle, wax crayon, process, outcome, tape, character, charm, observational drawing, Cubist, temporal frames, time and space, Pablo Picasso, Georges Braque, carbon paper, transparent, reflect, view, perspective still life, bold, contour, pressure, hard, reveal,	Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? • What could you do next? Key questions (end of unit): • What did you notice about using ink? How is this different to watercolours? • How did you make varied mark making? • What did you notice when you used different tools to apply the ink? • How did you capture form or reflection? What did you use/do? • How did using undiluted ink affect the outcome compared to dilute? • How did colour mixing affect the outcomes (refer to tones and colours) • How did you create the shadow? • How did you create a 3D effect? • What was difficult when creating a 'stand' for the bottle? • What did you enjoy during the process?	• Be given time and space to engage with the physical world to stimulate a creative response (visiting, seeing, holding, hearing), including found and manmade objects. • Ask questions about process, technique, idea or outcome. Share work to others in small groups, and listen to what they think about what you have made. • Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression • Continue to develop a "sketchbook habit", using a sketchbook as a place to record individual response to the world. • Begin to feel a sense of ownership about the sketchbook, which means allowing every child to work at own pace, following own exploration. • Increasingly see the sketchbook as a place which raises questions which can be explored/answered outside the sketchbook, so that the link between sketchbook and journey and outcome becomes understood. • Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, exploring colour, exploring paint, testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around, reflecting, making links • Revisit still life. Develop drawing skills using observational drawing.
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		• What can you tell me about how the shadows were cast? • How did the shadows differ in darkness? • How did they differ in size? • What happened when there was text, labels or graphics? • How did you research your drawings? • What is easy/hard about drawing something that is transparent? • What did you enjoy during the process? • How does the work of Picasso and Braque differ?	• Explore drawing and mark making on new surfaces • Use digital media to identify and research artists, craftspeople, architects and designers. • Take photos of work made so that a record can be kept, to be added to a digital folder/presentation to capture progression. • Be able to talk about the materials, techniques and processes they have used, using appropriate vocabulary. • Describe processes used and how they hope to achieve high quality outcomes. • Be able to demonstrate how to safely use some of the tools and techniques they have chosen to work with. • Know the names of tools, techniques and formal elements. • Enjoy looking at artwork made by artists, craftspeople, architects and designers. • Discuss artist's intention and reflect upon your response.
• To create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]. • About great artists, architects and designers in history.	Dramatic drawing, set design, charcoal, expressive, energetic drawings, mini scenes/sets, cardboard boxes, elements, light source, drama, big shapes, lightest whites, blackest blacks, foreground, background, atmosphere, models, maquettes, found materials, designer, context, theatre, backdrop, flats,	Spring unit: 1. Exploring set design Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using • What have you discovered? • How do you feel about the end result?	• Enjoy looking at artwork made by artists, craftspeople, architects and designers. • Discuss artist's intention and reflect upon your response. • Look at art forms beyond the visual arts: literature, drama, music, film etc and explore how they relate to your visual art form. • Develop questions to ask when looking at artworks and /or stimulus: Describe the artwork. What do you like/dislike? Why? Which other



	props, materials, construction, pliers, trigger, structure, detail, colour, collage, building, 2D, 3D, sculpture, construct, pre-painted acrylic paper, original, scale, relief, free standing,	• What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? • What could you do next? Key questions (end of unit): • How did you create atmosphere in your drawings? • How did the light source help you to identify colour opportunities? • What tools have you used to create this affect? • How else could you have created this? • How did you create a 3D set design? • What tools did you use? How did you ensure you used these safely? • How do you implement colour? • How have you created atmosphere in your set design? • What was difficult during the process? • Which artists inspired you and how? • Which pieces of literature, drama, film and music inspired you?	senses might you bring to this artwork? How does it make you feel? What is the artist saying to us in this artwork? How might it inspire you to make your own artwork? Who or what else might you look at to help feed your creativity • Take part in small scale crits throughout so that brainstorming becomes part of the creative process. • Feel able to express and share an opinion about the artwork. • Talk to a peer or teacher about the artwork made and share what you have enjoyed during the process, and what you like about the end result. • Discuss problems which came up and how they were solved. • Share how other artists/artwork inspired you and how your work fits into larger context. • Explore sequential drawing and narrative e.g. manga and graphic novels, possibly linking into develop into set design. • Continue to develop a “sketchbook habit”, using a sketchbook as a place to record individual response to the world. • Practice and develop sketchbook use, incorporating the following activities: drawing to discover, drawing to show you have seen, drawing to experiment, exploring colour, exploring paint, testing ideas, collecting, sticking, writing notes, looking back, thinking forwards and around, reflecting, making links. • Explore set design using mixed media and linking literature, drama, music and design.
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			• Use digital media to identify and research artists, craftspeople, architects and designers. • Use documenting the artwork as an opportunity for discussion about how to present work as an artist/maker/designer would to a client, and a chance for pupils to use digital media Present work in retrospect, i.e. to class, assembly or parents. • Discuss why the work was made, as well as how. Share your response to the artwork. •
• To Create sketch books to record their observations and use them to review and revisit ideas. • Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]. • About great artists, architects and designers in history.	Clay, pinch, score, slab, blending, slip, relief, decorate, portrait, media, portraiture, explore, features, mirrors, mark making, collaged images, thumbnails, self-portrait, clay relief, lino printing, cross hatching, graphite, cartridge, contour drawing, blind, soluble graphite, sighted, feel, full on, side one, combinations, charcoal, compressed charcoal and eraser, washes of watercolour, washes over water-based graphite, non-water based graphite and pencil, scribbling, layering, hatching, cross hatching, smudging, sketch,	Summer units: 1. Exploring portraits 2. Page to Panel – Manga Drawing Assessment questions (each lesson): • Tell me about that you are making and what inspired you. • What might you do next? • Tell me about the materials and techniques you are using • What have you discovered? • How do you feel about the end result? • What kinds of problems did you encounter and how did you get round them? • Tell me about things you really liked or enjoyed. • What would you like to explore more of? • What is the potential of what you have done? • What could you do next?	• Discuss artist's intention and reflect upon your response. • Look at art forms beyond the visual arts: literature, drama, music, film etc and explore how they relate to your visual art form. • Develop questions to ask when looking at artworks and /or stimulus: Describe the artwork. What do you like/dislike? Why? Which other senses might you bring to this artwork? How does it make you feel? What is the artist saying to us in this artwork? How might it inspire you to make your own artwork? Who or what else might you look at to help feed your creativity • Continue to develop a "sketchbook habit", using a sketchbook as a place to record individual response to the world. • Explore drawing and mark making on new surfaces, e.g. clay, linking to genres such as portraiture or landscape.



	observation, re-layer, light, dark, squinting, shadow, torn, shade, fell, sculptural contours, response, thought provoking, portrait compositions, dynamic scale, positions, perspective, frame, thumbnail, slab, clay, tile, relief, depth, Max Beckman and Kathe Kollwitz, positive, negative imagery, plate surface, dots, dashes, revealed. Manga, creative response, digital comic, intent, correcting fluid, fine liner, extract, personality, facial expression, narrative, character, special objects, character sheets, portrait, proportion, settings, storyboarding, panels, thumbnails, light, think lines, pencilling, correcting fluid, gouache	Key questions (end of unit): • What is cross hatching and what effect does this create? • What is the difference between hatching and cross hatching? • How was positive or negative imagery created? • What is contour drawing? How is this different to sketching? • What do you notice about Max Beckman and Kathe Kollwitz art? What do you like/dislike? How are their portraits different to Frieda Kahlo? • What was easy/difficult about drawing a self-portrait? What about doing this onto clay? • How does a front on perspective differ from a side profile? • What do you think the artistic intent is? • How is manga art different to the artists we have looked at such as Beckam, Kahlo? • What tools and techniques did you use to get this effect? • What artists inspired you?	• Develop clay (and drawing) skills by creating portraits based upon still life observation. • Know the names of tools, techniques and formal elements. • Be happy to describe, interpret and explain the work, ideas and working practices of artists, craftspeople, architects and designers from all cultures and times, for different purposes. • Be able to know and describe the work of some artists, craftspeople, architects and designers, including artists who are contemporary, female, and from various ethnicities.
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