Progression in Art and Design – Sheering C. of E. Primary School

'Every child is an artist.'
Pablo Picasso

INTENT

At Sheering we offer a structure and sequence of lessons to help teachers ensure they have covered the skills required to meet the aims of the National Curriculum. The intent is to ensure all pupils produce creative, imaginative work. Children can explore their ideas and record their experiences, as well as exploring the work of others and evaluate different creative ideas. Children will become confident and proficient in a variety of techniques including drawing, painting, sculpting, as well as other selected craft skills, e.g. collage, printing, weaving and patterns. Children will develop their knowledge of famous artists, designers, and craft makers. Children will also develop their interest and curiosity about art and design through a series of lessons offering skills progression, knowledge progression and offering children the opportunity to ask questions and demonstrate their skills in a variety of ways. The lessons will offer the chance for children to develop their emotional expression through art to further enhance their personal, social, and emotional development. This progression grid can support any subject leader or teacher of art to ensure progression of skills and knowledge.

Key Features and Expectations

Key Features:

- Whole school Art Gallery display board showcasing artwork from each class.
- Key vocabulary is highlighted and explicitly taught within the lesson.
- Recapping of prior knowledge and reference to the history of art.
- Pre and post learning tasks or enquiry questions
- 7 elements of art (line, shape, value, colour, texture, space, form).
- 7 concepts of art (drawing, painting, printing, 3D Modelling, collage, digital, textiles).
- Art discussions to analyse art, develop cultural capital and promote expression of feelings.
- Extra-curricular Art Club held weekly.

Expectations:

- Weekly art/DT lessons.
- Artist focus for KS1/2
- Children referred to as 'artists'.
- Each lesson has the long date and a WALT written or labelled in their sketchbooks (KS2) or art wallets (EYFS/KS1).
- Utilise exciting resources which are loaned from the Essex Library Service e.g. books and artefacts to enhance pupils understanding of artwork during different periods.
- Every child has artwork displayed in the classroom and around the school.
- Using the term 'key art vocabulary' when introducing new art terminology.

IMPACT

Art and Design learning is loved by teachers and pupils across school. Teachers have high expectations and more quality evidence can be presented in a variety of ways. All children use technical vocabulary accurately and pupils are expected to know, apply and understand the matters, skills and processes specified. Children improve their enquiry skills and inquisitiveness about the world around them, and their impact through art and design on the world. Children will become more confident in analysing their work and giving their opinion on their own and other works of art. Children show competences in improving their resilience and perseverance by continually evaluating and improving their work. All children in school can speak confidently about their art and design work and their skills.

EYFS links:
Physical Development
In Reception
- Develop their small motor skills so that they can use a range of tools competently, safely, and confidently. Suggested tools: pencils for drawing and writing, paintbrushes, scissors

Fine Motor Skills ELG
- Use a range of small tools i.e. paintbrushes
- Begin to show accuracy and care when drawing

Expressive Arts and Design
In Reception
- Explore, use and refine a variety of artistic effects to express their ideas and feelings
- Return to and build on their previous learning, refining ideas and developing their ability to represent them
- Create collaboratively sharing ideas, resources, and skills

Creating with Materials ELG
- 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

	By the end of Key Stage One, children should be able to;		By the end of Lower Key Stage 2, children should be able to;		By the end of Upper Key Stage 2, children should be able to;	
	Cycle A	**Cycle B**	**Cycle A**	**Cycle B**	**Cycle A**	**Cycle B**
Exploring and Developing Ideas, Evaluating and Developing work	Record and explore ideas from first-hand observations and begin to use these to plan their own artwork Develop ideas – try things out, change their minds Begin to describe and compare artworks in simple terms Describe the work of artists from different times and cultures and identify similarities and differences Begin to compare some of the techniques used in their own and others' artwork Use an artwork as a starting point for their own work Begin to evaluate their artwork and the work of others Identify what they might change in their current artwork	Record and explore ideas from first-hand observations and begin to use these to plan their own artwork Develop ideas – try things out, change their minds Describe and compare artworks in simple terms Describe the work of artists from different times and cultures and identify similarities and differences Compare some of the techniques used in their own and others' artwork Use an artwork as a starting point for their own work Evaluate their artwork and the work of others Identify what they might change in their current artwork	Select and record from first-hand observation, experience and imagination, and clarify and experiment with different ideas Describe and compare artworks Compare some of the techniques used in their own and others' artwork Describe the roles, purposes and work of artists, craftspeople and designers working in different times and cultures, selecting and combining ideas, methods and approaches from these in their own artwork Use an artwork as a starting point for their own work Evaluate their own artwork and that of others in order to improve the quality of their work Begin to develop and adapt their artwork according to their views	Select and record from first-hand observation, experience and imagination, and clarify and explore ideas Describe and compare artworks Compare some of the techniques used in their own and others' artwork Describe the roles, purposes and work of artists, craftspeople and designers working in different times and cultures, selecting and combining ideas, methods and approaches from these in their own artwork Use an artwork as a starting point for their own work Evaluate their own artwork and that of others in order to improve the quality of their work Develop and adapt their artwork according to their views	Select and record from first-hand observation, experience, and imagination, asking questions and clarifying and exploring ideas for different purposes Describe and compare artwork and begin to consider the composition Describe the roles, purposes and work of artists, craftspeople and designers working in different times and cultures, selecting and combining a wide range of ideas, methods and approaches from these in their own artwork Compare methods, approaches and techniques in their own and others' artwork saying what they think and feel about them Use an artwork as a starting point for their own work Evaluate their own artwork and begin to reflect on the ideas they intend to communicate through their work Develop and adapt artwork according to their views and begin to describe how they might develop it further	Select and record from detailed first-hand observation, experience, and imagination, asking a range of questions and clarifying and exploring ideas for different purposes Describe and compare artwork, and consider the composition Describe different art movements (particular styles of art), and the roles, purposes and work of artists, craftspeople and designers working in different times and cultures, selecting and combining a wide range of ideas, methods and approaches from these in their own artwork Compare methods, approaches and techniques in their own and others' artwork saying what they think and feel about them Use an artwork as a starting point for their own work Evaluate their own artwork and that of others in order to strengthen the visual impact or communication of ideas Develop and adapt artwork according to their views and begin to describe how they might develop it further

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Drawing	draw from observation

use a range of media to draw (incl. pencil, crayon, oil-pastels)

begin to fill within the outlines of shapes without going over the edges

draw different types of line:
- thin
- thick
- straight
- curved
- zig-zagged

draw shapes with curved and straight sides

trace over an image | draw from observation using increased control

use a range of media to draw (incl. pencil, crayon, pastel, felt-tip, ball-points)

draw different types of line:
- wide
- fine
- bold
- vertical
- horizontal
- diagonal

create outlines with a variety of types of line

trace an outline using a variety of types of line

draw around a template to create an outline

fill within the outlines of shapes without going over the edges | know drawing pencils are graded: B = soft

the higher the B number on a pencil, the softer it is

begin to use 2B pencils to create different shades (light, medium and dark)

use a 2B pencil to draw light, medium and dark lines

draw geometric and biomorphic shapes from observation using a viewfinder and a 2B pencil

create mixed-media drawings using e.g. oil pastel and felt-tips

choose/use different drawing media to create effects e.g. fine-liner felt-tip for outlines | use 2B pencils to make an increasing number of shades

draw biomorphic and geometric forms from observation using (tints and shades) to make them look 3D

use 2B pencils to draw lines to show detail

use 2B pencils to draw/shade in curved movements for a shape with curved sides and straight movements for a shape with straight sides

draw different types of line:
- jagged
- smooth

draw people with body parts in proportion | draw objects from observation using a range of graded pencils (B) and drawing pens (thick/fine)

take rubbings of actual textures

use a range of graded pencils and pens to create implied texture through repeated patterns that are close together

use overlapping to create perspective when drawing

use object placement in the foreground, middle ground and background to create perspective when drawing

trace over lines and shapes accurately | draw objects from observation selecting and using a range of graded pencils (B and H) and drawing pens (thick/fine) as appropriate

know hard drawing pencils are graded as H

know the higher the H number on a pencil, the harder it is

use pencil to create observational self-portraits with facial features that are in proportion

use a range of graded pencils and drawing pens to create:
- graded shading
- hatching
- cross-hatching
- stippling
- continuous lines
- broken lines
- contour lines

create the illusion of form when drawing using graded shading, hatching, cross-hatching stippling, broken and contour lines

create depth when drawing through the use of one-point perspective

create depth when drawing through the use of foreshortening |

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Painting	mix secondary colours using paint use a range of brush sizes to apply paint create textured paint (by adding sand/plaster)	mix secondary colours using paint with increasing accuracy using an equal mix of 2 primary colours use a range of brush sizes to apply paint	begin to use watercolours to create tints and shades begin to mix tertiary colours (watercolours) select brush size for work on a range of scales (e.g. thin brush for a small picture) layer mixed media on top of paint to create texture begin to mix and use a limited palette of colours when painting	use watercolours to confidently create tints and shades confidently mix tertiary colours (watercolours) select brush size for work on a range of scales (e.g. thin brush for a small picture) layer mixed media on top of paint to create precision and depth mix and use a limited palette of colours when painting	confidently use different types of paint to mix colours and begin to mix tints and shades begin to adapt paint application to apply paint onto different materials (including fabric) e.g. dab to allow paint to run on fabric begin to apply tints and shades when painting to give the illusion of form (highlights and shadows) begin to use paint to create implied texture through repeated patterns that are close together begin to use complementary colours to create contrast choose and apply warm and cool colours for effect	confidently mix paint to make a range of tints and shades confidently adapt paint application to apply paint onto different materials (including fabric) e.g. dab to allow paint to run on fabric apply tints and shades when painting to give the illusion of form (highlights and shadows) use paint to create implied texture through repeated patterns that are close together use complementary colours to create contrast choose and apply warm and cool colours for effect with confidence
Collage	begin to sort and match a range of materials for different purposes e.g. by colour, texture create collage by: - using a range of materials (e.g. fabric, threads, buttons, feathers, tissue paper, paper, magazines) - using a range of textures - cutting, overlapping and arranging shapes with straight and curved sides cut, fold, crumple and tear materials glue materials to different backgrounds	sort and match a range of materials for different purposes e.g. by colour, texture create collage using a range of materials and textures using by cutting, overlapping and arranging shapes with straight and curved sides	use a variety of paper to create collages cut, overlap and arrange geometric and biomorphic shapes to represent an image create collage on different scales begin to use object placement in the foreground and background to create depth	use a wider variety of paper to create collages confidently cut, overlap and arrange geometric and biomorphic shapes to represent an image create collage on different scales use object placement in the foreground and background to create depth	use a wide range of materials to create collages use a variety of collage techniques including layering to create raised texture	use a wide range of materials to create collages use a variety of collage techniques including layering to create raised texture and overlapping to create depth

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3D Modelling	begin to manipulate plasticine through: kneading rolling (ball and sausage) coiling begin to use simple tools to change the surface texture of plasticine e.g. smooth, rough	manipulate plasticine through: kneading rolling (ball and sausage) coiling joining moulding use simple tools to change the surface texture of plasticine	begin to press, mould, roll and slip [to join] clay use clay tools with some support pinch and smooth clay to create texture	press, mould, roll and slip [to join] clay use clay tools with confidence pinch and smooth clay to create a variety of textures	Use and apply skills taught in KS1 and LKS2	Use and apply skills taught in KS1 and LKS2
Printing	create simple prints using paint print simple repeated patterns choose colours to create a particular mood when printing use a variety of printing techniques with some support: - block colour print (create a card/foam block print by cutting around an outline) - mono-print press/poly print	create increasingly complex prints using paint print repeated patterns choose colours to create a particular mood when printing use a variety of printing techniques: - block colour print (create a card/foam block print by cutting around an outline) - mono-print press/poly print	Introduce to relief printing.	Print more complex repeated patterns.	use a variety of printing techniques with some support: - carbon printing - mono-printing - trace-printing begin to use different types of line when trace-printing including: continuous lines, broken lines, contour lines begin to create value when carbon printing by using e.g. shading, hatching, cross-hatching and stippling begin to create depth when mono-printing through the use of one-point perspective and foreshortening work into prints with a range of media e.g. pens, collage materials and paint	use a variety of printing techniques: - carbon printing - mono-printing - trace-printing use different types of line when trace-printing including: continuous lines, broken lines, contour lines create value when carbon printing by using e.g. shading, hatching, cross-hatching and stippling create depth when mono-printing through the use of one-point perspective and foreshortening work into prints with a range of media e.g. pens, collage materials and paint

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Textiles	sort and match fabrics and threads by colour and texture cut fabric and thread using scissors	sort and match fabrics and threads by colour, texture, length size and shape cut fabric and thread using scissors with increasing accuracy	Create more complex patterns on different materials.	Explore how to join fabrics with glue and begin to weave using fabrics.	sew a variety of textiles using a running stitch create actual texture through stitching and attaching buttons weave using wool	sew a variety of textiles using a running stitch and back stitch create actual texture through stitching and attaching a variety of materials e.g. beads confidently weave using wool
Digital	use '2 Simple' to play with colour to create an image use an iPad to take photographs	use '2 Simple' with confidence to play with colour to create an image use an iPad to take photographs	begin to use a Paint programme to zoom, crop and colour-block shapes	confidently use a Paint programme to zoom, crop and colour-block shapes	create depth in a photograph through foreshortening	create depth in a photograph through foreshortening

		The Elements of Art					
	Line *Exploring marks that span the distance between two points*	**Shape** *Exploring the result of closed lines – shapes that are 2D, geometric or biomorphic*	**Value** *Exploring the lightness and darkness of a colour (**tints** and **shades**)*	**Colour** *Exploring **hue** and **intensity*** - **Hue:** *the technical term for 'colour'* - **Intensity:** *how bright/pure or dull a hue is*	**Texture** *Exploring the way something feels, or looks like it would feel*	**Space** *Exploring the way in which line, shape, forms and colour can be manipulated to create space*	**Form** *Exploring how a shape acquires depth, becomes three dimensional and takes on form*
EY	• lines • marks • types of line: - long - short	• 2D shapes in art: circle, triangle, square	What happens when white or black is introduced to a colour?	• colours: red, blue, yellow, green, orange, purple, pink, grey, black, brown, white	texture is how something feels	Pre-positions e.g. in front of and behind.	Is it flat or solid?
Y1	• a line joins two different points • types of line: - thin - thick - straight - curved - zig-zagged	• a shape is a closed line • a shape in art is 2D (flat)	Shades (add black to a colour to make it darker)	• 'hue' is another term for 'colour' • primary colours are red, yellow, and blue • primary colours cannot be created by mixing other colours • primary colours are the building blocks of all other colours • secondary colours are green, orange, purple • red + yellow = orange; blue + yellow = green; red + blue = purple	(to be explored through creating paint texture and collage)	Begin observational discussions about what is in the foreground and background of a picture.	Is it 2D or 3D?
Y2	• an outline is the line around a shape • types of line: - wide - fine - bold - vertical - horizontal - diagonal	- shapes can have curved or straight sides	Tints (add a colour to white to make it lighter)	• secondary colours are made using an equal mix of two primary colours • brown = red + yellow + blue • on a colour wheel, secondary colours are between primary colours • bright and dull colours • colours to represent mood	(to be explored through 3D modelling with plasticine)	Confidently make observational remarks about what is in the foreground and background of a picture.	• form in artwork means artwork that is 3D • forms can be realistic and unrealistic

	Line	Shape	Value/Tone	Colour	Texture	Space	Form
Y3	• types of line: - jagged - smooth	• geometric shapes are precise and regular	• value is how light or dark a colour (hue) is • white is the lightest value • black is the darkest value • a 'tint' is a lighter version of a colour • a 'shade' is a darker version of a colour	• tertiary colours are made with equal parts of a primary colour and a secondary colour • tertiary colours are: yellow-orange (amber), red-orange (vermillion), red-purple(magenta), blue-purple (violet), blue-green (teal), and yellow-green (lime)	• types of actual texture: - smooth - rough - hard - soft - bumpy	- Begin exploring foreground and background.	- forms can be biomorphic or geometric
Y4	• lines can be used to show details • lines can be used to suggest movement	• biomorphic shapes are rounded and irregular	• a 'tint' is made by adding white to a colour • a 'shade' is made by adding black to a colour	• on a colour wheel, tertiary colours are between the primary and secondary colours a limited palette is when an artist only uses a few colours in an artwork	• actual texture is the physical surface of an artwork (what you would feel if you were able to run your hand over an artwork)	- Explore foreground and background – using the placement of shapes.	• biomorphic forms are irregular and rounded; look natural • geometric forms are precise and regular e.g. a cube • proportion in the human form is the appropriate size of body parts in relation to each other
Y5	• a continuous line is a single, unbroken line • a broken line is a sequence of shorter lines, dashes or dots	Biomorphic shapes - Henri Matisse study. Geometric abstraction - Wassily Kandinsky	• value can give the illusion that something has form (is 3D).	• complementary colours: red and green; blue and orange; purple and yellow • when two complementary colours are placed near each other it will create a 'contrast' (when both	• types of actual texture: - coarse - fine	• depth in art is the illusion of space and is created through: - placement: objects in the foreground seem nearer; objects in the middle ground seem further away; objects in the background seem even further away - concentric circles to create a focal point	(taught through line self-portraits)

				colours 'stand out'/appear brighter) • complementary colours are opposite each other on a colour wheel • colour intensity is the brightness or dullness of a colour • warm colours are made with orange, red and yellow • cool colours are made with blue, green and purple		- overlapping: a shape which covers part of another shape seems closer - a focal point is an area of artwork that attracts the eye - composition in art is how the key subjects of an artwork are combined or arranged	
Y6	• contour lines are parallel lines that follow the form of an object • contour lines can be used to imply form	Consolidation	• value can be created through: - shades: to show shadows - tints to show light areas (highlights) - hatching: a set of parallel lines - cross-hatching: one set of parallel lines layered with another set of parallel lines at a different angle - stippling: small dots	Consolidation	• implied texture is an illusion of texture • implied texture can be created through repeated lines drawn in patterns that are close together	• depth can be created through: - **scale**: the size of one object in relation to other objects – larger shapes appear to be closer and smaller shapes seem further away - **one-point perspective:** straight lines that would eventually meet together at one point • **positive space** is the areas of interest in an artwork • **negative space** is the space around the point of interest in an artwork	Consolidation

Artist Study – KS1 Contemporary art within recent history Banksy and Andy Goldsworthy

KS2 – Classical art which links with topics. Sosus, Gaudi, Pollock, Van Gogh, Matisse, Kandinsky, Lowry, Morris.

	Autumn Term Cycle A	Autumn Term Cycle B	Spring Term Cycle A	Spring Term Cycle B	Summer Term Cycle A	Summer Term Cycle B
Durrington	Great Fire of London - Drawing - Painting	Explorers - Printing (nature) - Collage (igloos)	Comparison with Kenya - Textiles (fabric weaving) - Printing (Traditional clothing) **Andy Goldsworthy**	Polar Regions - 3D Modelling (animals) - Textiles (warm clothing)	Seaside - 3D Modelling (lighthouse) - Collage (seaside textured picture)	Toys - Paintings - Drawing **Banksy Street Art**
	Digital Media					
Fitzwalter	Stone Age-Iron Age - Drawing (charcoal, 2B pencils, mixed media e.g. felt tip and oil pastels) - Painting (prehistoric)	Roman Empire - Textiles (Roman weaving) - 3D Modelling (pots/clay) - collage (Mosaic) **Sosus of Pergamon**	Comparison with Spain - Textiles (Spanish fabrics) - Collage – Gaudi Barcelona Sunrise - Painting (different landmarks with watercolours) **Gaudi artist study - Barcelona Sunrise**	Volcanoes - 3D Modelling (Paper Mache volcano) -Drawing (cross section of volcano, also people with body parts in proportion). **Jackson Pollock** inspired volcano art	Ancient Egypt - Drawing (scrolls, hieroglyphics and Pharaohs). - 3D Modelling (sarcophagus). - Printing (relief printing). Pyramids of Egypt in the style of **Vincent Van Gogh**	Ancient Greece -Painting (architecture/watercolour Parthenon). - Printing (Ancient Greek patterns).
	Digital Media					
Quickbury	World War II -Drawing (skyline and self-portraits). Collage (wallpaper) Biomorphic shapes - **Henri Matisse** study. Geometric abstraction - **Wassily Kandinsky**	Victorians -Drawing (landscapes **LS Lowry**). -Painting (**William Morris** painting on fabrics).	Eco-Warriors -Printing (carbon printing, mono-printing, trace-printing) -Textiles (upcycle clothing)	North America -Textiles (North American fabrics – weaving and stitching a variety of materials e.g. beads. - Collage (Grand Canyon)	Vikings and Trade -Painting (Longboats: mix paints to make different tints and shades). -3D Modelling (Vikings: longboats)	Mayans - 3D Modelling (totem pole) - Printing. Mayan lino print.
	Digital Media					