

Art and Design

Progression of Skills, Concepts, Knowledge and Understanding

Planning based on Access Art Scheme of work

	Drawing	Painting	Printmaking	Collage	3d	Textiles
Year 1	Exploring marks that can be produced using different tools and media. Working with others on a class-drawing task. Exploring mark making and understanding that different marks can be made using a range of tools. Experimenting with different materials to make tools and using own tools for mark making. Understanding that different surfaces may be used to produce an image. Analysing and describing an image to others. Tracing lines in the air with the finger. Collecting shapes through close observation.	Experimenting with painting media and techniques. Mixing paint to required consistency, using both Ready Mix and powder paint Experimenting with mixing impasto colour. Applying paint by using selected brush strokes Experimenting with the application of paint through a range of brush strokes. Understanding the technique of mixing colours through adding small amounts of dark to light. Using a response to a story as a starting point for an image To develop an understanding of and make responses to the work of artist Jasper Johns.	Printing with a variety of objects using a printing pad. Exploring the use of different tools and surfaces for printing. Using primary colours light to dark to produce direct prints and overprinting with primary colours. Making and using stencils to produce negative prints. Using the techniques of dabbing and stroking to produce negative prints in primary colours Making a clay slab relief block and using this to print onto a range of prepared surfaces. Making a collograph printing block and talking about their work and the work of others. Understanding how a block can be created using a variety of textured surfaces.	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. Responding to the work of Richard Long. Developing overlapping and sticking skills. Working collaboratively or individually on different scales. Understanding the concept of hot and cold colours. Selecting and sorting. Sorting, identifying and selecting contrasting materials. Enlarging letterforms, selecting, cutting, sticking	Arranging objects to show understanding of line, shape, colour and pattern in the style of an artist. Producing lines with natural material in the natural environment showing awareness of pattern, colour and shape. Learning the techniques of pulling, pinching and smoothing clay to produce forms in response to a story stimulus. Decorating clay forms with different coloured clays. Listening and responding to a story stimulus.	Exploring simple over/under weaving, wrapping and knotting. Experimenting with different ways of attaching fabric to a frame Trying out tools and materials to embellish strips of fabric using a variety of media. Experimenting with wrapping and knotting. Working collaboratively in developing ideas for group pieces. Developing understanding of fabric pegging techniques. Exploring the elements of line and texture.
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Year 2	Understanding that different mark makers may be used to create different effects. Using different marks in response to descriptive language Understanding how to represent texture by using a variety of different marks. Using a story as a starting point for artwork. Working co-operatively with a partner and be accepting of each other's ideas. Identifying what they might change in their work. Applying previously acquired skills to draw objects in different arrangements.	Using skills and media already experienced to produce a multimedia image Using imagination to produce a painted image. Using knowledge of Fairfield Porter work to construct and paint in his style. Producing colour tints using white paint. Exploring the dynamics of unmixed paint Understanding J M Turner use of shapes and surfaces. Creating surfaces for painting. Identifying shapes and colours and the way they can be used to create images. Exploring shape and space	Producing three colour overprinted images using clay relief blocks. Evaluating and modifying own work after discussion. Making unique state prints. Producing clay slab prints with the inclusion of overlaid tissue. Using overlays to produce translucent colour effects in their printmaking Learning techniques associated with making direct prints from natural objects Selecting suitable objects to suit purpose Discussing and evaluating designs. Using prior knowledge of materials and processes to produce work in response	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. Identifying and using primary, secondary and complementary colours. Collecting, sorting, selecting and sticking materials. Understanding and exploring line as contour. Experimenting with following the contours of lines. Developing knowledge of the work of Bridget Riley and 'Op art'. Developing an understanding of Bridget Riley's use of line. Developing ideas from session 1 using scissors as a 'drawing tool'	Forming clay slabs and 'vegetables' in response to the story by rolling, pinching and pulling coloured clays. 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. Using techniques already learned and applying these to imaginative work in 3D.	Understanding that folding and dipping the fabric in different ways produces different dyed effects. Developing ideas from first hand observation and experience. Applying knowledge of the relief printing process to produce individual printing blocks. Understanding the process of relief block printing. Responding to an artist's chosen palette through making a textile wrap. Identify what they would like to change and develop in future work.
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				Cutting wide and narrow linear strips.		
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Year 3	Investigating and exploring a range of visual mark making in the style of Vincent Van Gogh. Sorting, selecting and comparing graphic marks Investigating the visual element of tone (light and dark). Exploring different pencil positions, pressures, hatching and cross-hatching to produce a range of different light and dark tones. Exploring pattern by using the elements of line, colour and shape. Experimenting with different colour combinations. Using ICT as an expressive tool.	Comparing and commenting on their own and others' work. Collecting visual and other information for the development of ideas. Exploring ways of making and creating a range of light and dark colours from the primary and secondary range. Identifying and using specific painting techniques in the work of Vincent Van Gogh. Experimenting with paint application to represent specific ideas. Responding to ideas and techniques used by other artists.	Discussing the range of marks made in previous session and developing the range of marks. Understanding how different materials placed under the printing surface can show texture. Working with others and experimenting with ideas produced by the class. Using the mono printing process. Inking up a slab correctly and using a roller in different ways to make a variety of marks. Selecting and presenting own work in sketchbooks. Exploring designs based on animal skin patterning.	Mixing primary colours to make complementary colours. Transposing ideas from painting to collage in response to the work of Paul Klee. Modifying and adapting work as it progresses. Developing a response to the work of Paul Klee, understanding his use of primary and complementary colours. Developing cutting and sticking skills. Developing an understanding of positive and negative imagery. Collaborating with others on a large-scale project. Comparing ideas and approaches to the work of Henri Matisse.	Developing the use of brown, gummed tape to produce a form. Recording and 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. Transposing 2D designs onto a 3D form. Reviewing own work and that of others. Recording developing work in sketchbooks. Making a 3D relief paper form. Developing linear patterns.	Collecting and selecting visual resources. Building up sketchbook material of visual and other information. Selecting and recording from first hand observation. Developing skills with dipping and dyeing techniques. Comparing and commenting upon starting points for work. Developing understanding of collagraphs, cutting and assembling a relief surface. Experimenting with block printing techniques onto pre-dyed fabric Developing understanding of rotation and reflection.



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	Transposing imagery from one medium to another, enlarging and layering	Comparing and contrasting images from a range of artists.	Developing work to include previously learned techniques.			
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Year 4	Responding to the work of Wassily Kandinsky. Using a natural object as a starting point for drawing and coloured textile work Using viewfinders to select and analyse visual elements. Selecting and composing images, developing analytical observational skills Discussing work with others. Developing analytical skills and fine pencil control	Exploring the application of colour reflecting the style of George Frederick Watt. Understanding how colour may be applied to images in different ways Using their sketches as a starting point for further work Selecting, mixing and applying colours to reflect the style of George Watt Developing and modifying work as it progresses. Understanding the wash technique of wet on wet	Transposing mono print designs onto press-print and understanding that his will give the opportunity for repeat printing. Using own work as a starting point for further images. Learning how to make a collograph block using sketchbook work based on plants prints as a starting point for their designs. Exploring the technique of printing with a relief block onto paper. Understanding the idea of repeat printing and	Using photographic images as a starting point for artwork. Developing and applying knowledge of the portrait work of Francis Bacon. Using own images as a starting point for further work. Transposing imagery using different media and techniques. Understanding that artists use different starting points for their work. Using objects from everyday life as a starting point for their own work.	Understanding the process and techniques involved in developing coiled clay forms. Understanding the idea of design related to purpose. Applying experience of materials and processes to develop work. Using sketchbook work to inform designs. Dipping fabric to produce 3D forms. Working collaboratively to produce artwork. Adapting and modifying work	Developing an understanding of the mono-printing process using thick and thin marks and lines on fabric. Developing control of tools and techniques. Adapting and modifying their work according to their views. Understanding the advantages of combining media and processes Making decisions about how to develop responses to Brennannd –Wood.



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	Producing thick and thin lines and a variety of tonal qualities	Working in the environment to produce direct observational paintings in the style of Turner.	the use of relief blocks to rotate and flip images. Learning a second method of mono printing by drawing on paper placed over an inked slab. Discussing and comparing different techniques.	Overworking identical designs to produce unique state imagery. Working collaboratively to form a class image	through class and group discussion	Developing knotting, threading and binding. Selecting materials and processes and organise and combine these in their work. Comparing responses to artists' work.
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Year 5	Producing observational drawings and selecting and using a range of media. Developing layering techniques using acetate and OHP markers. 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.	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.	Using the work of printmakers as a starting point for development. Discussing own work and that of others. Adapting and modifying their work according to their views Producing second colour prints from press-print reduction block. Understanding the principle of working from light to dark colours.	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.	Producing drawings of figures to describe form not detail. Responding to the work of a sculpture Developing and applying understanding of the work of local artists in the production of individual figurative sculptural forms. Developing understanding of modroc (plaster	Selecting and recording. Developing linear designs. Transposing linear designs into relief print blocks. Adapting and modifying work. Developing and applying weaving skills using natural and made materials. Designing and developing intricate weaving skills.

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		Research the work of Chung Chee Kit and Ben Haslam and Peter Mayne (Wallsend Shipyards)	Producing first colour prints from press-print reduction block. Learning the process of reduction printing using press-print.	Working in response to the images of Dale Devereux- Barker. Exploring and inventing symbols to represent meaning.	bandage) as a sculptural material. Recording ideas and processes used in the development of their sculptures. Reviewing own work and that of others.	Responding to the artefacts from a different time and culture.
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Year 6	Focusing on a single element within a design. Discussing and reviewing work and making modifications. Making detailed drawings using a magnifying glass Enlarging designs developed in the sketchbook. Selecting and using a wide range of media	Discussing the linear qualities of the work of Patrick Caulfield. Working within a group Developing direct observational skills from variety of viewpoints. Developing knowledge of LS Lowry Selecting appropriate materials to transpose their drawings Adapting and	Experimenting with the batik process using a paper surface. Producing batik images in response to the work of the artist Chinwe Chukwuogo – Roy. Adapting and modifying work. Comparing ideas and approaches to work as it progresses. Making modifications in light of developing ideas.	Developing the use of p simple geometric shapes and patterning in response to the work of Gustav Klimt. Using a sketchbook to select and record aspects of Klimt's images. Applying experience of materials and process and developing control of tools and techniques.	Recording first hand observations directly into clay. Understanding Moore's use of the maquette. Understanding the concept of 'drawing' in 3D. Comparing and commenting upon the ideas, methods and approaches of others'. Working independently from	Developing understanding through direct experience and manipulation of materials and processes. Developing an understanding of the nature of materials and matching this to their intentions. Applying knowledge and demonstrating understanding



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		improving their work to realise their intentions.		Selecting and matching materials and processes to suit their intentions. Developing questioning and thinking skills through the practical development of their work.	chosen starting points. Adapting and modifying ideas. Developing a small scale series of work. Understanding the work of Anthony Gormley Developing a series of work that has been modified and developed as it has progressed.	through individual responses to the work of textile artist Jean Davywinter Adapting and modifying work in the light of knowledge and experience gained.
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