

Progression of Knowledge and Skills in Art and Design



Our Art and Design curriculum follows the English National Curriculum and is delivered through a spiral approach, revisiting and deepening pupils' knowledge, skills, and understanding in drawing, painting, and sculpture over time. Practical techniques, use of materials, and visual language—including line, shape, colour, texture, form, and tone—are carefully sequenced so that learning is recalled, refined, and built upon, enabling pupils to develop technical proficiency, creativity, and confidence and to meet end-of-key-stage expectations. Each unit is explicitly mapped to the content and aims of the National Curriculum, ensuring every lesson contributes to a coherent and cumulative progression of artistic knowledge, skills, and evaluative understanding, including the study of artists, craft makers, and designers. In EYFS, the curriculum aligns with the Early Learning Goals and Development Matters, particularly Expressive Arts and Design, supporting meaningful artistic learning through exploration of materials, experimentation, talk, and play, and ensuring smooth progression into Key Stage 1.

Progression of Knowledge and Skills		Drawing	
	Practical Knowledge <i>Techniques, Media, Materials, Technical Language and Formal Elements, Knowing How To</i>	Disciplinary <i>Interpretation of Elements and How They Can Be Used and Combined to Create a Specific and Desired Effect, Critical Evaluation of Artists Work, Knowing Why</i>	Theoretical <i>Art Movements, Genres, Themes, Artists and their Art. Contexts and Significance, Knowing That</i>
N u r s e r y	Know that pencils incl coloured, chalk, wax crayons and pens can make marks on a surface. Know how to grip and hold the media to make marks on different types of paper. Learn how to make different marks. Know which pieces of equipment are appropriate for drawing. (*ELG) Know that that closing lines will make a shape. Know how to draw a head. Identify different components of what they see such as eyes, hair, nose, ears, chin. Know how to depict them using drawing shapes. Know how to use simple shapes to depict emotions. Close lines using some control to create shapes.	Represent human forms and features using simple shapes from observation. Make marks on different surfaces such as cardboard, paper etc. Draw around their fingers keeping their medium close to the fingers. Take a few attempts to improve. Draw around their toes and feet. Draw the outline of their bodies as they lie on paper. Add on features such as eyes, nose, ears, clothes. Know how to depict a person through using stick men. Know how to depict different poses such as lying down, running.	

R e c e p t i o n	<p>Know that different types of pencils or media make different marks on a surface.</p> <p>Know that some make thicker/thinner marks and others make darker/lighter marks.</p> <p>Know the effect of light/darker lines, thinner/thicker lines on what they are drawing.</p> <p>Know that some drawing utensils move/feel differently to others. E.g. there is sometimes more pressure or effort to make darker lines.</p> <p>Know how to represent different textures of an object using pencils, chalk and charcoal.</p> <p>Create lines that consist of differing weights (thick and thin) by changing the apparatus or pressure.</p>	<p>Use a full grip of three fingered grip when drawing.</p> <p>Using drawing media, create basic shapes that represent objects.</p> <p>Add to existing shape to create different effects e.g. hairstyles.</p> <p>Know how to depict a cat and a dog, a horse and a bird.</p> <p>Know how to draw parts of humans.</p> <p>Revise parts of the head and extend to: shoulders, neck, hair, arms coming from shoulders, eyebrows, etc.</p> <p>Identify and then draw components of plants and trees.</p>	
Y e a r 1	<p>Know how dots can be used to make something look darker/lighter.</p> <p>Know that a pencil grip can change how marks are applied on a surface. E.g. held closely to the tip increased the amount of control you have.</p> <p>Know that when you hold a pencil close to the tip, it increases control and detail.</p> <p>Know what hatching is and its effect in making drawings.</p> <p>Know the effect of diagonal and vertical lines when drawing.</p> <p>Know that pencils have different grades. HB is used for writing and sketching.</p> <p>Hold the pencil close to the point for control and detail.</p> <p>Apply sketched lines to record initial ideas.</p> <p>Apply lines that follow basic contours and outlines of shapes from observation.</p> <p>Apply different tones (dark, mid and light) by a change in pressure.</p>	<p>Know how to draw a story using images e.g. of the route to school.</p> <p>Know how to draw a person as though they are standing and as though they are moving.</p> <p>Add detail into a drawing by using horizontal, vertical or diagonal lines or dots. Know these terms.</p> <p>Know how to draw a bird, cat, dog, horse, mini beast.</p> <p>Learn how to look carefully and to draw what you see not what you think you see.</p>	<p>Know that drawing in Ancient Britain was done by carving marks into stone.</p> <p>Know what in other parts of the world, people drew scenes and stories.</p> <p>Know how ancient peoples drew with different materials in caves, rocks etc.</p> <p>Know that art conveys meanings or stories.</p> <p>Know how North American peoples drew images and indigenous peoples in Australia.</p>

Y e a r 2	<p>Know how to shade.</p> <p>Know that holding the pencil close to the point will help control and detail, further towards the end creates loose sketching.</p> <p>Know how to follow basic contours and outlines of shapes from observation.</p> <p>Know that refining lines increases the accuracy of their drawing.</p> <p>Know how to shade by drawing in certain directions.</p> <p>Know how to sketch by holding the pencil further towards the end for loose sketching.</p> <p>Know sketching is more fluid and expressive when using a grip suitable for purpose.</p> <p>Know that when lines are refined, they will appear sharper.</p> <p>Know what ‘tone’ means.</p> <p>Know that tones can be blended together from light, mid to dark using a pencil.</p> <p>Know that a pencil must be used at an angle when applying different tones.</p> <p>Know that directional shading is moving the pencil back and forth using contour lines (a shape’s outer line) as a guide.</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>Begin to blend tones or gradients using appropriate pressure.</p> <p>Can begin to follow the contour lines of a shape when shading (directional shading).</p> <p>Can choose a position of the pencil based on purpose. E.g. angled to apply tone.</p>	<p>Know how to draw an eye.</p> <p>Know how to draw eyes from different angles.</p> <p>Know how renaissance artists drew animals, flowers and trees.</p> <p>Know how to use shading and lines to create the tree’s and flower’s shape.</p>	<p>Artist Study: Da Vinci, Michelangelo.</p> <p>Know how different cultures drew eyes: Egyptians, Greeks, South Americans.</p> <p>Know the work of Davinci, Michelangelo, and Renaissance artists and how they drew portraits.</p>
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Year 3	<p>Know that when adding different tones, it must be completed with a pencil at a shallow angle as this increases surface area of pencil point and produces a softer finish.</p> <p>Know that tone can create contrast in a drawing (difference between light and dark).</p> <p>Know that H pencils are hard and will produce light marks – best for technical drawing.</p> <p>Know that B pencils are soft and will produce darker tones – best used for tonal drawings and shading.</p> <p>Know that directional shading can influence a shape’s 3D appearance.</p> <p>Know that cross hatching and hatching can be used to show areas of light and dark.</p> <p>Know that close and layered lines show darker areas of an object.</p> <p>Know that refining lines, shapes, tonal gradients will help to create a more accurate and realistic outcome.</p> <p>Know how to draw circles and use directional marks to depicts circular objects.</p> <p>Use shading, their objects can begin to possess form.</p> <p>Know what contrast means and how the blending of tones is smooth without clear intervals of contrast.</p> <p>Use cross hatching to show areas of dark and light areas of an object.</p> <p>In sketch books sketch objects with different pencil marks to test which is the best for an effect.</p> <p>Know that when lines that are closer together and layered show darker areas.</p> <p>Know how a range of marks and combination of marks create depth and form in drawings: loops, stippling, dabbing.</p>	<p>In sketch books try the different marks in portraits and in still life.</p> <p>Test out the different positions of objects in a still life.</p> <p>Know how to use pencil and shading to draw eyes.</p> <p>In sketch books, analyse drawings and explain how the artist has made the work using marks, how they create movement, emotion and discuss composition.</p>	<p>Artist Study: Vermeer, Clara Peeters, Hector Gonzales.</p> <p>Know what a still life is.</p> <p>Know what composition means and the composition sometimes has meaning.</p> <p>Know that the presence of some fruit or objects symbolise different things e.g. apples = temptation; grapes = pleasure; pomegranates = spring; candles = passing of time; skull=impending death.</p> <p>Know that flowers in still life have meaning e.g. flowers in full bloom = life, faith, growth, and power; Wilting flowers = material goods, and beauty are fragile; nightshade = danger or deception; daisies = innocence; poppies = sleep or death, and red roses = love.</p> <p>Know what realism means.</p> <p>Know how artists create effects through drawing e.g. Rembrandt: and Degas</p>
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Year 4	<p>Know which pencils they must use based on their properties. E.g. 2B pencil would be appropriate for mid to dark tones.</p> <p>Know that texture can be manipulated via different methods and techniques such as layering, stippling and different types of mark making.</p> <p>Know which marks are symbolic in their artwork and why based on aesthetic. E.g. Strident, sharp lines to show anger.</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil – relates this method to scaling of human figure – 7 ½ head lengths.</p> <p>Know that perspective allows artists to portray form in their artwork. Types of perspective: • 1-point perspective • 2-point perspective • 3-point perspective</p> <p>Know that scale is a comparison of size between objects.</p> <p>Know that scale will change relative to distance and depth.</p> <p>Know that proportion is relative to the object it is part of.</p> <p>Know that when drawing from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion.</p> <p>Know that erasers can be used for different purposes e.g. putty erasers and soft easers E.g. If the artist in study creates a dark, melancholic mood with high contrast, a range of pencils should be used.</p> <p>Identify areas of shadow and light and blend tones accurately to create soft gradients.</p> <p>Follow the contours of a shape to show its shape.</p> <p>Capture its form in an implied 3D space using directional shading.</p> <p>Know that tone can be used to show implied form within a drawing using dark, mid and light tones to portray a light source.</p> <p>Know that directional shading can be used to portray form and realism.</p> <p>Know that lines can be used expressively to portray mood.</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil.</p> <p>Know that they can use the grid method of referencing to correctly scale an object.</p> <p>Know that perspective allows artists to portray form in their artwork.</p> <p>Know that a horizon line runs horizontally.</p> <p>Know vanishing points are where lines meet and that there can be more than one vanishing point.</p> <p>Know that orthogonal lines are the diagonal lines that can be drawn along.</p>	<p>Draw objects that are correctly sized in comparison to others within an artwork (portray distance).</p> <p>Create objects in the foreground that appear larger than those in the back and midground.</p> <p>When drawing, elements of the same object are drawn using an accurate proportion e.g. the facial features.</p> <p>Use different pressures to relieve a drawing of graphite to uncover lighter tones.</p> <p>Composition allows for a balanced drawing.</p> <p>Know that the composition of an artwork can affect its focal point.</p> <p>When creating perspective drawings, a horizon line and vanishing points are used.</p> <p>Draw animals such as cats, dogs, birds with more detail and using different mark making and with some perspective elements.</p> <p>Draw some flowers and trees with an idea of perspective.</p>	<p>Artist study: MC Escher, Beatrix Potter.</p> <p>Architect Study: Charles Renee Mackintosh, Lady Elizabeth Wilbraham.</p> <p>Annotate the work of artists in sketch books and explain how they created their art, the meanings and symbols, how they create perspective.</p>
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Y e a r 5	<p>Know that sketched lines are used to map concepts on a surface and a loose grip can also suggest movement in an artwork.</p> <p>Know that objects can be affected by many light sources.</p> <p>Know that 3D objects have a tactile texture and when this is captured in a drawing it is called implied texture.</p> <p>Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted.</p> <p>Know that perspective allows artists to portray form in their artwork.</p> <p>Know how to draw areas of light and shadow in an observational drawing.</p> <p>Know how to draw reflection.</p> <p>Light and shadow is captured in the correct areas with knowledge of light source.</p> <p>Show a range of techniques to create texture e.g. stippling.</p> <p>Consider perspective when creating a drawing and composition.</p> <p>Know lines generally diminish at the vanishing point.</p> <p>Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground.</p> <p>Know how to compose a drawing to make the viewers eye go on a journey.</p> <p>Know how to make scaling accurate using appropriate measuring methods.</p>	<p>Composition allows for a balanced artwork. E.g. the focal point may not be centred but is in the foreground to highlight its importance.</p> <p>Blend colours softly with no apparent definition.</p> <p>Draw light and shadow onto a portrait and drawing of an animal.</p> <p>Draw light and shadow onto a reflection.</p>	<p>Artist Study: Van Gogh, Berthe Morrisot, Claude Monet, Degas.</p> <p>Analyse and annotate their drawings.</p> <p>Look for light and dark, perspective, how they used pencil marks to create depth and form.</p> <p>Architect Study: Zaha Hadid, Frank Gehry.</p> <p>Analyse sketches, drawings and architecture.</p> <p>Look at form, light, shadow, reflection and use technical art terms in annotation.</p>
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Year 6	<p>Know that the drawing medium can be used in different ways to inform mood and can be used to reflect the subject matter – E.g. expressive strokes can convey a sense of excitement in a scene where there is a chase.</p> <p>Know a more expressive range of drawing apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. drawing with string or natural objects. Can draw an object from different viewpoints using knowledge of perspective</p> <p>Use directional shading to create form in a drawing.</p> <p>Show areas of light and shadow in an observational drawing based on one or several light sources.</p> <p>Know shapes and lines are refined independently using controlled lines.</p> <p>Can independently apply a range of techniques to create texture e.g. use of an eraser, stippling, cross -hatching, surface etc.</p> <p>Know that depth in a drawing affects the scale of an object and its clarity.</p> <p>Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience – E.g. the large-scale drawings of Anselm Kiefer will draw in the viewer and experience the artwork in a very kinetic manner.</p> <p>Know that different viewpoints and perspectives affects a shape's appearance. E.g. profile of a face – some features may be unobservable.</p> <p>Know that a pencil can be used in different ways to inform mood and can be used to reflect the subject matter.</p> <p>Know that tone can affect the ability to create form. Dark = melancholy.</p> <p>Know the concept of negative space and how artists use this in drawings.</p>	<p>Create contrast within an artwork with clear control showing a smooth gradient where appropriate.</p> <p>Composition is well considered with a clear understanding of how to highlight multiple foci within an artwork. E.g. The focus points may all be in the foreground yet in different locations within the artwork.</p> <p>Draw hands in different ways and from different angles.</p> <p>Sketch animals from different sides and angles.</p> <p>Draw flowers and trees from different sides and angles.</p>	<p>Artists Study: Picasso, Frida Kahlo, Salvador Dali, Barbara Hepworth, LS Lowry.</p> <p>Know that media for drawing can differ in purpose and can reflect a certain style, movement or symbolic meaning: E.g. the thin outlines of a David Hockney drawing conveys a sense of simplicity of the human form.</p> <p>Know that an artist's technique of applying lines, shapes and tone directly affects the aesthetic of an artwork.</p> <p>Understand an expressive method of applying lines will create a sense of movement or an abstract work.</p> <p>Architect Study: Hundertwasser, Gaudi.</p> <p>Look at and analyse their work.</p> <p>Look for disturbing the usual perspective and how they changed people's views of what a building should look like.</p> <p>Consider their backgrounds and their 'styles' and how this manifests in their work.</p>
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Progression of Knowledge and Skills			Painting
	Practical Knowledge <i>Techniques, Media, Materials, Technical Language and Formal Elements, Knowing How To</i>	Disciplinary <i>Interpretation of Elements and How They Can Be Used and Combined to Create a Specific and Desired Effect, Critical Evaluation of Artists Work, Knowing Why</i>	Theoretical <i>Art Movements, Genres, Themes, Artists and their Art. Contexts and Significance, Knowing That</i>
N u r s e r y	<p>Know that paintbrushes can make marks on a surface when combined with paint.</p> <p>Know that paintbrushes, sponges, sticks etc can be used to make marks on a surface.</p> <p>Know that by making marks on pages they can reference a given shape or concept.</p> <p>Know that different sized paint brushes have different effects. Learn the terms: thick, thin, long, short, bristles.</p> <p>Select resources for purpose (ELG) E.g. paintbrush, sponge or palette knife.</p> <p>Know the names of all primary and secondary colours.</p> <p>Identify the colours to be used in their artwork.</p> <p>Hold painting (brush, sponge etc) with control using full grip.</p> <p>Know how to paint hatching brush strokes.</p> <p>Know the term 'landscape' and how it is different to a portrait.</p>	<p>Know that paint can be moved on a surface.</p> <p>Use poster and water colour paints to see the difference in how it moves on different papers.</p> <p>Identify different components of what they see such as leaves, branches, trunk.</p> <p>Know that they can reference them using painting.</p> <p>Move paint on a surface using brush strokes (multi-directional).</p> <p>Close lines, using some control, to create a shape.</p> <p>Represent natural forms and features using simple shapes e.g. shell, flower, apple.</p> <p>Know what happens when you paint over another colour while it is still wet.</p> <p>Express their ideas from a source e.g. a tree, and use marks freely to depict the tree.</p>	
R e c e p t i o n	<p>Know that paintbrushes can make marks on a surface when combined with paint using brush strokes.</p> <p>Know that a brush stroke is a mark made by a paintbrush.</p> <p>Know that when paint is mixed, it will change its colour.</p> <p>Know the names of all of the primary, secondary and tertiary colours.</p> <p>Know that some colours can be "light" or "bright" or "dark".</p> <p>Hold painting medium (paintbrush, sponge brush etc) with increasing control, using a consistent full grip or three-fingered grip.</p> <p>Know that sometimes it is good to have thicker paint.</p> <p>Create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus.</p> <p>Experiment and create with different colours based on knowledge of mixing.</p> <p>Know what 'horizon' means.</p> <p>Know how colour can change the effect on the object, the effect of the background.</p> <p>Know what the terms 'background' and 'landscape' mean.</p>	<p>Identify components of objects such as petal, stem, bud, leaf, branch, trunk and represent these using appropriate shapes.</p> <p>Know that paints move differently to others. E.g. some may be thick needing more effort to move/some may be drier.</p> <p>Choose colours to be used in an artwork.</p> <p>Create lines and shapes that more clearly reference a given shape or concept.</p> <p>Using painting apparatus, they can create basic shapes that represent objects from observation or imagination e.g. from a trip to the farm, from sitting in the park.</p> <p>Represent textures of an object using different brush strokes. E.g. sharp strokes for tree bark.</p> <p>From music/song, keeping their paintbrush on the paper, depict the sounds that they hear.</p> <p>Know how different paper/surfaces react differently to paint.</p> <p>Try to depict different animals e.g. dogs, horses, birds.</p> <p>Know that the direction of brush strokes can create an effect such as when painting lights or fireworks.</p> <p>Know that some artists combine media e.g. a painted background and a yellow chalk/pastel depicting the lights which is smudged in different directions to show light.</p>	<p>Know that people in the past used to paint on walls to create stories or scenes.</p>

Y e a r 1	<p>Know that paintbrushes can differ in appearance.</p> <p>Know the name of: Flat brush - Rounded brush - Angled brush.</p> <p>Know that a paintbrush grip can change how marks are applied on a surface.</p> <p>Know that if the paintbrush is held more tightly, will improve control.</p> <p>Hold the paintbrush close to the tip for control and detail.</p> <p>Hold the paintbrush further towards the end for loose mark making.</p> <p>Know that simple shapes combine to create an overall picture.</p> <p>Know that refining lines means to make them more accurate.</p> <p>Know the names of different types of paint such as watercolour and acrylic paint based on its aesthetic qualities e.g watercolours are “watery” and “thin”. Acrylic paint is “thick”.</p> <p>Know that when adding white to a colour, its value becomes lighter (known as tint).</p> <p>Know that when adding black (or a darker colour such as purple) makes its colour or value darker. This is known as shade.</p> <p>Talk about light, mid and dark values of colour.</p> <p>Knows that red, blue and yellow are primary colours.</p> <p>Know what a still life is.</p> <p>Know what composition means.</p>	<p>Apply loose lines to record initial ideas when painting trees, flowers and the landscape.</p> <p>Apply lines that follow basic contours and outlines of shapes from observation.</p> <p>Create a painting using different brush strokes that depict sunflowers in different ways.</p> <p>From one painting, paint the other half.</p>	<p>Artist Study: Georgia O’Keeffe, Vincent Van Gogh.</p> <p>Refine lines to make them more accurate by using controlled application.</p> <p>Know what the outline in black does to something on the picture.</p> <p>Mix and then apply different tones and values (dark, mid and light) by adding white or black to a colour.</p> <p>Paint something that is influenced by the strokes of the artist in study and bears a resemblance.</p> <p>Collect ideas from different paintings and portrayals of sunflowers: Van Gogh, Klimt, Monet, Gauguin and Japanese artists.</p> <p>Describe the composition in different artists’ work about sunflowers.</p> <p>Use the Rijksmuseum website to collect information about still life paintings of flowers.</p> <p>Look at how the ancient Egyptians and early cultures painted flowers and trees.</p>
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Year 2	<p>Know that using different brushes will create a different aesthetic. E.g. a large flat brush will create wide sharp lines.</p> <p>Know that holding the paintbrush close to the point will help control and detail.</p> <p>Know brush strokes are more fluid and expressive when creating sketched lines.</p> <p>Grip towards the end.</p> <p>Blend tones or gradients using appropriate pressure when using a paintbrush. (Light pressure blends paint).</p> <p>When lines are refined, they will appear sharper.</p> <p>Apply different tones (dark, mid and light).</p> <p>Know that directional strokes are created moving the paintbrush back and forth using contour lines or by rotating the paper.</p> <p>Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder.</p> <p>Know that paints have different properties, for example: Watercolour = translucent, Acrylic = opaque.</p> <p>Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours.</p> <p>Knows that blue, green and purple belong to the cool colour family. Red, orange and yellow belong to the warm colour family.</p> <p>Knows that when adding a darker colour such as purple makes its colour or value darker. This is known as shade.</p> <p>Colours can also be tinted with other colours (when red is added to white, it has a red tint creating pink).</p> <p>Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another.</p> <p>When using colours (light, mid and dark) a gradient is created.</p> <p>Knows where colours are placed to create a gradient.</p> <p>Know that tones can be blended together from light, mid to dark using a paintbrush.</p> <p>Know what a 'wash' is.</p>	<p>Know how to paint trees in landscapes, flowers and water.</p>	<p>Artist Study: Pieter Bruegel the Elder, Kanagawa, Tama Kiyohara.</p> <p>Know that sometimes artists plan out what they are going to paint with fine sketch lines.</p>
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Year 3	<p>Know that paintbrushes can differ in appearance and purpose: Flat brush – aren't as versatile as round brushes but they're useful for blending and creating washes, Rounded brush - are the most versatile and widely used brushes, their shape makes them suitable for small details and delicate lines.</p> <p>Know that when using a paintbrush at a shallow angle increases surface area used for colour washes.</p> <p>Know that directional brushstrokes can influence a shape's 3D appearance.</p> <p>Know that paint can be layered to add texture.</p> <p>Chooses correct paintbrush grip for purpose. E.g. holding the brush with three -finger grip close to the tip to add detail.</p> <p>Lines and shapes can be applied with increasing accuracy, showing control.</p> <p>Using directional brush strokes, their objects can begin to possess form.</p> <p>Know the application of tone shows a clear contrast between dark, mid and light.</p> <p>The blending of tones is attempted with some intervals of contrast.</p> <p>Colours are blended with some visual appearance of intervals.</p> <p>Know that they can use the grid method of referencing to correctly scale an object.</p> <p>Know that a horizon line runs horizontally.</p> <p>Know that paints have different properties and can be more suited for certain projects, for example: Watercolour = translucent, soft images. Oil paint = thick and textured.</p> <p>Begin to suggest why certain paints are more appropriate for a project. E.g. Watercolour for still life as requires less equipment and can be utilised quickly and it also dries quickly.</p> <p>Mix primary colours confidently to create secondary colours.</p> <p>Know that blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling.</p> <p>Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy.</p> <p>Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black.</p> <p>Knows that colours can be blended using a gradient.</p> <p>Know that tone can create contrast in a painting.</p> <p>Knows that perspective allows artists to portray form in their artwork. 1-point perspective, 2-point.</p>	<p>Know how to consider composition placing the object/ trees/buildings for a reason.</p> <p>When creating perspective in a painting, a horizon line and vanishing points are used.</p>	<p>Artist Study: Canaletto, Vermeer, Jessica Landseer.</p> <p>Know that artists paint hidden meanings and sometimes paint themselves in a landscape.</p> <p>Know that the artists in a landscape sometimes is telling a story.</p>
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Y e a r 4	<p>Know that paintbrushes can differ in appearance and purpose and can reflect a certain style of painting.</p> <p>Paintings showing realism like Renaissance painters may have used: Detail round brushes with short hairs as they are a good choice for working on details and making short strokes to help create realism, Flat square end brushes which are good for bold strokes, washes and filling wide spaces and can also be used for fine lines, straight edges and stripes or Filbert flat and oval-shaped end brushes which work well for blending and creating softness.</p> <p>Knows how to choose the correct paintbrush grip for purpose and outcome.</p> <p>Directional brush strokes can be used to portray form.</p> <p>Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge.</p> <p>Know that they can measure shapes from observation using a scaling method using their thumb and pencil.</p> <p>Know types of perspective: • 1-point perspective • 2-point perspective • 3-point perspective.</p> <p>Know that scale is a comparison of size between objects.</p> <p>Know that scale will change relative to distance and depth.</p> <p>Blend colours using a soft and smooth gradient.</p> <p>Create tertiary colours from primary and secondary colours. E.g. blue/purple</p> <p>Know that complementary colours are opposite on the colour wheel.</p> <p>Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, understanding they must use minimal pressure back and forth using an appropriate brush.</p> <p>Know that tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source.</p>	<p>Paint objects that are correctly sized in comparison to others within an artwork.</p> <p>Create objects in the foreground that appear larger than those in the back and midground.</p> <p>When painting, elements of the same object are drawn using an accurate proportion e.g. the plants, sea, boats and trees.</p> <p>Identify areas of shadow and light and blend tones accurately to create soft gradients.</p> <p>Follow the contours of a shape using directional brush strokes to show its form with consideration of light source and shape e.g. rounded edges like flower petals.</p> <p>Know which marks are symbolic in their artwork and why based on their aesthetic.</p> <p>Capture form in an implied 3D space.</p> <p>Use different techniques such as layering, differing brush strokes or varying equipment such as a sponge.</p> <p>Consider composition with regards to placement of the object with an understanding of how to highlight the focal point.</p>	<p>Artist Study: Constable, Turner, Gainsborough.</p>
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Y e a r 5	<p>Know that brushes differ in appearance and purpose and can reflect a certain style or movement: E.g. Filbert brushes used in a Monet painting to block in foliage, round or pointed tip brushes are good for sketching, outlining, detailed work and filling in small areas, flat square end brushes are good for bold strokes, washes and filling wide spaces.</p> <p>Know that shaped end brushes work well for blending and creating soft rounded edges like flower petals.</p> <p>Know how to clearly mark areas of light and shadow in an observational painting.</p> <p>Know how to capture light and shadow in the correct areas with knowledge of light source.</p> <p>Know how to use directional brush strokes to create form and movement in a painting.</p> <p>Consider perspective when creating a painting (1 and 2 -point perspective).</p> <p>Know how to paint so that lines diminish at the vanishing point.</p> <p>Know how to use scaling and composition for a balanced artwork. E.g. the focal point may not be centred but is in the foreground to highlight its importance.</p> <p>Know how artists encourage the viewer to roam across the painting with their eyes.</p> <p>Know how to paint details by making short strokes.</p> <p>Know that sketched paint strokes are used to map concepts on a surface.</p> <p>Know a loose grip can also suggest movement in an artwork.</p> <p>Know that 3D objects have a tactile texture and when this is captured in a painting it is called an implied texture.</p> <p>Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance is highlighted.</p> <p>Paint with perspective: 3-point perspective, multi-point perspective.</p> <p>Know that the horizon line is a horizontal line that runs across the paper to represent the viewer's eye level, or outline where the sky meets the ground.</p> <p>Know that the vanishing point is where receding parallel lines diminish.</p> <p>Know how to stipple and know how pointillists painted.</p> <p>Know that when complementary colours are mixed, they will become muted.</p> <p>Know that analogous colours are those colours next to each other on the colour wheel.</p>	<p>Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used in their artist study.</p> <p>Know how to paint movement and emotion.</p>	<p>Artist Study: Claude Monet, Vincent Van Gogh, Berthe Morrisot, Seurat, Sisley, Mary Cassatt, Renoir, Eva Gonzalès.</p> <p>Know about the story of impressionism.</p>
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Y e a r 6	<p>Know that a more expressive range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. painting round or pointed tip brushes are good for sketching, outlining, detailed work and filling in small areas, flat square end brushes are good for bold strokes, washes and filling wide spaces and they can also be used for fine lines, straight edges and stripes.</p> <p>Know how to show areas of light and shadow in an observational painting based on one or several light sources.</p> <p>Know an expressive method of applying paint will create a sense of movement or an abstract work.</p> <p>Know that the paintbrush, colours, shapes and composition can be used in different ways to inform mood.</p> <p>Know that depth in a painting affects the scale of an object and its clarity.</p> <p>Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience.</p> <p>Know that perspective will affect the aesthetic of their artwork thus creating more or less depth.</p> <p>Know that different viewpoints and perspectives affects a shape's appearance.</p> <p>Knows that by mixing different variations of primary colours, different hues of black can be created.</p> <p>Know that tone can affect the ability to create form.</p> <p>Know that tone can affect the mood of an artwork.</p>	<p>Know how to paint something from different viewpoints using knowledge of perspective.</p> <p>Apply a range of techniques to create texture and meaning.</p> <p>Know how to use composition to highlight multiple foci within an artwork. E.g. The focus points may all be in the foreground yet in different locations within the artwork.</p> <p>Create contrast within an artwork with clear control showing a smooth gradient.</p>	<p>Artist Study: Pablo Picasso, Salvador Dali, LS Lowry, Remedios Varo.</p> <p>Know what cubism was and how this tried to portray objects from different angles.</p> <p>Know what abstract means in painting.</p> <p>Know what surrealism is.</p> <p>Know that an artist's technique of applying paint directly affects the aesthetic of an artwork.</p>
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Progression of Knowledge and Skills			Sculpture
	Practical Knowledge <i>Techniques, Media, Materials, Technical Language and Formal Elements, Knowing How To</i>	Disciplinary <i>Interpretation of Elements and How They Can Be Used and Combined to Create a Specific and Desired Effect, Critical Evaluation of Artists Work, Knowing Why</i>	Theoretical <i>Art Movements, Genres, Themes, Artists and their Art. Contexts and Significance, Knowing That</i>
N u r s e r y	Roll playdough and other soft material e.g. plasticene, clay. Know how to depict a worm, snake, a hot dog sausage. Know how to use fingers to create shapes and make then larger, thinner, thicker. Know what happens when you press harder onto the material with a roller. Know how to cut the material to make the right size. Know how different tools can make different imprints and impressions in sand.	Using brown colouring, roll out a sausage shape and using a lighter yellow brown make what appears to be a bun to depict a hot dog. Know using wetter sand make a sand castle and sculpture. Trace their fingers in wet sand to make shapes.	Sculptor Study: Sudarsan Pattnaik.
R e c e p t i o n	Know that natural materials can be assembled to depict different things. Know how to join and attach natural materials to a frame e.g. a cardboard box, a plant pot, a tied group of sticks. Know that materials can be laid out to make patterns. Know how to use tools to make holes and indents	Build on what they learned through modelling sand and combine with other materials to create patterns and to depict trees or flowers. Know how to shape playdough and similar soft materials to make a thumb pot. Know how to make indents into the material or add things to make an animal sculpture.	Sculptor Study: Andy Goldsworthy.

Year 1	<p>Know that different materials make different impressions in clay, playdough etc.</p> <p>Look at the effect of pressing natural materials into playdough e.g. sticks, seeds, acorns, leaves, berries.</p> <p>Know how to make a relief.</p> <p>Know how to score shapes and ridges into soft materials.</p> <p>Know what topiary is.</p>	<p>Know how to make playdough insects.</p> <p>Imprint a playdough/clay tile with natural materials.</p> <p>Use a frame to create a natural materials structure and grow things to the frame.</p>	Sculptor Study: Mathilde Roussel.
Year 2	<p>Know that people use objects to depict parts of a face.</p> <p>Know how to create reliefs, indentations, impressions and how to smooth clay/playdough for smoother areas.</p> <p>Know how to make holes in clay/playdough and to smooth the areas.</p> <p>Know how to use natural materials to add to playdough or clay for different effects.</p> <p>Know how to shape, score, indent or attach eyes, eyebrows, mouth etc.</p> <p>Know that shapes can be made by scoring with thicker or thinner tools.</p> <p>Know thinner, lighter tools use can be made to look like fine hairs in hair or eyebrows and thicker scoring can be used to depict and shape features on the face such as laughter lines or chins.</p> <p>Know what happens to materials when they harden.</p>	<p>Know how to make a face on a clay tile.</p>	<p>Artist/Sculpture Study: Arcimboldo, Phidias, Alexandros of Antioch.</p> <p>Know how ancient Greeks carved faces.</p> <p>Know how the ancient Greeks made theatre masks.</p>
Year 3	<p>Know that sculptors will shape different features and sometimes attach things such as handles, decorations, rims.</p> <p>Know that some pots are made by coiling.</p> <p>Know what a slip is and how it helps to join clay to clay.</p> <p>Know how to score a surface when attaching parts of clay.</p>	<p>Know how to make a coil pot and compare this method with the thumb pots they made earlier.</p> <p>Learn how to shape and mould the coils to the right length and thickness to create the effect.</p> <p>Attach things to coil pots such as handles or decorations.</p>	<p>Sculptor Study: Grayson Perry, Ladi Kwali, Andrea Moon.</p> <p>Know how they made coil pots in China.</p> <p>Know how they made coil pots in Burkina Faso.</p> <p>Know the history of coil pots.</p>
Year 4	<p>Know what a gargoyles and grotesques are.</p> <p>Know about the proportions of features and how emotions can distort them.</p> <p>Know how to create different textures in playdough and clay.</p> <p>Know that you can create impressions, indents, reliefs in some areas and score to simulate texture.</p> <p>Know how sculptors create emotion in faces.</p> <p>Know how to attach smaller and thinner pieces of clay/playdough so that they will not fall off.</p>	<p>Sketch different designs for a gargoyle or a bust that shows emotion.</p> <p>Learn how to create a bust of a person.</p> <p>Learn how to create proportion in faces.</p>	<p>Sculptor Study: Franz Messerschmidt.</p> <p>Learn how the Romans made busts of gods and emperors and know this was a way of telling people in the empire who was emperor.</p> <p>Know the function of a gargoyle and know that they are often found in castles or cathedrals or churches.</p>

Y e a r 5	<p>Know that sculptors compose sculptures in different poses for different meanings and to show different emotions.</p> <p>Know how sculptors try to give the impression of movement.</p> <p>Know what negative space is and how sculptors use this for a visual effect.</p>	<p>Know how to create a figure of a person and the idea of it being in proportion.</p> <p>Sketch statues and annotate them with notes about how the sculptor is creating movement, shape, form, texture.</p> <p>Know how they have an impact on the emotions of the viewer.</p> <p>Know how to sculpt using silver foil, natural materials and how to use an armature.</p>	<p>Sculptor Study: Rodin, Michelangelo.</p> <p>Appraise sculptures in Manchester using key vocabulary and terms linked to sculpture.</p> <p>Know why there are some famous people depicted in statues in Manchester such as Lincoln, Ghandi, Chopin, Albert, Victoria.</p>
Y e a r 6	<p>Know how abstract and modern artists change proportions, details and forms to create different effects.</p> <p>Know how abstract artists use negative space, shape, form, texture, composition to make the viewer's eyes run over the shape of the sculpture.</p> <p>Know how environmental artists use natural materials to depict figures.</p>	<p>Know how to create their own sculptures of figures for the school grounds using natural materials.</p>	<p>Sculptor Study: Anthony Gormley, Barbara Hepworth, Henry Moore.</p> <p>Know how to research different sculptures from around the world and how to appraise them using key terms and vocabulary.</p> <p>Appraise modern sculptures e.g. from Yorkshire Sculpture Park or the Whitworth Art Gallery.</p> <p>Appraise some of the great modern artists sculptures around the world.</p>