



Progression Document 2026

EYFS and Years 1-6

BE INSPIRED

artists, culture and context

DEVELOP IDEAS

sketchbooks and refinement

MASTER SKILLS

techniques, making and evaluation

This document retains Shawclough's artists, unit themes and intended outcomes while strengthening the visual references, lesson sequences, sketchbook expectations, technique progression and National Curriculum coverage.

Whole-school long-term overview

Year	Autumn	Spring	Summer	Main media progression
Nursery Sky	Marks, Colour and Me What colours and marks can I use?	Winter Textures and Story Colour What colours can I use for our story place?	Nature and Seaside Patterns What patterns can I see and make?	Sensory exploration → purposeful selection
Nursery Ocean	Self, Family and Autumn Art Which colours show how I feel?	Ice, Collage and Story Making Can we paint with ice?	Animals, Printing and Under the Sea What can I see when I look closely?	Exploration → combining media and explaining choices
Reception	Self Portraits and Celebration Printing How can colour show me?	Hot and Cold Art and Animal Artists How can art feel hot or cold?	Nature and Sea Inspired Art How can nature inspire art?	Intentional colour/print/form → reflection and refinement
Year 1	Natural Materials: Patterns and Prints Natural forms, printmakers and environmental artists Outcome: A repeated print composition developed from observed natural textures and shapes.	Colour and Water David Hockney Outcome: A Hockney-inspired water painting using mixed colour, brush marks and simple shapes.	Pattern and Fabric: Identity Yinka Shonibare Outcome: A joined textile or paper-fabric artwork using repeated pattern to communicate identity.	Print -> paint -> textiles
Year 2	Portraits and Identity Thandiwe Muriu Outcome: A portrait with a carefully observed face and a bold patterned background that communicates identity.	Shape and Space Sculpture Barbara Hepworth Outcome: A balanced abstract sculpture using solid form, holes, gaps and carefully finished surfaces.	Jungle Collage Henri Rousseau Outcome: A layered jungle collage with foreground, middle ground, background and a clear mood.	Portrait painting -> sculpture -> collage
Year 3	Stone Age Storytelling Stone Age cave artists and the Lion Man Outcome: A mixed-media surface that uses symbols, animal/human forms and earthy materials to communicate a simple story.	Dots, Pattern and Colour Yayoi Kusama Outcome: An immersive or large-format painting that uses repeated dots, pattern and contrasting colour for visual impact.	Nature-Inspired Pattern William Morris Outcome: A carefully registered nature-inspired print using a designed motif and a planned repeat.	Mixed media -> painting -> print
Year 4	Local Industrial Places L. S. Lowry and Rochdale industrial architecture Outcome: A local industrial townscape painting using viewpoint, proportion, figures and atmosphere.	Ancient Egyptian Line and Symbols Ancient Egyptian artists, craftspeople and relief sculptors Outcome: A relief or 3D sculpture using researched Egyptian symbols, organised pattern and surface detail.	Layered Cityscape Frank Bowling Outcome: A layered abstract cityscape combining drawing, paint and collage to create depth, colour and atmosphere.	Drawing/painting -> relief sculpture -> mixed media
Year 5	Collage with a Message Hannah Höch Outcome: A photomontage collage that communicates a purposeful message to a chosen audience.	Viking Art and Artefacts Viking and Anglo-Saxon craftspeople and metalworkers Outcome: A refined artefact design combining accurate knotwork or animal motifs with purposeful material and surface choices.	Public Art: Community Message Hayley Garner (AYLO), Nomad Clan and Rochdale Common Walls artists Outcome: A scaled mural proposal for a Shawclough or Rochdale site, communicating a positive community message.	Photomontage -> artefact processes -> public art

Year 6

Sculpture: Place and Identity

Manchester bee symbolism and public sculptors

Outcome: An independently designed sculpture that symbolises place or identity through form, balance and surface detail.

Photography and Digital Collage

Contemporary photographers and digital collage artists

Outcome: A purposeful digital collage combining original photographs and handmade elements to communicate a clear idea.

Mixed Media: Evolution Response

Charles Darwin imagery and contemporary mixed-media artists

Outcome: An independent mixed-media response representing adaptation, time or transformation with a justified personal intention.

Sculpture -> photography/digital -> independent mixed media

Technique progression

Only the principal techniques explicitly taught in each term are shown. Drawing used for observation, planning or recording remains part of sketchbook practice and is not listed as a separate discipline unless it is a main taught focus.

Year	Autumn	Spring	Summer
1	PRINTING AND PATTERN Texture rubbings → single relief prints → evenly loaded repeated motifs.	PAINTING AND COLOUR Primary/secondary mixing → lighter/darker tones → washes and directional brush marks.	TEXTILES AND PATTERN Fold/fringe/weave → repeat a motif → arrange and join patterned pieces.
2	PORTRAIT DRAWING AND PAINTING Feature placement → simple proportion → bold colour and controlled background pattern.	SCULPTURE Shape/form → secure joining → holes and negative space → balance and surface finish.	COLLAGE Cut/tear/fold/scrunch → overlap → organise foreground, middle ground and background.
3	MIXED MEDIA AND DRAWING Charcoal line/tone → textured surface → earth colour → combine media for visual narrative.	PAINTING AND PATTERN Controlled colour mixing → repeated shape → contrast, scale and pattern density.	RELIEF PRINTING Observe and stylise → make a relief block → ink evenly → register and repeat a motif.
4	DRAWING AND PAINTING Measured observation → proportion/perspective → figures → limited palette and atmosphere.	RELIEF SCULPTURE Precise line/pattern → impress and incise → score/join → control symbolic surface detail.	PAINTING AND MIXED MEDIA Transparent wash → pour/drag/blend → overlap maps, drawing and collage to build depth.
5	PHOTOMONTAGE COLLAGE Precise cutting/cropping → juxtaposition → focal point and typography → refine for audience.	ARTEFACT DESIGN AND SURFACE Accurate motif → interlacing → relief/embossing → prototype and refine craftsmanship.	PUBLIC ART AND MURAL DESIGN Lettering/stencil/symbol → grid enlargement → architectural scale → site mock-up and refinement.
6	SCULPTURE AND CONSTRUCTION Symbol research → measured plan → maquette → construct for balance → refine surface and meaning.	PHOTOGRAPHY AND DIGITAL COLLAGE Frame/capture → contact sheet → crop/adjust → layer/mask/overlay → export and evaluate.	INDEPENDENT MIXED MEDIA Material investigation → purposeful selection → integrate layers → sustain refinement and justify intent.

Safety, materials and inclusive access

Teach safe tool use explicitly; model material conservation and clean-up. Provide adapted grips, larger formats, pre-cut starting points, stabilised materials, visual sequences and alternative joining/digital methods where needed, while keeping the artistic intention and thinking ambitious.

Age-appropriate art and design skills progression

These transferable skills sit alongside the term-specific technique progression. Expectations increase through control, choice, independence, refinement and the ability to explain artistic intention.

Year	Observe and research	Explore techniques	Develop and design	Create and refine	Evaluate and communicate
Nursery Sky	Look closely at familiar people, objects and nature.	Explore marks, colour, texture, pattern and malleable media.	Choose materials during play.	Create simple pictures, prints, models and transient art.	Talk about what was made and make a change.
Nursery Ocean	Notice artists, images, objects, animals and seasonal detail.	Mix colour; print; collage; draw; paint; model and construct.	Share an idea and select media for an effect.	Combine media with increasing control.	Describe choices; revisit, test and improve.
Reception	Explore artists, cultural art, natural forms and visual sources.	Control drawing, painting, printing, collage, sculpture and natural materials.	Develop an idea through talk, drawing and material trials.	Create with intention; select and combine techniques.	Explain process and effect; refine after reflection.
1	Look closely; name line, shape, colour, pattern and texture; say what is noticed.	Try tools and materials safely; make different marks, prints, joins and colour mixtures.	Collect ideas; make two simple choices; arrange shapes or materials before fixing.	Follow a modelled process; control tools more carefully; complete a purposeful outcome.	Say what was made, what was enjoyed and one choice or change.
2	Record facial features, viewpoints, patterns, form and space; compare two artworks.	Practise proportion, colour mixing, joining, shaping, cutting, tearing and layering.	Use a sketchbook to test layouts, positive/negative space and foreground/background.	Select from tested ideas; improve stability, placement, pattern or surface finish.	Use subject words to explain influence, technique and one purposeful improvement.
3	Annotate sources; notice symbols, repetition, tone, contrast and cultural context.	Control charcoal tone, mixed media, repeated painting and relief-print processes.	Simplify observations into motifs; make thumbnails; compare tests and select for effect.	Combine media intentionally; repeat accurately; refine registration, rhythm and focal point.	Compare work with intentions and sources; explain how choices affect visual impact.
4	Use primary/local and historical sources; draw from different viewpoints; analyse context.	Apply proportion, simple perspective, limited palettes, relief processes and layered media.	Plan composition, layers, construction and symbolic meaning; label material choices.	Adapt processes when problems occur; control depth, atmosphere, surface and craftsmanship.	Use critique to refine; explain links between artist/context, process and outcome.
5	Research theme, audience, artefact or public site; judge and annotate visual sources.	Use precise cutting, interlacing, relief/embossing, lettering, stencil and grid enlargement.	Generate alternatives; prototype or mock up; test hierarchy, scale, message and materials.	Work accurately at increasing complexity and scale; respond to peer feedback and refine.	Present an intention for a chosen audience; evaluate message, craftsmanship and impact.
6	Lead an enquiry; select relevant artists, symbols, photographs and scientific/contextual sources.	Select and combine construction, photography, digital editing and mixed-media processes.	Set an independent intention; make measured plans, shot lists, maquettes and alternative compositions.	Solve technical problems; sustain refinement; integrate media and document meaningful changes.	Justify selections and rejected ideas; critically evaluate effect, authorship, audience and meaning.

(KS1 and KS2): AccessArt Primary Art Curriculum and pathways; NSEAD Big Landscape (conceptual and technical development, designing, making, visual literacy and digital practice); Kapow Primary Art and Design curriculum information.

Sketchbook progression: Years 1-6

Sketchbooks are NOT used in EYFS

Year	Pupils use sketchbooks to...	Expected evidence across a unit	Progression emphasis
Nursery Sky	Make marks and choices on loose paper and shared surfaces.	Photos, marks, prints and adult-recorded talk.	Explore and notice.
Nursery Ocean	Collect drawings, colour tests, prints and material experiments.	A developing sequence with photographs and pupil voice.	Explore, select and combine.
Reception	Use an EYFS creative journal/floor book to record looking, testing and revisiting.	Artist responses, technique trials, plans, photographs and reflections.	Develop, create, review and refine.
1	collect, look, draw, rub, print, stick and talk about ideas	observations; material samples; two choices; teacher-scribed or oral reflection	explore and notice
2	record features and patterns; test arrangements; label simple choices	studies; technique trials; movable composition/photo; one improvement	organise and explain
3	annotate sources; compare tests; develop motifs and compositions	artist notes; material tests; thumbnails; chosen idea and reason	test and select
4	record local/historical sources; use viewpoints; plan layers and construction	primary/secondary research; colour/material tests; labelled plan; refinement	connect context and technique
5	research audience/purpose; prototype; critique and revisit	source evaluation; alternative designs; prototype/mock-up; peer feedback; changes	communicate and refine
6	set an intention; sustain independent enquiry; document decisions and evaluate critically	research trail; rejected/selected ideas; technical problem-solving; versions; curatorial statement	independence and justification

6. National Curriculum alignment (England, KS1 and KS2)

Statutory expectation	Where it is secured	Progression evidence
EYFS Expressive Arts and Design: Creating with Materials; Being Imaginative and Expressive	Question-led art in Nursery Sky, Nursery Ocean and Reception across adult-guided learning and continuous provision.	Increasing control, intentional choice, representation, explanation and refinement.
Produce creative work, exploring ideas and recording experiences.	Every unit includes investigation, observation, sketchbook development, alternatives and refinement.	From guided collecting/trying in Y1 to independent intentions, selection and sustained refinement in Y6.
Become proficient in drawing, painting, sculpture and other art, craft and design techniques.	The long-term plan revisits drawing, painting, print, pattern, collage, textiles, sculpture, photography, digital and mixed media.	The technique map identifies increasing control, complexity, combination, scale and independence.
Evaluate and analyse creative works using the language of art, craft and design.	Lesson 1 includes artist analysis; lessons 5-6 include critique, refinement and evaluation; vocabulary is explicit.	From naming choices and preferences to explaining effect, context, audience, intent and meaning.
Know about great artists, craft makers and designers and historical/cultural development.	Named artists sit alongside anonymous/historical makers, local public art, artefacts and culturally significant practices.	Pupils connect source, place, period, culture, material and purpose to their own decisions.
KS1: use materials creatively; drawing, painting and sculpture; colour, pattern, texture, line, shape, form and space.	All KS1 units explicitly teach and apply these formal elements across print, paint, textiles, sculpture, portraiture and collage.	Evidence is visible in technique samples, vocabulary, developing compositions and final outcomes.
KS2: create sketchbooks; improve mastery with a range of materials; learn about artists, architects and designers in history.	Sketchbook progression is explicit in every KS2 unit; local architecture/public sites and historical art forms are integrated.	Increasingly independent research, technical selection, planning, prototyping, refinement and critical evaluation.

Source: Department for Education, National Curriculum in England: Art and Design Programmes of Study, Key Stages 1 and 2 (statutory from September 2014).

Lesson sequence: Natural Materials: Patterns and Prints | Key question: How can we use printing to create artwork inspired by nature?

BE INSPIRED: Natural forms, printmakers and environmental artists

1. To investigate how artists and designers use natural shapes, lines and textures.
2. To record close observations of leaves, bark and seed heads in a sketchbook.
3. To explore rubbings, relief printing and repeated marks using safe tools.
4. To select and mix colours inspired by nature and print with increasing control.
5. To develop and refine a repeating pattern by changing size, spacing or rotation.
6. To create and evaluate a nature-inspired printed artwork.

Technique progression: Progression: sensory mark-making -> texture rubbings -> single prints -> controlled repeated pattern. Teach pressing evenly, loading paint sparingly and rotating/repeating a motif.

Sketchbook work: Collect natural objects; observational line drawings; texture rubbings; print trials labelled with tool and effect; two pattern arrangements; short final reflection.

Final outcome: A repeated print composition developed from observed natural textures and shapes.

Key vocabulary: observe, natural form, texture, rubbing, print, motif, repeat, pattern, rotate, refine

VISUAL LEARNING SUPPORT



Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Colour and Water | Key question: How can we create a painting inspired by David Hockney?

BE INSPIRED: David Hockney

1. To explore how David Hockney represents water, movement and mood.
2. To collect colours, lines and shapes seen in photographs and observations of water.
3. To mix primary colours to make secondary colours and lighter or darker tones.
4. To practise washes, dabs, curved brush marks and repeated lines to suggest water.
5. To plan and improve a water composition by testing colour and brush-mark choices.
6. To create and explain a Hockney-inspired water painting.

Technique progression: Progression: name primary colours → mix secondary colours → alter tone with white/water → control washes and directional brush marks.

Sketchbook work: Colour-mixing chart; water-line studies; brush-mark samples; thumbnail composition; annotation of the colour/mood choice; evaluation.

Final outcome: A Hockney-inspired water painting using mixed colour, brush marks and simple shapes.

Key vocabulary: primary colour, secondary colour, mix, tone, wash, brush mark, ripple, movement, mood, composition

VISUAL LEARNING SUPPORT

Year 1 Painting

Be Inspired By David Hockney

colour

Ask questions about the work of David Hockney.

What colours does he use? Media?

Master the Skills

Creating a piece of art using hot and cold contrasting colours.

Use dots in the style of David Hockney.

Develop Ideas - Sketchbooks

Experiment with colour - links to science.

Experiment with different paint brushes and colour.

Experimenting with paints and learn how to make a wash.

Warm Colors: yellow, orange, red

Cool Colors: green, blue, purple

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Pattern and Fabric: Identity | Key question: How can we use textiles to create artwork inspired by Yinka Shonibare?

BE INSPIRED: Yinka Shonibare

1. To explore how Yinka Shonibare uses patterned fabric to communicate identity and culture.
2. To collect and draw colours, shapes and repeated patterns that represent something about me.
3. To explore folding, fringing, weaving, layering and simple joining techniques.
4. To create and repeat a motif on paper or fabric with care.
5. To arrange, test and improve patterned pieces before joining them.
6. To make and discuss a textile-inspired artwork about identity.

Technique progression: Progression: handle and describe textiles -> fold/fringe/weave -> create a motif -> repeat it -> arrange and join pieces securely.

Sketchbook work: Fabric/pattern observations; personal-symbol ideas; motif trials; colour choices; small arrangement plan; photograph/annotation of final work.

Final outcome: A joined textile or paper-fabric artwork using repeated pattern to communicate identity.

Key vocabulary: textile, fabric, identity, culture, motif, repeat, pattern, weave, fringe, join

VISUAL LEARNING SUPPORT

Year 1 Textiles In Art

Master the Skills

Use simple batik to create fabric to be used in a piece of artwork inspired by Yinka Shonibare.

How does Shonibare use fabric in his art?

Can you share your opinions on the work of Yinka Shonibare?

What patterns does Yinka Shonibare use?

Develop Ideas - Sketchbooks

Explore different fabrics in art.

Experiment with batik and understand the process.

Printing on fabric.

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Portraits and Identity | Key question: How can we create a painting inspired by Thandiwe Muriu?

BE INSPIRED: Thandiwe Muriu

1. To investigate how Thandiwe Muriu uses portraiture, pattern, colour and everyday objects to explore identity.
2. To use a sketchbook to observe facial features and collect pattern ideas.
3. To draw a face with increasingly accurate placement of features.
4. To mix and apply bold colours and repeat a background pattern with control.
5. To test how the portrait and background can contrast, connect or camouflage.
6. To create and evaluate a patterned portrait about identity.

Technique progression: Progression: identify facial features → use guidelines and proportion → mix bold colours → repeat a pattern → coordinate subject and background.

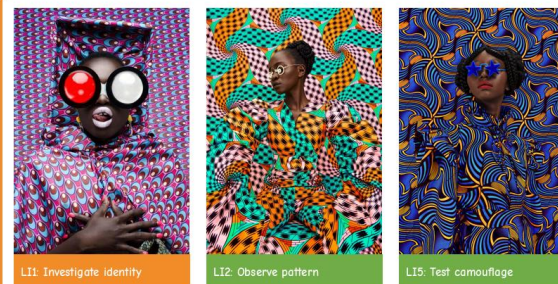
Sketchbook work: Feature studies; pattern collection; colour combinations; everyday-object eyewear ideas; two portrait layouts; annotated refinement.

Final outcome: A portrait with a carefully observed face and a bold patterned background that communicates identity.

Key vocabulary: portrait, identity, feature, proportion, background, pattern, repeat, contrast, camouflage, composition

VISUAL LEARNING SUPPORT

Thandiwe Muriu: portrait, pattern, colour and identity



Look for: textile motifs | bold colour | facial features | camouflage | unusual eyewear

From looking to making

- LI3 Draw**
Use light guidelines to place eyes, nose and mouth.
- LI4 Paint + repeat**
Mix bold colour; repeat one motif with control.
- LI5 Compare**
Does the figure contrast, connect or camouflage?
- LI6 Create + evaluate**
Make a personal patterned portrait; explain choices.

Sketchbook journey linked to the learning intentions

LI1 artist notes	LI2 feature studies + pattern collection	LI3 portrait guidelines	LI4 colour + motif trials	LI5 two background arrangements	LI6 final photo + evaluation
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LI-to-image link: Orange introduces Muriu and identity (LI1); green supports observation, sketchbook development and camouflage decisions (LI2 and LI5); blue models portrait, colour/pattern and final-making techniques (LI3, LI4 and LI6).

Teacher questioning: Which features remain visible? How does the clothing connect with the background? Which colours or repeated motifs create contrast? What personal pattern could the pupil develop without copying Muriu?

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Image references: Thandiwe Muriu, CAMO series (BBC, Colossal and CAACART; curriculum reference only).

Year 2 | Spring | Shape and Space Sculpture

SHAWCLOUGH
PRIMARY SCHOOL

Lesson sequence: Shape and Space Sculpture | Key question: How can we create a sculpture inspired by Barbara Hepworth?

BE INSPIRED: Barbara Hepworth

1. To explore how Barbara Hepworth uses abstract form, holes, space and smooth surfaces.
2. To draw sculptures from different viewpoints and develop ideas for positive and negative space.
3. To practise shaping, joining and smoothing malleable or constructed materials safely.
4. To use holes, gaps, balance and surface texture to create visual interest.
5. To make a small model and refine the design after testing stability.
6. To create and evaluate a Hepworth-inspired abstract sculpture.

Technique progression: Progression: recognise 2D shape/3D form → model and join → create holes/negative space → balance → smooth or texture a surface.

Sketchbook work: Viewpoint drawings; shape cut-outs; hole/gap experiments; joining tests; labelled model; final photograph from two viewpoints.

Final outcome: A balanced abstract sculpture using solid form, holes, gaps and carefully finished surfaces.

Key vocabulary: sculpture, abstract, shape, form, solid, space, hole, balance, join, surface

VISUAL LEARNING SUPPORT

Year 2 Sculpture

What materials can be used to create a sculpture?

What is a sculpture?

Be Inspired by Barbara Hepworth

How is Barbara Hepworth inspired by nature?

Who is Barbara Hepworth?

Use a range of media when making observations of Hepworth's work.

Explore the work of Barbara Hepworth – explore shape and space.

Develop Ideas - Sketchbooks

Develop ideas by manipulating paper in sculptures.

Continue to manipulate materials

Master the Skills

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Year 2 | Summer | Jungle Collage

SHAWCLOUGH
PRIMARY SCHOOL

Lesson sequence: Jungle Collage | Key question: How can we create a collage inspired by Henri Rousseau?

BE INSPIRED: Henri Rousseau

1. To explore how Henri Rousseau creates imagined jungle scenes using colour, scale and detail.
2. To collect leaf, plant and animal shapes and plan foreground and background layers.
3. To cut, tear, fold, scrunch, overlap and join papers and textured materials.
4. To use scale, colour and texture to make some features stand out.
5. To arrange and refine layers before fixing them into a composition.
6. To create and explain a Rousseau-inspired jungle collage.

Technique progression: Progression: cut/tear → overlap → alter surface by folding/scrunching → layer foreground/middle/background → control scale and focal point.

Sketchbook work: Leaf/animal studies; texture samples; colour palette; three-layer plan; movable arrangement photograph; self-evaluation.

Final outcome: A layered jungle collage with foreground, middle ground, background and a clear mood.

Key vocabulary: collage, layer, overlap, foreground, middle ground, background, texture, scale, mood, focal point

VISUAL LEARNING SUPPORT



Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Stone Age Storytelling | Key question: How can we use mixed media to create Stone Age-inspired art?

BE INSPIRED: Stone Age cave artists and the Lion Man

1. To investigate what Stone Age images, objects, marks and symbols can tell us.
2. To collect animal, human and symbol studies using charcoal, pencil and earthy colour.
3. To control line, smudging, rubbing and tonal marks on different textured surfaces.
4. To combine drawing, paint and natural or collaged materials for an aged effect.
5. To compose and refine a visual narrative using repeated symbols and a focal image.
6. To create and evaluate a Stone Age-inspired mixed-media story.

Technique progression: Progression: charcoal line -> tone and smudge -> resist/rub texture -> make earth pigments/limited palette -> combine media intentionally.

Sketchbook work: Source-image notes; animal line studies; symbol bank; charcoal/earth-colour trials; story sequence; annotated improvement.

Final outcome: A mixed-media surface that uses symbols, animal/human forms and earthy materials to communicate a simple story.

Key vocabulary: cave art, artefact, symbol, narrative, charcoal, pigment, earth colour, texture, surface, mixed media

VISUAL LEARNING SUPPORT

Year 3 Mixed Media

Be Inspired by History – the Stone Age

The Lion Man

Master the Skills

What does prehistoric art tell us about our world thousands of years ago?

What was the purpose of cave art?

What materials were used to create cave art?

Who were the first artists?

Create a piece of cave art after experimenting with media and surfaces.

Children could work on the pavement or walls to master the skills.

What animal will they include?

Children select their media.

Develop Ideas – Sketchbooks

MIXING SUBTLE COLOUR RANGES FROM PRIMARY COLOURS

Start with red, yellow and blue. Mix them together to form a neutral "mother colour". Use these as a base to create a range of earthy colours.

Experiment with charcoal.

Experiment with a range of media to create browns/earth colours and tones.

'prehistoric palette'

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Dots, Pattern and Colour | Key question: How can we create a painting inspired by Yayoi Kusama?

BE INSPIRED: Yayoi Kusama

1. To explore how Yayoi Kusama uses repetition, dots, colour and space.
2. To collect dot, pattern and colour ideas and annotate the effects they create.
3. To mix colours and paint repeated shapes with increasing control and consistency.
4. To use contrast, scale, density and placement to create rhythm and emphasis.
5. To develop and refine a composition through thumbnails and pattern trials.
6. To create and evaluate a bold Kusama-inspired painting or installation panel.

Technique progression: Progression: repeat accurately → control brush/tool → vary scale and density → use complementary/contrasting colour → cover a surface consistently.

Sketchbook work: Artist response; dot-tool trials; colour contrasts; density/scale experiments; thumbnails; final evaluation using visual-impact vocabulary.

Final outcome: An immersive or large-format painting that uses repeated dots, pattern and contrasting colour for visual impact.

Key vocabulary: dot, repetition, pattern, contrast, scale, density, rhythm, emphasis, immersive, visual impact

VISUAL LEARNING SUPPORT

Year 3 Painting

performance art installations

Create a backwash for a piece of work inspired by Kusama. Children to decide what they want to use as their stimulus for their work linked to living things.

Master the Skills

polka dots backwash pattern

Be Inspired by Yayoi Kusama

Evaluate the work of Kusama using the language of art and design.

Why does Kusama use dots in her artwork?

Can you find out about who Kusama is and what inspires her?

Develop Ideas - Sketchbooks

Observational drawings of fruits and vegetables.

Explore dots, colour and pattern and try out ideas.

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Nature-Inspired Pattern | Key question: How can we create a print inspired by William Morris?

BE INSPIRED: William Morris

1. To investigate how William Morris stylised natural forms and organised repeating patterns.
2. To make observational studies of plants and simplify them into a motif.
3. To create a printing block or safe relief surface with clear positive and negative shapes.
4. To print evenly and repeat a motif using rotation, reflection or translation.
5. To test colourways and refine registration, spacing and pattern structure.
6. To produce and evaluate a William Morris-inspired repeated print.

Technique progression: Progression: observe -> simplify/stylise -> create relief -> ink evenly -> register and repeat -> refine a colourway.

Sketchbook work: Plant drawings; motif simplification; positive/negative plan; print proofs; repeat-grid tests; colourway choice; final evaluation.

Final outcome: A carefully registered nature-inspired print using a designed motif and a planned repeat.

Key vocabulary: motif, stylise, relief print, block, positive shape, negative shape, register, repeat, rotate, reflect

VISUAL LEARNING SUPPORT

Year 3 Printing How can we be inspired by the natural world around us?

Be Inspired by Geography – volcanoes, earthquakes and fossils

Be Inspired by William Morris Prehistoric art

Master the Skills

Create pattern blocks to print on fabric.

How are my own and Morris' work similar and different? How has he influenced me?

Develop Ideas - Sketchbooks

Create different patterns and explore.

Annotate my work – block printing.

Explore fossils and their patterns.

What patterns can be seen in Morris' work?

What stories are told through the work of Morris?

Experiment with printing on to different surfaces.

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Local Industrial Places | Key question: How can we create a painting inspired by L. S. Lowry?

BE INSPIRED: L. S. Lowry and Rochdale industrial architecture

1. To analyse how L. S. Lowry represented industrial northern places, people and atmosphere.
2. To record Rochdale buildings, skylines and architectural details through observational drawing.
3. To use line, proportion and simple perspective to organise buildings and figures.
4. To mix a limited palette and layer paint to create an industrial atmosphere.
5. To develop and refine a local townscape composition using foreground, middle ground and background.
6. To create and evaluate a Lowry-inspired painting of a local industrial place.

Technique progression: Progression: measured observation → proportion → horizon/overlap → small figure shapes → limited palette → layered atmospheric paint.

Sketchbook work: Local photograph studies; building-detail drawings; figure practice; palette trials; composition thumbnails; annotated refinement.

Final outcome: A local industrial townscape painting using viewpoint, proportion, figures and atmosphere.

Key vocabulary: industrial, townscape, skyline, viewpoint, proportion, perspective, foreground, atmosphere, palette, local

VISUAL LEARNING SUPPORT

Year 4 Painting
Be Inspired by Lowry

Consider the movement in his paintings. How does he portray that so well?

Evaluate Lowry's work. Is he quite minimalist? Does he paint 'real' scenes?

Be Inspired by History - Industrial Revolution

'matchstick men'
Mysterious unpopulated landscapes

How can you recreate these scenes? How will you build up features like smoke?

industrial revolution

Master the Skills

Finger painting watercolour

Develop Ideas - Sketchbooks

Photography Gesso

HOW TO PAINT LIKE LOWRY

Lowry sketched objects and places and pieced them together into a composite painting.

Chn can explore proportions and people

Chn can explore with monochrome and neutral colours. Will you want to create a piece that takes you back in time? Or Modernise it?

Chn can explore famous buildings in their area and combine it with objects they like.

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Year 4 | Spring | Ancient Egyptian Line and Symbols

SHAWCLOUGH
PRIMARY SCHOOL

Lesson sequence: Ancient Egyptian Line and Symbols | Key question: How can we create Egyptian-inspired sculpture?

BE INSPIRED: Ancient Egyptian artists, craftspeople and relief sculptors

1. To investigate how Ancient Egyptian artists used line, symbols, scale and pose to communicate beliefs and status.
2. To record and annotate Egyptian symbols, patterns and figure conventions in a sketchbook.
3. To draw precise profile figures, repeated borders and hieroglyph-inspired forms.
4. To model, carve, impress, join and finish a relief or 3D surface safely.
5. To design and refine a symbolic sculpture that communicates a chosen meaning.
6. To create and explain an Egyptian-inspired sculpture using accurate visual references.

Technique progression: Progression: precise line/pattern → low relief → impress/incise → score and slip/join → control surface and painted finish.

Sketchbook work: Symbol research with meanings; profile studies; border patterns; clay/card relief tests; labelled design; reflection on historical accuracy.

Final outcome: A relief or 3D sculpture using researched Egyptian symbols, organised pattern and surface detail. (soap carving)

Key vocabulary: hieroglyph, symbol, relief, profile, proportion, incise, impress, model, surface, belief

VISUAL LEARNING SUPPORT

Year 4 Drawing
Be Inspired By History - Ancient Egypt

What are common art themes during Ancient Egyptian times?

Explore vibrant colours

Can you go for a plain theme and be inspired by Alaa's exuberant colours?

Be Inspired by Alaa Awad
How has he revived Ancient Egyptian artwork to make it more appealing today?

Develop Ideas - Sketchbooks
Practise hieroglyphics/decode them to create a meaningful message.

Colour blocking

What stories are told through the work of Alaa?

Drawing materials - pencils, pencil crayons, felt tips

Experiment with printing on to different backgrounds (tea-bag stained, textured, charcoal, oil pastels, painted background)

Explore different textures using different resources

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Layered Cityscape | Key question: How can we use different media to create cityscapes inspired by Frank Bowling?

BE INSPIRED: Frank Bowling

1. To explore how Frank Bowling uses maps, colour, pouring and layers to suggest place and memory.
2. To collect city shapes, map fragments, skylines and colour responses in a sketchbook.
3. To experiment with paint washes, pouring, dragging, blending and transparent layers.
4. To combine drawing, printed/painted paper and collage using overlap and perspective.
5. To develop and refine a layered cityscape by balancing colour, space and focal areas.
6. To create and evaluate a Frank Bowling-inspired mixed-media cityscape.

Technique progression: Progression: transparent wash → pour/drag/blend → overlap collage → use foreground/background cues → integrate layers without obscuring all detail.

Sketchbook work: Map and skyline studies; colour/mood tests; paint-process samples; layer order plan; before/after refinement photos; evaluation.

Final outcome: A layered abstract cityscape combining drawing, paint and collage to create depth, colour and atmosphere.

Key vocabulary: cityscape, abstract, layer, transparency, pour, blend, overlap, map, depth, atmosphere

VISUAL LEARNING SUPPORT

Year 4 Different media

Be Inspired by Frank Bowling

Examples of final pieces:

Vertical lines
Abstract
Blurred lines

Be Inspired by Geography-Cityscapes

Evaluate the work of Frank Bowling thinking about the mediums he uses, abstract, meaning, blending. Is there a central focus in all of his pictures?

Develop Ideas - Sketchbooks

HOW TO PAINT LIKE BOWLING

Ink
Watercolour
Tracing paper

Master the Skills

Create a cityscape after experimenting with media and surfaces.

Build-up of many layers-tracing paper sheets repeated.

Chn can explore with monochrome colours. How will they be inspired by Frank Bowling?

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Year 5 | Autumn | Collage with a Message

SHAWCLOUGH
PRIMARY SCHOOL

Lesson sequence: Collage with a Message | Key question: How can we create a collage inspired by Hannah Höch?

BE INSPIRED: Hannah Höch

1. To investigate how Hannah Höch used photomontage, juxtaposition and scale to communicate ideas.
2. To research a theme and collect, select and annotate relevant visual sources.
3. To cut accurately and manipulate scale, crop, contrast and negative space.
4. To use layering, juxtaposition, focal point and typography to direct the viewer.
5. To test alternatives and refine the composition in response to peer feedback.
6. To create and critically evaluate a photomontage with a clear message and audience.

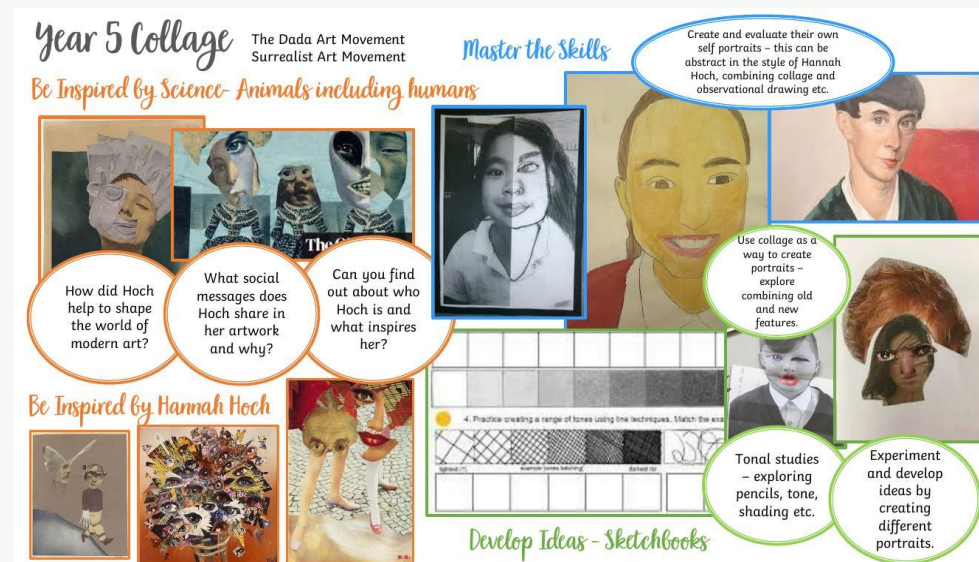
Technique progression: Progression: precise cutting → crop/resize → juxtapose → establish hierarchy/focal point → integrate text → refine for audience and meaning.

Sketchbook work: Artist analysis; theme mind-map; image bank; layout thumbnails; removable composition trials; peer critique; final intent/evaluation.

Final outcome: A photomontage collage that communicates a purposeful message to a chosen audience.

Key vocabulary: photomontage, juxtaposition, message, audience, crop, scale, contrast, typography, focal point, refine

VISUAL LEARNING SUPPORT



Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Year 5 | Spring | Viking Art and Artefacts

SHAWCLOUGH
PRIMARY SCHOOL

Lesson sequence: Viking Art and Artefacts | Key question: How can we create art inspired by the Vikings and Anglo-Saxons?

BE INSPIRED: Viking and Anglo-Saxon craftspeople and metalworkers

1. To investigate Viking and Anglo-Saxon artefacts, interlacing, animal forms and their cultural purposes.
2. To record, enlarge and adapt historical motifs accurately in a sketchbook.
3. To construct interlaced knotwork using symmetry, rhythm and controlled line.
4. To test relief, embossing, carving, printing or metallic surface techniques.
5. To prototype and refine an artefact design, selecting materials for purpose and effect.
6. To create and evaluate an artefact-inspired artwork that links clearly to the past.

Technique progression: Progression: copy accurately → enlarge/adapt motif → interlace consistently → translate 2D design into relief/surface → refine craftsmanship.

Sketchbook work: Artefact research; motif tracing/enlargement; knotwork practice; material tests; annotated prototype; final comparison with source.

Final outcome: A refined artefact design combining accurate knotwork or animal motifs with purposeful material and surface choices.

Key vocabulary: artefact, motif, interlace, knotwork, zoomorphic, symmetry, relief, emboss, craft, refine

VISUAL LEARNING SUPPORT

Year 5 Printing and Painting
Be Inspired by History - The Anglo Saxons

Ancient art

Master the Skills
Create a piece of art inspired by Anglo Saxon embellishments using traditional colours used during this period in History.

Develop Ideas - Sketchbooks
Explore colour palettes.

Experiment with printing patterns using materials.

Sketching patterns inspired by the Anglo Saxons.

Critically analyse the artwork of the Anglo Saxons.

Who inspired the Anglo Saxons?

Can the children decode the messages?

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

Lesson sequence: Public Art: Community Message | Key question: How can we create street art inspired by Rochdale artists?

BE INSPIRED: Hayley Garner (AYLO), Nomad Clan and Rochdale Common Walls artists

1. To investigate Rochdale murals and how AYLO, Nomad Clan and Common Walls artists communicate place, people and community stories.
2. To document a local site, audience and community ideas through photographs, notes, symbols and artist research.
3. To develop lettering, stencil, portrait, symbol and colour techniques suited to large-scale public art.
4. To use scale, proportion, grid enlargement and composition to design for an architectural surface.
5. To create, critique and refine a maquette or digital mock-up for a local mural.
6. To present and evaluate a finished mural proposal, explaining message, audience, site and artistic choices.

Technique progression: Progression: analyse public site → develop symbol/message → practise stencil/lettering → enlarge with a grid → mock up on a photograph → refine for visibility and audience.

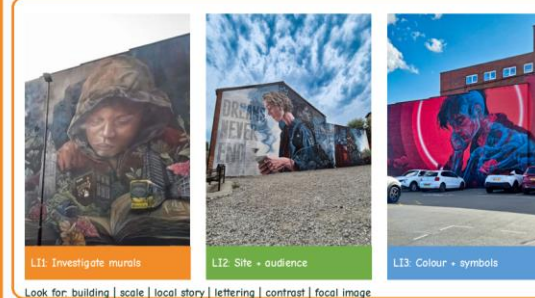
Sketchbook work: Mural-trail notes; local-site photos; community word/symbol bank; artist studies; colour/lettering trials; grid enlargement; annotated mock-up and pitch.

Final outcome: A scaled mural proposal for a Shawclough or Rochdale site, communicating a positive community message.

Key vocabulary: mural, public art, community, site, audience, message, scale, grid, lettering, maquette

VISUAL LEARNING SUPPORT

Rochdale murals: site, scale, message and community



Look for: building | scale | local story | lettering | contrast | focal image

From research to proposal

- L14 Enlarge**
Use a grid to transfer a design accurately.
- L15 Mock up + critique**
Place the design on a site photograph, improve it.
- L16 Present + evaluate**
Pitch the message, audience, site and choices.

Sketchbook journey linked to the learning intentions

- L11** mural + artist notes
- L12** site photos + community words
- L13** lettering + symbol trials
- L14** grid enlargement
- L15** annotated mock-up
- L16** final proposal + pitch

Local context: Hayley Garner (AYLO), a Rochdale-born artist and member of mural duo Nomad Clan, has led local mural festivals. The 2026 former Regal Cinema mural was designed from ideas shared by more than 100 local children and created by AYLO with Christian Fenn (SECA ONE) and Jamie Buckley.

Six-week relevance: Study the mural trail; identify a local audience/site; gather community voice; practise lettering, symbols and scale; grid-enlarge; create a site mock-up and pitch.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Local image: Rochdale Borough Council, former Regal Cinema mural, May 2026.

BE INSPIRED: Manchester bee symbolism and public sculptors

- Key vocabulary:** sculpture, identity, place, symbol, form, balance, surface, installation, community, refine



Lesson sequence: Photography and Digital Collage | Key question: How can photography be used to create digital art?

BE INSPIRED: Contemporary photographers and digital collage artists

1. To analyse how photographers and digital artists use viewpoint, framing and editing to communicate meaning.
2. To plan a visual idea and record shot lists, contact sheets and compositional annotations.
3. To control focus, exposure, angle, viewpoint and framing when taking original photographs.
4. To crop, adjust, layer, mask and combine digital images responsibly and purposefully.
5. To compare versions and refine selection, colour, scale and composition for impact.
6. To publish and critically evaluate a digital collage, explaining authorship, consent and editing choices.

Technique progression: Progression: purposeful capture → select/contact sheet → crop/adjust → layer/mask/overlay → combine handmade marks → export and evaluate.

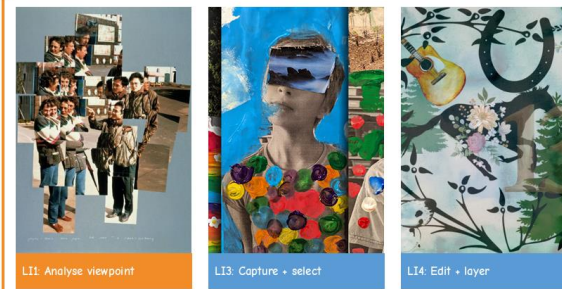
Sketchbook work: Concept map; shot list; contact sheet; framing/angle experiments; copyright/consent note; screenshots of versions; final evaluation.

Final outcome: A purposeful digital collage combining original photographs and handmade elements to communicate a clear idea.

Key vocabulary: photograph, framing, focus, angle, viewpoint, crop, layer, mask, overlay, composition

VISUAL LEARNING SUPPORT

Photography and digital collage: capture, edit and communicate



Compare: Hockney-style joiner | pupil photo collage | layered digital identity collage

From idea to digital artwork

- LI2 Plan**
Concept map, shot list and intended message.
- LI5 Compare + refine**
Keep versions; improve crop, colour, scale and layout.
- LI6 Publish + evaluate**
Explain meaning, authorship, consent and edits.

Sketchbook and digital evidence linked to the learning intentions

- | | | | | | |
|-------------------------------------|---------------------------------------|-----------------------------|-----------------------------------|-------------------------------------|--|
| LI1
artist/photo analysis | LI2
concept map + shot list | LI3
contact sheet | LI4
editing screenshots | LI5
versions + refinement | LI6
final image + evaluation |
|-------------------------------------|---------------------------------------|-----------------------------|-----------------------------------|-------------------------------------|--|

Teacher emphasis: Original photography, purposeful editing, image ownership, consent and keeping evidence of versions are all part of the artistic process.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual references: David Hockney-style joiner (Photo Education); pupil mixed-media portraits (Deschutes Public Library); pupil digital collage (Ms Amsler's Artroom). Teaching sequence informed by Primary School Art Y5/6 photography and Sue Farrimond digital collage resources.

Lesson sequence: Mixed Media: Evolution Response | Key question: How can we use mixed media to represent evolution?

BE INSPIRED: Charles Darwin imagery and contemporary mixed-media artists

1. To research how artists and illustrators represent change, adaptation, time and evolution.
2. To collect, annotate and connect scientific imagery, observational drawings and personal visual ideas.
3. To test and compare drawing, print, collage, paint, texture and transfer processes.
4. To combine media intentionally to suggest movement, sequence, transformation or deep time.
5. To develop an independent composition, selecting, rejecting and refining materials in relation to intent.
6. To create, present and critically evaluate a mixed-media evolution response.

Technique progression: Progression: visual research → material investigation → select by effect → layer and integrate → sustain independent refinement → articulate intent.

Sketchbook work: Darwin/specimen studies; transformation sequence; material tests; visual connections; composition alternatives; ongoing annotations; final curatorial statement.

Final outcome: An independent mixed-media response representing adaptation, time or transformation with a justified personal intention.

Key vocabulary: evolution, adaptation, variation, transformation, sequence, mixed media, layer, texture, intent, refine

VISUAL LEARNING SUPPORT

Year 6 Mixed Media

Be Inspired by the Evolution

Charles Darwin Evolution and Inheritance

Create a piece of artwork inspired by the evolution of monkeys and apes using a media of their choice, including mixed media.

Master the Skills

Use the skills learnt in Y5 when focusing on portraits to support their work.

Analyse how humans have evolved over time and the changes in physical features.

How do we know about the evolution of humans?

Compare and contrast images and pictures regarding inheritance.

Mixed Media

Mixed Media refers to artwork which uses more than one media to create it. For example work on a canvas that combines paint, ink and collage would be called Mixed Media.

Experiment with a wide variety of media, evaluating them throughout.

Explore shapes and lines on the faces of monkeys and apes using appropriate vocabulary.

Develop Ideas - Sketchbooks

Use this panel to: introduce the artist/context, question images closely, model technique, identify sketchbook possibilities and discuss how pupils can make personal choices rather than copy an example.

Assessment checkpoints: Can the pupil explain an influence? Is technique improving? Does the sketchbook show development? Are refinements purposeful? Can the pupil evaluate effect using the vocabulary?

Visual reference: Eastward Art progression document supplied by Shawclough.

