

# Art Curriculum Progression Statements



	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
<b>General Art Skills</b>	These general objectives apply to all units:					
	He/She can follow simple instructions to create a piece of art work.	He/She can follow a step-by-step process to create a final piece of art.	He/She can understand that creating a final piece of art is preceded by a process of research and practice, which slowly builds and takes time.	He/She can take time over a piece of art work, applying the skills and techniques practised throughout the unit.		He/She can make reasoned choices about the skills, techniques and styles they apply to create an independent piece of art work.
		He/She can create artwork in the styles of different cultures.		He/She can create artwork in the style of famous artists or artistic movements.	He/She can produce 'in-the-style-of' pieces of art with their own creative adaptations.	He/She can create personal artistic pieces, calling on the features of famous works of art and/or artistic movements.
	Use basic artistic techniques in their own work.	Develop and expand the range of artistic techniques that they apply to their own work.	Expand the range of artists and artistic styles that they are familiar with.	Employ the artistic techniques associated with specific artists' work and styles of art.	Be familiar with the key features and influential artists associated with a wide range of artistic movements.	Identify the skills and techniques particular to a style of art and practice those.
	He/She can explore ideas and collect information.	He/She can use sketch books to record ideas.	He/She can understand that a sketchbook is for practice and for future reference- it should show a journey of artistic development (ability and ideas).	He/She can use the sketchbook to plan and develop ideas, gather evidence and investigate testing media.	He/She can review and revisit ideas from previous learning sketchbooks.	He/She can plan and complete extended sets of drawings (part and whole sketches) in their sketchbook to plan and develop artwork.
	He/She can use a range of different materials in their art work.	He/She can experiment with different materials and methods.	He/She can build their knowledge of techniques by experimenting and predicting outcomes.			He/She can adapt and refine their skills and how they are independently applied to ideas for artwork.
				He/She can question and make observations about starting points- pieces of art, photos, objects, etc.	He/She can use digital technology as sources for developing ideas.	
	He/She can describe what they like and dislike about a piece of art.	He/She can offer feedback using technical vocabulary.	He/She can make and respond positively to constructive suggestions.	He/She can evaluate their own art work and the way in which they created it.	He/She can evaluate their own development as an artist, from the start of the project to the final piece.	He/She can analyse and evaluate famous works of art.
		He/She can describe basic feature similarities and differences between pieces of art and make links to their own work.	He/She can describe similarities and differences between pieces of art in terms of media, use of colour, subject, style, etc.	He/She can compare and contrast artists' styles, techniques, media choices, use of colour, etc.		He/She can critically evaluate artistic styles/movements, taking account of the historical and cultural context.

	Composition		He/She can consider background when creating pieces of art.	He/She can use a window mount or viewfinder to identify what will be drawn.	He/She can use a window mount or viewfinder and record what is in the frame with consideration of size, composition and proportion.	He/She can capture familiar things from different viewpoints and combine images to make new images.	He/She can carefully consider composition to engage the eye of the viewer and guide it on a journey across the piece of art.
<b>FOCUS</b>	Line drawings	Pattern	Direct observation	Figures	Portraits	Perspective drawings	
	He/She can explore the role of doodles as an unconscious process of creativity- a secondary part of the thinking process in response to external stimuli. (No rubbers)	He/She can understand that drawing can take many different forms and that drawings can be created using a wide range of tools/media.	He/She can explore the role of sketching in recording first thoughts from observation.	He/She can make quick studies from observation, recorded with some fluency.	He/She can develop quick sketches from observation or imagination, recording with fluency and increased attention to detail.	He/She can develop quick, accurate sketches from observation, trying and evaluating different compositions and viewpoints.	
Tools		He/She can draw without initial use of a rubber, accepting that the drawing may contain unwanted lines and lines may need to be repositioned/redrawn.		He/She can understand the role of the rubber as a tool to enhance drawings and emphasise textural marks. (not just to erase 'mistakes') (Frank Auerbach)	He/She can understand the role of the rubber as a tool to enhance drawings and bring back areas of light in shading (not just to erase 'mistakes').	He/She can explore the use of white drawing tools and correction fluid in highlighting and emphasizing points of light.	
	He/She can make marks using a range of different tools.		He/She can explore different ways of holding a pencil and the subsequent effects.	He/She can explore different ways of holding charcoal and the subsequent effects.		He/She can select the most appropriate from a variety of drawing tools.	
	He/She can draw using pencils, felt tip pens, colouring pencils, wax crayons and chalk.	He/She can draw using a range of tools including charcoal.	He/She can use a range of tools including, aqua crayons and pastels.	He/She can use a range of tools including oil pastels.	He/She can use a range of tools including conte crayons.	He/She can use a range of tools including fine liners/fiber tip pens.	
Tone				He/She can use shading to show different light and shadow effects	He/She can use shading to create the illusion of volume for 3D objects.	He/She can make reasoned choices as to when to apply different shading techniques.	
	He/She can draw (around) shapes to create a picture.		He/She can experiment with tone and the shading of overlapping shapes to create distance and depth.	He/She can turn a 2D shape into a 3D form through use of shading.		He/She can convey tonal qualities well, showing good understanding of light and dark on form.	
	He/She can create tone using the technique of sgraffito.	He/She can use darker and lighter pencil crayons/wax crayons/felt tip pens, etc. and to create tone.	He/She can use different grades of pencil to create tone.	He/She can create tone by combining charcoal and pastels.		He/She can confidently use charcoal/pastels in response to light and dark, shadows and well-lit areas.	
		He/She can create tone by holding the tool at a shallow angle to the page and shading.	He/She can create tone by using stippling and pointilism	He/She can become increasingly competent in expressing tone through shading and crosshatching techniques.	He/She can use bracelet shading to create tone and the effect of curvature.	He/She can confidently choose and apply a range of shading techniques to express tone in different areas of a piece of artwork.	
	He/She can draw geometric and free form shapes to create an image.	He/She can draw lines of varying thickness by changing pressure, the angle at which the implement touches the paper, as well as changing the implement itself.	He/She can draw relatively accurate geometric shapes to represent objects and ideas.	He/She can begin to recognize the key shapes of what is being drawn and use them to make quick sketches.	He/She can confidently use the key shapes of what is being drawn to make quick sketches.		

# Drawing


Line			He/She can begin to use the pencil as a measuring tool.	He/She can use the pencil as a measuring tool with increasing accuracy.	He/She can use the pencil and viewfinder to increase accuracy in drawing the size, shape and proportion of picture elements.	He/She can use the pencil, viewfinder and other points of reference to increase accuracy in drawing the size, shape and proportion of picture elements and their position in relation to one another.
	He/She can draw circles using a pair of compasses	He/She can begin to draw small circles free-hand.	He/She can begin to draw larger circles free-hand	He/She can, using perpendicular bisectors as a guide, draw relatively accurate circles.		
	He/She can begin to draw curves.	He/She can draw curves with varying curvature.	He/She can draw curves that reflect the curvature of what is being drawn.	He/She can draw curves of varying curvature with fluency and increasing accuracy.		
	He/She can draw horizontal and vertical lines with a ruler.	He/She can draw relatively accurate horizontal, vertical and diagonal lines without a ruler.	He/She can draw lines of relatively accurate angle/gradient when copying from drawings and real life.	He/She can draw lines with fluency and accuracy to reflect the angle/gradient of the subject matter.		He/She can demonstrate precise use of ruler and protractor in drawings and designs that require accuracy.
Knowledge	He/She knows that line drawings are drawings done with lines only.	He/She knows that a pattern is something that repeats in a predictable way. It is a repeated decorative design.	He/She knows that direct observation is drawing from real life as opposed to form photographs, etc.	He/She knows that a figure drawing is a drawing of the human form or parts of the human body in various positions and from various perspectives.	He/She knows that a portrait is a visual representation of a person. They can be full body (especially in photography) but traditionally tend to be just the head and shoulders.	He/She knows that perspective drawings are 2D representations of 3 dimensional objects. They tend to focus on the use of lines and shape to create the illusion of objects becoming smaller the further away they are.
	He/She knows that pencil lines can be rubbed out as long you don't press too hard with the pencil on the paper.	He/She knows that dots, circles, curves, geometric shapes and lines features in the tribal art of many cultures, past and present- Hawaiian, aboriginal, etc.		He/She knows that viewfinder is a rectangular frame, of similar dimension to the paper being drawn on, which is used to identify what is be drawn.		
	He/She knows that sharp pencils create crisper, cleaner lines than blunt pencils.	He/She knows that pencils are good for line drawings and detailed pictures. He/She knows that hard pencils are labelled HB to 9H. He/She knows that soft pencils are labelled HB to 9B.	He/She knows that aqua pencils can be blended with water.	He/She knows that hard pencils are used by designers, architects, engineers, etc.		He/She knows that graphite pencils create strong, dark lines and large areas of tone.
	He/She knows that sgraffito is the technique of building up layers of wax crayon colour (dark over light) then scratching back through the layers to reveal the colours underneath.	He/She knows that charcoal is one of the oldest mediums used in art, dating back over 28,000 years ago to some of the earliest cave paintings. He/She knows that, essentially charred wood, charcoal is a very dramatic, expressive medium often used in figure drawings and portraits.	He/She knows that aqua pencils are used by designers and fine artists to create tone. They take on the form of watercolour when water is added to them on the paper.	He/She knows that soft pencils are used by fine artists to create tone and texture.		He/She knows that graphite pencils create robust drawings of an expressive nature.

	He/She knows that a drawing is a piece of work that stands as a work of art in its own right.		He/She knows that a sketch is a preliminary drawing for an artist to refer to at a later date.	He/She knows that a 3D form is body with mass and volume.		
	He/She knows that a shape is a 2D image with a perimeter.	He/She knows that tone refers to how light or dark something is.	He/She knows that hatching is the technique of drawing multiple straight, parallel lines, closer or further apart to create tone. It is a method of shading used with tools that do not allow for blending such as pen, engraving, etc.	He/She knows that cross-hatching is the same as hatching but involves overlaying hatching of different directions.	He/She knows that bracelet shading is the same as hatching but with parallel curved lines.	
		He/She knows that shading is the technique used to create tone in a drawing.	He/She knows that gradient is the degree of slope of a line.	He/She knows that perpendicular bisectors are straight lines that cross each other, at their centre points, forming four right angles where they meet.		
	He/She knows that a curve is a continuous smooth-flowing line with at least one bend but no corners.	He/She knows that curvature is the shallowness or acuteness of a curve.				
<b>Focus</b>	<b>Abstract Art</b>	<b>Pop Art</b>	<b>Abstract Expressionism</b>	<b>Impressionism</b>	<b>Cubism</b>	<b>Realism</b>
<b>Tools</b>	He/She can investigate mark making using thick brushes, sponge brushes, string and other tools.	He/She can explore the effect and purpose of using thick and thin brushes.	He/She can select appropriate paint brushes to fit the purpose/need.	He/She can competently use watercolour paints.	He/She can use a variety of tools and media for different purposes within the same piece of art.	He/She can develop familiarity with the use of oil paints and oil painting tools.
<b>Techniques</b>	He/She can apply paint to paper with a paint brush, experimenting with how to hold the paintbrush and how much paint to load onto the brush.	He/She can use washing to build up background and/or large areas of colour.	He/She can explore and develop the technique of splattering.	He/She can use dabbing and stippling to add accents of colour, texture and movement.	He/She can explore and develop layering and blocking-in to build colour and detail.	He/She can develop detailing skills to create realistic effects.
	He/She can hold the paint brush with a similar grip to a pencil.	He/She can paint using brush strokes, where the brush leaves the paper between each stroke		He/She can use short, thin but visible brush strokes to build up areas of colour.		
		He/She can lightly sketch, to outline shapes/objects/parts of the picture and the overall composition, before painting.	He/She can begin to show a good level of control over the brush, brush strokes, amount of paint on the brush, etc. when painting in detail.	He/She can fully control the brush, brush strokes, amount of paint on the brush, etc. when painting in detail.		
	He/She can competently clean and dry the paint brush between colour changes.	He/She can explore the difference between dry brushing and adding water to the paint brush.	He/She can create a painting from designs and research to communicate an idea or emotion.	He/She can explore the effect of adding glue, sand, sawdust, etc. to paint.	He/She can explore the effects that can be created with different forms of printmaking.	He/She can combine and choose discerningly between techniques to create a range of effects.
	He/She can choose and apply colour to represent real life.	He/She can choose appropriate colours to reflect tone.	He/She can mix tertiary colours, experimenting with the use of complementary colours.	He/She can choose between warm and cool colours, when mixing paint, to express mood.	He/She can explore the effect of painting with partially mixed colours.	He/She is becoming competent in mixing a variety of tones and hues.

# Painting

## Colour

He/She can name and mix primary colours in order to name and make secondary colours.	He/She can mix and use primary and secondary colours with the addition of black and white to create shades and tints.	He/She can mix and paint with tones.	He/She can experiment with harmonious colour palettes.	He/She can experiment with monochromatic palettes.	He/She can make considered choices about the colour palettes used in their work.
He/She can begin to find hues in their environment and use the specific names. E.g. turquoise, violet, etc.	He/She can begin to identify families of colour in their environment and talk about the similarities /differences.	He/She can make colour wheels containing primary, secondary and tertiary colours.			
He/She knows that if the paintbrush is not cleaned properly between colour changes, the colours will mix and the painting will not end up as desired. Also, the paints on the pallet will be spoiled and no longer fit for use.	He/She knows that thicker paintbrushes are useful for filling in large areas; thinner paintbrushes are better for fine detail.	He/She knows that a tertiary colour is made by mixing equal amounts of a primary and a secondary colour:	He/She knows that painting with both warm and cool colours can create contrast and balance as well as a sense of drama.		
He/She knows that if the paintbrush is not properly dried between washes, the next colour may end up too watery.	He/She knows that adding a colour to black or white creates shades and tints.	<p>He/She knows that orange and yellow mix to make yellow-orange (this may also be referred to as <b>amber</b>)</p> <p>He/She knows that red and orange mix to make red-orange (this may be referred to as <b>vermillion</b>)</p> <p>He/She knows that purple and red mix to make red-purple (this may also be referred to as <b>magenta</b>)</p> <p>He/She knows that blue and purple mix to make blue-purple (this may also be referred to as <b>violet</b>)</p> <p>He/She knows that green and blue mix to make blue-green (this may also be referred to as <b>turquoise</b> or <b>teal</b>)</p>	<p>He/She knows that the twelve-part colour wheel can be split into six warm and six cool colours.</p> <p>He/She knows that cool colours tend to be associated with sadness whilst warm colours are associated with happiness. Cool colours can also be calm and relaxing whereas warm colours are often exciting and energetic.</p>	<p>He/She knows that printmaking is the process of transferring an image from one surface to another.</p> <p>He/She knows that there are two main types of printmaking: intaglio and relief. Intaglio printing involves etching an image into a surface; relief printmaking is where the image protrudes from the surface.</p> <p>He/She knows that polystyrene plates are a good simple way of creating intaglio prints. String, potatoes, lino board, etc. are all good ways of creating relief prints.</p> <p>He/She knows that natural materials, such as leaves, bark, etc. also create some really interesting print effects.</p>	<p>He/She knows that oil paint is versatile medium- it dries very slowly and so allows for blending and slight colour corrections on the paper.</p> <p>He/She knows that oil paint can be 'fat' or 'lean'. 'Lean' oil paints are thinner in consistency and dry faster so are better for bottom/base layers of painting. 'Fat' oil paints are thicker in consistency and take longer to dry. These are good for the top layers of colour and detail as they can be worked for longer.</p> <p>He/She knows that oil paints can be made thinner by adding solvent. Top layers must dry slower than bottom layers or crackling will occur.</p> <p>He/She knows that before beginning an oil painting, the surface/paper must be primed with gesso to protect it from the oils of the paint.</p>

Knowledge			He/She knows that yellow and green mix to make yellow-green (this may also be referred to as <b>chartreuse</b> or <b>spring green</b> )			Thicker grade paper, such as watercolour paper is best.
	He/She knows that secondary colours are made by mixing equal amounts of two primary colours together:  He/She knows that red + yellow = orange He/She knows that yellow + blue = green He/She knows that blue + red = purple		He/She knows that complementary colours are opposite each other on the colour wheel. When placed together, they make each other stand out.	He/She knows that a harmonious colour set uses three to five colours that are next to each other on the colour wheel.	He/She knows that monochromatic colours are tones within the same hue.	He/She knows that oil and water do not mix so water cannot be used to clean oil paint from paint brushes. A cloth/kitchen role doused in a solvent must be used to wipe the brush clean.
				He/She knows that a specific colour, without tint or shade (added white or black), is called a hue.		He/She knows that because oil paints take so long to dry, colour mixing is often easier than with other media. Small amounts of paint should be used at a time and colour palettes can be covered with cling film and kept for days before their next use.
	He/She knows that Abstract Art is art that represents ideas and emotions without representing any specific person, place or thing.	He/She knows that Pop Art was a style of art that emerged in the 1950s and 60s. It reflected the cultural, commercial and social changes that developed post-WW2.	He/She knows that Abstract Expressionism developed in the mid-20 <sup>th</sup> Century, influenced by the surrealist work of Joan Miro. It retains many of the features of abstract art in its use of line, shape and colour to convey emotions and ideas. However, the composition of these elements does often represent a physical form from real life.	He/She knows that Impressionism is an art movement that originated in France in the 19th Century.	He/She knows that Cubism is a style of art, developed in the early 20th Century, which aims to show all possible perspectives of a person or object all at once.	He/She knows that Realism is an art movement from the mid 19th Century in which artists aimed to represent the real world exactly as it is. They didn't try to add their own emotional interpretation to a drawing/painting.
	He/She knows that rather than just being techniques to arrive at the depiction of a subject, abstract art has colours, lines, shapes and textures as the foci of the artwork in their own right.	He/She knows that Pop Art is characterised by vivid blocks of complementary colours, simple bold lines and limited detail. It often depicts everyday objects and has a comic strip style to it.	He/She knows that Abstract Expressionism tends to be more detailed and contain more gestural marks than abstract art.	He/She knows that Impressionist artwork is characterised by short, visible brush strokes, harmonious colour sets and the expression of movement. It often depicts landscapes and everyday scenes.	He/She knows that Cubism is characterised by bold lines, blocks of colour and geometric shapes.	He/She knows that Realist artwork depicts everyday subjects and scenes, and is characterised by it's attention to detail and its photo-like qualities.
<b>Focus</b>	<b>Modeling</b>	<b>Natural Land art/site-specific</b>	<b>Textiles</b>	<b>Additive sculpture</b>	<b>Street art sculpture</b>	

<b>Sculpture</b>	<b>Tools and Media</b>	He/She can use dough, recycled materials, etc. to model and assemble basic shapes to represent forms from real life.	He/She can use clay to create simple functional forms such as pots/bowls, etc.	He/She can recreate 2D designs in 3D form using carefully chosen natural materials.	He/She can recreate 2D designs in 3D form using textiles.	He/She can recreate 2D designs in 3D form using additive methods on a frame.	He/She can recreate 2D designs in 3D form, using additive and subtractive techniques.
		He/She can use a range of tools and materials to create 3D forms, including rolling pins, shape cutters, molds, scissors, glue, etc..	He/She can use a range of tools and materials to create 3D forms, including rolling pins, shape cutters, molds, fingers, etc.	He/She can use a range of tools and materials to express emotions.	He/She can use a range of tools and materials to shape and join textiles, including, needle, thread, scissors, glue, etc.	He/She can use a range of tools and materials to create 3D forms, including glue, newspaper, modroc, scissors, spatulas, etc.	He/She can use a range of tools and materials to create 3D forms, including loop and ribbon tools.
	<b>Techniques</b>	He/She can consider the final result when assembling materials to create a sculpture.	He/She can consider the use/function when creating a sculpture.	He/She can consider the use of line, colour and shape in sculptures.	He/She can consider the use/function when designing and making with textiles.	He/She can consider form when designing and creating sculptures.	He/She can consider mass and space when designing and creating sculptures.
			He/She can practice and develop the pinching technique.	He/She can consider how natural materials and objects fit together.	He/She can practise and develop sewing skills.	He/She can practise different ways of building frames upon which to build sculpture.	He/She can practise and develop modeling and carving to create 3D forms.
			He/She can practice and develop the coiling technique.		He/She can design and test textile patterns.	He/She can build form by adding layers and mass.	
	<b>Knowledge</b>		He/She can practice and develop the use of hatching and slip to join separate pieces of clay.				
			He/She knows that pinching is the technique of starting with a ball of dough/clay, pushing a thumb into the centre to create a well then, rotating the 'pot', pinching the sides bit by bit between the thumb and fingers to thin out the sides and mold the reciprocal into the desired shape	He/She knows that shape refers to the 2D shapes that can be identified in a sculpture.	He/She knows that a textile pattern is a paper template of the pieces that make up the final product. These pieces, once correct, are drawn around onto the textile.	He/She knows that form refers the 3D qualities of a sculpture.	He/She knows that street art sculpture is art that is designed and positioned to become part of the street/public space.

