

GLT Primary Art & Design Curriculum Progression document

Big Ideas		
	Description	Units
Drawing 	Drawing is the foundation of all art. It is a way of problem-solving rather than just making a finished picture. Like a skeleton, it provides the essential structure for every other creative field: • Painting: It maps out the composition and light. • Sculpture: It helps visualize 3D volume and space. • Design: It serves as the blueprint for buildings and products.	<i>Autumn term</i>
Painting 	Instead of just "colouring in" shapes, students learn to build an image using paint. Painting is treated as a science and a craft—a way to use light and physical materials to create a 3D illusion on a flat surface. • From "Filling" to "Building": Moving from flat outlines to using layers of pigment to create depth and form. • The Science of Light: Learning how light hits an object and how to mimic that with paint. • The Craft of Pigment: Understanding the physical properties of paint (like thickness and transparency) to manipulate how the viewer sees the canvas.	<i>Spring term</i>
Sculpture 	We are shifting sculpture from a simple craft project to a rigorous study of space. Instead of just making decorative objects, students learn the science of 3D structures. They move beyond "shallow" techniques to master the physical laws that govern the real world. • Engineering over Craft: Students don't just "make shapes"; they learn to build with an understanding of gravity and structural integrity. • Spatial Awareness: They learn how volume (mass) and space (the area around an object) interact. • A "Deep" Approach: We focus on the technical fundamentals that allow a sculpture to stand and exist in three dimensions.	<i>Summer term</i>

These 'Big Ideas' are the crucial knowledge and skills essential to pupils achieving and exceeding the expected standard in Art. These 'Big Ideas' build progressively as pupils move throughout the school. When pupils encounter a 'Big Idea', they will revisit other units where they learnt about the same concept to enable them to make connections between different learning and build the schema they need. Above is a summary of the 'Big Ideas' for Art.

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SUBSTANTIVE KNOWLEDGE			DISCIPLINARY KNOWLEDGE
Practical knowledge <i>Developing technical proficiency</i>			Theoretical knowledge <i>cultural and contextual content about artists and artwork</i> 
			Working as an 'Art critic' <i>How art is studied, discussed and judged (own & other people's)</i> 
Drawing 	Painting 	Sculpture 	Children in EYFS, KS1 and KS2 will learn about a range of artists, cultures and styles from around the world. They will explore how art can tell stories, share ideas and show feelings from different times and places. Children will look closely at famous artworks and learn about the artists who created them, helping them to understand how art connects to history, culture and everyday life. Children in EYFS, KS1 and KS2 will learn how to work as young 'Art Critics' by looking carefully at artworks and sharing their own ideas and opinions. They will explore how art can be studied, discussed and understood by thinking about colours, shapes, materials and the feelings an artwork creates. Pupils will learn to talk about what they like, notice similarities and differences, and explain their thoughts using creative and respectful language. Through these experiences, children will develop confidence in discussing and judging art while learning that everyone can have different interpretations and responses to artwork.
<i>Linear Progression</i>	<i>Colour Theory</i>	<i>Form & Space</i>	
<i>The 'Pathway' concept</i>	<i>Brush literacy</i>	<i>Structural Integrity</i>	
<i>Key concepts : Control, Accuracy, Purpose</i>	<i>Key concepts : Mixing & matching, layering, materiality</i>	<i>Key concepts : Additive vs Subtractive, Manipulation, Context, Direct Instruction, Deliberate practice, Refinement</i>	

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SUBSTANTIVE KNOWLEDGE

Practical knowledge *Developing technical proficiency*

Drawing 	Drawing is the foundation of all art. It is taught as a tool for thinking and planning, rather than just a finished picture. • Linear Progression: • The "Pathway" Concept: • Core Concepts: <u>The Sketchbook</u> The "Messy" Middle: It shouldn't just be a book of finished drawings. It should show trials, errors, and the "refinement" of a specific technique. Annotations: Notes that show the pupil is thinking: <i>"The charcoal was too smudgy here, so I refined the next version by using a fixative and harder pencils."</i>	Linear progression	Pupils should move from basic mark-making to sophisticated uses of line, tone, and texture.
		The 'Pathway' Concept	Drawing is used as a tool for observation (recording what is seen), expression (conveying feeling), and invention (designing new ideas).
		Core Concepts	Control : Physical mastery over various media (graphite, charcoal, ink) Accuracy : Developing the 'eye' to translate 3D space onto a 2D surface. Purpose : Understanding when to use a quick gesture drawing versus a highly rendered formal study
Painting 	This goes beyond seeing painting as "filling in shapes" and focuses on the science and craft of the medium. • Colour Theory as technical knowledge • Brush Literacy • Key Concepts : Mixing and matching/Layering/ Materiality	Colour Theory as Technical Knowledge:	It is not enough to "experiment" with colour. Pupils must be taught the mechanics of the colour wheel, tints, shades, and the physical properties of pigments.
		Brush Literacy	A key concept is learning the specific "affordances" of different brushes and strokes (e.g., wash, impasto, scumbling)
		Key Concepts:	Mixing and Matching: The ability to observe a colour in life and recreate it accurately on the palette. Layering: Understanding the sequence of painting (e.g., "fat over lean" or background to foreground). Materiality: Knowing how different paints (watercolour vs. acrylic) behave on different surfaces

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SUBSTANTIVE KNOWLEDGE

Practical knowledge *Developing technical proficiency*

Sculpture 	Sculpture is often where Ofsted finds the most "shallow" teaching. To counter this, they emphasise the structural and spatial knowledge required to build in 3D. • Form and Space: • Structural Integrity: • Key Concepts: Additive vs. Subtractive/Manipulation/Context/Direct Instruction/Deliberate Practice/Refinement/Theoretical Knowledge	Form and Space	Pupils must learn how an object occupies space and how it looks from multiple viewpoints, rather than just the "front."
		Structural Integrity	A major concept is the "physics" of art—understanding armatures, joinery (in clay or card), and balance.
		Key concepts	Additive vs. Subtractive: The difference between building up (clay/wax) and carving away (stone/soap). Manipulation: How to transform raw materials through folding, cutting, casting, or modelling. Context: Understanding how sculpture interacts with its environment (e.g., a desktop piece vs. a public monument). Direct Instruction: "This is how you score and slip clay." Deliberate Practice: Pupils spend time practicing that specific join before trying to build a complex figure. Refinement: Pupils critical process within the "Practical Knowledge" pillar. It is the transition from a "first attempt" to a "finished, high-quality outcome."

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Substantive Knowledge						Big Idea : Drawing 	
Thread	Reception	Y1	Y2	Y3	Y4	Y5	Y6
	Fisted to tripod hold. Pressure: Harder = darker/thicker lines. Naming vertical, wavy, zig-zag. Enclosing Joining lines to create shapes. Experience using small paper vs. large floor rolls. Intentionality: Deciding what to draw before starting. Materials: Feeling the difference between chunky crayon, pencil, and felt-tip.	Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip, and speed to affect line. Understand how to create a 3D effect on a 2D shape by shading from dark to light. Use mirrors and pencils to sketch an accurate portrait, learning to turn the sketchbook to portrait view and fill the whole page. Apply shading and tinting techniques using pencil crayons. To use oil pastels to create the same effect (re-creating lines and abstract geometric forms). Use a sketchbook to experiment and record ideas.	Draw out a final design onto paper using pencil. Transfer and sketch abstract shapes directly onto coarse textile surfaces (Hessian) in pencil. Draw detailed black patterns directly onto fabric/designs before layering other media. Use a sketchbook to explore patterns, lines, and textures.	Create detailed sketches considering layout, composition, and the relationship between positive and negative space. Use pencils as a tool for incised line-making (drawing/carving directly into poly blocks). Use a sketchbook to explore patterns, lines, and textures.	Understand how to create a reduction drawing (a subtractive drawing technique pulling highlights out of a dark background). Use charcoal, graphite, erasers, and tissues to blend tones and draw in reverse. Complete and adjust drawings on tracing paper to transfer complex images onto plates.	Use observation, imagination, and linear perspective rules to draft real and imagined spaces. Draw precise, complex geometric angles using fine-line black ink pens and rulers. Render advanced 3D architectural details, using shading and lines to simulate glass reflection (e.g., drawing mirrored reflections of city sights onto building panes).	

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Substantive Knowledge						Big Idea : Painting 	
Thread	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Colour Knowledge & Mixing	Identifying and naming primary colours (Red, Yellow, Blue) and exploring what happens when they are mixed.	Know that the primary colours are red, yellow and blue. Know that primary colours can be mixed to make secondary colours.	Mix a range of secondary colours.	Know what a tertiary colour is and how to create and mix them.	Identify warm and cool colours and beginning to understand how colours evoke different emotions	Understanding how colours mix, compliment and contrast. Know the primary and secondary colours and know how to mix them. Know how to identify warm, cold, complimentary and contrasting colours. Know why warm, cold, complimentary and contrasting colours are used in art.	Observe and draw the effect of light on objects from different directions. How colour is used for purpose - Warm colours, Cold Colours, Complimentary colours
Techniques	Experimenting with different brush strokes—dots (stippling), long sweeps, and "wiggles."	Understand that a tint is a mixture of a colour with white. Understand that a shade is a mixture of a colour with black	Colour mix to make different tints (by adding white) Make as many tints of one colour as possible (using white). Darken colours (without using black).		Explore and explain the difference between shade, tone and tint.		

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Substantive Knowledge						Big Idea : Painting 	
Thread	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Brush Control & Tool Handling	Tool Handling: Learning to hold a brush correctly (near the ferrule) and how to "dip and dab" rather than "scrub" the paper. Cleaning & Care: Knowing the routine of washing a brush Filling Space: Understanding how to use a large brush for "backgrounds" (big spaces) and a small brush for "details" (tiny marks).		Experiment with tools and techniques.	Introduce different types of brushes and techniques - <i>dotting/splashing/scratching/wet in wet/blending</i> Experiment with different effects and textures - <i>blocking/washes</i>			How to build texture using other tools How to build texture with different objects

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Substantive Knowledge						Sculpture 	
Thread	Reception	Y1	Y2	Y3	Y4	Y5	Y6
Physicality and Manipulation	Develop fine motor skills needed to shape materials. Practise basic techniques such as: Squeezing, Rolling, Pinching, Pulling, Flattening. Understand how hands can turn ideas into physical objects ("hand-eye-mind" connection). To explore shape and form and model with clay.	Know that clay is a natural material used to sculpt. Know the difference between different techniques: rolling, kneading and shaping.	Manipulate clay for a variety of purposes, such as thumb pots, coil pots, and models. Name the clay sculpting techniques of kneading, cutting, shaping and moulding	Know that clay is a natural material that can be used to sculpt. Know how to manipulate and shape a piece of clay. Follow instructions to make a clay coil pot. Make patterns / decorations by etching lines into the clay using tools. Create a repeated pattern on a piece of pottery.	Create a 3D structure using recycled materials.	Describe the different qualities involved in modelling, sculpture and construction. Create a shell sculpture from their sketches using clay. - kneading, pinching, rolling, stacking and trimming	Construct with a variety of media, using tools (Modroc and wire to create a model/sculpture).
Structural Integrity and Joining	Learn that sculptures must support their own weight and stay together. Explore basic ways of joining materials: Tape, Glue, Slotting.	Know what materials can be used to join two materials together. Name some materials used to join two materials together and explore which	Construct using recycled, both man made and natural, for a purpose Joining skills, using appropriate clay tools.	Plan different ways to join materials. Water needs to be used to create a 'slip' to join two pieces of clay together. Learn the specific clay joining technique: Slip and score.	Develop different ways to join materials. Select the appropriate way to join chosen materials.	Know which clay is best suited to create my sculpture.	Understand an armature (in sculpture) is a skeleton or framework used by an artist to support a figure being modelled. Make an armature to support the sculpture.

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Substantive Knowledge						Sculpture 	
Thread	Reception	Y1	Y2	Y3	Y4	Y5	Y6
	Investigate stability through trial and error.	are the most effective. Use the technique of overlapping to create a piece of artwork.	Revise the technique of overlapping to create a piece of artwork				
Form and Space	Understand that sculpture is three-dimensional and occupies space. Recognise that sculptures look different from different viewpoints (front, back, sides).	Know what a sculpture is. Identify and assemble new materials to make a new form.	.	Explore, shape, form.	Understand that we can transform 2D drawings into 3D objects. Assemble materials to make a new form/hold a shape.		Consider form, texture and structure during advanced manipulation. Understand that there is often a close relationship between drawing and making.

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Substantive Knowledge				<i>Printing</i>
Thread	Y1	Y3	Y4	Y5
Concepts & Context	Introduction to Print & Pattern Understand how printing is different from painting and drawing (identifying the tools used to make a print). Understand what a repeated pattern is and how to achieve it by using a print block multiple times.	Relief Printing & Textures Know that relief printing is where the design sticks out from the surface to catch the ink/paint. Understand how fabric paint adds texture and depth to pictures.	Collagraphy & Precision Printing Understand the functional difference between incised line-making (carving down into poly blocks) and additive work (building textures on top).	Advanced Lino Cutting & Inking Understand workshop safety rules for lino tools (always cutting away from yourself and keeping fingers clear of the blade track). Understand that relief lino printing involves cutting away the negative space so ink only catches on the non-recessed surface.
Design & Block Making	To share how to print using Styrofoam.	To design a print block. To make a print block.	Know how to handle materials like leaves, string, cardboard, and tape to build textured print layers. To create a print plate.	Use professional V-shape and U-shape lino cutters to carve intricate, clean patterns into hard blocks.
Technical Application & Execution	To use a range of primary and secondary colours within a print. To carefully apply paint to the intended section of a design. To wash brushes or rollers systematically when changing colours.	To create a relief print. Learn to create layers to build up a print design. Apply mixed fabric paints directly onto coarse textile surfaces (Hessian).	Master using rollers to spread an even, thin layer of paint across a block plate. Learn to make several test prints in sketchbooks, intentionally painting only the precise bits intended to show up on the paper. To create a final print.	Use water-based printing ink, inking trays, and rollers to ink a carved plate. Roll out prints to create layered background textures (varying pattern directions across the page).

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Substantive Knowledge

Theoretical knowledge cultural and contextual content about artists and artwork



Big Idea	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
  	Visit galleries and museums (including online) to generate inspiration and conversation about art and artists. DM	Explore artworks from different cultures and time periods. Compare two artworks and discuss similarities and differences. Learn about illustrators, painters and sculptors. Study artists and designers from a range of backgrounds. Discuss why artworks were created. Compare artworks from different cultures.		Study artists linked to historical topics. Explore art from ancient cultures and civilisations. Discuss how artworks communicate beliefs and traditions. Study significant artists and architects in history. Compare historical and contemporary artworks. Explore local, national and global artistic traditions.		Explore significant art movements. Study how art reflects diversity and identity. Compare artworks across cultures and historical periods. Critically evaluate artworks from different historical periods and cultures. Discuss how art can express identity, power and belief. Make informed comparisons between artists, architects and designers.	

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Disciplinary Knowledge

Working as an 'Art critic'

How art is studied, discussed and judged (own & other people's)



Big Idea	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
  	Look closely at artworks and notice details. Talk about colours, shapes, patterns and images they can see. Say what they like or dislike about artwork. Share ideas and opinions with others. Respond to artwork through discussion, drawing and play. Listen to the ideas and opinions of others.	Discuss artwork respectfully. Compare different artists and styles. Share ideas with partners and groups. Reflect on their own artwork. Describe and compare artworks using subject vocabulary. Discuss how artists create mood and meaning. Ask questions about artwork. Reflect on strengths in their own work and the work of others.		Analyse how artists use visual elements. Discuss how artwork communicates meaning. Compare artworks from different cultures and time periods. Explain how artists are influenced by their experiences. Reflect on artistic choices in their own work. Evaluate artwork using artistic vocabulary.		Critically analyse artwork using precise vocabulary. Interpret symbolism, themes and artistic intent. Compare artistic movements and styles. Explain how historical and cultural contexts shape meaning. Articulate informed personal interpretations. Reflect critically on the development of their own artistic practice.	

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EYFS

Development matters : 3 & 4 year olds will be learning to;

Expressive Arts and Design (Developing Ideas)

At this age, the "Refinement" process is about **exploration** and **intentionality**. Children move from accidental marks to purposeful creation.

- **Exploring Materials:** 3 and 4-year-olds learn to use and explore a variety of materials, tools, and techniques, experimenting with colour, design, texture, form, and function.
- **Intentionality:** They begin to be more purposeful in what they produce. Instead of just "painting," they might say, *"I am going to paint a house,"* and then work to make the marks resemble a house.
- **Joining and Constructing:** They learn to join different materials together and think about how they can use them to build 3D structures (the precursor to **Sculpture**).

Physical Development (Fine Motor Skills)

To refine their art, children first need to refine their physical control.

- **Tool Handling:** They learn to use tools such as scissors, paintbrushes, and glue sticks with increasing confidence and control.
- **The "Tripod Grip":** They begin to show a preference for a dominant hand and start using a tripod grip to hold pencils and brushes, allowing for more "refined" and precise marks.

Development matters: Children in reception will be learning to:

Expressive Arts and Design (EAD)

In Reception, children shift from exploration to **mastery** and **narrative**. They will be learning to:

- **Explore and use a variety of artistic effects:** This is the beginning of "Refinement." Children move beyond just using a brush to exploring how to create textures (e.g., dabbing vs. stroking) or patterns.
- **Return to and build on their previous learning:** Children should be encouraged to look at a piece of work they did last week and think about how to improve it or add more detail.
- **Create collaboratively:** Learning that art can be a shared process, sharing ideas and resources to create a large-scale piece.
- **Refining ideas:** They move from "making a mess" to "making a plan." They will be learning to explain what they intend to create and why they chose certain materials

Physical Development (Fine Motor)

High-quality art in Reception is heavily dependent on physical dexterity. Children will be learning to:

- **Use a range of small tools:** This includes paintbrushes, scissors, palette knives, and clay tools. They are building the "Practical Knowledge" of how much pressure to apply.
- **Refine their drawing skills:** Children begin to draw with more complexity, including circles, lines, and enclosed shapes to represent objects or people with identifiable parts.
- **Develop a comfortable grip:** Mastering the tripod grip (holding a pencil between the thumb and first two fingers) to allow for greater control during "Drawing" activities.

Communication and Language (The "Theoretical")

This is where children begin to build their "subject vocabulary." They will be learning to:

- **Express their ideas and feelings through art:** Using art as a language to talk about their world.
- **Describe what they can see:** Identifying primary colours, basic shapes, and textures (soft, rough, bumpy) in their own work and the work of others.
- **Listen to and talk about stories:** Often using art to represent a character or a setting from a book they have read.

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Early Learning goal

Early Learning goal : Creating with materials

Children at the expected level of development will:

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 prop and materials when role-playing characters in narratives and stories.

ELG :Fine Motor Skills

Children at the expected level of development will:

Use a range of small tools, including scissors, paintbrushes, and cutlery.

Begin to show accuracy and care when drawing.

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Possible sequence of units for Reception

Reception						
Term	1	2	3	4	5	6
Unit / theme title	We're going on a bear hunt	Funnybones Bonfire night Van Gogh – 'Starry night'	Fish Jellyfish Under the sea Shark in the park	Trees The Gruffalo Handa's surprise	Plants Georgia O'Keefe Van Gogh 'Sunflowers' Jack and the Beanstalk Gingerbread man	What the ladybird heard You choose Matisse 'Snail'
ELG: Creating with Materials	<i>Explore primary colours Colour mixing primary colours Use tools to apply paint Printing Using tools</i>	<i>Collage Using paper/man made materials Using rice/pasta/lentils Using natural materials Wax rubbings Colour mixing Cutting and combining materials</i>	<i>Drawing – pencil control, lines, enclosed shapes, correct pencil grip, right type of pencil for the child. Printing Cutting Combining different materials</i>	<i>Drawing, painting, observational drawings, wax rubbings, collage, painting, combining different materials of their choice, weaving using paper.</i>	<i>Drawing/painting Cutting and laying paper, big and small brushes, Collage, combining materials</i>	<i>Ripping, cutting, modelling, consolidation of skills learnt so far. Working in the style of an artist.</i>

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Possible sequence of units to meet the statutory requirements of 'Development Matters' and the National Curriculum.

	Autumn	Spring	Summer
YR	MATISSE Use line to make closed shape. Create simple representations of events, people and objects. Observational drawings of objects (Goldilocks and the three bears)	MATISSE/EILENNE BROWN (Writer and illustrator of <i>Handa's Surprise</i>) Use different textured surfaces to print. Hold scissors correctly and cut smoothly. Fruit basket print using different textures	MATISSE Use a soft modelling material to explore 3D shape and using a range of tools. Use familiar objects to explore mark making on a 3D surface. Fairy tale scrap model
Y1	KANDINSKY Use line to create pattern. Explore simple shapes. Abstract shape print/drawing	MONET Review primary colours and explore mixing secondary colours. Explore watercolours Impressionist style painting	ANDY GOLDSWORTHY Manipulate clay into a given 3D shape and add texture using clay tools. 2D textured tile And land art
Y2	PICASSO To use drawing techniques to develop and share their ideas and experiences and imagination. Self-portraits – using 2d shapes.	VAN GOGH Experiment with different methods for applying paint e.g. finger, twig, splatter, cotton bud, toothbrush Starry starry night painting	RODNEY McCOUBREY Use clay tools to add pattern to a clay slab. Understand how to join clay using slip. Clay slab fish
Y3	JOAN MIRO Explore mark making using different materials. Produce a careful line drawing Sew using a running stitch Miro esk picture using both fabric paint and stitching	ANDY WARHOL Create a single layer press print Press print- significant building (link to geography)	JON WILLIAMS and SARAH MONK (Eastnor pottery) Make a coil pot Review joining clay using slip Pre-historic coiled clay pot

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	Autumn	Spring	Summer
Y4	BERENICE SYDNEY Simple accurate proportion, form and shape. Experiment with the same material to create different marks. Mono print	JACOB LAWRENCE Mix a specific colour. Experiment with a specific painting style used by an artist. Simple, accurate proportion, form and shape. Cubist portrait	MICHELLE READER Create a 3D sculpture Animal Sculpture
Y5	JAMAAL BARBER Create observational drawings from a range of viewpoints. Adapt and review drawings using oil pastels. Lino print- significant issue/cultural link/current affair	YAYOI KUSAMA Combine paint with a range of other materials (e.g. clay, cardboard, charcoal) Develop mastery of individual painting style Kusama Painting	HENRY MOORE Develop a sculpture in a style of an artist or culture. Sculpture
Y6	Modern architects: RENZO, PIANO, ANSIH KAPOOR, ZAHA HADID, NORMAN FOSTER To be able to select appropriate materials to suit a drawing task. Show an understanding of perspective. City-scape- using different black tools such as black biro, charcoal, felt tip, fine liners	FRIDA KAHLO Use paint with another material (e.g. oil pastel- wax resist). Develop mastery of paintbrush control (e.g. correct use of detail brush, pressure) Portrait- with 3D tissue paper flowers	GIOCOMETTI and CHRIS OAKEY Select appropriate materials to design and make a sculpture. Pupils develop individual style through mastery of skills. Wire sculpture and modroc in the style of Giocometti

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Statutory areas to study from the National Curriculum
KS1 - summary
NC Subject content- Key stage 1 Pupils should be taught: • to use a range of materials creatively to design and make products • to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination • to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space • about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work
KS2 - summary
NC Subject content- Key stage 2 Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design. Pupils should be taught: • to create sketch books to record their observations and use them to review and revisit ideas • to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] • about great artists, architects and designers in history