

EYFS – Art Curriculum Progression

Early Learning Goal	Expressive Arts and Design – Creating with Materials At the end of Reception, children at the expected level are expected to: 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. Supporting curriculum links: Understanding the World ELG: People Culture and Communities Describe their immediate environment using knowledge from observation, discussion, stories, non-fiction texts and maps. Explain some similarities and differences between life in this country and life in other countries, drawing on knowledge from stories, non-fiction texts and – when appropriate – maps. Communication and Language ELG: Listening, Attention and Understanding Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions. Make comments about what they have heard and ask questions to clarify their understanding. Hold conversation when engaged in back-and-forth exchanges with their teacher and peers. ELG: Speaking Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary. Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate. ELG: Comprehension Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary. Anticipate – where appropriate – key events in stories. Use and understand recently introduced vocabulary during discussions about stories, non-fiction, rhymes and poems and during role-play.		
Outcome based on the 3 Key Questions	Term 1	Term 3	Term 5
	What do I look like?	How can I print a repeated pattern?	How can I choose materials to make a sculpture?
	What is a self portrait?	How do artists use nature to make prints?	What parts do I need to include to create my bird?
	What will I include in my self portrait?	What happens when I print with different objects and materials?	What materials can I use to create my bird?

	What can I use to create a self portrait?	How can I use printing to make my own picture or pattern?	How can I add colour and texture to my bird?
	Recognise that artists can represent faces in different ways. Compare Picasso's painted and abstract portraits with Arcimboldo's portraits made from fruit, vegetables and flowers. Pablo Picasso, Spain, 1881 – 1973)  Giuseppe Arcimboldo, Italy (1526–1593) 	Begin to recognise that artists can use printing to make pictures and patterns. Look at and talk about the printed artwork of Andy Warhol and Angie Lewin. Notice that Andy Warhol used repeated images and bright colours. Notice that Angie Lewin is inspired by plants and nature and uses natural shapes and patterns in her prints. Andy Warhol, USA (1928–1987)  Angie Lewin, UK (1963–) 	Begin to recognise that artists can represent birds in different ways. Look at and talk about the artwork of Charley Harper and Dusciana Bravura. Notice that Charley Harper used simple shapes and bold colours to represent birds. Notice that Dusciana Bravura creates three-dimensional sculptures inspired by birds and nature. Begin to notice the difference between a flat picture and a sculpture that can be viewed from different sides. Charley Harper, USA (1922–2007)  Dusciana Bravura, Italy (1969–) 
	Draw Look carefully at their face in the mirror. Draw a face using simple shapes. Add eyes, nose, mouth and hair. Talk about their work.	Print Explore making printed marks using a everyday objects and natural materials. Press objects into paint and print with objects such as fruit, vegetables, leaves,	Draw Look closely at photographs, illustrations and real birds. Use simple lines and shapes to represent birds. Add features such as eyes, wings, beaks, legs and tails.

	Collage Choose fruit or vegetables to make a face. Arrange shapes, making changes as necessary. Talk about their choices. Cut, tear and stick paper. Clay Roll, squish, pinch and flatten clay. Press simple facial features into clay. Add mouth, eyes, nose, mouth and hair. Explore texture using fingers and simple tools. Generate Ideas Look at photographs, mirrors and artistic images. Explore different ways to make face. Experiment with drawing, collage and clay. Choose ideas to develop. Evaluate Talk about their own artwork. Describe something they enjoyed making. Notice something they like about someone else's work. Begin to explain why they made different choices. Vocabulary Portrait, self-portrait, face, eyes nose, mouth, hair, shape, colour line, texture, collage, clay artist	sponges, corks and blocks. Explore how different objects create different shapes and textures. Experiment with repeating printed shapes to begin to create simple patterns. Explore printing using different colours. Draw Use simple lines and shapes to represent familiar objects and things from nature. Look closely at natural objects such as leaves and flowers and notice their shapes, lines and patterns. Make simple drawings to record observations and ideas. Colour Recognise and name a range of colours. Begin to recognise red, yellow and blue as primary colours. Explore what happens when colours are mixed together through practical experimentation. Choose colours they would like to use in their artwork. Notice and talk about colours used by artists. Generate Ideas Explore materials freely and discover the different marks they can make. Respond to natural objects, photographs and artists' work. Experiment with different printing objects, colours and arrangements. Make simple choices about the materials and colours they would like to use. Use their discoveries to create their own printed artwork.	Explore different lines and marks to represent feathers and texture. Use drawing to develop ideas before making. Sculpture / Mixed Media Explore a range of construction and modelling materials. Investigate how materials can be shaped, arranged and combined to make a three-dimensional form. Explore simple ways of joining materials, including glue, tape, slotting, wrapping and pushing materials together. Build a simple bird using recycled, natural and mixed materials. Explore how to make a sculpture stand up. Add features such as wings, eyes, beaks, tails and feathers. Use colour and texture to decorate and personalise a sculpture. Generate Ideas Explore different ways of representing birds through drawing and making. Handle and investigate a range of materials before deciding how to use them. Respond to birds in nature, photographs and artists' work. Make simple choices about materials, shapes, colours and textures. Develop ideas through play, experimentation and making. Evaluate Talk about their sculpture and how they made it. Describe some of the materials, shapes, colours and textures they used. Say what they like about their sculpture.
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		Evaluate Talk about the marks, colours and patterns they have created. Describe what happened when they printed with different materials. Say which materials or printed marks they liked. Talk about their artwork and explain some of the choices they made. Look at and respond positively to the artwork created by others. Vocabulary print, printing, pattern, repeat, mark, shape, colour, texture, leaf, natural, object, artist.	Talk about what worked well when joining materials together. Look at and respond positively to sculptures made by others. Vocabulary bird, sculpture, 3D, shape, form, build, join, balance, texture, colour, material, feathers, beak, wing, tail
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Year 1 / 2 Art Curriculum Progression

Prior learning	In EYFS, children explored drawing, printing, collage, clay and mixed-media sculpture through play and experimentation. They began to observe shape, line, colour and texture, explore simple ways of joining and constructing, and make choices about materials. They looked at artists' work and began to talk about their own creations and the processes they used.		
National Curriculum Statement	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.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How can I represent myself using different media? Drawing, collage (fruit and veg) and sculpture (clay)	What materials can I use for printing? Printing	How can I use sculpture to make a bird? Sculpture (wire & sculpture)
	How did Pablo Picasso represent faces in different ways? Explore portraits, abstract portraits and simplified facial features.	How did Andy Warhol use printing to create bold and colourful artwork?	How did Charley Harper represent birds using simple shapes? Explore observation, geometric shapes and bold colour.
	How did Giuseppe Arcimboldo create portraits using fruit and vegetables? Explore observation, shape, colour and imaginative composition.	How does Angie Lewin use printing to represent plants and nature?	How does Dusciana Bravura represent birds through sculpture? Explore three-dimensional form, texture and natural materials.
	How can I use drawing and collage to create a portrait?	How can I use different materials to create a range of printed marks?	How can I use different materials to build a standing bird sculpture? Experiment with joining, balancing and constructing.
	How can I use clay to create a self-portrait?	How can I use printing to create my own patterned artwork?	How can I add colour and texture to represent a bird? Complete a freestanding bird sculpture inspired by observation and the two artists

Knowledge of Artists	Recognise that artists can represent faces in different ways. Compare Picasso's painted and abstract portraits with Arcimboldo's portraits made from fruit, vegetables and flowers. Pablo Picasso, Spain, 1881 – 1973)  Giuseppe Arcimboldo, Italy (1526–1593) 	Recognise that artists use a variety of materials to create printed artwork. Compare the printed artwork of Andy Warhol and Angie Lewin. Explain that Andy Warhol created repeated printed images using bold colours, whilst Angie Lewin creates detailed prints inspired by plants and nature. Andy Warhol, USA (1928 – 1987)  Angie Lewin, UK, (1963 -) 	Recognise that artists represent birds in different ways. Compare the artwork of Charley Harper and Dusciana Bravura. Explain that Charley Harper used simple shapes and bold colours to create bird illustrations, whilst Dusciana Bravura creates three-dimensional bird sculptures inspired by nature. Identify similarities and differences between two-dimensional and three-dimensional artwork. Charley Harper, USA, (1922 - 2007)  Dusciana Bravura , Italy (1969 -) 
Progression in Art skills	Draw Draw a simple self-portrait from observation using a mirror. Position basic facial features in the correct place. Experiment with different types	Print Explore printing using a range of everyday objects and natural materials. Make prints using objects such as fruit, vegetables, leaves, sponges, corks and blocks. Apply paint evenly to create a clear print. Repeat printed shapes to	Draw Observe photographs and real birds carefully. Draw simple bird shapes using circles, ovals and triangles. Add simple details such as wings, beaks, tails and eyes. Use line to represent feathers and other textures.

	of line to show hair, eyes and facial details. Collage with paper and natural objects (ephemeral) Cut, tear and arrange papers and natural materials. Select fruit and vegetable shapes, colours and textures to represent facial features inspired by Arcimboldo. Overlap and arrange materials carefully. Sculpture (Clay) Roll, flatten, pinch and press clay to create a simple face. Add features by joining clay securely using score and slip. Create simple texture using tools. Generate Ideas Explore different ways artists represent people. Experiment with drawing, collage and clay before choosing ideas for a final piece. Evaluate Talk about what they like about their own artwork and the work of others. Explain which materials they enjoyed using and why. Vocabulary	create simple patterns. Experiment with different colours, shapes and arrangements. Draw Draw simple shapes and natural objects before creating prints. Observe the shapes and patterns found in leaves, flowers and other natural materials. Use simple lines to record ideas. Colour Identify the three primary colours: red, yellow and blue. Explore mixing two primary colours to create secondary colours: orange, green and purple. Select colours for different purposes, inspired by Andy Warhol and Angie Lewin. Experiment with printing using primary and secondary colour palettes. Generate Ideas Explore how different objects create different printed marks. Experiment with a range of printing materials before selecting those they wish to use. Make simple choices about colour, pattern and composition. Evaluate Describe the different marks made by a variety of printing materials. Talk about which printing materials worked well and explain why. Identify one thing they would change or improve next time. Vocabulary	Sculpture (Mixed Media) Explore how different materials can be joined to create a freestanding sculpture. Construct a simple standing bird using recycled and mixed materials. Balance and secure the sculpture so it stands independently. Add details using cutting, folding, layering and joining techniques. Select colours and textures to represent different birds. Generate Ideas Explore different bird shapes through drawing before making. Experiment with a range of materials to discover which are most suitable for constructing a standing bird. Make simple choices about shape, colour and texture when creating a final sculpture. Evaluate Describe what they like about their own sculpture and the work of others. Explain how they made their sculpture stand upright. Identify one improvement they would make next time. Vocabulary Sculpture, three-dimensional (3D), freestanding, balance, join, construct, structure, texture, shape, form, observation, beak, wing, feathers
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	Portrait, self-portrait, collage, sculpture, clay, line, shape, colour, texture, facial features, abstract.	Print, printing, pattern, repeat, texture, shape, colour, natural materials, relief, composition, observation	
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YEAR 3– Art Curriculum Progression

Prior learning	In KS1, pupils developed observational drawing and explored colour, printing, collage, clay and mixed-media sculpture. They learned to mix primary colours to make secondary colours, create repeated prints and patterns, and construct and join materials with increasing control. They began to compare artists' work, make purposeful choices and identify ways to improve their own artwork.		
National Curriculum statement	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 and clay) - about great artists, architects and designers in history.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How do I draw with charcoal? Drawing, charcoal	How can I make drawings move? Drawing, Digital art	How can I represent the rainforest using textiles? Painting & Textiles
	How did prehistoric artists use charcoal to record the natural world? Explore cave art, expressive marks and natural pigments.	How did Lotte Reiniger make drawings appear to move? Learn about silhouette animation, frame-by-frame movement and one of the earliest animated films.	How did Henri Rousseau represent the rainforest through painting? Explore bold colour, simplified shapes, composition and imaginative landscapes.
	How did Georgia O'Keeffe represent the natural world through careful observation? Explore close observation, scale, texture and detail.	How does Lauren Child bring stories to life through illustration and animation? Explore character, collage, drawing and storytelling.	How does Hannah Rae use paint and stitch to create texture and meaning? Explore stitched thread, mixed media and expressive surfaces.
	How can I use charcoal techniques to create tone, texture and form? Experiment with blending, lifting, layering and expressive mark making.	How can I create the illusion of movement through a sequence of drawings? Experiment with storyboards, expressions, movement and timing.	How can I use paint to create colour, depth and atmosphere in a rainforest scene? Develop painting techniques, colour mixing and composition.
	How can I use charcoal to create an observational drawing inspired by the natural world?	How can I use digital tools to turn my drawings into an animation?	How can I combine paint and textiles to represent the rainforest?

Knowledge of Artists	Apply all of the techniques to produce a final observational drawing	Create, edit and refine a stop-motion animation.	Final outcome combining painting with stitched thread to create texture and detail.
	Knowledge of Artists Recognise that artists have used charcoal as a drawing material for thousands of years. Compare prehistoric cave drawings with the observational drawings and paintings of Georgia O'Keeffe. Explain that prehistoric artists used charcoal and natural pigments to record animals and experiences, whilst Georgia O'Keeffe closely observed natural forms and enlarged details to celebrate their beauty. Identify similarities and differences in how artists observe and represent the natural world. Pre-historic artists – Stone age cave drawings  Georgia O'Keeffe, USA (1887 – 1986) 	Knowledge of Artists Recognise that artists and illustrators can tell stories through moving images as well as still pictures. Compare the work of Lotte Reiniger and Lauren Child. Explain that Lotte Reiniger created one of the earliest animated films using hand-cut silhouettes, whilst Lauren Child combines drawing, collage and animation to bring stories to life. Identify similarities and differences between traditional animation and modern illustration. Lotte Reiniger, Germany (1899-1981) First existing animated film  Lauren Child, UK (1965 -) 	Knowledge of Artists Recognise that artists use different materials to represent the natural world. Compare the artwork of Henri Rousseau and Hannah Rae. Explain that Henri Rousseau created imaginative rainforest paintings using bold colours and simplified shapes, whilst Hannah Rae combines paint and stitched thread to add texture and meaning to her artwork. Identify similarities and differences in how the two artists represent plants, colour and texture. Henri Rousseau, France (1844 – 1910)  Hannah Rae, UK, (contemporary) 

Progression of skills	Drawing (Charcoal) Explore a range of charcoal techniques using different parts of the hand and drawing tools. Draw using the side and point of charcoal to create a variety of marks. Use fingertips, the palm of the hand, cloth and tissue to blend charcoal. Lift charcoal using an eraser to create highlights. Control pressure to create a range of tones from light to dark. Use large arm movements to create expressive marks inspired by cave artists. Develop increasingly accurate observational drawings of rocks, shells and natural objects. Use texture and tone to suggest the surface qualities of different materials. Colour and Tone Recognise that tone describes how light or dark something appears. Create a range of tonal values using charcoal. Observe where light and shadow fall on natural objects. Use tonal contrast to create the illusion of form. Generate Ideas Investigate the marks made by charcoal before beginning a final drawing. Explore how prehistoric artists created expressive marks. Make observational studies of rocks and shells from different viewpoints. Develop ideas through sketchbook experimentation. Evaluate Explain how different charcoal techniques create different effects.	Draw Draw characters and objects with clear outlines suitable for animation. Create a sequence of drawings showing small changes in movement or position. Simplify shapes so they are easily recognisable when animated. Use facial expressions and body positions to communicate action and emotion. Digital Art (Animation) Capture a sequence of drawings using a simple stop-motion animation app. Arrange images in the correct order to create the illusion of movement. Make small adjustments between frames to improve the smoothness of the animation. Review and edit animations by adding or removing frames. Export and share a completed short animation. Generate Ideas Investigate how movement is created through a sequence of still images. Experiment with different ways of showing movement before creating a final animation. Develop ideas through storyboards and simple sketches. Plan a short narrative with a clear beginning, middle and end. Evaluating Explain how a sequence of images creates movement. Discuss which drawings and movements were most successful. Compare their animation with the work of Lotte Reiniger and Lauren Child. Suggest improvements	Painting Observe rainforest plants and leaves carefully. Use a range of brushstrokes to create leaves, stems and textured foliage. Layer paint to create depth within a composition. Select appropriate brush sizes for different details. Paint confidently from observation and imagination. Colour Mix a wider range of greens by combining primary and secondary colours. Experiment with adding white or black to create lighter and darker shades (tints and shades). Select colours to represent light, shadow and depth within a rainforest scene. Compare the vibrant colour palettes used by Henri Rousseau and Hannah Rae. Use colour deliberately to create atmosphere and guide the viewer's eye. Textiles Thread a needle independently. Use running stitch to add lines and detail. Stitch into painted fabric or paper to create texture. Select thread colours to enhance painted surfaces. Combine paint and stitch confidently within one artwork. Generate Ideas Investigate rainforest plants through drawing and photography. Experiment with paint, stitch and mixed media
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	Discuss which techniques were most successful and why. Compare their own work with that of prehistoric artists and Georgia O'Keeffe. Reflect on how observation improved their final drawing. Vocabulary Charcoal, tone, texture, observation, blend, smudge, highlight, shadow, contrast, expressive, mark making, composition, natural form, pigment	that would make the movement or storytelling clearer. Vocabulary Animation, stop motion, frame, sequence, storyboard, silhouette, movement, illustration, character, transition, timing, narrative, expression.	before creating a final piece. Develop ideas through sketchbook studies of leaves, patterns and textures. Plan how paint and thread will work together to communicate texture. Evaluate Explain how painting and stitching create different visual effects. Compare their artwork with the work of Henri Rousseau and Hannah Rae. Discuss how colour and texture help represent the rainforest. Identify one improvement they would make to strengthen their final artwork. Vocabulary Primary colours, secondary colours, tint, shade, tone, warm colours, cool colours, texture, layer, stitch, running stitch, thread, needle, textile, mixed media, foliage, foreground, background, composition, atmosphere, observation.
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YEAR 4 – Art Curriculum Progression

Prior learning	In Year 4, pupils developed observational drawing, tone and texture through charcoal and strengthened their understanding of colour through mixing tints and shades. They used running stitch to combine textiles with paint and explored how sequences of drawings can create movement through stop-motion animation. Pupils increasingly used sketchbooks to experiment, develop ideas and reflect on their work.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How can I tell stories through illustration? Drawing, oil pastel, paint	How do I capture still life? Photography, drawing, painting	How can sculpture change the way we see everyday objects? Sculpture: clay
	How does Laura Carlin create atmosphere and emotion through illustration?	How did Paul Cézanne use colour and composition to capture everyday objects? Explore still life, arrangement, observation, colour and painting.	How did Claes Oldenburg transform everyday objects through sculpture? Explore scale, exaggeration and Pop Art.
	How does Oliver Jeffers tell stories through simple illustrations? Explore drawing, collage, character and storytelling.	How does Bas Meeuws use photography, composition and light to create still life? Explore photography, viewpoint, framing, lighting and contemporary still life.	How does Anna Barlow create realistic food sculptures? Explore observation, realism, texture and surface.
	How can I use drawing, colour and composition to communicate a story? Experiment with facial expressions, body positions, timing and storyboards.	How can I use photography and drawing to explore a still life? Experiment with arrangement, viewpoint, framing, proportion and observational drawing.	How can I use clay techniques to create realistic forms and textures? Experiment with pinching, coiling, slabs, modelling, score and slip.
	How can I combine different media to create an illustration that tells a story?	How can I use colour, light and composition to create my own still life painting? Create a final painting using observation, colour mixing, tints and shades, texture and composition.	How can I create a clay food sculpture inspired by everyday objects? Final outcome applying observation, proportion, texture and colour.
Knowledge of Artists	Recognise that illustrators use images to communicate stories, ideas and emotions. Compare the illustrations of	Recognise that artists use still life to observe and celebrate everyday objects. Compare the still life artwork of Paul	Recognise that artists use sculpture to represent everyday objects in different ways. Compare the sculptures of Claes

	Laura Carlin and Oliver Jeffers. Explain that Laura Carlin combines expressive drawing, texture and mixed media to create atmosphere, whilst Oliver Jeffers uses simple line, colour and composition to communicate character and narrative. Identify similarities and differences in how each illustrator tells a story through pictures. Laura Carlin, UK, (1980 -)  Oliver Jeffers – Northern Ireland, UK 	Cézanne and Bas Meeuws. Explain that Paul Cézanne carefully arranged and painted everyday objects, whilst Bas Meeuws creates contemporary still life photographs inspired by traditional Dutch paintings. Identify similarities and differences in how the two artists use composition, colour and light to create impact. Paul Cezanne, France (1839 – 1906)  Bas Meeuws, Netherlands (1974 -) 	Oldenburg and Anna Barlow. Explain that Claes Oldenburg created large-scale sculptures of everyday objects, whilst Anna Barlow creates highly realistic ceramic food sculptures. Identify similarities and differences in how the two artists use scale, form and surface detail. Claes Oldenburg, Germany 1929 - 2022  Anna Barlow UK 1982
Progression of Skills	Draw Draw characters and settings with increasing accuracy and expression. Use line to communicate movement, personality and emotion. Develop observational and imaginative drawings through sketchbook exploration. Refine drawings by adding detail, texture and proportion.	Photography Explore how changing viewpoint affects a photograph. Experiment with lighting, distance and framing to improve an image. Photograph a range of still life arrangements. Select the strongest photograph to use as the basis for a drawing and painting. Draw	Sculpture (Clay) Observe food carefully before sculpting. Use pinching, coiling, slab building and modelling techniques with increasing confidence. Join clay securely using score and slip. Refine forms by smoothing, shaping and adding detail. Use modelling tools to create realistic textures and surface details. Build

	Coloured Pencil & Mixed Media Layer coloured pencils to create richer colours and smoother blends. Experiment with varying pressure to create lighter and darker tones. Select appropriate media to enhance storytelling and atmosphere. Blend media confidently while maintaining clear details. Composition Explore how illustrators arrange characters and objects to tell a story. Use foreground, middle ground and background to create depth. Position the main subject to create a clear focal point. Consider how scale and viewpoint influence the viewer's attention. Plan compositions using thumbnail sketches before beginning a final illustration. Mixed Media Experiment with combining coloured pencil, oil pastel and watercolour or ink. Explore how different media create different textures and effects. Use oil pastels to define important foreground features and strengthen outlines. Apply watercolour or ink washes to create expressive skies, seas or backgrounds. Select the most appropriate medium for different parts of an illustration. Generate Ideas Develop characters and settings through sketchbook studies. Experiment with colour, composition and mixed media	Draw still life objects from direct observation and from photographs. Use line and shape accurately to represent proportion and form. Develop observational drawings through sketchbook studies. Add increasing detail and texture to represent different surfaces. Painting Mix and refine colours to match those observed. Apply paint with increasing control to represent form and texture. Layer paint to suggest light and shadow. Select appropriate brushstrokes for different objects and surfaces. Colour Mix subtle variations of colour from observation. Create tints and shades to represent light and shadow. Select colours that closely match real objects. Explain how artists use colour to create realism and atmosphere. Composition Arrange objects thoughtfully to create an interesting still life. Consider balance, spacing and overlap when composing a still life. Experiment with different viewpoints before selecting a final arrangement. Use foreground, middle ground and background to create depth. Consider how lighting changes the mood and appearance of a composition. Generate Ideas	sculptures that are proportionate, balanced and structurally secure. Form Recognise that form describes a three-dimensional shape. Observe the proportions and volume of food objects. Create realistic forms by refining shape and structure. Consider how scale changes the impact of a sculpture. Compare the exaggerated scale of Claes Oldenburg with the realistic forms created by Anna Barlow. Colour & Surface Observe colours carefully before decorating clay. Mix colours to match the appearance of real food. Apply paint or glaze carefully to enhance realism. Use layers of colour to suggest texture and depth. Select colours that reflect observations from real objects. Composition Arrange food objects to create an interesting still life before sculpting. Observe objects from different viewpoints. Consider how objects relate to one another in size and position. Photograph arrangements to support observational work. Generating Ideas Produce observational drawings and photographs of food. Experiment with clay techniques before beginning a final sculpture. Develop ideas through sketchbook studies. Select the most
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	before beginning a final illustration. Use thumbnail sketches to explore different ways of communicating a narrative. Evaluate Explain how colour, composition and media choices help communicate a story. Compare their illustrations with the work of Laura Carlin and Oliver Jeffers. Evaluate how successfully their artwork creates atmosphere and narrative. Identify one improvement they would make to strengthen their final illustration. Vocabulary Illustration, narrative, composition, foreground, middle ground, background, focal point, viewpoint, atmosphere, mixed media, coloured pencil, oil pastel, watercolour, ink wash, layer, blend, tone, texture, contrast, expression.	Explore different still life arrangements through photography. Produce observational sketches from a variety of viewpoints. Experiment with colour mixing and composition before creating a final painting. Develop ideas through sketchbook studies and photographic references. Evaluate Explain how composition, colour and lighting influence a still life. Compare their work with that of Paul Cézanne and Bas Meeuws. Evaluate how successfully they have represented observed objects. Identify one improvement they would make to strengthen their artwork. Vocabulary Still life, observation, composition, arrangement, viewpoint, framing, foreground, middle ground, background, overlap, proportion, form, texture, tint, shade, tone, realism, lighting, photography.	appropriate clay techniques for different forms and textures. Evaluating Explain how clay techniques helped create realistic forms. Compare their sculpture with the work of Claes Oldenburg and Anna Barlow. Evaluate how successfully they represented texture, form and proportion. Identify one improvement they would make to strengthen their sculpture. Vocabulary Sculpture, clay, ceramic, form, proportion, scale, volume, structure, texture, surface, score, slip, model, refine, relief, observation, realism.
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YEAR 5 – Art Curriculum Progression

Prior learning	In Year 4, pupils developed greater accuracy in observational and imaginative drawing and explored composition, proportion, viewpoint, light and colour. They combined media purposefully, used photography to investigate still life and developed greater control of painting and clay techniques. Pupils used sketchbooks to plan compositions, refine ideas and evaluate the effectiveness of their artistic choices.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How can I represent the ocean in different mediums? Drawing, sculpture (cardboard), printing	How are architects inspired by nature? Mosaic collage, Clay relief	How can I express myself through fashion? Textiles
	How did Hokusai represent the sea?	How did Antoni Gaudí, use nature to inspire his architecture?	How did Vivienne Westwood use fashion to express ideas and challenge conventions?
	How does Anne Ryan use sculpture to create movement?	How did Zaha Hadid transform natural forms into architecture?	How does Thebe Magugu use fashion to celebrate culture and tell stories?
	How can I use relief printing to represent movement in the ocean?	How can I use mosaic to represent architecture inspired by nature?	How can I use pattern, colour and textile techniques to communicate my own ideas?
	How can we work collaboratively to create a sculptural representation of the ocean?	How can I use clay to create an architectural relief inspired by nature?	How can I combine textile techniques to create a fashion piece that expresses my identity?
Knowledge of Artists	Recognise that artists represent the sea using a variety of materials and techniques. Compare the artwork of Katsushika Hokusai and Anne Ryan. Explain that Hokusai used line, pattern and printmaking to communicate movement, whilst Anne Ryan combines collage, print and texture to create expressive coastal landscapes. Identify similarities and differences in how each artist represents movement, pattern and texture.	Recognise that architects often take inspiration from the natural world. Compare the architecture of Antoni Gaudí and Zaha Hadid. Explain that Antoni Gaudí designed buildings inspired by natural forms such as trees, shells and plants, whilst Zaha Hadid created flowing architectural designs inspired by landscapes, movement and organic shapes. Both architects carefully considered the relationship between solid forms and open spaces within their	Recognise that fashion designers use clothing to express ideas, identity and personality. Compare the designs of Vivienne Westwood and Thebe Magugu. Explain that Vivienne Westwood used bold patterns, unconventional designs and fashion activism to express individuality and challenge conventions, whilst Thebe Magugu creates contemporary fashion inspired by South African culture, heritage and storytelling. Identify similarities and differences in

	Katsushika Hokusai, Japan, (1760 – 1849)  Anne Ryan. UK, (1964 -) 	designs. Identify similarities and differences in how both architects use shape, form, pattern and space to create innovative buildings. Antonio Guadi, Spain, (1852 – 1926)  Zaha Hadid, Iran, (1950 – 2016) 	how both designers communicate ideas through textiles, pattern, colour and symbolism. Vivienne Westwood, UK, (1941 – 2022)  Thebe Magugu, South Africa (1993–) 
Progression of skills	Draw Observe the movement and shapes of waves through photographs and videos. Use expressive line to suggest movement and flowing water. Develop detailed observational studies of shells, waves and coastal forms. Refine drawings using line, tone and texture. Printing Design a simple relief print inspired by ocean patterns. Carve or impress repeated designs safely and accurately. Print repeated patterns with increasing precision. Layer printed images to suggest movement and rhythm.	Mosaic Collage Design mosaic patterns inspired by natural forms. Cut and arrange tesserae with increasing accuracy. Use colour and repeated shapes to create flowing designs. Refine spacing and placement to create balanced compositions. Combine geometric and organic shapes within one design. Sculpture (Clay Relief) Create a relief tile inspired by natural forms. Build raised surfaces by adding and refining clay. Use modelling tools to carve and impress detailed textures. Create depth by varying the height of	Textiles Select fabrics and materials appropriate for a design. Measure and cut fabric with increasing accuracy. Decorate fabric using simple appliqué, fabric printing, and running or back stitch. Add decorative embellishments to enhance a design. Combine a range of textile techniques to create a finished piece that communicates a personal idea or identity. Pattern & Design Develop repeating patterns inspired by personal interests, culture or nature. Explore scale, repetition and symmetry within textile designs. Create original

	Experiment with overlapping colours and repeated motifs. Sculpture (Cardboard Construction) Construct three-dimensional wave forms using corrugated cardboard. Layer, bend and shape cardboard to create flowing structures. Join materials securely using appropriate construction techniques. Refine sculpture by adding repeated textured elements. Consider how light and shadow enhance the finished sculpture. Colour Recognise the difference between warm and cool colours. Select warm and cool colour palettes to create different moods and atmospheres. Use contrasting warm and cool colours to create depth and emphasise focal points. Compare how Hokusai and Anne Ryan use colour to communicate movement, atmosphere and emotion. Composition Plan balanced compositions before beginning a final artwork. Use foreground, middle ground and background to create depth. Arrange repeated elements to guide the viewer's eye. Consider how scale and placement affect the composition. Generate Ideas Investigate ocean textures, patterns and forms through sketchbooks. Experiment with drawing, printing and cardboard	relief. Refine edges and surfaces to improve the finished piece. Shape & Form Observe organic shapes found in nature. Compare organic and geometric forms. Use flowing lines and curved forms inspired by plants, shells and waves. Explore how architects transform natural forms into buildings. Apply organic shapes consistently across collage and clay. Colour Select colour palettes inspired by the natural world. Use warm and cool colours to create contrast and harmony. Compare Antoni Gaudí's colourful mosaics with the more restrained palettes often found in Zaha Hadid's architecture. Use colour deliberately to emphasise pattern and shape. Composition Arrange repeated shapes to create balanced designs. Explore rhythm through repeated natural forms. Recognise how positive and negative space work together within architectural designs. Use positive and negative space deliberately when designing mosaics and clay relief tiles. Refine layouts through sketchbook experimentation before creating a final outcome. Generate Ideas Investigate natural objects including shells, leaves, seed heads and rock	surface designs for fabric. Refine designs through sketchbook experimentation. Colour Select colour palettes that communicate personality and mood. Combine warm and cool colours effectively within textile designs. Use contrasting colours to emphasise important features. Compare Vivienne Westwood's bold, expressive colour choices with Thebe Magugu's vibrant colour palettes inspired by South African culture and storytelling. Explain how colour influences the viewer's response. Texture Combine fabrics with different textures to create contrast. Explore how stitching, appliqué, printing and embellishment create surface texture. Select materials that enhance the overall design. Evaluate how texture contributes to the finished piece. Composition Plan the placement of decorative elements before construction. Arrange pattern, colour and embellishments to create balance. Consider how different design elements work together across the finished textile piece. Refine layouts through sketchbook planning before making. Generating Ideas Investigate fashion through sketchbooks, photography and designer research.
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	construction before selecting ideas. Develop designs by combining observations with artist inspiration. Select the most appropriate medium for different visual effects. Evaluate Explain how different media communicate movement in different ways. Compare their artwork with the work of Hokusai and Anne Ryan. Evaluate how successfully they have used pattern, composition and texture. Reflect on how combining media strengthened the final outcome. Vocabulary Relief print, pattern, rhythm, movement, composition, texture, layer, motif, wave, contour, foreground, middle ground, background, construction, corrugated cardboard, mixed media.	formations. Produce observational sketches of organic forms. Investigate positive and negative space by drawing the spaces between natural forms as well as the forms themselves. Experiment with collage and clay before selecting final ideas. Develop architectural designs through sketchbooks. Evaluate Explain how natural forms influenced their designs. Compare their artwork with the work of Antoni Gaudí and Zaha Hadid. Evaluate how successfully shape, colour, texture and space communicate inspiration from nature. Identify one improvement they would make to strengthen their final piece. Vocabulary Architecture, architect, organic shape, geometric shape, positive space, negative space, relief, mosaic, tesserae, pattern, rhythm, composition, texture, form, structure, harmony.	Develop design ideas inspired by Vivienne Westwood and Thebe Magugu. Experiment with pattern, colour and textile techniques. Produce annotated design sketches before creating a final textile outcome. Evaluating Explain how fashion can communicate personality, culture and ideas. Compare their textile design with the work of Vivienne Westwood and Thebe Magugu. Evaluate how successfully colour, pattern, texture and decoration communicate their intended message. Identify one improvement they would make to strengthen their final design. Vocabulary Fashion, textile, appliqué, embroidery, embellishment, fabric printing, pattern, repetition, symmetry, texture, stitch, running stitch, back stitch, seam, fabric, colour palette, identity, expression, symbolism, design brief, composition.
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Year 6 – Art Curriculum Progression

Prior learning	In Year 5, pupils developed greater control and independence across drawing, relief printing, sculpture, collage and textiles. They explored pattern, rhythm, warm and cool colour, positive and negative space, and increasingly selected materials and techniques for a particular purpose. Pupils developed and refined ideas through sketchbooks and considered how artistic choices can communicate movement, identity and meaning.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How can graphic design impact the audience? Graphic design, (+digital art/mixed media)	How can I use art to explore my identity? Drawing, painting, mixed media	How can mixed media be used to capture an urban landscape? Drawing, Mixed Media, sculpture (cardboard)
	How did Abram Games use graphic design to communicate powerful messages? Explore wartime posters, simplicity, symbolism and visual impact.	How does Thandiwe Muriu celebrate identity through colour and pattern? Explore photography, pattern, camouflage, African textiles and celebration of identity.	How did L. S. Lowry represent the character of urban life? Explore simplified buildings, figures, muted colour and atmosphere.
	How does Kate DeCiccio use illustration, colour and typography to engage an audience? Explore contemporary graphic design, branding and visual communication.	How did Frida Kahlo use symbolism to represent her identity? Explore symbolic objects, colour, self-portraiture and personal narrative.	How does Stephen Wiltshire represent cities through careful observation? Explore architectural detail, perspective and memory.
	How can I use typography, colour and layout to communicate a clear message? Investigate visual hierarchy, audience and thumbnail sketches.	How does Yinka Shonibare explore identity, culture and belonging through art? Explore textiles, Dutch wax fabrics, sculpture and questions of cultural identity.	How can I use drawing, perspective and composition to represent an urban landscape? Develop observational drawings and one-point perspective.
	How can I combine graphic design techniques to influence an audience? Final outcome: create a poster, campaign or digital design using illustration, typography, colour and composition	How can I combine drawing, painting and mixed media to communicate my own identity? Create a final mixed-media self-portrait using symbolism, colour and composition.	How can I combine mixed media and sculpture to represent an urban landscape? Create a final outcome combining drawing, collage, paint and cardboard construction.

Knowledge of Artists

Recognise that graphic designers communicate ideas through images, typography and layout. Compare the work of Abram Games and Kate DeCiccio. Explain that Abram Games created bold, memorable posters using simple visual ideas, whilst Kate DeCiccio combines illustration, typography and colour to create engaging contemporary graphic designs. Identify similarities and differences in how both designers communicate messages and influence audiences.

Abram Games UK, (1914 – 1966)



Kate DeCiccio, USA, (1983 approx - contemporary)



Recognise that artists often use self-portraits and symbolic imagery to communicate identity. Compare the artwork of Thandiwe Muriu, Frida Kahlo and Yinka Shonibare. Explain that Thandiwe Muriu celebrates identity through colour, pattern and photography, Frida Kahlo used symbolism to express personal experiences, and Yinka Shonibare explores identity and culture through textiles and sculpture. Identify similarities and differences in how each artist communicates identity through visual language.

Thandiwe Muriu, Kenya, (1990 -)



Frida Kahlo, Mexico (1907 – 1954)



Yinka Shonibare Nigeria UK



Recognise that artists represent cities using different media and artistic styles. Compare the artwork of L. S. Lowry and Stephen Wiltshire. Explain that L. S. Lowry simplified urban scenes using shape, line and muted colour, whilst Stephen Wiltshire creates highly detailed cityscapes from careful observation and memory. Identify similarities and differences in how both artists communicate atmosphere, perspective and the character of a place.

L.S Lowry, England, UK (1887–1976).



Stephen Wiltshire, England, UK, (contemporary)



Progression of Skills	Graphic Design Develop designs that communicate a clear message. Combine illustration, typography and colour effectively. Select fonts, images and layouts appropriate for a chosen audience. Refine designs through digital and hand-drawn experimentation. Present information clearly using visual hierarchy. Mixed Media & Digital Combine hand drawing with digital editing or collage. Experiment with digital tools to refine designs. Layer images and text effectively. Select media that best communicate a message. Typography Explore how font style, size and spacing affect communication. Design simple hand-drawn lettering. Use typography to emphasise important information. Evaluate how typography influences an audience. Colour colour palettes that strengthen a message. Use contrast to improve readability. Compare how both designers use colour to attract attention. Make independent colour choices based on audience and purpose. Composition Use visual hierarchy to guide the viewer. Arrange text and images to create balance. Use positive and negative space to improve clarity. Position focal points	Drawing Produce accurate observational self-portraits with increasing confidence. Use proportion, line and tone to communicate facial features and expression. Refine drawings through careful observation and multiple studies. Select drawing techniques that communicate mood and personality. Painting & Mixed Media Combine painting with collage, textiles, print and drawing to communicate ideas. Select media purposefully to enhance meaning. Layer materials confidently to create rich visual surfaces. Combine different techniques into one cohesive artwork. Refine artwork through thoughtful editing and experimentation. Colour Select colour palettes that communicate personality, culture and emotion. Use colour symbolically rather than simply realistically. Compare how the three artists use colour to communicate identity. Make independent colour choices that strengthen meaning within an artwork. Composition Arrange symbolic objects to communicate ideas about identity. Use foreground, background and focal points purposefully. Balance images, patterns and textural elements within a	Drawing Produce detailed observational drawings of buildings and urban features. Use line confidently to communicate architectural detail and texture. Apply perspective techniques to suggest depth and distance. Refine drawings through careful observation and proportion. Use sketchbooks to record ideas from first-hand observation and photography. Mixed Media Select and combine media purposefully to achieve different effects. Layer drawing, collage, paint and printed textures to create rich surfaces. Choose media that best communicate different architectural materials. Refine artwork by integrating several media into one cohesive composition. Explain why different media have been selected. Sculpture (Cardboard Construction) Construct three-dimensional buildings using cardboard. Measure, cut and assemble structures accurately. Strengthen constructions using appropriate joining techniques. Add surface texture and architectural detail. Consider scale, proportion and stability throughout construction. Perspective & Composition Use one-point perspective to create the illusion of depth. Position a clear focal point within an urban landscape. Use foreground, middle ground and
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deliberately. Refine layouts through thumbnail sketches.

Generating Ideas

Investigate existing posters and graphic campaigns. Produce thumbnail sketches exploring different layouts. Experiment with typography, colour and composition. Develop designs through annotation and evaluation.

Evaluate

Explain how graphic design influences an audience. Compare their work with Abram Games and Kate DeCiccio. Evaluate how successfully typography, colour and composition communicate a message. Refine designs based on peer feedback.

Vocabulary

Graphic design, typography, visual hierarchy, audience, communication, layout, composition, contrast, slogan, branding, poster, campaign, focal point, positive space, negative space, digital media.

composition. Consider how positive and negative space contribute to the final artwork.

Symbolism

Explore how objects, colours and patterns can represent ideas. Select meaningful symbols that communicate aspects of personal identity. Explain why particular visual symbols have been included. Compare symbolic imagery used by Frida Kahlo, Thandiwe Muriu and Yinka Shonibare. Use symbolism deliberately to communicate a personal message.

Generate ideas

Investigate identity through sketchbook research and artist studies. Develop ideas through observational drawing, photography and written reflection. Experiment with colour, composition and mixed media before creating a final outcome. Refine ideas independently through annotation and evaluation.

Evaluate

Explain how artistic choices communicate identity. Compare their work with the work of the three artists studied.

background confidently. Consider positive and negative space when composing city scenes. Refine compositions through thumbnail sketches before beginning final work.

Colour

Select colour palettes to communicate atmosphere and time of day. Combine muted and vibrant colours for contrast. Use warm and cool colours to suggest light and shadow.

Generate Ideas

Investigate urban environments through observation and photography. Produce architectural sketches from different viewpoints. Experiment with combining media before selecting final ideas. Develop compositions through annotated sketchbook studies.

Evaluate

Explain how media choices influence the mood and atmosphere of an artwork. Compare their work with the artwork of L. S. Lowry and Stephen Wiltshire. Evaluate how successfully perspective, composition and mixed media communicate an urban environment. Identify thoughtful improvements that would strengthen their final outcome.

Vocabulary

Urban landscape, cityscape, perspective, horizon line, vanishing point, architectural detail, mixed media, composition, foreground, middle

			ground, background, positive space, negative space, proportion, atmosphere, texture, construction.
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RB– Art Curriculum Progression 2026/27

Prior learning	RB1 Art is not taught as a discrete subject in Resource Base 1. We promote children’s creativity to follow their own interests and adopt a cross curricular approach in this area. For example, children will regularly be provided with open ended resources and materials to explore and make marks and patterns with the invitation to explore colour, texture and materials.		
Prior learning	RB2 Children explored drawing, printing, collage, clay and mixed-media sculpture through play and experimentation. They began to observe shape, line, colour and texture, explore simple ways of joining and constructing, and make choices about materials. They looked at artists' work and began to talk about their own creations and the processes they used.		
Outcome based on the 4 Key Questions	Term 1	Term 3	Term 5
	How can I use shape and colour to create a composition?	How can I tell stories through drawing and making?	How can I use natural materials to create images?
	How did Henri Matisse use paper cut outs to create a composition through collage? Explore the idea of ‘painting with scissors’ and the visual impact of contrasting and complementary colours.	How are artists inspired by other artists and other art forms? Explore how artists Eilis Hanson and Rosie Hurley have been inspired by characters from Roald Dahl’s books to create their own character sculptures.	How has Frances Hatch responded creatively to the landscape around her? Investigate how artists make art from natural materials around them, such as pigments from plants, the ground and sunlight.
	How can I use positive and negative shapes and spaces to create meaningful imagery? Explore the relationship between positive and negative shapes and spaces and apply this to my own work.	How do artists use sketchbooks to understand and explore their own response to an artist’s work? Learn how to use a sketchbook to process information, experiment and explore options and ideas that I may want to include in my own work.	How can I use natural materials from my environment in my own work? Explore how natural materials can be transformed through my actions and used to create art.
	How did Romare Bearden use layering of mixed-mediums to tell stories through his compositions? Explore a range of mediums that can be included in collage.	How can I use my sketchbook to develop and refine ideas for the characters and my own artwork? Use a sketchbook to explore a response to a chosen book or film, making visual notes, jotting down ideas and testing materials.	How did Anna Atkins use sunlight to create cyanotypes of botanical specimens? Explore how cyanotypes can be used to capture an image from nature.

	How can I combine mixed-media, choosing colour, shape and texture, to make my own creative response to an art work. Apply my knowledge and understanding of mixed-media to create a composition using collage techniques.	How can I make a sculpture that is inspired by a character in a film or book? Construct a sculpture of a character inspired by Roald Dahl's books using ideas and planning from my sketchbook .	How can I create a cyanotype of a found object or a natural form? Apply my knowledge of cyanotypes to create a composition using natural objects and materials found in my immediate landscape.
Knowledge of Artists	Recognise that artists can use shape and colour to simplify elements within their work and positive and negative shapes and spaces to create meaningful imagery. Compare the work of Henri Matisse and Romare Bearden. Explain that Henri Matisse was celebrated for his bold and playful use of colour and form and that his paper cut-outs transformed the practice of collage. Whilst Romare Bearden used collage, including cutting up old art work, magazines and photos, as a way to tell stories based on his personal experiences as an African-American. Henri Matisse – France- 1869 – 1964 	Recognise that artists can take inspiration from the work of other artists in other artforms, including literature and film in order to retell or invent stories. Explore the work of Rosie Hurley and Eilis Hanson, inspired by Quentin Blake's character illustrations in Roald Dahl's books. Consider how both artists utilised sketchbooks to develop and refine their characters and ideas before constructing their sculptures. Rosie Hurley – England – Current contemporary artist 	Recognise that artists can use objects and materials found in nature to create natural pigments from the Earth and plants, paper and light to make art. We can use the 'ingredients' found in the world around us to make art. Likewise, we can manipulate the world around us, transforming it into art. Investigate our local landscape, finding natural materials use in order to create drawings and paintings inspired by the works of Frances Hatch. Make comparisons to the work of Anna Atkins, the first female photographer, and her use of light to create cyanotypes of flora. Frances Hatch – England – 1955 - current 

Romare Bearden – America – 1911 – 1988



Eilis Hanson – England – Current contemporary artist



Quentin Blake – England – 1932 – current



Anna Atkins – England – 1799 – 1871



Progression of Skills

Collage

Tear and stick paper confidently. Choose shapes and colours to create a composition. Arrange shapes before sticking, overlapping and layering carefully. Talk about the colours and shapes they have chosen.

Colour

Recognise and name a range of colours. Recognise **red, yellow and blue as primary colours** and begin to explore contrasting and complementary colours. Choose colours they would like to use in

Sculpture

Investigate how materials can be shaped, arranged and combined to make a three-dimensional form. Explore simple ways of joining materials, including glue, tape, slotting, wrapping and pushing materials together. Build a simple bird using recycled, natural and mixed materials. Explore how to make a sculpture stand up, where relevant. Add features such as wings, eyes, beaks, tails and feathers. Use colour and texture to decorate and personalise a sculpture.

Draw

Use simple lines and shapes to represent familiar objects and things from nature. Look closely at natural objects such as leaves and flowers and notice their shapes, lines and patterns. Make simple drawings to record observations and ideas.

Painting

Observe the landscape carefully. Use a range of natural materials to create pigments and dyes to paint with. Layer paint to create depth within a

their artwork. Notice and talk about colours used by artists.

Composition

Learn how to arrange shapes, textures and colours to create an impactful collage that tells a visual story. Make independent choices when layering and overlapping, and choosing different mediums to include in their own art work.

Mixed media

Select media purposefully to enhance meaning. Layer materials confidently to create rich visual surfaces. Combine different mediums into one cohesive artwork. Build confidence in their creative choices through thoughtful editing and experimentation.

Generate ideas

Explore shape and form freely and discover the different compositions they can make. Experiment with different colours and arrangements. Respond to artists' work and storytelling stimuli. Make simple choices about the mediums and colours they would like to use. Use their discoveries to create their own collage.

Evaluate

Explain how colour, composition and media choices help communicate a story. Compare their collages with the work of Henri Matisse and Romare

Clay

Roll, squash, pinch and flatten clay. Press simple facial features into clay. Add eyes, nose, mouth and hair. Explore texture using fingers and simple tools.

Draw

Look closely at illustrations and moving images (film). Use simple lines and shapes to represent characters. Add recognisable features such as eyes, wings, beaks, legs and tails. Explore different lines and marks to represent feathers and texture. Use drawing to begin to develop ideas before making.

Generate ideas

Explore different ways of representing characters from literature and film through drawing and making. Handle and investigate a range of materials before deciding how to use them. Respond to illustrations and, photographs and artists' work. Make simple choices about materials, shapes, colours and textures. Develop ideas through play, experimentation and making.

Evaluate

Talk about what they like about their own artwork and the work of others. Explain which materials they enjoyed using and why.

composition. Select appropriate brush sizes for different details. Begin to paint confidently from observation and imagination.

Generate Ideas

Explore materials freely and discover the different marks they can make. Respond to natural objects, photographs and artists' work. Experiment with different natural objects, colours and arrangements. Make simple choices about the materials and colours they can make and use. Apply their discoveries to their own artwork.

Evaluate

Talk about the pigments, marks, colours and patterns they have created. Describe what happened when they used different materials. Say which natural materials or printed marks they liked. Talk about their artwork and explain some of the choices they made. Look at and respond positively to the artwork created by others.

Vocabulary

Materials, pattern, repeat, mark, shape, colour, texture, leaf, natural object, en plein air, cyanotype, photography, landscape

	Bearden. Evaluate how successfully their artwork creates a meaningful image. Identify one improvement they would make to strengthen their final pieces. Vocabulary Collage, complementary, contrasting, form, shape, mixed-media, colour, composition, layering.	Vocabulary Sculpture, illustration, character, 3D, shape, form, build, join, balance, texture, colour, material.	
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