

Progression of Knowledge in: Art and design

National Curriculum Aims:

The national curriculum for art and design 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.

Key stage 1

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials
- about great artists, architects and designers in history.

Year Groups	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<u>Units</u>	1.Henri Matisse How can I create patterns using different techniques? 2,Paul Klee How can we create new colours through blending chalk? 3,Andy Goldsworthy How can we use nature to create a sculpture?	1.Frida Kahlo How can we use colour to create a self-portrait? 2, Edward Tingatinga Can you create a tingatinga painting using different tools and shades? 3,Claude Monet What is it like painting ‘en plein air’ like the Impressionists?	1.William Morris Can you create a repeated print inspired by William Morris? 2,Paul Cezanne What techniques does an artist use to create a still life? 3,Yinka Shonibare How can you tell your story through art?	1.Barbara Hepworth Can I use a variety of tools to add shape and texture to a clay sculpture? 2,David Hockney How do you create a collage in the style of David Hockney? 3,Hafza Yusuf How has a local artist been inspired by her Somali heritage?	1.Ahmed Moustafa Can you use tint, tone and shade to create an abstract artwork inspired by Ahmed Moustafa? 2,Zaha Hadid Can I follow a design brief to design a shell structure inspired by Zaha Hadid? 3,William Kentridge Can you use shade and tone to create a self-portrait inspired by William Kentridge?	1.Anish Kapoor What is Sculpture? 2, Magdalena Odundo How does Magdalene Odundo’s work reflect her Kenyan upbringing? 3,George Seurat and Gakonga What is pointillism?

Strand/NC	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Sketchbooks KS1: not needed in NC but we use them to explore ideas KS2: to create sketch books to record their observations and use them to review and revisit ideas	Use sketchbooks to explore ideas in an open-ended way.	Experiment in sketchbooks, using drawing to record ideas. Use sketchbooks to help make decisions about what to try out next. Use a sketchbook to plan and develop simple ideas and store information on colour mixing, the colour wheel and colour spectrums.	Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotation, planning and taking next steps in a making process. Use a sketchbook to record media explorations and experimentations as well as planning and collecting source material for future works.	Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome. Use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.	Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently. Use sketchbooks to collect and record visual information from different sources as well as planning, trying out ideas, plan colours and collect source material for future works.	Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks. Use sketchbooks to collect and record visual information from different sources as well as planning and collecting source material.
Evaluating, analysing and developing ideas and work KS1: describing the differences and similarities between different practices and disciplines, and making links to their own work. KS2: review and revisit ideas (including in sketchbooks)	Make creative decisions about the content of their work, use appropriate media to work with and make choices about outcomes. Orally describe their thoughts, ideas and intentions about their work. Form opinions about the process of their work saying what went well & how they might improve it. Compare their art to appropriate works of art recognising what is the same and what is different.	Develop skills in verbally describing their thoughts, ideas and intentions about their work. Describe their work and the work of others, describing the formal elements of colour, line, shapes, textures and patterns. Talk about how they could improve their work using the language of the formal elements. Offer advice to others understanding that all artists do this and give confidence and praise.	Continue to use the language of the formal elements to describe in more detail their work and the work of others, including great artists. Use spoken and written analyses and evaluation to understand what they need to do to improve and that all artists do this throughout the creative process. Offer critical advice, confidence and praise to others.	Use the language of the formal elements to describe, analyse and evaluate in both oral and written form. Review and revisit ideas by offering and receiving critical advice, confidence and praise to others and respond to feedback positively.	Begin to show objective judgements when evaluating and analysing the work of others without comparing their own work to that of others. Discuss and review own and others work, expressing thoughts and feelings, and identify modifications/ changes and see how they can be developed further. Identify artists who have worked in a similar way to their own work.	Review and revisit ideas throughout the creative process, using the language of the formal elements to evaluate, analyse and develop own ideas the ideas of others. They should know that most artists struggle with this and that it is a vital part of the art process. Adapt their work according to their views and describe how they might develop it further. To work from a variety of sources, including those researched independently.
Drawing and Mark Making	Experiment using pencils and oil pastels, (1,2) Start to record simple pencil and pastel explorations in a sketchbook. (1,2) Develop knowledge of tone using oil pastels (2)	Continue to experiment with different grades of pencil in sketchbooks. (1,2,3) Develop intricate patterns and marks with different grades of pencil. (2) Demonstrate experience in different grades of	Develop intricate patterns/marks with a variety of media; pencil, charcoal. (1) Begin to have greater control when using different media; pencil, charcoal. (1,2) Begin to show understanding of the different grades of pencil.	Develop intricate patterns to create lines and marks. (1, 2, 3) Draw for a sustained period of time at an appropriate level. (1, 3) Have opportunities to develop further drawings featuring the third	Work in a sustained and independent way to create a detailed drawing and begin to develop own style of drawing. (1, 3) Have a secure understanding of the grades of pencils. (1,3) Make informed choices about which pencils and	Work in a sustained and independent way to develop their own style of drawing. This style may be through the development of line: tone, pattern, texture. (1,2,3) Have a secure understanding of the grades of pencils. (1,2,3)

	Begin to match and draw lines/marks from observations and create own shapes. (2)	pencil and other implements to draw different forms and shapes. (1, 2)	Start to make informed choices about which pencils to choose when drawing (2)	dimension and perspective. (1)	media they are going to use, this includes charcoal. (1, 3)	Adapt their work according to their views and describe how they might develop it further. (1, 2, 3)
	Explore a range of different lines and describe their thickness. (2)	Observe and draw shapes from observations. Begin to draw shapes in-between objects. (1, 2, 3)	Experiment with different grades of pencils and other implements to achieve variations in tone. Apply tone in a drawing in a simple way using techniques from KS1. (Stippling, scribbling) (2)	Create textures and patterns with a wide range of drawing implements: viewfinders to aid observation. (3)	Develop a key element of their work: line, tone, pattern, texture. (1, 3)	Develop an awareness of composition, scale and proportion in their work. (3)
	Produce an expanding range of patterns and textures. (3)	Begin to show an awareness of objects having a third dimension and perspective. (3)	Continue to show an awareness of objects having a third dimension and perspective and know that directional shading can influence a shape's 3D appearance.(2)	Make drawings as a starting point for work in other areas. (1, 2, 3)	Use different techniques for different purposes i.e shading, hatching within their own work. Independently choose to include these techniques and explain why they are using them. (3)	Make drawings as a starting point for work in other areas. (1,2, 3) To know that there are technical processes we can use to help us see, draw and scale up our work from 2D to 3D. (TH) (1, 2)
	Investigate tone by drawing light/dark patterns, light and dark shapes. (2)	Make drawings as a starting point for work in other areas. (1, 2, 3)	influence a shape's 3D appearance.(2)	To know that directional shading can influence a shape's 3D appearance. (P) (1)	Start to develop their own style using tonal contrast. (1)	To create sketches which communicate emotions and a sense of self with accuracy and imagination. (P) (3)
		To draw for a sustained period to form figures and real objects, both single and grouped. (1,3)	Create textures and patterns with a wide range of drawing implements. Use viewfinders to aid observation. (1)	To identify and draw simple objects and use marks and lines to produce texture. (1)	Begin to develop an awareness of composition, scale and proportion in their work. (1, 2, 3)	
		Begin to show form by drawing light and dark lines, patterns and shapes. (1, 2, 3)	Make drawings as a starting point for work in other areas. (1, 2, 3)	To alter and refine drawings and describe changes using art vocabulary (1, 2, 3)	Use drawing techniques to work from a variety of sources including observation, photographs and digital images. (1, 2, 3)	
			To know that cross hatching and hatching can be used to show areas of light and dark.	To use research to inspire drawings from memory and imagination (1, 3)	Identify artists who have worked in a similar way. (1, 2, 3)	
			To draw for a sustained period of time		Make drawings as a starting point for work in other areas. (1, 2, 3)	
					To know that an artist's technique of applying lines, shapes and tone directly affects the aesthetic of a piece of artwork. (1, 2, 3)	
					To know that the drawing medium can be used in different ways to inform mood and can be used to reflect the subject matter (P) (1, 2, 3)	
					Draw for a sustained period of time over a number of	

					sessions working on one piece. (1, 3)	
Colour and Painting	Know the primary colours and mix secondary colours. Moving towards predicting resulting colours. (1) Experiment with poster paint using different brush sizes. (1) Develop control of marks made using poster paint. (1) Record simple paint explorations in a sketchbook. (1) Begin to understand how colour can be linked to different emotions. (1)	To know the name different types of paint and their properties: Watercolor = translucent and Acrylic = opaque (1, 3) Begin to control the types of marks made with a range of painting techniques and media (acrylic, poster and watercolour painting) e.g. layering and adding texture using different brush strokes and sizes. (1, 2, 3) To know that paintbrushes can differ in appearance and purpose: Flat brush – straight edges or blocked strokes. Rounded brush – versatile and can be used for small details. (1, 2, 3) Use a brush to produce marks appropriate to work. E.g. small brush for small marks. (1, 2, 3) Experiment in differing hues of watercolours using different amounts of water. (3) Begin to mix colour shades and tones. Understand the vocabulary of shades and tones (Acrylic paint and watercolours). (1, 3) Have a secure understanding of primary		Confidently control the types of marks made and experiment with different effects and textures inc. blocking in colour and washes. (3) Start to work with fabric paint and understand the properties of it. Compare this to watercolour, acrylic and poster paint. (3) Start to develop a painting from a drawing. (3) Begin to choose appropriate brushes to work with and know that paintbrushes can differ in appearance and purpose and can reflect a certain style of painting eg fabric Detail round brushes- have short hairs. They are a good choice for working on details and making short strokes. Flat square – are good for bold strokes and filling wide spaces. They can also be used for fine lines. Oval-shaped- brushes work well for blending. Mix colour, shades and tones with increasing confidence. (3) Start to look at working in the style of a selected artist. (Hafza Yusuf) (3) Know how to mix primary colours to make secondary colours of different hues. (P) (3)	Confidently control the types of marks made and experiment with different effects and textures inc. blocking in colour, washes, thickened paint creating textural effects. (1) Continue to work with acrylic paint and understand the properties of acrylic paint. Compare this to watercolour and poster paint. (1) Mix and match colours to create atmosphere and light effects. (1, 2) Mix colour, shades and tones with confidence building on previous knowledge. (1, 2) Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. (1, 2) Start to develop their own style using tonal contrast. (1) Know that paint acts differently on different surfaces. (P) (1, 2) Show increasing independence and creativity with the painting process. (1, 2)	Work in a sustained and independent way to develop their own style of painting. This style may be through the development of: colour, tone and shade. (3) Demonstrate a secure knowledge about primary and secondary, warm and cold, complementary and contrasting colours. (1, 3) Understand tertiary colours. (1, 3) Mix colour, shades and tones with confidence building on previous knowledge, understanding which works well in their work and why. (1, 2, 3) Show an awareness of the composition of paintings. Explain why they have chosen specific painting techniques.

		and secondary colours. (1, 2, 3) Begin to understand how artists use warm and cool colours and explore how this can create a mood in painting. (1, 2, 3)		Make and match colours with increasing accuracy. (3) To use varied brush techniques to create shapes, patterns and lines. (3) To use more specific colour language e.g. tint, tone, shade (3)		
Craft and Design P1 Printing and Pattern	Use sketchbook for recording textures/patterns (3) Use paper to make a collage picture. (1) Develop skills of overlapping and overlaying to create effects. (1) Cut shapes using scissors. (1) Develop knowledge of measuring materials to support correct shape proportions and size (1)	Create order, symmetry, and irregularity. (2) Extend repeating patterns - overlapping, using two contrasting colours. (2) To explore pattern and shape when creating designs for printing. (2)	Explore colour mixing through overlapping colour prints deliberately. (1) -Expand experience in 2 colour printing. (1) Use rollers and ink with increasing confidence. (1) -Use relief and impressed printing processes to design patterns of increasing complexity and repetition. (1) To talk about the processes used to produce a simple print			

Craft and Design P2 Textile and Collage	To know how to cut, glue and trim material. To say how artists have used colour, pattern and shape. To create images from imagination, experience or observation. To use scissors to cut a range of shapes out of paper.	I know how to cut, glue and trim paper with precision. To know how to sort and use materials according to specific qualities. I know how to modify materials by cutting, layering and tearing. To use a combination of materials that have been cut, torn and glued. To sort and arrange materials. To create textured collages from a variety of media To consider the use of colour for effect.		Use initial sketches to aid work. Continue experimenting with creating mood, feeling, movement and areas of interest. (2) Look at fabrics from other countries and discuss. Compare with own. Discuss different types of fabric. (3) To know the name of the tools and materials I have used (P) (Fabric paint, mixed media, photographs of self, scissors, glue)(2) To understand how to place shapes or images to convey an idea. (2) To use a range of media to create collage. (2) To experiment with a range of media by overlapping and layering to create texture, effect, and colour (2) To combine visual and tactile qualities (2) To refine and alter ideas and explain choices using art vocabulary.		
3D Form/Sculpture	Use sculpture as a medium to develop and share ideas. Create 3D forms using imagination, known experiences and personal ideas. To know that art can take many forms including architecture.		(All Summer term) -Create and combine shapes to create recognisable forms from solid materials. -Create and use coils when using clay and begin to work independently (making coils of even thickness; and add coils and other clay forms to create images or decoration)	Create and combine shapes to create recognisable forms from solid materials. (1) Design and make for a purpose. (1) Include textures that convey expression or movement. (1)		Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations. 1, 2) Create larger pieces using clay by joining 2 pieces of work together using slip and score. (2)

	To know the difference between a 2D and 3D image. To construct, and join recycled, natural, and man-made materials. To explore shape and form. To cut, make and combine shapes to create recognisable forms. To add materials to the sculpture to create detail.		-Add clay to provide interesting detail. -Begin to use sculpting tools.. -Shape, form, model and construct from observation and / or imagination with increasing confidence. -Have simple discussion about aesthetics. -Experiment and apply a varnish or paint to clay. -Use a range of decorative techniques: applied and painted. To know that art can take many forms including sculpture(TH) To construct a simple clay base for extending and modelling other shapes To understand the safety and basic care of clay and sculpting tools.	Explore the nature and qualities of clay. (1) Using scoring and slip to layer clay to provide interesting detail. (1) Shape, form, model and construct from observation and / or imagination with increasing confidence. (1) Discuss own work and work of other sculptors with comparisons made. (1) Consider space and size of sculptures. (1) To be more confident in using a variety of sculpting tools and begin to take creative risks by experimenting to see what happens. (P) (1) To know the techniques used to create sculptures (e.g moulding). (P) (1) To understand that artists can represent objects in a particular context. (1) To explore how we can re-see the objects around us and represent them as sculptures. (1)	Use clay tools to carve and add shapes, texture and pattern. (2) Choose a clay building technique for myself by either pinching or coiling. (2) Combine visual and tactile qualities. (1, 2) Use frameworks (such as wire or moulds) to provide stability and form. (1) Make imaginative use of the knowledge they have acquired of tools, techniques and materials to express own ideas and feelings. (1, 2) Create and evaluate a sculpture. Incorporate form, pattern, and texture. (1, 2) Use a wide variety of tools and refine skills. (1, 2) Use imagination and experience to influence work. (1, 2) Use language appropriate to skill and technique. (1, 2) To know that designers often create scaled models of sculptures to share with others. (TH) (1) To understand that architects and other artists have responsibilities towards society. (TH) (1) To experiment with and combine materials and processes to design and make 3D form (1, 2)
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						To plan a sculpture through drawing, discussing and looking at other artists work (Anish Kapoor, Magdalena Odundo) (1, 2) To create work which is open to interpretation by the audience. (1, 2)
Range of great artists, architects and designers in history.	Matisse Paul Klee Andy Goldsworthy	Frida Khalo Edward Tingatinga Monet	William Morris Paul Strand Yinka Shonibare	Barbara Hepworth David Hockney Hafza Yusuf	Ahmed Moustafa Zaha Hadid William Kentridge	Anish Kapoor Magdalena Odundo

Element Definition

Line	Line is a mark made using a drawing tool or brush. There are many types of lines: thick, thin, horizontal, vertical, zigzag, diagonal, curly, curved, spiral, etc. and are often very expressive. Lines are basic tools for artists—though some artists show their lines more than others. Some lines in paintings are invisible—you don’t actually see the dark mark of the line. But they are there, shown in the way the artist arranges the objects in the painting.
Shape	Shape is a flat area surrounded by edges or an outline. Artists use all kinds of shapes. Geometric shapes are precise and regular, like squares, rectangles, and triangles. They are often found in human-made things, like buildings and machines while biomorphic shapes are found in nature.
Space	Space deals with the area around or inside the shapes. ‘Positive space’ is the area occupied by an object and ‘negative space’ is the area around the object. This element is used to give the illusion of depth in a two-dimensional image. Specific vocabulary that relates to this is ‘foreground’, ‘middle ground’ and ‘back-ground’.
Colour	Colour is what we see because of reflected light. Light contains different wavelengths of energy that our eyes and brain “see” as different colours. When light hits an object, we see the coloured light that reflects off the object. Red, blue, and yellow are the primary colours. With paints of just these three colours, artists can mix them to create all the other colours. When artists mix pigments of the primary colours, they make secondary colours. Colour has three main properties: hue, which is the name we give to different colours. Intensity related to the vividness of the colour; and tonal value, which relates to the share or tint of a colour. Tone- Tonal value refers to the degree of lightness or darkness, or shade, of an object or colour. Artists use this element to create the illusion of depth in two-dimensional shapes, by shading and adding shadow. ‘Tints’ make colour lighter by adding white or, in some cases, yellow can help tones seem brighter; ‘shades’ make colours appear darker, which is achieved by adding black or darker colours, such as purple or blue.
Texture	This element relates to how the surface of something feels, or might feel if you could touch it. For artists, this could mean either real surface quality, such as in sculpture, or the illusion of surface quality, as represented though for example, painting or drawing.
Form	All objects that have three dimensions are examples of this element. 3D forms will have height, width, depth and volume. Forms can be viewed from all side, either by picking them up or by walking around them.