



EYFS	YEAR 1	YEAR 2
Drawing and Sketchbooks	Drawing and Sketchbooks	Drawing and Sketchbooks
Fine Motor development: Hold writing tools using a tripod grip for greater accuracy.	Explore lines and patterns made by a drawing tool.	Describe the work of a range of artists, including the differences and similarities and make links to their own work.
How to apply pressure to create softer/stronger lines when using pencils, pencil crayons and chalk pastels.		
Creating with Materials: Chalk pastels can be used effectively on black card to create the illusion of light (firework craft)	Use colour (pastels, chalks) to develop spiral drawings.	Mark make: using graphite, soft pencil and handwriting pen.
	To begin to use a sketch and talk about its purpose.	Use drawing to develop and share their ideas, experiences and imagination.
	Practice observational drawing.	
	Present your own artwork, reflect and share verbally ("I enjoyed This went well").	Verbally share responses to artist's work.
Surface and colour	Surface and colour	Surface and colour
Creating with materials: Mix primary colours to make green and orange. Mix primary colours to make brown and purple.	Look at the work of artists who draw, sculptors and painters (Paul Klee and Emma Burleigh).	Understand that some painters (Van Gogh, Cezanne) use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. Mix primary colours together to make secondary colours of different shades.
Know which paintbrush is needed for the desired effect (thin, thick, bristly).	Know that watercolour is a media which uses water and paint.	Create my own still life drawing.
Fine Motor Development: Hold a paintbrush effectively using a tripod grip.	Use a variety of brushes, holding them in a variety of ways to make watercolour marks.	Talk artists' work, and share my views verbally ("I liked").
	Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery.	Share my own artwork (journey and any final outcome).
	Reflect upon the artists' work and share your response verbally ("I liked"). Present your own artwork.	

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Working in Three Dimensions	Working in Three Dimensions	Working in Three Dimensions
Fine Motor Development: Use scissors to cut a straight line	Talk about the work of artists who draw, sculptors and painters.	Understand the role of an architect and that, when we add materials to make a structure, it is called Construction. Explore the work of an architect (Hundertwasser) and learn to dissect their work to help build understanding.
Begin to cut curved lines using scissors	Draw an observational drawing from paused film, observing detail using pencil, graphite and handwriting pen.	Use drawing exercises to focus an exploration of observational drawing combined with experimental mark making, using soft pencil.
Creating with Materials: Cam construct a paper lantern by cutting vertical lines in paper and using glue to fix the structure.	Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3D forms to add to sculpture.	Use a range of materials to design and make products.
Can create stick puppets from a variety of resources without templates.	Work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy.	
Different materials have different 'properties' and how this influences the creation process i.e. recognise card is stronger than paper when creating a 3D structure.	To know that sculpture is the name sometimes given for artwork which exists in 3D.	Use Design through Making philosophy to playfully construct towards a loose brief.
How to cut along a curved line to develop accuracy in final product outcomes.	Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed This went well").	
Know the term 'artist' means a person who creates art and this can take form in many ways such as paintings, drawings, sculptures and collages.		Transform found objects into sculpture, construction techniques including cutting, tying and sticking. Think about shape (2D), form (3D), texture, colour and structure.
How to offer a simple evaluation of their creation and whether it is fit for purpose.		Verbally share responses to artists work.

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YEAR 3	YEAR 4
Drawing and Sketchbooks	Drawing and Sketchbooks
Understand that charcoal is a drawing medium that lends itself to gestural marks.	Describe the work of artists (Laura Carlin and Shaun Tan) and how they interpret narrative texts (NC).
mans.	texts (NO).
Look at the work of an artist who uses gestural marks which convey movement	
(Laura McKendry and Edgar Degas). Make charcoal drawings which explore Chiaroscuro (light and dark).	
Make charcoal drawings which explore Chiaroscuro (light and dark).	Create drawings using charcoal and chalk which convey drama and mood from a staged scene.
Explore making gestural drawings with charcoal using the whole body.	
Make marks using charcoal using hands as tools.	Use a variety of drawing media including charcoal and pencil to make observational and
	experimental drawings. Practise drawing skills to improve their mastery of art.
	Continue to use sketch books to record their observations and use them to review and
	revisit ideas.
Surface and colour	Surface and colour
Explore an artwork to focus on exploration:	Explain that artists (Shaheen Ahmed) work with pattern for different reasons.
- Roman Empire	
- Roman invasion of Britain.	
- The Bayeux Tapestry (1066)	
Make visual notes using a variety of media.	
Use mono print or screen print over collaged work to make a creative response to an original art piece.	Use pattern including repetition, sequencing and symmetry.
Cut shapes from paper (free hand) and use as elements with which to collage,	To begin to create pattern, working with tessellations, repeat pattern or folding patterns.
combined with printmaking to make a creative response to an original artwork.	Warking in Three Dimensions
Working in Three Dimensions	Working in Three Dimensions
Understand that many makers (Quentin Blake) use other artforms as	Explain that a plinth is a device for establishing the importance or context of a sculptural
inspiration, such as literature, film, drama or music.	object.
Understand that when we make sculpture by moulding with our fingers it is	To improve their mastery of art and design techniques of sculpture using clay.
called modelling.	
	To improve their mastery of art and design techniques of drawing using pencil.
Use Modroc or air-dry clay to model characters inspired by literature. Consider	To construct a sculpture with a range of materials (fabric/clay/wire).
form, texture, character, structure.	
Use paint/mixing of colours, to experiment, design or complete the sculpture	
inspired by literature.	
Make an armature using a range of materials to support the sculpture.	Use sketchbooks to create visual notes to reflect and revisit.

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'Learning to Succeed'	*Learning to Succeed				
YEAR 5	YEAR 6				
Drawing and Sketchbooks	Drawing and Sketchbooks				
Use my sketch book to collect (use visual notes), record and reflect my ideas and thoughts.	Use my sketchbook to record and reflect, collecting the ideas and approaches I like which I see other artists use.				
Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire and use creative skills to transform into letters.	Explain that designers create fonts and work with Typography.				
Draw over maps/existing marks to explore how you can make mark making more visually powerful.	Use line, mark making, tonal values, colour, shape and composition to make my work more interesting.				
Combine drawing with making to create pictorial/3-dimensional maps which explore qualities of your personality or otherwise respond to a theme.					
Begin to use line weight, rhythm, grip, mark making and shape.	Transform my drawing into a three-dimensional object.				
Reflect upon the artists' work, and share your response verbally.	Listen to the responses of others and take their feedback on board.				
	Use a sketchbook to share my work with others and talk about my intention and outcome.				
	Use negative space and the grid method to help me see and draw.				
Surface and colour	Surface and colour				
Explain processes, intentions and outcomes of different artists.	To show how artists use their skills to make art which speaks about things which matter, often on behalf of whole communities.				
Present your own artwork (journey and any final outcome), reflect and share verbally.	To research and share what I care about and find ways which I might share my ideas with others.				
Explore ideas relating to design, in sketchbooks, exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc.	To combine different techniques such as print, collage and drawing.				
Experiment with colour mixing and pattern, working towards creating paper "fabrics" for fashion design.	To reflect and articulate about my own artwork and the artwork made by my classmates.				
Mix colour to create painted sheets. Use pattern to decorate, working with more paint or ink.					
Share responses to classmates' work, appreciating similarities and differences. Listen to feedback about your own work and respond.	Use a sketchbook to share my work with others.				

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Working in Three Dimensions	Working in Three Dimensions
Transform 2D patterned sheets into 3D forms or collaged elements to explore fashion design. Work in 3D to devise fashion constructed from patterned papers.	Research how a variety of artists and craftspeople use their interest in cut-outs to generate imagery and share my responses to their work with my classmates.
Explain that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better.	Show how I might adapt techniques and processes to suit me.
Use Drawing to understand the form and structures architects might use.	
Use Design through Making and scale models to create a piece of architecture which would make the world a better place.	Use sketchbooks to record, generate ideas, test ideas and reflect.
Use a combination of materials, construction methods and tools.	Make a shadow puppet thinking about how the qualities of the materials I use affect the final outcome.
Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building.	Use materials and tools so that the puppets I create have character and expression.
intention relates to the reality of what you are building.	To make puppets move in simple ways.
	Work with my peers to create a collaborative experience.
	Give feedback to the work of other teams, and appreciate the differences and similarities of their work to ours.

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