



Cawston Church of England Primary Academy
Art and Design Curriculum
 Progression of Knowledge, Skills and Understanding



Early Years

Children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials.

	Autumn 1a	Autumn 1b	Spring 2a	Spring 2b	Summer 3a	Summer 3b
Year R	Self portraits Painting Models	Firework pictures Leaf / Autumn art Diwa lamps Christmas crafts	Winter art Chinese lanterns Making cards Easter	Colour mixing Collage	Flower crafts Fruit observational drawings Inventing stories	Lighthouse models

KS 1 and 2 Art Coverage of skills over 2 year rolling programme.

The curriculum plan comprises of 6 units of work for each year group from Year 1 to Year 6 which are delivered over a two-year rolling program. The units are based on the areas of experience of Drawing, Painting, Printmaking, Collage, Textiles and 3D. Teachers are encouraged to make this scheme their own and modify as necessary to suit their class theme or own needs and requirements. This scheme of work, written by Art & Design in Suffolk, commissioned by Suffolk County Council, has ensured a progression and continuity of learning experiences from Yr1 to Yr6, therefore, any modifications to the scheme must ensure that this is retained. Knowledge, skills and understanding (in table below) are progressively built upon through each of the disciplines. Within each discipline, this has been provided through gradually extending the breadth of content, increasing depth of knowledge and understanding and focusing on improving the quality of responses and outcomes.

Year 1	Drawing	Painting	Printmaking	Textiles	Collage	3D
	<ol style="list-style-type: none"> 1. Produce marks using different tools and media. 2. Understand that different marks can be made using a range of tools. Use different materials to make tools and use own tools for mark making. 3. Understand that different surfaces may be used to produce an image. 	<ol style="list-style-type: none"> 1. Mix paint to required consistency, using both Ready Mix and powder paint. 2. Apply paint by using selected brush strokes. Responding to a story stimulus. 3. Application of paint through a range of brush strokes. 	<ol style="list-style-type: none"> 1. Using primary colours light to dark to produce direct prints and overprinting with primary colours. 2. Making and using stencils to produce negative prints. Using the techniques of dabbing and stroking to produce negative prints in primary colours. 	<ol style="list-style-type: none"> 1. Developing simple over/under weaving, wrapping and knotting skills. Experimenting with different ways of attaching fabric to a frame. 2. Developing understanding of tools and materials to embellish strips of fabric using a variety of media. 	<ol style="list-style-type: none"> 1. Experimenting with and using found materials to create a range of linear visual effects. Working in the style of Andy Goldsworthy and developing an understanding of his linear work. 2. Responding to the work of Richard Long. Developing 	<ol style="list-style-type: none"> 1. Develop understanding of line, shape, colour and pattern. 2. Developing awareness of pattern, colour and shape in the natural environment. 3. Learning the techniques of pulling, pinching and smoothing clay to produce forms in response to a story stimulus.

	<ol style="list-style-type: none"> 4. Analyse and describe an image to others. Trace lines in the air with the finger. Collect shapes through observation. 5. Respond to a story as a starting point for work. Understand the element of texture and using different tools and media to show this in their work. 6. As previous session. 	<ol style="list-style-type: none"> 4. Understand the technique of mixing colours through adding small amounts of dark to light. 5. Identify ways in which an artist (Jasper Johns) has used colour to create a series of images. Number formation. Exploring number as line and applying paint within shape boundaries. 6. Use a response to a story as a starting point for an image. Developing an understanding of overworking an image. 	<ol style="list-style-type: none"> 3. Using and combining techniques learned in previous sessions. Selecting tools and using these to produce prints. Discussing own work and that of others. 4. Making a clay slab relief block and using this to print onto a range of prepared surfaces. 5. Understanding how a block can be created using a variety of textured surfaces. 6. Taking rubbings and printing with collagraph blocks. 	<ol style="list-style-type: none"> 3. Understanding fabric resist using oil pastel and Brusho. Reviewing and identifying developments for future work. 4. Applying knowledge of the resist process. Using textured surfaces to produce effective rubbings. 5. Developing wrapping and knotting skills. Working collaboratively in developing ideas for group pieces. 6. Developing understanding of fabric pegging techniques. Understanding the elements of line and texture. 	<ol style="list-style-type: none"> overlapping and sticking skills. Working collaboratively or individually on different scales. 3. Understanding the concept of hot and cold colours. Selecting and sorting. 4. Sorting and selecting according to texture. Developing use of pupils' imagination. 5. Sorting, identifying and selecting contrasting materials. Enlarging letterforms, selecting, cutting and sticking. 6. Discussing own work and that of others and developing images in response to the comments. 	<ol style="list-style-type: none"> 4. Decorating clay forms with different coloured clays. Listening and responding to a story stimulus. 5. Developing understanding of relief surfaces. Understanding that the clay will harden and retain the pattern that has been produced. 6. Understanding the process involved when making a plaster cast and how indentations into the clay produces raised areas in the plaster.
Year 2	<p style="text-align: center;">Drawing</p> <ol style="list-style-type: none"> 1. Understand that different markers may be used to create different effects. Use different marks in response to descriptive language. 2. Understand that different marks can represent different moods. Applying different marks in response to music. 3. Applying different marks and lines in response to a piece of music and being able to use appropriate vocabulary. 4. Understanding how to represent texture by using a variety of different marks. Using a story as a starting point for artwork. 	<p style="text-align: center;">Painting</p> <ol style="list-style-type: none"> 1. Developing feeling responses to music through line, shape and colour. 2. Collecting and selecting lines and patterns for their work. Developing brush control and pattern making. 3. Using technique of pattern making, colour mixing, and brush control. Creating patterns through selected use of colour and shape. 4. Understanding an artist's (Anthony Frost) use of shapes and surfaces. Creating surfaces for painting. 	<p style="text-align: center;">Printmaking</p> <ol style="list-style-type: none"> 1. Using the technique of tearing positive and negative stencils to make prints. 2. Demonstrating an understanding of working light to dark. 3. Tearing and using both positive and negative stencils for printing. Understanding that printmaking involves production of multiple images. Producing three colour overprinted images using clay relief blocks. 4. Evaluating and modifying own work after discussion. Making unique state prints. 	<p style="text-align: center;">Textiles</p> <ol style="list-style-type: none"> 1. Understanding that folding and dipping the fabric in different ways produces different dyed effects. 2. Reviewing and commenting on their own and others' work. Understanding that rubbings taken from a range of different surface textures produce a variety of lines, shapes and marks. 3. Understanding the nature of a relief surface in producing rubbings and relief prints. 4. Developing ideas from first hand observation and experience. Applying knowledge of the relief 	<p style="text-align: center;">Collage</p> <ol style="list-style-type: none"> 1. Mixing primary colours to make secondary colours and beginning to recognise and use complementary colours. Developing knowledge and understanding of the work of Matisse. Working collaboratively on a large-scale image. 2. Cutting and tearing. Arranging primary and complementary in adjacent fashions. Creating spiral forms. 3. Identifying and using primary, secondary and complementary colours. Collecting, sorting, selecting and sticking materials. 	<p style="text-align: center;">3D</p> <ol style="list-style-type: none"> 1. Developing understanding and use of symbols. Recognising why the palette is restricted to 'earth' colours. 2. Selecting colours and producing designs. Applying understanding and experience to produce a decorated 3D form. 3. Applying surface design onto a 3D object. Reviewing and modifying designs as they progress. 4. Learning the process of rolling and inlaying clay of different colours into a slab. Listening and responding to a story as a starting point for 3D work.

	<p>5. Working cooperatively with a partner and accepting each other's ideas. Identifying what they might change in their work.</p> <p>6. Applying previously acquired skills to draw objects in different arrangements.</p>	<p>5. Developing understanding of an artist's (Anthony Frost) work. Producing colour tints using white paint. Exploring the dynamics of unmixed paint.</p> <p>6. Using skills and media already experienced to produce a multimedia image. Using imagination to produce a painted image.</p>	<p>Producing clay slab prints with the inclusion of overlaid tissue. Using overlays to produce translucent colour effects in their printmaking.</p> <p>5. Learning techniques associated with making direct prints from natural objects. Selecting suitable objects to suit purpose.</p> <p>6. Discussing and evaluating designs and responding using prior knowledge of materials and processes.</p>	<p>printing process to produce individual printing blocks.</p> <p>5. Understanding the process of relief block printing.</p> <p>6. Responding to an artist's chosen palette through making a textile wrap. Identifying what they would like to change and develop in future work.</p>	<p>4. Understanding and exploring line as contour. Developing knowledge of the work of Bridget Riley and 'Op art'.</p> <p>5. Developing an understanding of Bridget Riley's use of line. Developing ideas from Session 1 using scissors as a 'drawing tool'. Cutting wide and narrow linear strips.</p> <p>6. Developing an understanding of the use of 'non-art' materials. Adapting work as it progresses.</p>	<p>5. Forming clay slabs and 'vegetables' in response to the story by rolling, pinching and pulling coloured clays.</p> <p>6. Using techniques already learned and applying these to imaginative work in 3D.</p>
<p>Year 3</p>	<p>Drawing</p> <p>1. Sorting, selecting and comparing graphic marks.</p> <p>2. Developing understanding of the visual element of tone (light and dark).</p> <p>3. Comparing ideas and approaches. Increasing the scale of an image by working in close-up. Developing an image using the imagination.</p> <p>4. Discussing work and deciding what to adapt and develop further in their images.</p> <p>5. Exploring pattern using the elements of line, colour and shape. Experimenting with different colour combinations. Using ICT as an expressive tool.</p>	<p>Painting</p> <p>1. Comparing and commenting on their own and other's work. Collecting visual and other information for the development of ideas.</p> <p>2. Exploring ways of making and creating a range of light and dark colours from the primary and secondary range.</p> <p>3. Identifying and using specific painting techniques in response to the work of Vincent Van Gogh. Experimenting with the application of paint to represent specific ideas.</p> <p>4. Responding to the ideas and techniques used by other artists. Comparing and contrasting images from a range of artists.</p>	<p>Printmaking</p> <p>1. Inking up a slab correctly and using a roller in different ways to make a variety of marks.</p> <p>2. Listening and responding to a story as a starting point for artwork.</p> <p>3. Understanding how different materials placed under the printing surface can show texture.</p> <p>4. Understanding the monoprinting process. Developing skills in monoprinting using different colours and working from light to dark. Discussing own work and that of others and reflecting on own ideas.</p> <p>5. Selecting and presenting own work in sketchbooks. Developing design skills.</p>	<p>Textiles</p> <p>1. Collecting and selecting visual resources. Selecting and recording from direct observation.</p> <p>2. Developing skills with dipping and dyeing techniques. Comparing and commenting upon starting points for work.</p> <p>3. Developing understanding of collagraphs, cutting and assembling a relief surface.</p> <p>4. Developing block printing techniques onto pre dyed fabric. Developing understanding of rotation and reflection.</p> <p>5. Exploring ways of making and creating their own patterns through ICT. Developing understanding of symmetry and resizing images through ICT.</p>	<p>Collage</p> <p>1. Mixing primary colours to make complementary colours. Transposing ideas from painting to collage in response to the work of Paul Klee.</p> <p>2. Modifying and adapting work as it progresses. Developing a response to the work of Paul Klee, understanding his use of primary and complementary colours.</p> <p>3. Developing an understanding of work by Victor Vasarely. Arranging and assembling horizontal and vertical thick and thin paper strips.</p> <p>4. Adapting and modifying ideas.</p>	<p>3D Work (Greek Modroc)</p> <p>1. Developing the use of brown, gummed tape to produce a form.</p> <p>2. Recording, collecting visual and other information to inform their ideas. Making decisions and developing ideas. Responding to the work of a famous artist and making connections with their own work.</p> <p>3. Transposing 2D designs onto a 3D artform. Reviewing own work and that of others. Recording developing work in sketchbooks.</p> <p>4. Understanding the process of inlaid clay designs. Forming with clay slabs.</p>

	<p>6. Transposing imagery from one medium to another, enlarging and layering,</p>	<p>5. Investigation and mixing primary colours to create secondary colours. Developing an understanding of abstract art.</p> <p>6. Developing an understanding of tonking and sgraffito techniques to develop work. Adapting work and development of skills of control of tools and techniques.</p>	<p>6. Developing work to include previously learned techniques.</p>	<p>6. Applying understanding of the relief-printing process.</p> <p><u>Suggested Youtube video:</u> https://www.youtube.com/watch?v=4_L1hqOXbsw</p>	<p>5. Developing an understanding of positive and negative imagery.</p> <p>6. Collaborating with others on a large-scale project. Comparing ideas and approaches to the work of Henri Matisse.</p>	<p>5. Developing simple linear designs based on natural forms. Developing the process of inlaid clay designs.</p> <p>6. Making a 3D relief paper form. Developing linear patterns.</p>
<p>Year 4</p>	<p>Drawing</p> <p>1. Listening to a story and devising suitable graphic marks in response to what has been heard.</p> <p>2. Using viewfinders to select and analyse visual elements. Selecting and composing images, developing analytical observational skills.</p> <p>3. Exploring graphic media and using their own work as reference to develop an image.</p> <p>4. Responding to John Brunsdon use of line to describe landscapes.</p> <p>5. As previous session plus developing work in response to specific linear demands and selecting colour combinations.</p> <p>6. Developing analytical skills and fine pencil control. Producing thick and thin lines and a variety of tonal qualities.</p>	<p>Painting</p> <p>1. Selecting and assembling different materials to make a multi-shaped and textured surface. Extending understanding of what can be used as a painting surface.</p> <p>2. Using fine brushes to produce careful marks onto painted shapes. Using contrasting tones of colour.</p> <p>3. Exploring the application of colour reflecting the style of Georgia O'Keefe. Understanding how colour may be applied to images in different ways.</p> <p>4. Using their sketches as a starting point for further work. Using a viewfinder to produce a series of sketches focussing on parts of flowers. Selecting, mixing and applying colours to reflect</p>	<p>Printmaking</p> <p>1. Investigating designs developed in another culture and using this as a basis for their own work. Reflecting on work in their sketchbooks and recording ideas and modifications.</p> <p>2. Developing the technique of monoprinting by scratching a drawing into an inked slab and taking a print.</p> <p>3. Transposing monoprint designs into Press Print and understanding that this will facilitate repeat printing. Using own work as a starting point for further images.</p> <p>4. Learning how to make a collagraph block using African prints as a starting point for their designs.</p> <p>5. Exploring the technique of surface printing with a collagraph block onto paper. Understanding the idea of repeat printing and</p>	<p>Textiles</p> <p>1. Developing an understanding of the monoprinting process using thick and thin marks and lines on fabric. Developing control of tools and techniques.</p> <p>2. Developing dip dye and resist techniques. Identifying and recording linear markings in natural forms.</p> <p>3. Adapting and modifying their work according to their views. Understanding the advantages of combining media and processes.</p> <p>4. Developing knowledge and understanding of the work of an artist (Michael Brennan-Wood). Developing personal responses to works of art.</p> <p>5. Making decisions about how to develop responses to an artist (Brennan-Wood).</p>	<p>Collage</p> <p>1. Describe the body positions of figures in motion using torn paper.</p> <p>2. Understanding and exploring the translucent nature of tissue papers. Developing ideas and applying knowledge of processes.</p> <p>3. Using photographic images as a starting point for artwork. Developing and applying knowledge of the portrait work of Francis Bacon.</p> <p>4. Using own images as a starting point for further work. Transposing imagery using different media techniques.</p> <p>5. Understand that artists use different starting points for their work. Using objects from everyday life as a starting point for their own work.</p>	<p>3D Work (Greek Modroc)</p> <p>1. Casting 3D forms.</p> <p>2. Understanding the idea of design related to purpose. Using research and sketchbook work to explore designs.</p> <p>3. Modifying designs according to purpose. Using sketchbook work to inform designs. Applying experience of materials and processes to develop work.</p> <p>4. Adapt, modify and refine work in progress.</p> <p>5. Understanding the process and techniques involved in developing coiled clay forms.</p> <p>6. Developing fabric forming techniques. Working collaboratively to produce artwork. Adapting and modifying work through class and group discussion.</p>

		<p>the style of Georgia O'Keefe. Developing and modifying work as it progresses.</p> <ol style="list-style-type: none"> Understanding the wash technique of wet on wet. Working in the environment to produce direct observational painting in the style of Turner. 	<p>the use of relief blocks to rotate and flip images.</p> <ol style="list-style-type: none"> Learning a second method of monoprinting by drawing on paper placed over an inked slab. Discussing and comparing different techniques. 	<p>Developing knotting, threading, binding.</p> <ol style="list-style-type: none"> Selecting materials and processes and organising and combining these in their work. Comparing responses to artists' work. 	<ol style="list-style-type: none"> Overworking identical designs to produce unique state imagery. Working collaboratively to form a class image. 	
Year 5	<p>Drawing</p> <ol style="list-style-type: none"> Producing observational drawings and selecting and using a range of media. Developing layering techniques using acetate and OHP markers. Using imagination and experience to construct and draw the unknown. Select and enlarge drawings. Experimenting with the use of rubbers to draw in the negative. Working vigorously in line, mark and tone in response to the work of Frank Auerbach. 	<p>Painting</p> <ol style="list-style-type: none"> Making a multi-layered piece with a variety of media. Responding to the work of a contemporary artist. Using different techniques and materials to produce acetate overlay. Reflecting the style of Chris Ofili. Recording and collecting visual information to inform ideas. Understanding the use of contrasting, adjacent colours. Exploring the Fauvist use of colour. Knowing about the use of vibrant and unrealistic application of 'Fauvist' colours. Producing extended images by mixing and matching colours and patterns in response to a piece of patterned fabric. Mixing and matching colours and patterns. Using a range of tools and techniques to develop, modify and enhance work. 	<p>Printmaking</p> <ol style="list-style-type: none"> Producing first colour prints from Press Print reduction block. Learning the process of reduction printing using Press Print and primary colours. Producing second colour prints from Press Print reduction block. Adapting and modifying their work according to their views. Recording and reflecting on the process of reduction printing. Combining processes already learned to produce an overlaid printed image. Applying knowledge of printmaking processes in using the work of printmakers as a starting point for development. 	<p>Textiles</p> <ol style="list-style-type: none"> Developing understanding through direct experience and manipulation of materials and processes. Developing individual responses to problem solving. Developing an understanding of the nature of materials and matching this to their intentions. Developing an understanding of wax resist and control of tjanting tools. Applying knowledge and demonstrating understanding through individual responses to the work of a textile artist (Jean Davywinter). Adapting and modifying work in the light of knowledge and experience gained. 	<p>Collage</p> <ol style="list-style-type: none"> Developing understanding through exploratory and experimental approaches to collage techniques and processes. Layering and overworking. Using the viewfinder to select and record from direct observation. Selecting and developing ideas for own work. Overworking images. Selecting materials by colour and texture according to their intentions. Adapting and modifying own work and commenting on the work of others. Working in response to the images of an artist (Dale Devereux-Barker). Developing understanding of symbols to represent meaning. As previous session - adapting work as it progresses. 	<p>3D Work (Greek Modroc)</p> <ol style="list-style-type: none"> Developing observational skills to record figurative form. Developing and applying understanding of the work of Alberto Giacometti in the production of individual sculptural forms. Develop understanding of modroc (plaster bandage) as sculptural material. Developing ways of recording ideas and processes used in the development of their sculptures. Reviewing own work and that of others. Develop an understanding of the translucent nature of tissue paper. Using PVA glue and tissue to produce a paper form. Applying previously learned techniques and processes. Developing construction techniques using clay slabs.

<p>Year 6</p>	<p>Drawing</p> <ol style="list-style-type: none"> 1. Focusing on a single element within a design. Discussing and reviewing work and making modifications. Making detailed drawings using a magnifying glass. 2. Enlarging designs developed in the sketchbook. Selecting and using a wide range of media. 3. Reviewing and modifying work. 4. Working as a group. Using an overhead projector to produce a figurative image. Understanding the importance of tone in figurative imagery. 5. Using ICT to produce a portrait image. Working within a group to develop using a chosen method. 6. Understanding and investigating the variety of methods and different media used by artists for portrait work. 	<p>Painting</p> <ol style="list-style-type: none"> 1. Making a multi-layered piece with a variety of media. Responding to the work of a contemporary artist. 2. Using different techniques and materials to produce an acetate overlay. Reflecting on the work of Chris Ofili. 3. Recording and collecting visual information to inform ideas. Understanding the use of contrasting, adjacent colours. 4. Exploring the Fauvist use of colour. Knowing about the use of vibrant and unrealistic application of 'Fauvist' colours. 5. Producing extended images by mixing and matching colours and patterns in response to a piece of patterned fabric. Mixing and matching colours and patterns. 6. Using a range of tools and techniques to develop, modify and enhance work. 	<p>Printmaking</p> <ol style="list-style-type: none"> 1. Selecting and recording analytical responses using a viewfinder. Exploring ideas to form a starting point for further work. 2. Transferring work and ideas into another medium and combining learned processes to produce unique state prints. 3. Comparing ideas and approaches to work as it progresses. Making modifications in light of developing ideas. 4. Referring back to starting points during the progression of work. Adapting and modifying work. Recording and reflecting. 5. Understanding the batik process. 6. Responding to the work of the artist Chinwe Chukwuogo -Roy. Adapting and modifying work 	<p>Textiles</p> <ol style="list-style-type: none"> 1. Selecting and recording. Developing linear designs. 2. Transposing linear designs into relief print blocks. Adapting and modifying work. 3. Developing and transferring linear designs onto dyed backgrounds using graphic mark makers. 4. Selecting and recording. Developing and transposing designs. Applying batik skills. 5. Designing and developing intricate weaving skills. Responding to the artefacts from a different time and culture. 6. Developing and applying weaving skills using natural and made materials. 	<p>Collage</p> <ol style="list-style-type: none"> 1. Developing the use of simple geometric shapes and patterning in response to the work of Gustav Klimt. Using a sketchbook to select, record and develop aspects of Klimt's images. 2. Applying experience of materials and processes and developing control of tools and techniques. 3. Selecting and matching materials and processes to suit their intentions. Developing questioning and thinking skills through the practical development of their work. 4. Describing 3D form on a 2D surface. Applying knowledge of the Cubists. 5. Applying experience of materials and processes. Working in the style of Pablo Picasso. 6. Enhancing work as it progresses and making modifications according to their views. 	<p>3D</p> <p><u>Ancient Egyptians. 3D sarcophagus in clay.</u></p> <ol style="list-style-type: none"> 1. Develop understanding of recording first hand observations directly into clay. Understanding Moore's use of the maquette. 2. Developing forming skills. Understanding the concept of 'drawing' in 3D. Comparing and commenting upon the ideas, methods and approaches of others. 3. Developing research and design skills. Adapting and modifying ideas. Developing a small-scale series of work. 4. Developing a series of work that requires modifying and refining as it progresses. 5. Developing casting techniques from selected moulds using brown, gummed tape. Researching and producing designs for individual work. 6. Selecting and assembling cast forms. Selecting appropriate materials and embellishing surfaces.
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