

Art progression Document

Art Intent

Art is a place for children to learn to trust their ideas and to explore what is possible. Children are naturally creative. Our job is to give them the freedom, materials, and skills to let their creativity blossom to its full potential.



EYFS-ELG

Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the process they have used.

Key stage 1

Pupils should be taught:

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

Key stage 2

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

Pupils should be taught:

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

	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Painting	<p>Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc. Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them.</p>	<p>To correctly name primary and secondary colours on the colour wheel. To mix primary colours to create secondary colours appropriately. To use a range of tools and paint brushes to apply paint to paper. To choose appropriate shapes and colours for their painting to represent a particular feeling or thought, for example, call tones when referring to calm emotions.</p>	<p>To correctly name and recognise the groups of colours on a colour wheel. To create a range of tints and tones of colours by adding white or black paint. To use brushes with different thickness to create a range of effects. To mix primary colours to make secondary colours and create colour wheels. To describe the work of artist common referring to the use of mark making techniques and groups of colours as well as the art movements. To use the ideas of the artist to create a painting based on his work that depicts the pointillism movement in art history. To use sketching techniques to make a quick sketches to record and as a starting point for the painting.</p>	<p>To use different brush techniques using thick and thin brushes to produce, shapes, textures, patterns, and lines. To annotate observational drawings to explain and elaborate ideas. Use this to study shape and form before painting. To mix colours effectively. To use watercolour paint to produce washes for backgrounds then add detail. To use proportion and perspective in order to depict the size and location of objects or parts of objects in relation to each other. To paint large scale paintings of objects, focusing on the details, including light and shadow by adding white or black paint.</p>	<p>To be able to identify and describe some of the key characteristics of Stone Age cave paintings. To carefully use line, shapes and colours to depict images seen in cave art. To use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. To make tools from everyday materials in order to experiment with marks and create a piece of artwork. To mix colours effectively. To create a large-scale cave art painting on paper with their peers. To use watercolour paint to produce washes for backgrounds then add detail. To experiment with creating mood with colour.</p>	<p>To sketch lightly before painting to combine line and colour. To create a colour palette based upon the colours observed in the natural or built world. To use the qualities half acrylic paints to create visually interesting pieces. To combine colours, tones, and attempts to enhance the mood of a peaceful stop to use brush techniques in the qualities of paint to create texture. To develop a personal style of painting upon the ideas from the artist. To use perspective to depict the size and location of objects within the landscape in relation to each other.</p>	<p>To sketch lightly before painting to combine line and colour. To create a colour palette based upon colours observed in the natural and built world. To combine colours, tones and tints to enhance the mood of a piece of artwork. To use brush techniques and qualities of paint to create texture. To develop personal style of painting upon ideas from the artwork of the artist. To create a self-portrait based on the work of the artist.</p>
Printing	<p>ELG- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p> <ul style="list-style-type: none"> • Share their creations, explaining the process they have used. 		<p>To use repeating and overlapping shapes. To use objects to create prints, for example, fruit, vegetables, or sponges. To use a range of primary and secondary colours of ink within the prints that reflect on the pop art style. To be able to use techniques such as press, roll, rub or stamp to make prints. To this scribe the work of artists, referring to the printmaking techniques, pattern, colours, and repetition, as well as pop artful stop to use the ideas from the artists create a Prince that is inspired by pop art. To use sketchbooks record ideas and supporting research, as well as to explore different printing methods and techniques that can be applied within the final piece.</p>		<p>To build up layers of two or more colours using printing techniques, such as mono print, block print, and lino print. To make printing blocks, for example from coiled string glued to a block. To use a range of visual elements to reflect the purpose of the work. To plan and develop suitable shapes to create a motive and use it to create an intricate pattern. To carefully choose colours that are inspired by Cubism and the work of the artists. To comment on the artist's work, referring to the technical vocabulary printmaking methods. To use printing tools, such as lino, lino cutter, printing ink and rollers.</p>		<p>To build up layers of colours using printing techniques, such as mono print, block print and lino print. To create an accurate pattern, showing fine detail. To use a range of visual elements to reflect the purpose of the work. To plan and develop suitable shapes to create a motive and use it to create an intricate pattern. To carefully choose colours that are inspired by nature and the work of artists. To use printmaking tools such as printing press com align are, Lino cutter, printing ink, printing plates, and rollers.</p>

Textiles							
Drawing		<p>To draw lines of different sizes and thickness. To colour (own work) neatly following the lines. To show pattern and texture by adding dots and lines. To show different tones by using a range of coloured medium like, coloured pencils, crayons, oil pastels or felts. to create drawing s based on artist's work focusing on the colour, shape, line, form and space.</p>	<p>To draw lines of different sizes and thicknesses. To use a range of mark making and drawing techniques to capture the texture of the object. To show pattern and texture by adding dots and lines. To show different tones by using a range of coloured medium like, coloured pencils, pastels, charcoal and watercolour paint. To use observational drawing skills to capture the composition of still life objects in the style of Impressionism art movement.</p>	<p>To use different hardness of pencils to show line, tone and texture. To annotate sketches and elaborate ideas. To sketch lightly (no need to use a rubber to correct mistakes). To use shadowing to show light and shadow. To use hatching and cross hatching to show tone and texture. To use proportion and perspective to depict the size and location of objects in relation to each other. To use landscape drawing techniques, such as clear guidelines (draw horizon line), centre line, focal point, and clear perspective layers.</p>		<p>To use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight, texture). To use a choice of techniques to depict perspective shadows and reflections. To choose a style of drawing suitable for the work, for example realistic or impressionistic. To use a range of materials, such as charcoal, graphite sticks and drawing, to capture the texture, shape and tone of the objects. To understand how to depict highlights and shadows of 3D objects using drawing techniques. To create a large-scale drawing in the style of the artist inspired by found natural objects.</p>	<p>To understand how to draw facial features and that placement using correct proportions and lines of symmetry.</p>
3d		<p>To study the work of land artists. To collect suitable materials that can be found naturally - using things that can be found on the ground, without interrupting nature's process. To explore ideas for a site-specific sculpture inspired by the work of the artist. To arrange the materials in a range of shapes and patterns, focusing on the use of colour and materials for effect. To explore different materials and methods to develop ideas and record this in sketchbooks. To create a sculpture, inspired by the work of artist, combining the techniques learnt.</p>		<p>To study the work of artists on the Millennium sculpture trail. To question and make thoughtful observations about why and how sculptors and others work to improve the quality of an environment. To explore ideas for site specific sculpture inspired by the work of the artist. To investigate and combine visual and tactile qualities of materials and processes and much these qualities for the purpose of the work. To develop control of tools and techniques needed to create a sculpture for stop to create a sculpture, inspired by the work of artists, combining the techniques learned.</p>		<p>To use tools to carve and add shapes, texture, and pattern. To combine visual and tactile qualities. To provoke different interpretations based on the abstract sculptures. To collect information, sketches and resources and represent ideas imaginatively in a sketchbook. to use base to provide stability to the organic shape of the sculpture. To use carving techniques such as faceting, sgraffito, fluting and piercing. To create an original sculpture that shows influences of the artists. To show life like qualities in real life proportions or, if more abstract, provoke different interpretations.</p>	

Collage				to select arrange materials for a striking effect. To ensure work is precise. To use collage techniques, such as coiling, overlapping, tessellation, mosaic, or montage. To plan and develop suitable textures and patterns to enhance the artwork. To carefully choose colours that are inspired by feelings, local environment and experiences. To comment on the artist work, referring to the technical vocabulary and collage methods for stop to use collage tools such as scissors and glue with high precision and attention to detail.		To select and arrange materials for a striking effect. To mix textures, rough and smooth, plain and patterned. To use collage techniques, such as coiling, overlapping, tessellation, mosaic, or montage, combining more than one technique for particular effect post op to plan and evelop suitable textures and patterns to reflect the textures seen on the Greek architectural structures. To carefully choose colours, patterns and shapes that are inspired by the Greek architecture. To use collage tools, such as citizen glue with high precision and attention to detail
	Roger Hargreaves – drawing Wassily Kandinsky – painting Andy Goldsworthy - sculpture	Paul Cezanne – drawing Georges-Pierre Seurat – painting Andy Warhol - printmaking	Vincent van Gogh – drawing Leonardo da Vinci, Jean-Michel Basquiat – painting Andrew Burton - sculpture	Stone Age cave art – painting Beatriz Milhazes – collage Pablo Picasso - printmaking	Peter Randall-Page – drawing David Hockney – painting Henry Moore and Barbara Hepworth - sculpture	Frida Kahlo – painting William Morris – printmaking Greek architecture - collage
Knowledge Of Artists						