

Dovecote Primary Art Progression Map

Substantive Knowledge, Procedural Knowledge, Key Vocabulary.



EYFS	Nursery	Reception
	Artist: Yayoi Kusama	Artist: Gustav Klimt
<p>See long term overview for :</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p> <p>Key Vocab</p>	<ul style="list-style-type: none"> Explore different materials freely, to develop their ideas about how to use them and what to make. Develop their own ideas and then decide which materials to use to express them. Explore different textures. Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. 	<ul style="list-style-type: none"> Explore use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them Create collaboratively, sharing ideas, resources and skills. 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. Make use of props and materials when role-playing characters in narratives and stories.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Theme						
Exploring and Generating Ideas	Record and explore ideas from first-hand observation , experience and imagination. Ask and answer questions about the starting points for	Record and explore ideas from first-hand observation, experience and imagination. Ask and answer questions about the starting points for their work and the	Look at a variety of source material and understand the differences. Discuss artists intentions and reflect upon their response .	Look at a variety of source material and understand the differences. Discuss artists intentions and reflect upon their response, and their own process .	Engage in open ended research and exploration to initiate and develop personal ideas. Take part in small scale crits throughout so that brainstorming	Investigate , research and test ideas and plans . Independently develop a range of ideas which show curiosity, imagination and originality.

	<p>their work and develop their ideas.</p> <p>Experiment with an open mind and recognise that ideas can be expressed through art.</p>	<p>processes they have used, to develop their ideas.</p> <p>Experiment with different activities and make both informed and intuitive choices about what to do next.</p>	<p>Develop questions to ask when looking at artworks/work of others:</p> <p>Describe what you see. How does it make you feel? How might it inspire you in making your own art?</p>	<p>Take part in small scale crits throughout so that brainstorming becomes part of the creative process.</p> <p>Continue to develop questions to ask that demonstrate inquisitive exploration.</p>	<p>becomes part of the creative process, increasingly asking questions.</p> <p>Continue to develop questions to ask that demonstrate inquisitive exploration and make links.</p>	<p>Take part in small scale crits throughout so that brainstorming becomes part of the creative process, becoming increasingly confident to share and answer questions about their work.</p>
<p>Evaluating</p>	<p>Show interest in what they and others have done and say what they think and feel about it (e.g. annotate sketchbook, small group discussion).</p> <p>Feel able to express and share an opinion about an artwork.</p> <p>Take pleasure in the work they have created and see that see this response in others.</p>	<p>Show interest in what they and others have done and say what they think and feel about it (e.g. annotate sketchbooks, small group discussion).</p> <p>Identify how evaluating work during the process, as well as at the end, helps feed the process.</p> <p>Take pleasure in the work they have created and see that</p>	<p>Make suggestions about other people's work, using things that they have seen or experienced themselves.</p> <p>Think about why the work was made, as well as how.</p> <p>Identify how evaluating work during the process, as well as at the end, helps feed the process.</p>	<p>Make suggestions about other people's work, using things that they have seen or experienced themselves (e.g. during small scale crits).</p> <p>Think about why the work was made, as well as how.</p> <p>Take photos of work made so that a record can be kept as an opportunity for discussion about how to present work.</p>	<p>Make suggestions about other people's work, taking into account starting points and intentions (e.g. during small scale crits).</p> <p>Think about why the work was made, as well as how.</p> <p>Take photos of work made so that a record can be kept as a way to present work in retrospect (e.g. to class, assembly or parents).</p>	<p>Provide a reasoned evaluation of both their own work, that of peers and professionals, which take into account starting points, intentions and contexts.</p> <p>Regularly analyse and reflect upon progress, using digital media to re-see work and promote discussion.</p> <p>Think about how you would present work as an</p>

		see this response in others.	Take time to reflect upon what they like and dislike about their work in order to improve it.	Look to the work of others (pupils and artists) to identify how to feed their own work).	Share how other artists/artwork inspired you and how your work fits into a larger context .	artist/designer/maker to a client .
Sketchbooks	<p>Introduce “sketchbook” as being a place to record individual response to the world.</p> <p>Understand some of the activities which might take place in a sketchbook (Inc. drawing, cutting/sticking, collecting).</p> <p>Use a sketchbook to gather and collect artwork.</p>	<p>Begin to feel a sense of ownership about the sketchbook.</p> <p>Practice and develop sketchbook use (Inc. drawing to discover, drawing to show you have seen, drawing to experiment, collecting, sticking, writing notes).</p>	<p>Continue to develop a “sketchbook habit”, using it as a place to record responses to the world.</p> <p>Practice and develop sketchbook use (Inc. exploring colour, exploring paint, testing ideas, looking back, thinking forwards).</p>	<p>Continue to develop a “sketchbook habit”, using it as a place to record responses to the world.</p> <p>Practice and develop sketchbook use (Inc. reflecting, making links).</p> <p>Use sketchbooks to purposefully improve and inform ideas.</p> <p>Understand sketchbooks are places to explore personal creativity, and as such they should be experimental, imperfect, ask questions.</p>	<p>Continue to develop a “sketchbook habit”, using it as a place to record responses to the world.</p> <p>Practice and develop sketchbook use.</p> <p>Increasingly see the sketchbook as a place which raises questions which can be explored outside the sketchbook.</p> <p>Confidently use sketchbooks for a range of purposes (Inc. recording observations, testing materials, planning).</p>	<p>Continue to develop a “sketchbook habit”, using it as a place to record responses to the world.</p> <p>Practice and develop sketchbook use.</p> <p>Investigate, research and test ideas and plans using sketchbooks and other approaches. (see digital sketchbook).</p> <p>Understand the link between sketchbook and journey in the creative process.</p>
Knowledge	Explore the differences and similarities within the work of artists,	Explore the differences, similarities and purposes within the	Know about and describe some of the key ideas, techniques and practices of a variety of artists,	Know about and describe some of the key ideas, techniques and practices of a variety of artists,	Research and discuss ideas and approaches of a variety of artists, craftspeople and	Research, discuss, interpret and explain the work and ideas and approaches of a variety of artists, craftspeople

	<p>craftspeople and designers in different times and cultures.</p> <p>Begin to build knowledge of tools, techniques and formal elements (line, shape, pattern and colour).</p> <p>Begin to feel confident to express an opinion/preference.</p>	<p>work of artists, craftspeople and designers in different times and cultures.</p> <p>Know the names of tools, techniques and formal elements (line, shape, pattern and colour).</p> <p>Begin to feel confident to express and elaborate on an opinion/preference.</p>	<p>craftspeople and designers in different times and cultures.</p> <p>Be able to talk about the tools, techniques and processes they have used and demonstrate how to safely use some of them.</p> <p>Feel safe enough to take creative risks and follow their intuition (fed with knowledge).</p>	<p>craftspeople and designers in different times and cultures.</p> <p>Be able to talk about the tools, techniques and processes they have used and demonstrate how to safely use some of them.</p> <p>Feel safe enough to take creative risks and follow their intuition. (fed with knowledge).</p>	<p>designers in different times and cultures.</p> <p>Describe processes used and how they hope to achieve high quality outcomes.</p> <p>Feel safe enough to take creative risks and define their own creative journey.</p>	<p>and designers in different times and cultures.</p> <p>Feel safe enough to take creative risks and define their own creative journey.</p>
<p>Sculpture</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p> <p>Key Vocab</p>	<p>To know that a sculpture is art in 3D.</p> <p>To know what clay is.</p> <p>To know how clay can be shaped in different ways.</p> <p>To know what Tinga, Tinga art is and where it originated.</p> <p>To know what a design is.</p> <p>I can manipulate clay by rolling, kneading</p>	<p>To know the ingredients needed to make salt dough.</p> <p>To know that tools can be used to shape and add texture to malleable materials.</p> <p>To know that recycled, natural and man-made materials can be used to construct and join.</p> <p>To know the safety and basic care of materials and tools.</p>	<p>To know that wire and tin foil can be manipulated and shaped to create a likeness.</p> <p>To know that clay can be used as a base for a sculpture.</p> <p>I can bend and shape wire and tin foil to create a sculpture.</p> <p>I can join adequately, developing my independence.</p>	<p>To know that a range of different materials can be used to create a structure.</p> <p>To know what shape, space and form means.</p> <p>To know how to identify what can be improved.</p> <p>I can make informed choices about the 3D techniques I choose to use.</p>	<p>To know who Andy Goldsworthy is and his style of work.</p> <p>To know what the terms tapestry, analogue and digital processes mean.</p> <p>I can record work using digital and analogue processes.</p> <p>I can experiment with displaying work by creating different tapestries that mix objects and photographs.</p>	<p>To know the technique needed to create a slab, coil and split using clay.</p> <p>To know the ingredients needed to make plaster.</p> <p>To know how to make a mould.</p> <p>I can create slabs, coils and splits using clay.</p> <p>I can make and mould using plaster.</p> <p>I can use tools and materials to carve,</p>

	<p>and shaping. I can explore shape and form. I can experiment with, construct and join recycled, natural and man-made materials. I can join two pieces of clay using a clay slip. I can begin to plan a design for my model.</p> <p>3D, model, texture, rolling, kneading, shaping, construct, join, natural, man-made, sculpture, sculptor, manipulate, shaping, slip, form.</p>	<p>I can join materials using a range of joining techniques. I can add texture using appropriate tools safely. I can add line and shape to my dough. I can plan a design for my model and give examples of materials and techniques needed.</p> <p>Care, malleable, recycled.</p>	<p>I can construct a simple clay base for extending and modelling other shapes. I can add materials to my sculpture to create detail. I can plan a design for my model and justify my choices.</p> <p>Overlapping, layering, transparent, papier mache.</p>	<p>I can explain why I have chosen a particular technique. I can plan, design and adapt my model.</p> <p>Carving, surface, tactile.</p>	<p>I can describe the different qualities involved in modelling, sculpture and construction. I can plan a sculpture through drawing and other preparatory work. I can analyse and critique the designs of other artists.</p> <p>Tapestry</p>	<p>add shape, add texture and pattern. I can create sculpture and constructions with increasing complexity. I can critique and compare the designs of other artists.</p> <p>Structure, mark, soft, join, tram, cast, slab coil, split, mould, plaster</p>
<p>Drawing</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p>	<p>To know the name of the artist Paul Klee. To know the name of the artist Giuseppe Arcimboldo. To know that Acimboldo uses vegetables in their</p>	<p>To know that different effects can be made from layering media such as crayons, felt tips and ballpoints. To know that different pencils and the way they are</p>	<p>To know who Paul Cezanne is and what he is famous for. To know what still life drawings and paintings are. To know different grades and types of pencils be used to</p>	<p>To know that drawings can be altered and refined. To know how to research and collate images and information independently.</p>	<p>To know how to add effects to my work using shadow, reflection, hatching and cross-hatching. To know how to gather and use a range of different</p>	<p>To know who LS Lowry is and what he is known for. To know how shades and tints can be used in drawing. To know how to make different marks with wet and dry media.</p>

<p>Key Vocab</p> <p>(Use of sketchbook??)</p>	<p>work. To know how a pencil should be held for sketching. To know that a range of tools can be used to achieve a desired effect.</p> <p>I can talk about the life and work of Paul Klee and Giuseppe Arcimboldo. I can arrange fruit to create a likeness. I can hold a pencil correctly for sketching. I can begin to use a variety of tools including crayons, rubbers, pastels, felt tips and ballpoints. I can sketch a design using lines, shapes and colours.</p> <p>Draw, pattern, thick, thin, line, shape, colour, repeating, shade, change, portrait.</p>	<p>held, can achieve different effects.</p> <p>I can draw for a sustained period of time. I can draw lines of varying thickness. I can use dots and lines to demonstrate patterns and texture. I can use drawing as a basis for collage. I can experiment with visual elements (line, shape, pattern and colour) I can layer different types of media such as pastels, crayons and charcoal.</p> <p>Layer, smudge, blend, tone, object, pastels, bold, size, space.</p>	<p>create different effects. To know how to alter drawings. To know what shading is.</p> <p>I can talk about the life and work of Paul Cezanne. I can shade to show light and shadow effects. I can experiment with different grades and types of pencil. I can create an observational drawing. I can plan and alter my drawings. I can use different media to vary line, texture, tone, colour, shape and pattern.</p> <p>Grades of pencil, scale, tone, texture, shading, alter, texture, shape, outline, light, dark</p>	<p>I can use my research to inspire drawings from memory and imagination. I can explore the relationships between line and tone, pattern and shape, line and texture. I can describe and talk about the changes I have made to my drawings. I can plan, alter and refine my drawings.</p> <p>Alter refine, light, dark, tone, shadow, line, pattern, texture, form, shape, outline, sources, paper types</p>	<p>source materials.</p> <p>I can use a variety of techniques to add effects to my work including shadow, reflection, hatching and cross hatching. I can use a variety of source material for my work. I can work in a sustained and independent way from observation, experience and imagination. I can explore the potential properties of the visual elements, line, tone, pattern, texture, colour and shape.</p> <p>Blend, hard, soft, heavy</p>	<p>I can talk about the work of LS Lowry, his style of work and how it inspires me. I can create shades and tints using black and white. I can use graded pencils. I can depict movement and perspective in drawings. I can identify artists who have worked in a similar way to my own work. I can manipulate and experiment with the elements of art: line, tone, pattern, texture, form, space, colour and shape.</p> <p>Dry media, wet, media, mixed media, form</p>
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<p>Painting</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p> <p>Key Vocab</p>	<p>To know who Esther Mahllangu is.</p> <p>To know that Tinga Tinga art consists of traditional African patterns and colours.</p> <p>To know how to hold a paintbrush effectively.</p> <p>To know that different brush sizes and types can be used to create different effects.</p> <p>To know what the primary and secondary colours are.</p> <p>I can talk about the style of Tinga Tinga art.</p> <p>I can talk about the life and work of Esther Mahllangu.</p> <p>I can use a paintbrush to create different sized brush strokes and types.</p> <p>I can work on different scales, creating different</p>	<p>To know what watercolour painting is.</p> <p>To know what primary and secondary colours are.</p> <p>To know a range of tools and techniques including layering, mixing media and scraping through.</p> <p>To know how to create a wash for a background.</p> <p>To know what working to scale means.</p> <p>I can mix a range of secondary colours, shades and tones.</p> <p>I can work on a range of scales.</p> <p>I can experiment with different tools and techniques, (e.g. layering, mixing media, scraping through, making a wash).</p>	<p>To know which primary colours can be mixed to make secondary colours.</p> <p>To know how a paintbrush can be held to create different effects.</p> <p>I can mix colours adequately for a particular purpose.</p> <p>I can use varied brush techniques to create different patterns, shapes and textures.</p> <p>I can use a developed colour vocabulary when talking about my own work.</p> <p>I can work confidently on a range of scales.</p> <p>I can experiment with different effect, textures and scales (e.g. washes, blocking in colour, thin brush on small picture).</p> <p>Colour-scheme, colour spectrum,</p>	<p>To know who Liu Kang is and her work.</p> <p>To know what tint, tone, shade and hue means.</p> <p>I can talk about the life and work of Liu Kang.</p> <p>I can make and match colours with increasing accuracy.</p> <p>I can use language such as tint, tone, shade and hue when talking about my work.</p> <p>I can show increasing independence and creativity with the painting process.</p> <p>I can plan and create different effects and textures, choosing paints and implements appropriately.</p> <p>Tone, shade, hue, tint, oil painting, figurative.</p>	<p>To know who Banksy is and what he is famous for.</p> <p>To know what warm and cold colours are.</p> <p>To know what complimentary and contrasting colours are.</p> <p>To know what a preliminary study is.</p> <p>I can talk about the life and work of Banksy.</p> <p>I can talk about primary and secondary, warm and cold, complementary and contrasting colours.</p> <p>I can begin to carry out preliminary studies to test media/materials.</p> <p>I can create imaginative work from a range of sources.</p> <p>Colour match, colour mix, warm</p>	<p>To know how to create shades and tints using black and white.</p> <p>I can demonstrate using black and white tints in my work.</p> <p>I can talk about the composition of a painting in relation to how it has been created.</p> <p>I can carry out preliminary studies to test media/materials.</p> <p>I can mix appropriate colours.</p> <p>I can work from a range of sources including those that I have independently researched.</p> <p>Harmony, composition, mood, abstract</p>
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	<p>textures. I can choose and mix my colours to achieve a desired effect.</p> <p>Materials, tools, match, mix, primary colours, brush size, paint (poster, powder, watercolour)</p>	<p>Secondary colours, shade, tone, brush mark, layering, scraping, scales</p>	<p>tertiary colours, blocking colour, colour washing, thickened paint, properties, application, opacity, water resistant, shape, pattern</p>		<p>colours, cold colours, complimentary colours, contrasting colours</p>	
<p>Collage/ Print-making</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p> <p>Key Vocab</p>	<p>To know what printing (block) is. To know a range of different printing techniques including rubbing. To know what a repeating pattern is. To know that patterns can be found in our environment. I can use a range of printing techniques to achieve a desired effect. I can explore other</p>	<p>To know who Henri Matisse is and what he is famous for. To know that texture in collage can be created using a range of different materials. To know that different effects can be made from layering different types of media. To know how to use scissors to cut effectively. I can talk about Henri Matisse and</p>	<p>To know who Lubaina Himid is and the style of her work. To know how to print using different techniques including pressing rolling, rubbing and stamping I can talk about Lubaina Himid and the style of her work I can print using a variety of materials, objects and techniques.</p>	<p>To know who Pablo Picasso and Frida Khlao are and the style of their work. To know how to collage using a variety of techniques such as overlapping. To know the name of a range of printing tools and materials. To know a range of resist printing techniques such as marbling, silkscreen and cold water paste.</p>	<p>To know what traditional Japanese printmaking is. To know the steps needed to practise the following techniques; poly-blocks, relief, mono and resist painting. I can explain what the following techniques are; poly-blocks, relief, mono and resist painting. I can join fabrics in</p>	<p>To know the potential uses of a range of different materials. I can use different techniques, colours and textures etc when designing and making pieces of work. I can describe varied techniques. I can layer prints in my work. I can print on paper and fabric with confidence.</p>

	<p>techniques (e.g. weaving, fabric crayons, cut, glue and trim materials). I can create images from imagination, experience or observation. I can use a printing technique to create a repeating pattern including rubbings. I can recognise pattern in the environment.</p> <p>Printing (block), paint, natural/man-made, rubbings, objects, pattern</p>	<p>his style of work. I can create work in response to Matisse's cut outs. I can use materials that have been cut, torn or glued to create a desired texture. I can sort and arrange materials. I can design patterns of increasing complexity. I can print using a variety of materials, objects and techniques. I can design patterns of increasing complexity and repetition.</p> <p>Collage, squares, gaps, features, arrange, textiles (weaving, sticking, knotting, fabric crayons)</p>	<p>I can design patterns of increasing complexity and repetition. I can explore pattern and shape, creating designs for printing.</p> <p>Repetition, objects, rubbing, rolling, pressing, stamping,</p>	<p>I can design a collage using the influence of famous artists. I can match the tool to the material. I can choose collage or textiles as a means of extending work already achieved. I can research, create and refine print using a variety of techniques. I can use different shapes, colours and positioning to achieve a desired effect. I can create by resist printing including marbling, silkscreen and cold-water paste.</p> <p>Silkscreen, marbling, overlapping, merge, material</p>	<p>different ways, including stitching. I can use different media to create collage. I can choose an appropriate printing method and explain the technique. I can organise my work in terms of pattern, repetition, symmetry or random printing styles. I can layer prints.</p> <p>Poly-blocks, relief, mono, resist-painting, layers, repetition, inks, overlay</p>	
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<p>Digital/ Photography</p> <p>Substantive knowledge</p> <p>Procedural Knowledge</p> <p>Key Vocab</p>	<p>To know that an iPad can be used to take a photograph. To know that there are different angles a photograph can be taken from.</p> <p>I can use digital media to compose images and videos. I can take, edit, print and display my work.</p> <p>ipad, image, edit, print, display, view,</p>	<p>To know that photos can be taken landscape and/or portrait.</p> <p>I can use digital media to create records of models made.</p> <p>ipad, image, edit, print, display, view, landscape, portrait</p>	<p>To know what a polaroid camera is. To know what ‘analogue photographic processes’ means. To know how a polaroid camera works. To know how angles and perspectives can change how an image looks.</p> <p>I can experiment with different angles and perspectives in my own photographs. I can use a polaroid camera to take a photo. I can plan to take a photo and explain my reasoning.</p> <p>Image, perspective, angle, view,</p>	<p>To know that digital media can be used to identify and research craftspeople, architects and designers.</p> <p>I can research and talk about the work of different craftspeople, architects and designs.</p> <p>media, craftspeople, architects, designers, research</p>	<p>To know that ipads can be used to help see and collect information (digital sketchbook).</p> <p>I can use digital tools to create a digital sketchbook.</p> <p>sketchbook, digital,</p>	<p>To know that ipads can be used to help see and collect information (digital sketchbook).</p> <p>I can use digital tools to create a digital sketchbook.</p> <p>sketchbook, digital,</p>
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