ART & DESIGN CURRICULUM PROGRESSION

Strands	EYFS	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 6
Drawing *Drawing skills to be revisited in each year group in Art Journals.* (pencil, pencils, charcoal, felt pens, pastels, chalks, ICT software)	**Self-Portrait** Begins to use a variety drawing tools. Investigate line making Investigate making marks using different media.	**Self-Portrait** Extend variety of drawing tools inc 2B pencils. Naming drawing techniques ie scumbling, cross-hatch Line, shade & tone, texture mark making, symbols Observational drawing	**Self-Portrait** Observational drawing. Tone & shade Drawing styles ie: abstract Draw a way of recording experiences and feelings Shadow light/dark Sketch to make quick records.	**Self-Portrait** Observational drawing (using the full potential of pencils) Initial sketches as prep for painting Accurate drawings (buildings, faces, tone, shape, detail, texture)	**Self-Portrait** Observational drawing using all prior learning & skills. Identify & draw the effect of light. Scale & proportion accurate drawings of whole people proportion & placement Computer generated drawings	**Self-Portrait** Observational drawing using all prior learning & skills. Effect of light on different direction Draw texture of a surface Concept of perspective	**Self-Portrait** Observational drawing using all prior learning & skills. Produce increasingly accurate drawings of people including shade, tone, light/dark, perspective, texture, dimension ie: 3D
Developing ideas Thinking Planning Discussing Responding	**EYFS** Develop artistic & cultural awareness, imagination and creativity. Exploring and playing with a wide range of	**Key Stage 1** Develop and share ideas, experiences and imagination. Develop 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,		**Key Stage 2** Develop techniques, including control and use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Create art journals 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 (ie. Pencil, charcoal, paint clay.)			

	media and materials. Develop self-expression, vocabulary and ability to communicate through the arts. Respond to what is seen heard and observed.	describing the differences between practices and disciplines, and making links to their own work. Use a range of materials creatively to design and make products.	Learn about great artists, architects and designers in history.				
Colour Watercolours Acrylics Poster Paints Gouache Paints Brusho Inks	Experimenting with primary colours i.e. Blue and yellow makes… Naming colours. Mixing colours (not formal). Learn names of tools that bring colour and make colours on their paper. Paint brush skills Water & palette skills.	Name all colours Mix own colours & invent names Using different media to see effect of layered colours Adding light/dark to create different tones of colours.	Looking at how artists' use colour for impact effect. Working with chosen colours to create own works for effect. Using water for effect to create lighter tones & effects.	Colour mixing Make colour wheel Introduce different types of paintbrushes including paddles. Techniques: apply colour using dotting, scratching, splashing, wide/thin strokes. Suggested artist: **Laurence Stephen Lowry** *'Busy Street'* (Urban Pioneers) **Keith Haring** *'Tuttomondo'*	Colour mixing & matching: tone, tint, shade. Observe/discuss colours to reflect mood. Using mixed media for effect ie: paint & pastels.	Learn about hue, tint, tone, shades & mood/effect. Explore the use of texture in colour. Colour for a purpose. Effect of colours together.	Hue, tint, shades & mood. Colour for purposes & effect ie: Brusho for fluidity. Colour to express feelings.

				(Urban Pioneers)			
Texture & Collage	Handling, manipulating & enjoying using materials. Sensory experiences. Simple paper & paste lamination experience.	Collage experiences for effect, tearing, arranging, sticking.	Layering materials & adding PVA lamination Collage experiences through creating own collage materials to use by tearing for effect.	Select and arrange materials for effect. Use overlapping, layering, own made materials, mixed media, P.V.A. glaze	Select and arrange materials for effect. Ensure work is precise. Layered Collage Observation & design of textual art & textual artists.	Use stories, music, poems as stimuli to create textured forms. Looking at a specific textural artist. Mix textures (rough and smooth, plain and patterned). Combine visual and tactile qualities.	Show precision in techniques. Combine previously learned techniques to create pieces. Combine visual and tactile qualities. Mix textures- rough smooth plain patterned.
Form (3D work, clay, paper sculpture, mod roc sculpture, recycled materials sculpture/form/ junk modelling)	Handling, feeling, enjoying and manipulating materials. Constructing. Building & destroying. Shape and model. Pinching & prodding clay to create a form.	Construct. Use materials to make known objects for a purpose. Pinch pots using clay.	Awareness of natural & man-made forms. Expression of personal experiences & ideas. To shape & form an object through junk materials.	Shape, form, model & construct (malleable & rigid materials) Plan & develop ideas. Understanding of different adhesives & fixings, methods of construction.	Discuss own work & work of other sculptors. Use all previously learned skills & make becoming more accurate. **Idea: Totem Poles American 3D sculpture Knowledge & Understanding**	Plan & develop ideas. Shape & form, model & join. Observation or imagination. Properties of media.	Plan & develop ideas. Shape & form, model & join. Observation or imagination. Properties of media. Discuss & evaluate.

	Clay tiles through rolling.		Working with changing materials to create a form such as Modroc.			Discuss & evaluate own work & that of other sculptors.	**Ideas: Papier Mache Adding extra materials & Varnish PVA**
Print **Printing ideas** (found materials, fruit/veg, wood/clay blocks, press print, mono print, clay printing)	Print with variety of objects. Print with pattern and textured objects.	Relief printing, mono printing using fingers on tables into paint.	Printing ethnic colours & shapes onto fabric. Recording skills in journals discussing best shapes. Colour mixing to match expression and ethnic subject. Including Roller skills.	Relief & impressed printing. Recording skills and expression likes/dislikes. Mono-printing using objects. Colour mixing for effect for printing. Roller skills.	Use patterns observed in natural or built environments for inspiration. Make precise repeating patterns. Use layers of two or more colours. Make printing blocks (e.g. from coiled string glued to a block) Using journals for recording skills & decision making. Record textures & patterns. Interpret environmental &	Combing prints. Design prints. Printing on a range of materials & different surfaces. Discuss & evaluate own work & that of others.	Build up layers of colours. Create an accurate pattern, showing fine detail. Builds up drawings & images of whole or parts of items using various techniques. I.e.Stencil printing. Using journals for recording skills & decision making.

					manmade patterns. Modify & adapt print.		
Textiles		Use weaving to create a pattern.	Use mono block printing Use African design prints to create own textile.			Wax Silk painting tecniques	Show precision in techniques. Combine previously learned techniques to create pieces
Pattern (paint, pencil, wax crayons, felt pens, pastels, textiles, ICT)	Repeating patterns. Irregular painting patterns.	Awareness & discussion of patterns. Repeating patterns. Patterns made through doodling, ie: **Paul Klee** line patterns.	Awareness of natural & manmade patterns. Patterns in materials.	Pattern in the environment. Design. Using ICT. Make patterns on a range of surfaces.	Explore environmental and manmade patterns. Tessellation.	Create own abstract pattern to reflect personal experiences & expression. Create pattern for purposes. Ie: **Patter Star, Joan Miro**	Create own abstract pattern to reflect personal experiences. Pattern of colour. Ie: Andy Warhol.

GLOSSARY

Collage: **Collage** is a piece of art that incorporates a variety of materials. It involves gluing things like paper, cloth, or found objects onto a board and can be incorporated into a painting or composition.

Cross-hatch: **Cross-hatch** is a technique used to create tonal effects by drawing closely spaced parallel lines and then repeating over the top in a different direction.

Feathering:	**Feathering** is very similar to both hatching and cross-hatching with the major difference being that the linear marks are generally shorter and much softer dashes. **Feathering** is a variety of mark variations and can be easily done with softer or harder pencils or pastels.
Form:	**Form** as an element of **art** is three-dimensional and encloses space. Like a shape, a **form** has length and width, but it also has depth. **Forms** are either geometric or free-**form**. **Form** is the shape or abstract shape of an artwork that is made.
Hue:	**Hue** is the actual colour of something, such as sap green, or ultramarine, or any name we give a pigment. Essentially, a **hue** is what we more often refer to as colour,
Lamination:	**Lamination** means to gently cover a piece of layered collage work in p.v.a. creating a solid and shiny and finished image. Whereas **Paper & Paste Lamination** is the layer of paste coated strips of paper which used by wrapping around a form into a shape in layers to create a form.
Medium/Media:	**Medium** refers to the materials that are used to create a work of **art**. Ie: paints, papers, pastels, charcoal etc. The plural of **medium** is **media**.
Perspective/3D:	**Perspective** is what gives a 3D feeling to a flat image and it is a system of representing the way objects appear to get smaller & closer together the farther away they are from the viewer.
Relief:	**Relief is** a sculptural technique where the sculpted elements remain attached to a solid background of the same material. The term **relief** is from the Latin verb '*relevo*', to raise. To create a sculpture in **relief is** to give the impression that the sculpted material has been raised above the background plane.
Scumbling:	**Scumbling** is a drawing **technique** in which a wriggly line is used to create effect. Layers of scumbled lines can also be used for tone when drawing. **Scumbling** can also be used when painting and it is a **technique** in which a layer of broken, speckled, or scratchy colour is added over another colour so that bits of the lower layer(s) of colour show through the **scumbling.**
Shape:	**Shape** is a flat, enclosed area of an **artwork** created through lines, textures, colours or an area enclosed by other **shapes** such as triangles, circles, and squares.
Stencilling:	**Stencilling** produces an image or pattern by applying colour to a surface over an object with designed gaps in it which create the pattern or image by only allowing the colour to reach some parts of the surface.
Tessellation:	**Tessellation is** created when a shape **is** repeated over and over and again and fitting together covering a plane without any gaps or overlaps.
Textural Art:	**Textural Art** is a piece of work that uses different textures either through layers of different media or the thickness of paints for effect.
Texture:	**Texture** is the perceived surface quality of a work of **art**. It is an element of two-dimensional and three-dimensional designs and is distinguished by its perceived visual and physical properties.
Tint/Shade:	**Tint is** a mixture of a colour with white, which reduces darkness, while a **shade is** a mixture with black, which increases darkness. Both processes affect the resulting colour mixture's relative lightness.
Tone:	**Tone** refers to the light and dark values used to render a realistic object, or to create an abstract composition. When using pastel, an artist may often use a coloured paper support, using areas of pigment to define lights and darks, while leaving the bare support to show through as the mid-tone. It should not be mistaken for shading.