



Art & Design

Art & Design

The Art & Design curriculum at our school is designed to foster creativity, curiosity, confidence and self-expression. We aim to provide children with the skills, knowledge and vocabulary needed to explore, create, evaluate and respond to art, while developing their ability to make independent artistic choices. Through a balanced range of drawing, painting, sculpture, printmaking, design and mixed-media units, children are exposed to a variety of artists, styles, materials and techniques that allow them to experiment and develop their artistic abilities.

The curriculum is designed specifically for our school and provides a clear progression of artistic skills and knowledge from Reception through to Year 6. Core skills such as drawing, colour, pattern, texture, form, space and composition are revisited regularly and become increasingly sophisticated as children progress through the school. Rather than simply copying artists, children study artists and their approaches as a stimulus for developing their own ideas and responses. The curriculum also encourages children to experiment, persevere when techniques are challenging, learn from mistakes, refine their work and adapt their ideas throughout the creative process.

Teaching Art & Design

Art & Design is taught for three terms of the year. Each unit follows a consistent creative process designed to guide children from exploring an artistic idea or stimulus through experimentation, development and creation to reflection and evaluation. The process provides a common structure for teaching Art & Design across the school.

The Art & Design Creative Process consists of five phases. The process encourages children to develop technical skills, creative thinking and independence, while embedding the RAF skills of Resilience, Adaptability and Flexibility.

Phase 1: Purple – Discover

This phase introduces children to the theme, artist, artwork, technique or creative process. Children look closely at artwork, discuss what they notice and develop the knowledge and vocabulary needed for the unit. Teachers introduce key techniques and concepts, allowing children to make initial observations and responses.

Children may:

- Explore the work of the focus artist.
- Learn about the artist, designer or artistic style.
- Discuss what they notice about an artwork.
- Identify the use of colour, line, shape, texture, form and pattern.
- Make observational drawings or initial responses.
- Develop relevant artistic vocabulary.
- Make connections between the artwork and the unit theme.

This phase develops observation, curiosity, artistic knowledge and visual literacy.

Phase 2: Orange – Explore

Children experiment with the materials, tools and techniques they will use. The emphasis is on trying, testing and discovering, rather than producing a finished outcome. Children are encouraged to make mistakes, try different approaches and learn what different materials and techniques can do.

Children may:

- Experiment with different materials and tools.
- Practise specific artistic techniques.
- Explore colour, line, shape, texture, form and pattern.
- Test different methods and approaches.
- Compare the effects created by different techniques.
- Record experiments in sketchbooks.
- Adapt techniques based on what they discover.

This phase develops technical skill, experimentation, confidence and resilience.

Phase 3: Green – Develop

Children use their experiments and new knowledge to begin developing their own ideas. They make increasingly purposeful decisions about what they want to create and how they will create it.

Children may:

- Produce initial sketches and ideas.
- Experiment with composition and arrangement.
- Develop imagery, patterns, figures or forms.
- Combine techniques.
- Adapt ideas from the focus artist in their own way.
- Select appropriate materials and techniques.
- Develop an idea towards a final outcome.
- Discuss and explain their artistic choices.

This phase develops creativity, decision-making, independence and adaptability.

Phase 4: Blue – Create & Refine

Children create their final artwork, applying the skills and knowledge they have developed. Refinement takes place throughout the making process, allowing children to respond to problems, make changes and improve their work rather than simply following a fixed plan.

Children may:

- Create their final artwork.
- Apply techniques with increasing control.
- Make independent choices about materials, colour, composition and technique.
- Adapt their ideas when something does not work as expected.
- Add detail and make improvements.
- Review their work while creating it.
- Persevere when techniques are challenging.

This phase develops craftsmanship, technical control, resilience, problem-solving and creative independence.

Phase 5: Pink – Reflect & Respond

Children evaluate their artwork and reflect on the creative process. They consider what they have learned, how successfully they used techniques and how their work has been influenced by the artist or stimulus.

Children may:

- Describe and discuss their finished artwork.
- Identify successful techniques and choices.
- Explain decisions they made during the creative process.
- Discuss challenges and how they overcame them.
- Compare their work with the focus artist.
- Identify similarities and differences.
- Consider what they would change or improve.
- Share and display their work.
- Identify skills and knowledge they can carry into future projects.

This phase develops evaluation, reflection, communication and artistic appreciation.

Support and Adaptations for Children with SEND

The Art & Design curriculum is designed to be inclusive and accessible to all children. We recognise that children may need different levels of support to access materials, techniques and creative processes. Adaptations are made to meet individual needs while ensuring that all children can participate meaningfully and develop their artistic skills. We meet the needs of all learners through:

- **Differentiation** – adapting tasks and outcomes to suit individual abilities.
- **Scaffolded learning** – breaking activities and techniques into clear, manageable steps.
- **Visual aids** – using examples, pictures, demonstrations and visual instructions.
- **Additional adult support** – providing targeted help while encouraging independence.
- **Adaptive equipment** – using tools such as easy-grip paintbrushes, pencil grips and adapted scissors.
- **Adapted materials** – providing pre-cut, larger or easier-to-manage materials where needed.
- **Alternative approaches** – allowing children to use different materials or techniques where appropriate.
- **Sensory adaptations** – considering children's individual sensory needs when selecting materials and activities.
- **Additional time and repetition** – allowing children extra opportunities to practise and develop techniques.
- **Choice and independence** – providing appropriate choices so children can make their own creative decisions.

Recording of Work and Assessment

Formative assessment occurs throughout each lesson. It helps teachers understand children's learning and allows them to adapt their teaching to meet the needs of the children in real time. Each lesson is structured around a clear learning objective. Teachers assess children's understanding through questioning, observation of practical work and discussion. Verbal feedback is given throughout the creative process to support children in developing their ideas, improving their techniques and making artistic choices. Children are also encouraged to reflect on their own work and learning, helping to develop independence and ownership of their creativity.

During the Reflect and Respond phase, children reflect on their finished artwork and consider what they have learned, what they have done well and what they could develop further. Teachers and peers may provide verbal feedback, allowing children to discuss their artistic choices and learn from others.

At the end of each unit, a summative assessment is made against the learning objectives and curriculum expectations for the unit. As artistic outcomes are individual, children are not assessed against a set of success criteria or expected to produce identical outcomes. Teachers assess how well children have developed and applied the intended skills, knowledge and techniques, as well as their ability to experiment, make artistic decisions and reflect on their work. This assessment is recorded and used as evidence of children's progress in Art & Design.

Structure of the DT Curriculum

Art units are taught in a two-year rolling cycle following our bespoke curriculum plan. We ensure learning in EYFS meets the needs of the EYFS curriculum and provides a strong foundation for learning as children transition into Year 1 by including learning within 'Understanding the World' and 'Expressive Arts and Design'.

Knowledge & Skills Progression 2026-2027

Reception	Term 2	Term 3	Term 6
Units	Buildings & Architecture	Sculpture	Print & Design
Unit Outcome	Children will create an imaginative, colourful building inspired by James Rizzi, using expressive lines, shapes, patterns and features to transform buildings into playful characters.	Children will transform sticks and other simple materials into expressive human figures inspired by Alberto Giacometti.	Children will create simple prints using prepared blocks and a range of textures and shapes, experimenting with repeated marks, colour and pattern to produce a simple printed design
Artist Studied	James Rizzi	Alberto Giacometti	N/A
Skills	Draw simple buildings using basic shapes. Experiment with different types of lines. Use drawing tools with increasing control. Explore and mix colours. Apply paint using different brush techniques. Add patterns and details to artwork. Combine different artistic elements to create a composition. Use their imagination to transform familiar buildings. Talk about and respond to their own artwork and the artwork of others. Make choices about colour, shape and detail.	Manipulate sticks and simple construction materials to create a 3D figure. Join materials using appropriate techniques. Explore different poses and positions. Represent a human figure using simple forms and lines. Consider the relative size of different body parts. Experiment with balance and stability. Use materials in unconventional ways to represent something recognisable. Respond to Giacometti's sculptures by exploring elongated forms, movement and pose.	Explore printing as a way of making marks and images. Press and apply a printing block with increasing control. Experiment with different pressures to create prints. Explore how different shapes and textures create different printed effects. Use repeated prints to create simple patterns. Arrange printed shapes in different ways. Experiment with colour combinations. Recognise and create simple repeating patterns. Use printing tools and materials safely and appropriately. Layer or overlap prints to create new effects. Make choices about the shapes, colours and arrangement of their prints.
Knowledge	Buildings can be represented in different ways by artists. Buildings are made from different shapes, including squares, rectangles, triangles and circles. Artists can use colour, line and pattern to make artwork expressive and interesting.	Alberto Giacometti was a sculptor. Sculptors can represent people in different ways rather than making figures look completely realistic. A sculpture needs to be balanced and stable so that it can stand or be displayed.	Printing is a process where an image, shape or texture is transferred onto another surface. A printing block is a surface used to transfer an image or pattern. Printing can be made using different shapes, objects and textures.

	James Rizzi created colourful, playful artworks featuring buildings with human characteristics. Different colours can be mixed together to create new colours. Lines can be straight, curved, wavy, zigzagged or thick and thin. Patterns can be created by repeating lines, shapes or colours.	Materials can be transformed from their original purpose to represent something else. Sculptures can be inspired by real people.	The amount of pressure used can affect the quality of a print. A print can be repeated to create a pattern. Patterns can be made by repeating shapes, colours or marks. Prints can be arranged next to, above, below or over one another. Colour can be used to make printed designs more interesting and expressive.
Key Vocabulary	building, artist, James Rizzi, line, shape, colour, pattern, detail, window, door, roof, chimney, straight, curved, wavy, zigzag, thick, thin, bright, paint, draw, mix, create	sculpture, Alberto Giacometti, thin, shape, line, stick, join, bend, position, represent, observe, develop, refine, create	print, printing, block, printing block, printmaker, pattern, repeat, shape, mark, texture, design, colour, ink, paint, press, repeat, arrange, overlap, layer, line, shape, texture, smooth, rough, light, dark,

Y1&2	Term 3	Term 4	Term 6
Units	Buildings & Architecture	Sculpture	Print & Design
Unit Outcome	Children will create an abstract Benson streetscape inspired by Paul Klee.	Children will transform an everyday object into a playful 3D sculpture inspired by Claes Oldenburg.	Children will create a series of mono prints using controlled lines, shapes and textures, experimenting with pressure, mark-making and layering to develop an individual printed design.
Artist Studied	Paul Klee	Claes Oldenburg	N/A
Skills	Draw buildings using a range of geometric shapes. Simplify real buildings into basic shapes and lines. Use a ruler to create controlled straight lines. Experiment with the size and arrangement of shapes. Mix primary colours to create secondary colours. Use colour deliberately to create contrast and harmony. Add repeated patterns and details to geometric shapes. Plan and arrange several buildings within a composition.	Explore and manipulate a range of 3D materials. Roll, squash, stretch, bend, twist and shape materials. Join materials together using simple joining techniques. Construct simple 3D forms. Explore the difference between 2D and 3D artwork. Use everyday objects as inspiration for sculpture. Change the size, shape or appearance of familiar objects. Explore texture through different materials and surfaces within clay Apply colour to a clay product	Use a simple mono-printing process to transfer an image onto paper. Apply and control an even layer of paint or printing ink. Draw, press and mark into a printing surface to create different effects. Explore positive and negative areas within a print. Create a range of lines, shapes and textures through mark-making. Create repeated elements within a design. Develop several experimental prints before selecting and refining ideas.

	Compare their artwork with Paul Klee's and identify similarities and differences.		Compare different prints and identify which techniques were most successful. Develop a simple design from experimentation into a more resolved final print.
Knowledge	Paul Klee was an artist who explored colour, line, shape and abstraction. Artists do not always represent buildings realistically. Buildings can be simplified into geometric shapes. Geometric shapes have recognisable properties, such as straight sides and corners. Primary colours can be mixed to create secondary colours. Colours can be chosen to create different effects and moods. Lines can be used to divide, connect and decorate areas of an artwork. Repeating shapes, lines and colours can create patterns. Artists make deliberate choices about colour, shape, line and pattern.	Sculpture is a form of art that is not flat. Claes Oldenburg created large-scale sculptures of familiar everyday objects. Artists can change the scale of an ordinary object to make it unusual or surprising. Sculptures can be made from many different materials. Materials have different properties, such as being hard, soft, bendy, rough or smooth. Different materials can be changed in different ways. Colour and texture can change how a sculpture looks and feels. Artists can use ordinary objects as inspiration for imaginative artwork. Sculpture does not have to look realistic. Artists can make choices about size, shape, colour and materials to create a particular effect.	Mono printing is a printing process that generally produces a single unique print rather than an identical edition. A print is created by transferring ink or paint from one surface onto another. The image produced by mono printing can be different from the marks made on the printing surface. Pressure affects how much ink or paint transfers to the paper. Positive areas are the main printed shapes or marks, while negative areas are the spaces around them. Lines and marks can be created by drawing, wiping, scratching or pressing into the printing surface. Different tools create different marks and textures. Printing can be used to create both pictures and decorative designs.
Key Vocabulary	Building, streetscape, Paul Klee, artist, shape, line, rectangle, square, triangle, circle, primary colour, secondary colour, mix, pattern, repeat, detail, imaginative, abstract, straight, curved, thick, thin, light, dark, background, sketch, design, create, evaluate	sculpture, sculptor, Claes Oldenburg, form, shape, object, material, everyday, scale, large, small, giant, change, construct, join, bend, twist, squash, stretch, roll, texture, rough, smooth, soft, hard, flexible, colour, surface, model, create, build, change, imagine, explore, artwork	mono print, mono printing, print, printmaking, ink, paint, transfer, pressure, mark-making, line, shape, texture, positive, negative, image, impression, layer, design, pattern, repeat, unique, experiment, explore, press, draw, scratch, wipe, transfer, arrange, develop

Y3&4	Term 2	Term 4	Term 6
Units	Buildings & Architecture	Sculpture	Print & Design
Unit Outcome	Children will create a detailed observational drawing of a building in Benson inspired by Barbara Gilhooley.	Children will create a temporary or permanent sculpture inspired by Andy Goldsworthy.	Children will design, carve and print a lino block to create a small edition of prints, using simplified imagery, positive and negative space, controlled cutting and repeated printing to produce a bold, resolved design.

Artist Studied	Barbara Gilhooley	Andy Goldsworthy	N/A
Skills	Make detailed observational drawings of real buildings. Use proportion to represent buildings more accurately. Identify and record architectural details such as windows, doors, brickwork and roof structures. Use different line weights to create emphasis and depth. Develop controlled hatching and cross-hatching to create tone and texture. Experiment with continuous and broken lines to represent different surfaces. Use perspective to show simple depth and distance. Use overlapping and positioning to create foreground and background. Combine different drawing techniques within one composition. Select appropriate drawing tools for different effects. Develop an initial observational sketch into a more resolved final drawing. Refine details by revisiting and improving areas of their work. Analyse Barbara Gilhooley's use of line and detail and apply relevant characteristics to their own work.	Select natural materials based on their properties and suitability. Change, arrange and combine natural materials to create 3D forms. Explore balance, stability and structure when constructing sculpture. Create patterns, shapes and forms using repeated natural materials. Experiment with texture and surface. Consider how colour, shape and texture work together. Develop a sculpture that responds to a particular outdoor environment. Explore temporary and permanent methods of construction. Work collaboratively to plan and construct larger sculptures. Photograph or record temporary artwork before it changes or is dismantled. Develop ideas through sketches, material experiments and discussion. Adapt a design when materials or environmental conditions present challenges. Evaluate how effectively the finished sculpture uses its materials and surroundings. Explain how their work has been influenced by Andy Goldsworthy.	Develop an image specifically for use as a printing block. Simplify drawings into clear shapes and areas of positive and negative space. Transfer or trace a design onto a lino tile. Use lino-cutting tools safely and with increasing control. Cut lines and shapes to create a relief printing surface. Experiment with different marks, cuts and textures. Apply an even layer of printing ink using a roller. Control pressure when transferring ink from lino to paper. Understand that the printed image will be reversed from the original design. Create a series of prints from the same printing block. Experiment with different papers and colour combinations. Develop accurate registration when layering or combining colours. Evaluate test prints and make changes to improve the final outcome. Present a small edition of successful prints.

Knowledge	Barbara Gilhooley uses detailed line drawing to record and interpret architectural subjects. Architectural drawings can communicate the character and structure of a building. Proportion describes the relationship between the size of different parts of an object. Perspective can create the illusion of depth on a flat surface. Objects appear smaller as they become further away. Foreground refers to the part of an image that appears closest to the viewer, while background refers to what appears further away. Different lines can communicate different qualities, such as texture, direction, weight and movement. Hatching and cross-hatching can be used to create areas of light, dark and texture. Artists can select and exaggerate particular details to communicate the character of a subject. A finished artwork can be developed through several stages of sketching, experimentation and refinement.	Andy Goldsworthy is a contemporary British artist known for creating sculpture and installations using natural materials. Goldsworthy often creates artwork outdoors and considers the environment as part of the artwork. Natural materials can include leaves, stones, sticks, mud, flowers, ice and sand. Different natural materials have different properties that affect how they can be used. A sculpture can be temporary and change or disappear because of weather, time or natural processes. Sculpture can be created without permanently altering the environment. Balance, structure and stability are important when constructing 3D artwork. Natural materials can be organised to create pattern, repetition and symmetry. Texture can be both visual and physical. The location of a sculpture can influence its meaning and appearance. Artists can respond to and work with nature rather than simply representing it. Sculpture can be collaborative as well as individual. Artists can document temporary artwork through photography or drawing. Material choice can communicate ideas about nature, change, time and the environment.	Lino printing is a form of relief printing, where raised areas of the block receive ink and print onto the paper. The areas carved away from the lino remain unprinted. A lino print produces a reversed version of the original design. Positive space is the area that forms the main image, while negative space surrounds or separates it. The design needs to be simplified so that it can be successfully carved and printed. Different cutting tools can create different widths and types of marks. Too much or too little ink can affect the quality of a print. Pressure needs to be controlled to transfer the ink successfully. One printing block can be used to create multiple prints, known as an edition. Registration is the accurate positioning of different printed layers. Test prints allow printmakers to identify problems and refine their technique. Printmaking involves planning because changes to the block can be permanent. Lino printing can be used to create both images and decorative designs. Printmakers make deliberate choices about line, shape, texture, colour and composition.
Key Vocabulary	architecture, building, Barbara Gilhooley, observational, depth, foreground, background, line	sculpture, sculptor, Andy Goldsworthy, natural materials, nature, environment, balance,	lino printing, lino print, printmaking, printmaker, relief printing, printing block, lino tile,

	weight, tone, tonal, texture, hatching, cross-hatching, outline, detail, structure, surface, brickwork, symmetry, realistic, refine, develop, sketch, evaluate, vertical, horizontal, diagonal, shade, shadow, highlight	texture, surface, pattern, repetition, symmetry, shape, colour, material, stone, pebble, stick, leaf, flower, mud, sand, organic, natural, manipulate, arrange, construct, combine, layer, stack, weave, join, collaborate, environment, location, weather, erosion, decay, transform, document, photograph, observe, develop, refine, evaluate	block, roller, ink, carving, cutting, tool, raised, recessed, positive space, negative space, reversed, mirror image, transfer, impression, pressure, registration, edition, proof, test print, mark-making, line, shape, texture, pattern, composition, contrast, layer, repeat, carve, cut, roll, press, transfer, refine, develop, experiment, evaluate, print quality, design
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Y5&6	Term 1	Term 4	Term 5
Units	Buildings & Architecture	Sculpture	Print & Design
Unit Outcome	Children will create a detailed architectural illustration of a building in Benson, using fineliner marks and layered watercolour.	Children will create a conceptual sculpture or installation inspired by Jeff Koons and Cornelia Parker.	Children will design and produce a sophisticated repeated pattern inspired by William Morris, developing their own botanical or geometric motifs and using repetition, rotation, symmetry, scale and colour to create a cohesive design for a chosen purpose.
Artist Studied	Local Artist Study	Jeff Koons and Cornelia Parker	William Morris
Skills	Make accurate observational drawings of buildings and architectural features. Apply one- and two-point perspective to represent depth and space. Use proportion and scale to construct buildings accurately. Establish a composition using thumbnail sketches before creating a final piece. Use fineliner with varied pressure and line weight to create detail and emphasis. Use hatching, cross-hatching and stippling to create tone and texture. Use watercolour washes to create light, shadow and atmosphere. Layer and blend watercolour to build tonal depth. Control the amount of water and pigment to achieve different effects.	Develop a sculpture from an idea or concept rather than simply from a chosen material. Select and combine materials deliberately according to their visual and physical properties. Transform, manipulate and reassemble everyday or discarded objects. Experiment with scale and proportion to alter the meaning or impact of an object. Develop an installation that considers the viewer's experience and viewpoint. Experiment with different ways of displaying and presenting sculpture. Make connections between materials, objects and ideas. Evaluate how effectively the finished sculpture communicates its intended meaning. Explain and justify artistic decisions using appropriate vocabulary.	Analyse and deconstruct existing repeated patterns to identify how motifs are arranged. Develop original motifs from observational drawings of natural forms. Simplify and stylise natural forms while retaining their recognisable characteristics. Experiment with rotation, reflection, translation and repetition to develop pattern. Create a repeating unit or tile that connects seamlessly with neighbouring units. Explore symmetry and asymmetry within pattern design. Vary the scale, orientation and position of motifs. Develop a coherent colour palette and experiment with contrasting and harmonious colours. Use accurate drawing and controlled mark-making to create intricate motifs. Transfer a motif accurately to create repeated elements.

	Combine wet and dry media effectively. Use colour selectively to enhance rather than overwhelm detailed line work. Represent different architectural materials through appropriate marks and techniques. Refine an initial observational drawing into a carefully resolved final composition. Make deliberate decisions about viewpoint, cropping, scale, colour and detail. Evaluate and refine work throughout the creative process. Explain how artistic techniques and choices communicate the character of a building.		Experiment with different methods of producing repeated pattern, including printing or digital manipulation. Consider how pattern changes when viewed as a larger composition. Design a pattern for a specific purpose, audience or surface. Refine designs through several stages of experimentation and evaluation. Identify and correct inconsistencies within a repeated pattern. Explain how William Morris has influenced their design without simply copying his work.
Knowledge	Architectural illustration can combine accurate observation with artistic interpretation. Perspective is used to create the illusion of three-dimensional space on a two-dimensional surface. One-point perspective uses a single vanishing point; two-point perspective uses two vanishing points. Parallel lines can appear to converge towards a vanishing point. Proportion and scale help artists represent buildings convincingly. Line weight can suggest distance, depth, light and emphasis. Hatching, cross-hatching and stippling can create different tonal and textural effects. Watercolour can be built up in transparent layers to create depth and variation.	Jeff Koons is an American contemporary artist known for sculptures based on familiar objects, consumer culture, scale and highly polished surfaces. Cornelia Parker is a British contemporary artist who transforms everyday objects and materials to explore ideas such as destruction, transformation, history and meaning. Sculpture can communicate an idea or concept rather than simply represent an object. Assemblage involves creating artwork by combining different objects or materials. Found objects can be incorporated into artwork and given new meanings. Changing the scale of an object can alter how the viewer understands or responds to it. The way an artwork is displayed can be as important as the object itself.	William Morris was a British designer, artist and writer associated with the Arts and Crafts Movement. Morris was particularly well known for detailed repeating patterns inspired by plants, flowers, birds and other aspects of nature. A motif is a repeated decorative element within a pattern. A repeating pattern is created when a motif or group of motifs is systematically repeated. A tile or repeating unit is the section of a design that can be repeated to create a larger pattern. Motifs can be repeated through translation, rotation or reflection. Symmetry can create balance and structure within a design.

	The amount of water and pigment affects the intensity and transparency of watercolour. Different surfaces and materials require different drawing marks and painting techniques. Fineliner and watercolour can be combined to create both precision and atmosphere. Artists can select, refine and combine techniques according to the intended outcome.	Suspension can create a sense of movement, fragility and space. Artists can transform materials through cutting, breaking, crushing, stretching, arranging or combining them. Everyday objects can carry personal, cultural or symbolic meanings. Contrast between materials, textures, sizes and forms can create visual impact. Installation art can occupy and transform a physical space. Contemporary artists may challenge traditional ideas about what can be considered art.	Patterns can be regular or irregular while still creating visual unity. Scale and spacing affect the overall appearance and rhythm of a pattern. Colour relationships can influence the mood, emphasis and visual harmony of a design. Morris often used detailed natural forms and carefully arranged motifs to create decorative surfaces. Pattern can be designed for a particular function, such as wallpaper, fabric, wrapping paper or book covers. Repeated designs require careful planning and accuracy.
Key Vocabulary	architecture, illustration, architect, building, horizon line, proportion, scale, viewpoint, foreground, middle ground, background, depth, space, line weight, fineliner, hatching, cross-hatching, stippling, contour, texture, tone, tonal, highlight, shadow, contrast, watercolour, wash, pigment, transparency, layering, blend, detail, develop, interpret, evaluate, composition, observational, realistic, viewpoint, perspective, converge, vertical, horizontal, diagonal	sculpture, sculptor, Jeff Koons, Cornelia Parker, contemporary, conceptual, installation, assemblage, transformation, manipulate, construct, scale, proportion, form, structure, space, suspension, installation, material, surface, texture, polished, reflective, contrast, repetition, arrangement, composition, symbolism, meaning, interpretation, concept, intention, viewpoint, perspective, display, environment, temporary, permanent, experiment, maquette, refine, develop, evaluate, communicate, transform, collaborate	William Morris, Arts and Crafts Movement, pattern, repeated pattern, repeat, motif, tile, repeating unit, design, print, printmaking, botanical, natural forms, stylise, simplify, symmetry, asymmetry, reflection, rotation, translation, scale, proportion, spacing, arrangement, composition, rhythm, balance, repetition, seamless, colour palette, contrasting, complementary, foreground, background, detail, decorative, intricate, surface, wallpaper, textile, fabric, develop, experiment, evaluate, analyse, original, influence, design brief, audience, purpose

Knowledge & Skills Progression 2027-2028

Reception curriculum to be confirmed.

Y1&2	Term 1	Term 2	Term 3
Units			
Skills			
Knowledge			
Key Vocabulary			

Y3&4	Term 1	Term 2	Term 3
Units			
Skills			
Knowledge			
Key Vocabulary			

Y5&6	Term 1	Term 2	Term 3
Units			
Skills			
Knowledge			
Key Vocabulary			