






## Art and Design Progression Map



# Art Progression of Knowledge Map

## Substantive Knowledge






	 <b>Key Stage 1</b> <i>By the end of Year 2, children will be taught to:</i>	 <b>Lower Key Stage 2</b> <i>By the end of Year 4, children will be taught to:</i>	 <b>Upper Key Stage 2</b> <i>By the end of Year 6, children will be taught to:</i>
<b>Drawing</b>	<ul style="list-style-type: none"> <li>Understand drawing is a physical activity.</li> <li>Understand there is a relationship between drawings on paper (2d) and making (3d).</li> <li>That we can transform 2d drawings into 3d objects.</li> <li>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find.</li> <li>Understand that we can hold our drawing tools in a variety of ways, experimenting with pressure, grip and speed to affect line.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale.</li> <li>Understand charcoal and earth pigment were our first drawing tools as humans.</li> <li>Know that Chiaroscuro means “light/dark” and we can use the concept to explore tone in drawings.</li> <li>Understand that animators make drawings that move.</li> <li>Understand that artists and illustrators interpret narrative texts and create sequenced drawings.</li> <li>Understand artists can work with pattern for different reasons: Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works.</li> <li>Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry.</li> <li>Understand that patterns can be purely decorative or hold symbolic significance. They can be personal or cultural.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that designers create fonts and work with Typography.</li> <li>Understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography.</li> <li>Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects.</li> <li>Understand that graphic designers use typography and image to create packaging which we aspire to use.</li> <li>Understand that there are technical processes we can use to help us see, draw and scale up our work.</li> </ul>
<b>Sketchbooks</b>	<ul style="list-style-type: none"> <li>Introduce what a sketchbook is for.</li> <li>Understand it is owned by the pupil for experimentation and exploration</li> <li>Continue to build understanding that sketchbooks are places for personal experimentation.</li> <li>Understand that the way each persons’ sketchbook looks is unique to them.</li> <li>Make a new sketchbook (Elastic Band or Hole Punch) OR make Spaces and Places inside a bought sketchbook.</li> </ul>	<ul style="list-style-type: none"> <li>Continue to build understanding that sketchbooks are places for personal experimentation.</li> <li>Understand that the way each persons’ sketchbook looks is unique to them.</li> <li>Make a new sketchbook (Elastic Band or Hole Punch) OR make Spaces and Places inside a bought sketchbook.</li> <li>Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook.</li> </ul>	
<b>Printmaking</b>	<ul style="list-style-type: none"> <li>Understand prints are made by transferring an image from one surface to another.</li> <li>Understand relief prints are made when we print from raised images (plates).</li> <li>Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that screen prints are made by forcing ink over a stencil.</li> <li>Understand that mono print can be used effectively to create prints which use line. That screen prints can be used to create prints which use thicker lines and / or shapes.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that mono types are single monoprints. Understand that artists sometimes use printmaking to create a larger artwork, e.g. an installation or an artists book</li> <li>Understand that artists sometimes use their skills, vision and creativity to speak on behalf of communities they represent, to try to change the world for the better.</li> <li>Understand that the nature of the object (artwork in gallery, graffiti on wall, zine) can be specific to the intention of the artist</li> </ul>



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<b>Painting</b>	<ul style="list-style-type: none"> <li>Understand watercolour is a media which uses water and pigment.</li> <li>Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks.</li> <li>Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting.</li> <li>Understand that the properties of the paint that you use, and how you use it, will affect your mark making.</li> <li>Understand that primary colours can be mixed together to make secondary colours of different hues.</li> <li>Understand the concept of still life.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that we can create imagery using natural pigments and light.</li> <li>Understand that paint acts differently on different surfaces.</li> <li>Understand the concept of still life and landscape painting.</li> <li>Understand that still life name given to the genre of painting (or making) a collection of objects/elements.</li> <li>That still life is a genre which artists have enjoyed for hundreds of years, and which contemporary artists still explore today</li> </ul>	<ul style="list-style-type: none"> <li>Understand that there is a tradition of artists working from land, sea or cityscapes. That artists use a variety of media to capture the energy of a place, and that artists often work outdoors to do this</li> <li>Understand that the fabrics used to make clothes have been designed by someone. That there is a relationship between 2d shape and pattern and 3d form and function.</li> </ul>
<b>Collage</b>	<ul style="list-style-type: none"> <li>Understand collage is the art of using elements of paper to make images.</li> <li>Understand we can create our own papers with which to collage.</li> <li>Understand that we can combine collage with other disciplines such as drawing, printmaking and making.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that we can combine collage with other disciplines such as drawing, printmaking and making.</li> </ul>	
<b>Making</b>	<ul style="list-style-type: none"> <li>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions.</li> <li>Understand the meaning of "Design through Making"</li> <li>Understand the role of an architect.</li> <li>Understand when we make sculpture by adding materials it is called Construction.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that many makers use other artforms as inspiration, such as literature, film, drama or music.</li> <li>Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process).</li> <li>That clay and Modroc are soft materials which finally dry/set hard.</li> <li>An armature is an interior framework which support a sculpture.</li> <li>Understand that articulated drawings can be animated</li> <li>Understand that a plinth is a device for establishing the importance or context of a sculptural object.</li> <li>Understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object.</li> <li>To understand that sometimes people themselves can be the object, as in performance art.</li> <li>To understand that make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right.</li> </ul>	<ul style="list-style-type: none"> <li>Understand that set designers can design/make sets for theatres or for animations</li> <li>Understand that designers often create scaled models to test and share ideas with others.</li> <li>Understand that architects and other artists have responsibilities towards society.</li> <li>Understand that artists can help shape the world for the better.</li> <li>Understand that artists use a variety of media including light and sound as well as physical media to create installations.</li> <li>Understand that installations are often immersive, enabling the viewer to enter the artwork</li> <li>Understand that designers &amp; makers sometimes work towards briefs, but always brings their own experience in the project to bear</li> <li>Understand that artists and designers add colour, texture, meaning and richness to our life.</li> <li>Understand that artists reinvent. Understand that as artists, we can take the work of others and re-form it to suit us.</li> <li>That we can be inspired by the past and make things for the future.</li> </ul>



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Purpose/Visual Literacy/Articulation	<ul style="list-style-type: none"> <li>• Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.</li> <li>• Understand artists take their inspiration from around them, collecting and transforming.</li> <li>• Understand that in art we can experiment and discover things for ourselves.</li> <li>• Look at the work of a printmaker, an architect, and artists and learn to dissect their work to help build understanding.</li> <li>• Understand how the artists experience feeds into their work.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid</li> </ul>	<ul style="list-style-type: none"> <li>• To understand that visual artists look to other artforms for inspiration.</li> <li>• Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work.</li> <li>• Understand artists often collaborate on projects, bringing different skills together.</li> <li>• Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.</li> <li>• Look at the work of illustrators and graphic artists, painters and sculptors. Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</li> <li>• Understand artists often collaborate on projects, bringing different skills together.</li> <li>• Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid</li> </ul>	<ul style="list-style-type: none"> <li>• Look at the work of designers, artists, animators, architects.</li> <li>• Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid</li> <li>• Look at the work of designers, artists, art activists, installation artists, craftspeople and puppeteers.</li> <li>• Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.</li> <li>• Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.</li> </ul>



# Art Progression of Skills Map

## Implicit Knowledge



**Key Stage 1**  
*By the end of Year 2, children will be taught to:*



**Lower Key Stage 2** *By the end of Year 4, children will be taught to:*



**Upper Key Stage 2**  
*By the end of Year 6, children will be taught to:*

Drawing

- Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body.
- Work at a scale to accommodate exploration.
- Use colour (pastels, chalks) intuitively to develop spiral drawings.
- Pupils draw from paused film, observing detail using pencil, graphite, handwriting pen.
- Pupils draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon.
- Visit local environment, collect natural objects, explore composition and qualities of objects through arranging, sorting & representing. Photograph.
- Use drawing exercises to focus an exploration of observational drawing (of objects above) combined with experimental mark making, using graphite, soft pencil, handwriting pen.
- Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape.
- Create final collaged drawings (see column 5 "collage") which explore composition.
- Make drawings inspired by sound

- Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal.
- Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow (link to drama).
- Option to explore making gestural drawings with charcoal using the whole body (link to dance).
- Develop mark making skills by deconstructing the work of artists.
- Use imaginative and observational drawing skills to make drawings of people/animals which can be animated. Consider background, foreground and subject.
- Create owned narratives by arranging toys in staged scenes, using these as subject matter to explore creation of drawings using charcoal and chalk which convey drama and mood. Use light and portray light/shadow.
- Interpret poetry or prose and create sequenced images in either an accordion or poetry comic format.
- Work in a variety of media according to intention, including handwriting pen, graphite or ink.
- Use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns.
- Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take creative risks in pursuit of creating drawings with energy and feeling




- Create fonts inspired by objects/elements around you.
- Use close observational drawing with pen to inspire, and use creative skills to transform into letters.
- Draw over maps/existing marks to explore how you can make mark making more visually powerful.
- Combine drawing with making to create pictorial / 3 dimension maps which explore qualities of your personality or otherwise respond to a theme.
- Explore line weight, rhythm, grip, mark making and shape, and explore how 2d can become 3d through manipulation of paper.
- Use charcoal, graphite, pencil, pastel to create drawings of atmospheric "sets" to help inform (though not design) set design (see column 6 "making").
- Explore using negative and positive space to "see" and draw a simple element/object.
- Use the grid system to scale up the image above, transferring the image onto card.
- Use collage to add tonal marks to the "flat image".



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<b>Sketchbooks</b>	<ul style="list-style-type: none"> <li>• Make a simple elastic band sketchbook. Personalise it.</li> <li>• Use sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Test out printmaking ideas</li> <li>➢ Develop experience of primary and secondary colours</li> <li>➢ Practice observational drawing</li> <li>➢ Explore mark making</li> </ul> </li> <li>• Make a new sketchbook (Elastic Band of Hole Punch) OR make Spaces and Places inside a bought sketchbook.</li> <li>• Work in sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Explore the qualities of different media.</li> <li>➢ Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making.</li> <li>➢ Explore colour and colour mixing.</li> <li>➢ Make visual notes about artists studied.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Work in sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Explore the qualities of charcoal.</li> <li>➢ Make visual notes using a variety of media using the “Show Me What You See” technique when looking at other artists work to help consolidate learning and make the experience your own.</li> </ul> </li> <li>• Develop mark making skills.</li> <li>• Brainstorm animation ideas.</li> <li>• Experiment with pigments created from the local environment.</li> <li>• Use sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Practise drawing skills.</li> <li>➢ Make visual notes to record ideas and processes discovered through looking at other artists.</li> <li>➢ Test and experiment with materials.</li> <li>➢ Brainstorm pattern, colour, line and shape.</li> <li>➢ Brainstorm and explore ideas relating to performance art.</li> <li>➢ Reflect.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Use sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Explore mark making.</li> <li>➢ Brainstorm ideas generated when reading poetry or prose.</li> <li>➢ Make visual notes to capture, consolidate and reflect upon the artists studied.</li> <li>➢ Explore ideas relating to design (though do not use sketchbooks to design on paper), exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc.</li> <li>➢ Experiment with different media and different marks to capture the energy of a landscape. Explore colour, and colour mixing, working intuitively to mix hues and tints, but able to articulate the processes involved.</li> <li>➢ Experiment with colour mixing and pattern, working towards creating paper “fabrics” for fashion design.</li> </ul> </li> <li>• Use sketchbooks to:               <ul style="list-style-type: none"> <li>➢ Practise seeing negative and positive shapes.</li> <li>➢ Using the grid method to scale up an image.</li> <li>➢ Explore what your passions, hopes and fears might be. What makes you you? How can you find visual equivalents for the words in your head?</li> <li>➢ Explore colour: make colours, collect colours, experiment with how colours work together.</li> <li>➢ Explore combinations and layering of media.</li> <li>➢ Develop Mark Making</li> <li>➢ Make visual notes to capture, consolidate and reflect upon the artists studied.</li> </ul> </li> </ul>
<b>Printmaking</b>	<ul style="list-style-type: none"> <li>• Use hands and feet to make simple prints, using primary colours.</li> <li>• Collect textured objects and make rubbings, and press them into plasticine to create plates/prints (relief printing) exploring how we ink up the plates and transfer the image.</li> <li>• Explore concepts like “repeat” “pattern” “sequencing”.</li> <li>• Transfer the skills learnt in drawing and sketchbooks to mono print by making monoprints using carbon copy paper (and or oil pastel prints), exploring the qualities of line.</li> </ul>	<ul style="list-style-type: none"> <li>• Use mono print or screen print over collaged work to make a creative response to an original artwork.</li> <li>• Consider use of layers to develop meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Combine mono type with painting and collage to make an “artists book” inspired by poetry or prose. Explore colour, mixing different hues, and explore composition, working with different shaped elements, before using mono print to layer lines and marks.</li> <li>• Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world.</li> <li>• Use screen-printing and/or mono-printing over collaged and painted sheets to create your piece of activist art.</li> <li>• Or create a zine using similar methods</li> </ul>



# Art Progression of Skills Map

## Implicit Knowledge






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<b>Painting</b>	<ul style="list-style-type: none"> <li>• Explore watercolour in an intuitive way to build understanding of the properties of the medium.</li> <li>• Paint without a fixed image of what you are painting in mind.</li> <li>• Respond to your painting, and try to “imagine” an image within.</li> <li>• Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery.</li> <li>• Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using homemade tools.</li> <li>• Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above.</li> </ul>	<ul style="list-style-type: none"> <li>• Use paint, mixing colours, to complete the sculpture inspired by literature</li> <li>• Continue to develop colour mixing skills.</li> <li>• Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric.</li> <li>• Explore creating pigments from materials around you (earth, vegetation). Use them to create an image which relates to the environment the materials were found in.</li> <li>• Option to use light to create imagery by exploring anotype or cyanotype.</li> <li>• To explore colour (and colour mixing), line, shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background.</li> <li>• To use close observation and try different hues and tones to capture 3d form in 2 dimensions.</li> <li>• Options to work in clay, making reliefs inspired by fruit still lives, or make 3d graphic still lives using ink and foamboard.</li> <li>• To explore painting on different surfaces, e.g. fabric, and combine paint with 3d making.</li> <li>• To make work as part of a community/class and understand how everyone can contribute towards a larger artwork</li> </ul>	<ul style="list-style-type: none"> <li>• Explore how print is combined with paint and collage to create a cohesive artwork.</li> <li>• Explore how you can you paint (possibly combined with drawing) to capture your response to a place. Explore how the media you choose, combined with the marks you make and how you use your body will affect the end result. Think about colour, composition and mark making. Think about light and dark, movement and energy.</li> <li>• Mix colour intuitively to create painted sheets. Use pattern to decorate, working with more paint or ink. Transform these 2d patterned sheets into 3d forms or collaged elements to explore fashion design</li> <li>• Explore how we can use layers (physical or digital) to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality.</li> <li>• Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore.</li> </ul>
<b>Collage</b>	<ul style="list-style-type: none"> <li>• Collage with painted papers exploring colour, shape and composition.</li> <li>• Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture.</li> <li>• Use the observational drawings made, cutting the separate drawings out and using them to create a new artwork, thinking carefully about composition. Work into the collage with further drawing made in response to the collaged sheet.</li> <li>• Collage with drawings to create invented forms. Combine with making if appropriate.</li> </ul>	<ul style="list-style-type: none"> <li>• Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork.</li> <li>• Explore positive and negative shapes, line, colour and composition.</li> </ul>	



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Making	<ul style="list-style-type: none"> <li>Use a combination of two or more materials to make sculpture.</li> <li>Use construction methods to build.</li> <li>Work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy.</li> <li>Use the Design through Making philosophy to construct with a variety of materials to make an architectural model of a building, considering shape, form, colour, and perspective. Consider interior and exterior.</li> <li>Use Design through Making philosophy to playfully construct towards a loose brief.</li> <li>Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure.</li> </ul>	<ul style="list-style-type: none"> <li>Use Modroc or airdry clay to model characters inspired by literature. Consider form, texture, character, structure.</li> <li>Make an armature to support the sculpture.</li> <li>Cut out drawings and make simple articulations to make drawings which can be animated. Combine with digital media to make animations.</li> <li>Explore how we can re-see the objects around us and represent them as sculptures. That we can use scale to re-examine our relationship to the things around us.</li> <li>To work in collaboration to explore how we can present ourselves as art object, using a plinth as a device to attract attention to us.</li> <li>To construct sculptural self-portraits of ourselves on a plinth, using a variety of materials including fabric.</li> <li>Develop our construction skills, creative thinking and resilience skills by making sculpture which combines lots of materials.</li> <li>Use tools to help us construct and take creative risks by experimenting to see what happens.</li> <li>Use Design through Making philosophy and reflect at all stages to inform future making.</li> <li>To combine modelling with construction using mixed media and painting to create sculpture.</li> </ul>	<ul style="list-style-type: none"> <li>Use Design through Making, inspired by a brief, to create a scale model "set" for a theatre production or an animation.</li> <li>Construct with a variety of media, using tools. Think about scale, foreground, background, lighting, texture, space, structure and intention.</li> <li>Use Design through Making and scale models to create a piece of architecture which would make the world a better place. Use a combination of materials, construction methods and tools. Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building.</li> <li>Option to work in 3d to devise fashion constructed from patterned papers.</li> <li>Use the device of scaled model to imagine what your installation might be, working in respond to a brief or "challenge" to enable a viewer to "have a physical experience of colour."</li> <li>Use a variety of materials, including light and sound, to make a model of what you would build. Think about structure of space, how the viewer would enter, what they would see, feel, hear. Use colour in a brave and bold way, reflecting upon how this might make the viewer feel.</li> <li>Use a variety of materials to design (through making) and construct a scaled piece of furniture. Bring your personality and character to the piece. Let your nature inform the choice of materials and shapes you use.</li> <li>Combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials. Working collaboratively to perform a simple show sharing a narrative which has meaning to you.</li> </ul>





# Art Progression of Skills Map

## Implicit Knowledge



### Key Stage 1

*By the end of Year 2, children will be taught to:*



### Lower Key Stage 2

*By the end of Year 4, children will be taught to:*



### Upper Key Stage 2

*By the end of Year 6, children will be taught to:*

### Purpose/Visual Literacy/Articulation

- Reflect upon the artists' work, and share your response verbally ("I liked...").
- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").
- Some children may feel able to share their response about class-mates work.
- Reflect upon the artists' work, and share your response verbally ("I liked...").
- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").
- Talk about intention.
- Share responses to class-mates work, appreciating similarities and differences.
- Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective

- Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...").
- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.
- Work collaboratively to present outcomes to others where appropriate. Present as a team.
- Share responses to class-mates work, appreciating similarities and differences. Listen to feedback about your own work and respond.
- Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.
- Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").
- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by..."). Talk about intention.
- Work collaboratively to present outcomes to others where appropriate. Present as a team.
- Share responses to class-mates work, appreciating similarities and differences. Listen to feedback about your own work and respond.
- Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.

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- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by..."). Talk about intention.
- Work collaboratively to present outcomes to others where appropriate. Present as a team.
- Share responses to class-mates work, appreciating similarities and differences. Listen to feedback about your own work and respond.
- Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.
- Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve?
- Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").
- Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by..."). Talk about intention.
- Work collaboratively to present outcomes to others where appropriate. Present as a team.
- Share responses to class-mates work, appreciating similarities and differences. Listen to feedback about your own work and respond.
- Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.