St Bernadette's Catholic Primary School

ART AND DESIGN CURRICULUM PROGRESSION & ADAPTIVE TEACHING



A practical subject document to make progression, inclusion and impact visible in everyday art planning.

Progression	Define the knowledge and skills pupils should learn, connect each sequence to prior learning and prepare explicitly for what comes next.
Inclusive teaching	Start with strong universal classroom practice, then add carefully chosen adaptations or additional support where pupils face barriers. Keep the intended learning ambitious.
Adaptive cycle	Potential barrier identified → purposeful adaptation/support → impact checked → provision refined. Check understanding and respond during teaching.
Impact	Check whether pupils have learned what was intended and can recall, explain and apply it over time – not simply whether the lesson or activity was completed.

Research-informed: Ofsted 2026 curriculum/inclusion materials emphasise ambition for all, sequencing, checking understanding, adaptation and whether pupils know and remember learning over time. The EEF 2026 Guide to Inclusive Teaching uses a two-part model: universal approaches plus adaptations/additional support.

RESEARCH-INFORMED ART DESIGN TEACHING

A shared approach for ambitious, inclusive art teaching at St Bernadette's

These principles should be visible across art lessons.

They are not a checklist for every lesson: teachers select the approaches that best help pupils access, remember, explain and apply the intended art learning.

1. Adaptive teaching (EEF)	Start with high-quality teaching for all through an **I Do, We Do, You Do** approach. Teachers model each stage of the artistic process, provide guided practice and gradually release responsibility. Adaptations, visual supports and scaffolds are used where needed to ensure all pupils can access learning whilst maintaining ambition and creativity for every learner.
2. Flashbacks / retrieval	Artist flashbacks, vocabulary retrieval and prior learning reviews are used at the start of lessons to revisit significant artists, artistic movements, techniques and key terminology. This enables pupils to recall knowledge, make comparisons and apply previous learning with increasing confidence and independence.
3. Metacognition (EEF)	Pupils are encouraged to think like artists by planning, monitoring and evaluating their work throughout the creative process. Teachers model artistic decision-making through an **I Do, We Do, You Do** approach, explaining choices relating to the elements of art and design. Pupils and teachers reflect on their use of line, tone, colour, texture and composition, becoming increasingly independent in refining and improving their artistic outcomes. "I want my drawing to look realistic, so I need to think carefully about my line and tone. I can see that the shadow is darkest underneath the object, so I will press harder with my pencil here."
4. Explicit vocabulary	Art vocabulary is introduced at the start of every lesson through dual-coding, visual widgets and retrieval practice. Teachers model, rehearse and revisit key terminology, including line, tone, shade, shape and proportion. Pupils are encouraged to use this vocabulary when creating, discussing and evaluating artwork, helping them to communicate their artistic understanding with increasing confidence and precision.
5. Oracy (Voice 21)	Oracy is embedded throughout Art & Design to support pupils in thinking and communicating like artists. Pupils use subject-specific vocabulary to discuss artists, techniques and creative choices, as well as to evaluate and refine their own work. Structured talk, teacher modelling and opportunities for reflection enable pupils to explain their artistic thinking, justify decisions and develop a deeper understanding of art and design.
6. Checking for impact	Teachers assess impact through observation, questioning, self-evaluation, peer feedback and whole-class discussion. Mini art galleries and classroom walks provide opportunities for pupils to explain, evaluate and refine their artwork using artistic vocabulary. Evidence of impact is seen when pupils can recall prior learning, justify artistic choices and apply knowledge, skills and techniques with increasing confidence and independence.

Shared planning shorthand: Retrieve → Teach explicitly → Talk/model thinking → Enquire/apply → Check understanding → Adapt/refine → Revisit over time

WHAT THIS LOOKS LIKE IN A ART LESSON

Prompts for planning, teaching and responsive adaptation

Aspect	Teacher planning / action	Possible pupil prompts	Evidence of impact
Flashback retrieval	The subject leader plans retrieval flashbacks that revisit previously taught artists, artwork, artistic movements, techniques, vocabulary and knowledge. Retrieval activities are used at the start of lessons and may include artist photographs, artwork analysis, vocabulary widgets, quizzes, discussion prompts and visual recall tasks. Teachers encourage pupils to make connections between prior learning and current learning, helping to strengthen long-term memory and curriculum progression	Which artist does this artwork remind you of? What do you remember about this artist? Which techniques did this artist use? Can you name any art vocabulary linked to this image? How is this artwork similar to or different from previous artists we have studied? Which artistic elements can you identify? What did we learn in our last art lesson?	Pupils confidently recall previously taught artists, techniques and vocabulary. Pupils make meaningful links between current and prior learning. Artistic vocabulary is used accurately in discussion and evaluation. Pupils can explain the characteristics of artists and artistic styles studied. Children demonstrate improved retention of knowledge and apply previously taught skills and techniques independently within their artwork.
Explicit vocabulary	Art and design vocabulary is explicitly introduced at the start of every lesson through dual-coding, visual widgets and retrieval opportunities. Teachers model, rehearse and revisit key vocabulary before, during and after practical activities. Vocabulary is carefully selected and linked to the knowledge, artist, technique or artistic element being studied. Teachers encourage pupils to use subject-specific language when discussing artwork, explaining artistic choices and evaluating outcomes.	Can you identify this artistic element in the artwork? Where have you used **form** in your work? Can you explain your artistic choice using art vocabulary? How does the artist use **tones, tints and shades**? Which key words from last lesson can you remember? Can you use today's vocabulary in a sentence?	Pupils accurately use and apply subject-specific vocabulary when creating, discussing and evaluating artwork. Pupils confidently explain artistic techniques, processes and choices using appropriate terminology. Vocabulary is retained and recalled over time through regular revisiting. Children use words such as **tint, shade, mix, blend, wash etc.** with increasing confidence and precision. Pupils demonstrate a deeper understanding of artistic concepts and can communicate their learning as young artists.
Metacognition	Teachers explicitly model artistic thinking through an **I Do, We Do, You Do** approach. Throughout demonstrations, teachers verbalise their artistic decisions, explaining choices relating to the discipline being taught. Pupils are encouraged to plan, monitor and evaluate their work at different stages of the creative process. Opportunities for reflection, discussion, self-evaluation and refinement are built into lessons to help pupils think and work like artists.	What am I trying to achieve in my artwork? Which artistic element am I focusing on? Why have I chosen this colour, line or technique? Does my drawing look how I intended it to? Have I used enough contrast, tone or detail? What is working well in my artwork? What could I improve? How has the artist inspired my work? Would a different line or tone create a better effect? Have I achieved the mood or effect I wanted?	Pupils can explain and justify their artistic choices using subject-specific vocabulary. Pupils independently reflect on the effectiveness of their work and identify ways to improve it. Children demonstrate resilience by refining and adapting their artwork throughout the creative process. Discussions show that pupils are thinking carefully about artistic elements rather than simply completing a task. Over time, pupils become increasingly confident in planning, evaluating and improving their own artistic outcomes.

Oracy / Voice 21	Oracy is embedded throughout Art & Design to help pupils think and communicate like artists. Teachers model the use of artistic vocabulary and provide structured opportunities for discussion, partner talk, self-evaluation, peer critique and whole-class reflection. Through artist studies, mini galleries and classroom walks, pupils are encouraged to explain artistic choices, justify decisions and respond thoughtfully to the work of others. Vocabulary widgets and dual-coding support pupils in using subject-specific language accurately and confidently.	Why did you choose that colour, line or technique? What artistic effect were you trying to create? Which art vocabulary can you use to describe your work? How has this artist influenced your artwork? Which part of your artwork are you most proud of and why? What would you improve if you completed this piece again? How has your use of tone created depth? How does your composition help communicate your idea? What similarities can you see between your work and the artist's work? **I chose __ because __. I like __ because __.**	Pupils confidently discuss artwork using accurate artistic vocabulary. Pupils can explain and justify creative decisions relating to colour, line, tone, texture, shape and composition. Discussions demonstrate a secure understanding of artists, techniques and artistic concepts. Pupils provide constructive feedback during self, peer and class evaluations and use feedback to refine their work. Increased confidence, vocabulary development and deeper artistic understanding are evident through discussions, mini galleries and classroom critiques.
Adaptive teaching	Teachers begin with high-quality teaching for all through an **I Do, We Do, You Do** approach. Artistic techniques, processes and creative decisions are explicitly modelled before pupils move to guided and independent practice. Teachers assess understanding throughout lessons and make the smallest purposeful adaptation needed. Adaptations may include visual examples, step-by-step instructions, dual-coded vocabulary widgets, additional modelling, worked examples, artist exemplars, alternative tools or guided support. All adaptations are designed to increase access to artistic learning whilst maintaining high expectations and ambition for every pupil.	Which step am I working on now? Can I use the model to help me? Which artistic technique am I trying to apply? What does the artist's work show me? Which vocabulary widget could help me explain my work? What artistic element should I focus on next? Can I use the example to help improve my artwork? What support do I need to be successful? How can I make my artwork more effective? What is my next step?	Pupils successfully access the same ambitious learning as their peers. Pupils demonstrate increasing independence when applying artistic skills and techniques. Children use models, vocabulary widgets and exemplars effectively to support their learning. Misconceptions are addressed quickly through purposeful adaptations and additional modelling. Pupils produce artwork that reflects secure understanding of the intended knowledge and skills and can confidently discuss their artistic choices using subject-specific vocabulary.

Potential barriers may include: prior knowledge gaps; art vocabulary; following multi-step instructions; specific techniques and skills; remembering commands and sequences; attention; reading demands; sensory or physical access needs; confidence with art tools; misconceptions, metacognition.

Research sources: EEF Guide to Inclusive Teaching (2026); EEF Metacognition and Self-Regulated Learning, 2nd edition (2025); EEF Improving Primary Science (2023); EEF vocabulary resources; Voice 21 / Oracy Cambridge Oracy Framework.

INCLUSION: AMBITION FOR ALL IN ART AND DESIGN

Same ambitious curriciulum. Different routes to success.

Speech, language and communication are central to learning art and design. We deliberately plan to reduce language barriers so that pupils with SLCN – and all pupils – can access, discuss and demonstrate ambitious scientific thinking.

BUILD THE LANGUAGE

- Pre-teach and revisit essential vocabulary
- Use visuals, Widgit, real objects and photographs
- Explicitly model precise art language

MAKE THINKING ACCESSIBLE

- Chunk instructions and model processes
- Provide practical, first-hand experiences
- Reduce the language – not the thinking

DEVELOP SCIENTIFIC COMMUNICATION

- Oral rehearsal before recording
- Sentence stems and structured partner talk
- Alternative ways to record; support is gradually faded

SEE IT • HEAR IT • SAY IT • USE IT

The intended artistic learning remains ambitious for every pupil.

WHAT MAKES ART DISTINCTIVE AT ST BERNADETTE'S?

1 ENTITLEMENT FOR ALL

Every pupil can access and succeed in Art & Design.

Art & Design is planned so that all pupils engage with the same ambitious curriculum. Through high-quality teaching, adaptive practice and carefully planned support, pupils develop artistic knowledge, skills and vocabulary whilst working towards shared learning goals. We believe that all pupils can make progress and achieve success in art. We celebrate individuality, creativity and effort, ensuring every pupil feels valued as an artist.

2 KNOWLEDGE BUILDS OVER TIME

Artistic knowledge, skills and disciplines are carefully sequenced.

The curriculum is designed to build cumulatively from Early Years to Year 6. Pupils revisit and deepen their understanding of artists, disciplines, techniques, materials and the elements of art through planned retrieval and purposeful practice. New learning is connected to prior knowledge, enabling pupils to know more, remember more and apply their learning with increasing sophistication.

3 THINKING AND COMMUNICATING AS ARTISTS

Pupils learn to explain, evaluate and refine their artistic thinking.

Through Oracy, self-reflection, peer critique and evaluation, pupils develop the confidence to discuss artwork using subject-specific vocabulary. They learn to justify artistic decisions, analyse the work of artists and evaluate their own outcomes. As they progress through the curriculum, pupils become increasingly independent in planning, creating and refining artistic work.

Our Catholic identity enriches how pupils apply computing knowledge, use technology responsibly and show respect for others online; it does not replace or dilute the art and design curriculum.

Year 1 – Art Progression & Lesson Design

Curriculum content / context	What we want children to know	Scientific skills / working scientifically	Progression to next stage
Mixed discipline unit. Children to explore printing in different ways i.e. handprints, rubbings, simple relief printing.	Pupils will know that artists can create prints using a range of materials, including hands, clay and textured surfaces. They will understand that primary colours can be mixed to create secondary colours, that texture can be explored through rubbings, and that lines and shapes can be used to create observational drawings. They will know that artists experiment, evaluate and refine their work using different techniques and materials.	**Printing** –Begin to develop confidence in print making including painted hand, **Printing** –Make prints using painted hands, rubbings, and plasticine- toys **Printing** –Collect (rubbings) prints from the natural world and toys **Collage**- Use repeating or overlapping shapes. **Drawing** - Draw lines of different sizes and thickness **Drawing** - Begin to sketch with an awareness of proportion etc. **Drawing** - To explore how a range of media are used, such as pencils, biros, pastels etc.	Pupils develop confidence in printing, texture exploration and observational drawing. They learn to mix colours, create relief prints, investigate natural and man-made textures, and use line and shape to represent what they see. This prepares them for Key Stage 2, where they will apply these techniques with greater control, analyse artists' work and make increasingly purposeful artistic choices.

Unit: Claes Oldenburg – Multi-Disciplinary 1 Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Working Scientifically	Potential barriers & adaptive teaching
1	**To explore printing using our hands.**	**Key knowledge:** Primary colours can be mixed to create secondary colours. Printing is an art technique that transfers colour, pattern or texture onto a surface. Artists can use their hands and fingers as printing tools. **Vocabulary:** print, printing, primary colours, secondary colours, mix, overlap, pattern. **Misconceptions:** Colours do not change by themselves; colours mix when combined. Prints do not have to be identical to be successful.	Explore printmaking through hand printing; mix colours; observe colour changes; create repeated prints and patterns.	**Barrier:** Pupils may struggle to mix colours purposefully or may use excessive paint. **Adaptive teaching:** Teacher models colour mixing and hand-printing step-by-step using the I Do, We Do, You Do approach. Colour mixing charts, visual examples and pre-mixed demonstrations support understanding. Adults guide pupils to predict colour changes before printing.
2	**To explore texture through rubbings.**	**Key knowledge:** Texture describes how something feels or appears to feel. Different surfaces create different textures and patterns. Artists can collect textures through rubbings. **Vocabulary:** texture, rubbing, surface, rough, smooth, pattern, natural, man-made. **Misconceptions:** Texture is not only something we feel; it can also be seen. All surfaces do not create the same rubbing.	Explore natural and man-made textures; create crayon rubbings; compare and discuss patterns and textures.	**Barrier:** Pupils may not understand how to position paper or apply pressure effectively. **Adaptive teaching:** Teacher models rubbing techniques using a range of surfaces. Visual and physical examples are provided. Adults support pupils to identify textures and compare outcomes using key vocabulary.
3	**To explore making prints with plasticine (relief printing).**	**Key knowledge:** Relief printing is created by pressing shapes, lines and patterns into a surface before applying colour. Raised and indented sections create different printed effects. **Vocabulary:** relief print, imprint, press, pattern, line, shape, texture. **Misconceptions:** Relief printing is not drawing with paint. The printed image comes from the design created in the printing block.	Create simple relief printing blocks using plasticine; press patterns and textures; produce repeated prints; evaluate printed outcomes.	**Barrier:** Pupils may find it difficult to understand how the plasticine design transfers to paper. **Adaptive teaching:** Teachers model each stage slowly and use visualisers and exemplars. Pupils practise simple marks and patterns before creating their final printing block. Questioning supports understanding of cause and effect.
4	**To create line observational drawings of toys.**	**Key knowledge:** Artists observe carefully before drawing. Shapes and lines can be used to represent objects. Observational drawing focuses on what can be seen rather than what we think we know. **Vocabulary:** observation, line, shape, curved, straight, detail, outline. **Misconceptions:** Drawings do not need to be perfect. Artists begin with simple shapes before adding details. Observation is more important than memory.	Observation drawing; identifying basic shapes; using a range of lines; representing objects accurately through careful looking.	**Barrier:** Pupils may lack confidence or focus on small details too early. **Adaptive teaching:** Teachers model observation strategies and break the drawing process into manageable steps. Shape prompts, teacher think-alouds and guided practice support pupils before independent drawing.

Across the sequence: retrieve/connect prior learning • introduce/model new knowledge • enquire/investigate where appropriate • apply/explain • deepen/reason • review/assess. These are principles of effective science teaching, not a prescribed six-lesson structure.

Research-informed routines: purposeful flashback retrieval • explicit artistic vocabulary • teacher think-aloud/metacognitive prompts • structured oracy (Voice 21) • checking understanding and responsive adaptation.

Year 2 – Art Progression & Lesson Design

Curriculum content / context	What we want children to know	Scientific skills / working scientifically	Progression to next stage
Mixed discipline unit. Children to create a galactic final piece inspired by the works of Peter Thorpe.	Pupils will know that Peter Thorpe is a contemporary artist who creates colourful space-themed artwork. They will understand how artists use shape, line, colour, texture, pattern, composition and different media to create effects. Pupils will know that artists observe, experiment, evaluate and refine their work, making purposeful choices about materials and techniques..	**Drawing** 1. Draw lines of different sizes and thickness- including tone by drawing light/dark lines using pencil. 2. Explore drawing from observation and imagination. 3. Observe and draw lines, dots, shapes and patterns through observations. 4. To explore a range of drawing tools such as pencils, pastels, charcoal etc **Painting** 1. Experiment with different size and types of brushes/tools/everyday objects to create different effects/techniques. 2. Talk about why they have selected colours for their artwork	Pupils develop confidence in using shape, line, colour, texture, pattern, composition and a range of media to create artwork. They learn to draw from observation, make purposeful artistic choices and evaluate their work. This prepares them for Key Stage 2, where they will apply these skills with greater independence, control and sophistication when studying artists and creating final outcomes .

Unit: Peter Thorpe – multi-disciplinary I Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Disciplinary Scientifically	Potential barriers & adaptive teaching
1	**To explore Peter Thorpe's artwork and use shapes to create a rocket.**	**Key knowledge:** Peter Thorpe is a contemporary artist known for colourful space-themed artwork. Artists use shape and composition to communicate ideas. **Vocabulary:** artist, contemporary, abstract, shape, composition, rocket. **Misconceptions:** Art is not about copying exactly; artists make individual choices. A rocket can be created from a combination of shapes rather than one shape.	Observe and discuss artwork; identify shapes; make artistic choices; create a simple composition using 2D shapes.	**Barrier:** Difficulty identifying shapes within artwork or discussing artistic ideas. **Adaptive teaching:** Teacher models shape identification using exemplars and visualisers. Vocabulary widgets and sentence stems support discussion. Partner talk allows pupils to rehearse ideas before sharing. Adult questioning helps pupils make links between shapes and final outcomes.
2	**To use a variety of lines and shapes to draw a rocket.**	**Key knowledge:** Artists observe carefully before drawing. Different lines create different effects and details. **Vocabulary:** line, shape, tone, observation, detail, straight, curved, thick, thin, zigzag. **Misconceptions:** Good drawing is not about perfection. Artists start with basic shapes before adding detail.	Observation drawing; continuous-line drawing; using line and shape to represent objects.	**Barrier:** Pupils may become overwhelmed by detail or lack confidence in drawing. **Adaptive teaching:** I Do, We Do, You Do modelling. Drawing broken into small manageable steps. Visual prompts and dual-coded vocabulary used throughout. Teachers model mistakes and corrections to reduce anxiety and encourage resilience.
3	**To explore painting techniques to create a space background.**	**Key knowledge:** Different painting techniques create different effects and textures. Artists layer and blend colour to create atmosphere and movement. **Vocabulary:** texture, dab, flick, splatter, blend, layer, background, primary colour, secondary colour. **Misconceptions:** More paint does not create a better effect. Colours do not need to remain separate.	Explore dabbing, flicking, splattering, layering and blending techniques; evaluate effects created.	**Barrier:** Difficulty controlling paint and understanding how techniques create intended effects. **Adaptive teaching:** Teachers model each technique separately and provide opportunities for practice before final application. Examples are displayed and referred to throughout. Targeted support is provided for brush control and colour mixing.
4	**To use different art media to create eye-catching planets.**	**Key knowledge:** Different media create different textures and effects. Artists choose media purposefully to achieve a desired outcome. **Vocabulary:** medium, texture, effect, chalk pastel, oil pastel, felt tip, water colour, pattern. **Misconceptions:** There is not one "best" medium. Different media can achieve different artistic effects.	Experiment with a range of media; compare outcomes; justify artistic decisions.	**Barrier:** Pupils may struggle to select appropriate media or may use materials randomly. **Adaptive teaching:** Carousel approach allows exploration of each medium. Teacher demonstrations highlight strengths and limitations of each medium. Discussion stems encourage pupils to explain and justify their choices. Visual examples remain available throughout the lesson.

Across the sequence: retrieve/connect prior learning • introduce/model new knowledge • enquire/investigate where appropriate • apply/explain • deepen/reason • review/assess. These are principles of effective science teaching, not a prescribed six-lesson structure.
Adaptive teaching: identify any potential barrier to the intended learning, plan the smallest purposeful adaptation/support needed and check its impact. Start with strong universal teaching; do not lower the intended curriculum. **Impact check:** What was learned and remembered? Can pupils explain or apply it? Which barrier remains? What needs re-teaching, adaptation or refinement?
Research-informed routines: purposeful flashback retrieval • explicit artistic vocabulary • teacher think-aloud/metacognitive prompts • structured oracy (Voice 21) • checking understanding and responsive adaptation.

Year 3 – Art and Design Progression & Lesson Design

Curriculum content / context	What we want children to know	Scientific skills / working scientifically	Progression to next stage
Painting unit. Children to create an industrial scene based on the painting artist Laurence Lowry.	Pupils will know that Laurence Stephen Lowry was a British artist known for painting industrial landscapes and scenes of everyday life. They will understand how artists use colour, tints, shades and watercolour techniques such as colour washes, blended washes and variegated washes to create mood and atmosphere, and that artists plan, refine and evaluate their work to create a final outcome.	• Mix primary and secondary colours to make tertiary colours • Increase confidence in creating tints and tones (white and black) with and without dilution (add water) • Create a background using a colour wash(watercolours) and add detail. • To use colour to reflect mood i.e. stormy sky, sunny day. • Blend and wash using watercolours. • Choose from a range of brush size/ painting tools and use appropriately.	Pupils develop a secure understanding of colour theory, including tints, shades and mood. They confidently apply watercolour techniques such as colour washes, blended washes and variegated washes, and use artist research to inform their own work. This prepares them to make increasingly independent artistic decisions when painting, analysing artists and creating personal responses in future units and Key Stage 3.

Unit: Lawrence Lowry – Painting discipline Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Working Scientifically	Potential barriers & adaptive teaching
1	**To explore the artist Laurence Stephen Lowry and create a research board.**	**Key knowledge:** L.S. Lowry was a British artist famous for painting industrial scenes and everyday life. Artists can study and respond to the work of other artists. Artwork can be analysed by discussing colour, subject matter, composition and style. **Vocabulary:** artist, industrial, landscape, composition, foreground, background, style, influence. **Misconceptions:** Artists do not always paint realistic scenes. Researching an artist involves more than copying facts or images.	Observe, discuss and analyse artwork; identify artistic features; annotate artwork using artistic vocabulary; create a research board.	**Barrier:** Pupils may struggle to describe artwork beyond "I like it". **Adaptive teaching:** Teacher models artwork analysis using sentence stems and dual-coded vocabulary. Annotated examples, partner discussion and guided questioning support pupils in identifying artistic features.
2	**To mix colours and create tints and shades.**	**Key knowledge:** A tint is created by adding white to a colour. A shade is created by adding black to a colour. Artists use tints and shades to create mood, depth and variation. **Vocabulary:** tint, shade, tone, colour mixing, primary colour, secondary colour, lighter, darker. **Misconceptions:** A tint is not any light colour; it is specifically created by adding white. A shade is not simply a dark colour; it is created by adding black.	Mix colours purposefully; create tints and shades; compare colour variations; discuss colour choices.	**Barrier:** Pupils may add too much black or white and struggle to see gradual colour changes. **Adaptive teaching:** Live colour-mixing demonstrations, colour ladders and visual examples support understanding. Teachers model adding small amounts of colour gradually and provide guided practice.
3	**To explore how artists use watercolour techniques to create mood and atmosphere.**	**Key knowledge:** Artists use different watercolour techniques to achieve different effects. Colour wash, variegated wash and blended wash can create mood and atmosphere within a painting. Watercolour behaves differently from thicker paints. **Vocabulary:** watercolour, colour wash, variegated wash, blended wash, mood, atmosphere, blend, technique. **Misconceptions:** Watercolour is not applied in the same way as poster paint. More water does not always improve the effect.	Experiment with watercolour techniques; observe how colours blend; compare effects; discuss how colour choices influence mood.	**Barrier:** Pupils may overwork the paint or struggle to control water. **Adaptive teaching:** Teachers model each technique step-by-step and provide practice opportunities before independent application. Worked examples and visual prompts remain available throughout the lesson.
4	**To create a Lowry-inspired industrial painting.**	**Key knowledge:** Artists apply techniques, knowledge and inspiration from other artists to create original artwork. L.S. Lowry used muted colours and industrial landscapes to represent everyday life. Artists select colours and techniques to communicate atmosphere. **Vocabulary:** industrial, landscape, atmosphere, composition, tint, shade, wash, foreground, background. **Misconceptions:** Being inspired by an artist is not the same as copying their artwork. Paintings can communicate ideas and atmosphere through colour choices.	Select and apply watercolour techniques; mix colours; compose a painting; apply learning from artist study; evaluate artistic choices.	**Barrier:** Pupils may find it difficult to apply techniques independently or combine prior learning. **Adaptive teaching:** Retrieval of previous learning, teacher exemplars, success criteria and step-by-step modelling support pupils. Teachers use questioning and prompts to encourage independent artistic decision-making.

Across the sequence: retrieve/connect prior learning • introduce/model new knowledge • enquire/investigate where appropriate • apply/explain • deepen/reason • review/assess. These are principles of effective science teaching, not a prescribed six-lesson structure.
Adaptive teaching: identify any potential barrier to the intended learning, plan the smallest purposeful adaptation/support needed and check its impact. Start with strong universal teaching; do not lower the intended curriculum. **Impact check:** What was learned and remembered? Can pupils explain or apply it? Which barrier remains? What needs re-teaching, adaptation or refinement?
Research-informed routines: purposeful flashback retrieval • explicit artistic vocabulary • teacher think-aloud/metacognitive prompts • structured oracy (Voice 21) • checking understanding and responsive adaptation.

Year 4 – Art and Design- Progression & Lesson Design

Curriculum content / context	What we want children to know	Scientific skills / working scientifically	Progression to next stage
Textile unit. Children to create a weaving pattern by weaving, inspired by the artist Diedrick Brackens.	Pupils will know that textile artist Diedrick Brackens uses weaving, colour and pattern to communicate ideas and tell stories. They will understand that weaving is created by threading materials over and under on a loom, and that artists carefully select colours, patterns and textures to create purposeful textile artwork that can be refined and evaluated.	1. Plan a design in a sketchbook and execute it. 2. Thread a needle with increasing confidence. 3. Create weavings – card loom. 4. Use weaving stitch/Queen Anne stitch. 5. Create a pattern using 2 or more colours.	Pupils confidently use a loom to create woven textile pieces, selecting colours, patterns and threads purposefully. They understand how artists such as Diedrick Brackens use weaving to communicate ideas and can independently design, create, evaluate and refine textile outcomes, preparing them for more advanced textile skills and mixed-media work in Year 6

Unit: Diedrick Brackens – Textile discipline Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Working Scientifically	Potential barriers & adaptive teaching
1	**To explore the textile artist Diedrick Brackens and create a research board.**	**Key knowledge:** Diedrick Brackens is a contemporary textile artist who uses weaving to tell stories and celebrate Black culture and identity. Artists can communicate ideas, experiences and culture through textiles. **Vocabulary:** textile, weaving, loom, pattern, culture, fiber, artist, textile artist. **Misconceptions:** Weaving is not simply joining materials together. Textile art is a fine art form and can communicate meaning and stories.	Observe, discuss and analyse artwork; identify patterns, colours and themes; annotate artwork; create a research board using artistic vocabulary.	**Barrier:** Children may struggle to interpret textile artwork or discuss artistic meaning. **Adaptive teaching:** Teachers model artwork analysis using sentence stems and dual-coded vocabulary. Photographs of woven artwork, guided questioning and partner discussion support understanding and vocabulary development.
2	**To design a weaving pattern and explore weaving.**	**Key knowledge:** Weaving is created by interlacing materials over and under each other. Artists carefully select colours and patterns to create visual impact. **Vocabulary:** weave, weaving, pattern, colour, over, under, loom, design. **Misconceptions:** Weaving is not random placement of materials. Patterns are often planned before being created.	Design a repeating pattern; select colours purposefully; practise simple weaving techniques; discuss artistic choices.	**Barrier:** Children may find the over-and-under process difficult to follow or lose track of the pattern. **Adaptive teaching:** Teachers model weaving step-by-step using large demonstrations. Colour-coded strips, visual instructions and guided practice support understanding before independent work begins.
3	**To use oil pastels to recreate a weaving design.**	**Key knowledge:** Artists can use different media to represent texture and pattern. Oil pastels can be blended to create smooth transitions between colours. **Vocabulary:** oil pastel, blend, texture, pattern, layer, colour, shade. **Misconceptions:** Blending is not coloring harder. Different colours can be combined gradually to create new effects.	Use oil pastels confidently; layer and blend colours; represent woven patterns through drawing; evaluate colour choices.	**Barrier:** Pupils may struggle to blend colours effectively or recreate repeated patterns. **Adaptive teaching:** Teacher modelling demonstrates blending techniques and mark making. Exemplars and visual prompts support pattern creation. Additional guided support is provided for colour transitions.
4	**To create a weaving pattern inspired by Diedrick Brackens.**	**Key knowledge:** Artists draw inspiration from other artists whilst creating original work. Colour, pattern and weaving techniques can be combined to communicate ideas and create visual impact. **Vocabulary:** inspired, textile, weave, loom, pattern, composition, vibrant, contrast. **Misconceptions:** Being inspired by an artist does not mean copying their work. Bright colours and patterns should be selected purposefully rather than randomly.	Apply weaving techniques independently; select colours intentionally; create a woven outcome inspired by an artist; evaluate and refine artistic choices.	**Barrier:** Children may struggle to combine previously taught techniques independently. **Adaptive teaching:** Retrieval of prior learning, visual success criteria, artist exemplars and teacher check-ins support pupils to apply skills confidently. Teachers use questioning to encourage pupils to justify colour and pattern choices.

Across the sequence: retrieve/connect prior learning • introduce/model new knowledge • enquire/investigate where appropriate • apply/explain • deepen/reason • review/assess. These are principles of effective science teaching, not a prescribed six-lesson structure.
Adaptive teaching: identify any potential barrier to the intended learning, plan the smallest purposeful adaptation/support needed and check its impact. Start with strong universal teaching; do not lower the intended curriculum. **Impact check:** What was learned and remembered? Can pupils explain or apply it? Which barrier remains? What needs re-teaching, adaptation or refinement?
Research-informed routines: purposeful flashback retrieval • explicit artistic vocabulary • teacher think-aloud/metacognitive prompts • structured oracy (Voice 21) • checking understanding and responsive adaptation.

Year 5 – Art and Design Progression & Lesson Design

Curriculum content / context	What we want children to know	Scientific skills / working scientifically	Progression to next stage
Sculpture unit. Children to create a clay pot using a coil pot using inspiration drawn from the ceramic artist Clarice Cliff.	Pupils will know that ceramic artists, such as Clarice Cliff, use clay to create three-dimensional forms and decorative pottery. They will understand how coiling involves rolling and joining clay to build a pot, and that artists refine, decorate and evaluate their work using colour, pattern and surface design to create a finished ceramic outcome.	• Plan, shape, mould and make constructions from different materials i.e. clay • Show an awareness of how form and shape can be transferred from 2D to 3D (design to 3D model). • Create, join, and combine shapes to create recognisable forms using slip, score, and blend technique. • Plan, design, make and (when necessary) adapt models. • Discuss the work of other sculptors and how these have influenced their own work/designs.	Increase precision, independence and confidence ready for secondary school

Unit: Clarice Cliff – Sculpture discipline Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Working Scientifically	Potential barriers & adaptive teaching
1	To find out about the ceramic artist Clarice Cliff.	**Key knowledge:** Clarice Cliff was a British ceramic artist and designer known for colourful pottery and bold patterns. Artists can decorate functional objects as well as paintings. Patterns, colour and shape can communicate style and meaning. **Vocabulary:** ceramic, pottery, pattern, design, shape, colour, artist, decorate. **Misconceptions:** Art is not limited to drawing and painting. Pottery can be both functional and artistic.	Observe, discuss and analyse artwork; identify colours, patterns and shapes; compare designs; create a research board using artistic vocabulary.	**Barrier:** Children may struggle to discuss artwork beyond simple opinions. **Adaptive teaching:** Use artist examples, dual-coded vocabulary, sentence stems ("I notice…", "I can see…") and teacher modelling of artwork analysis. Partner discussion supports vocabulary development and confidence.
2	To explore and refine clay techniques to inform my design.	**Key knowledge:** Clay can be manipulated using different techniques to create forms and structures. Coiling is created by rolling clay into long strands and joining them together. Artists practise techniques before creating final pieces. **Vocabulary:** clay, coil, sculpture, form, join, shape, pinch, smooth. **Misconceptions:** Clay models do not need to be completed immediately. Clay pieces require careful joining and smoothing to stop them breaking apart.	Explore clay through rolling, coiling, joining, smoothing and shaping. Practise techniques and evaluate which methods are most effective.	**Barrier:** Children may find manipulating clay difficult or create weak joins. **Adaptive teaching:** Teachers model each technique step-by-step. Physical demonstrations, visual instructions and guided practice allow pupils to build confidence before independent application. Additional adult support can be provided for joining and smoothing.
3	To apply clay techniques to create a planned 3D form.	**Key knowledge:** Sculptors plan before creating. Clay techniques can be combined to create stable three-dimensional forms. Artists refine work throughout the making process. **Vocabulary:** sculpture, 3D form, structure, coil, clay, design, refine, construct. **Misconceptions:** Sculpture is not created in one step. Successful sculptures require planning, adjusting and improving throughout the process.	Apply coiling and sculpting techniques; follow a design; construct a three-dimensional form; refine structure and shape.	**Barrier:** Children may struggle to transfer their design into a 3D outcome or maintain stability. **Adaptive teaching:** Design plans remain visible throughout the lesson. Teachers model how to translate a sketch into a clay form and provide regular review points. Questions and prompts support pupils in making adjustments independently.
4	To apply and refine surface design to complete and evaluate a 3D artwork.	**Key knowledge:** Surface decoration can enhance a sculpture. Artists evaluate and refine their work to improve appearance and effectiveness. Clarice Cliff used colour and pattern to make her ceramics distinctive. **Vocabulary:** decoration, pattern, surface, evaluate, refine, ceramic, detail, texture. **Misconceptions:** Evaluation is not about finding faults; it helps artists identify strengths and improvements. Decoration should be purposeful rather than random.	Add pattern and decorative details; evaluate artistic decisions; discuss strengths and next steps using artistic vocabulary.	**Barrier:** Children may rush the decoration stage or struggle to evaluate their work. **Adaptive teaching:** Teachers model effective decoration and evaluation. Examples of Clarice Cliff's work support inspiration. Sentence stems and gallery walks help pupils discuss and justify artistic choices.

Across the sequence: retrieve/connect prior learning • introduce/model new knowledge • enquire/investigate where appropriate • apply/explain • deepen/reason • review/assess. These are principles of effective science teaching, not a prescribed six-lesson structure.
Adaptive teaching: identify any potential barrier to the intended learning, plan the smallest purposeful adaptation/support needed and check its impact. Start with strong universal teaching; do not lower the intended curriculum. **Impact check:** What was learned and remembered? Can pupils explain or apply it? Which barrier remains? What needs re-teaching, adaptation or refinement?
Research-informed routines: purposeful flashback retrieval • explicit artistic vocabulary • teacher think-aloud/metacognitive prompts • structured oracy (Voice 21) • checking understanding and responsive adaptation.

Year 6 – Art and Design Progression & Lesson Design

Curriculum content / context	What we want children to know	Artistic skills	Progression to next stage
Textile unit. Children to create a textile sugar skull using a variety of sewing techniques inspired by the artist Thaneeya McArdle.	Pupils will know that textile artists use colour, pattern, symbolism and stitching to communicate ideas and create visual impact. They will understand the distinctive style of Thaneeya McArdle, know how running stitch, whip stitch and back stitch create different effects, and recognise that artists plan, refine and evaluate designs before creating a final textile outcome.	• Plan and design in their sketchbook to inform final piece. • Thread a needle confidently. • Use different stiches including blanket, cross and running stitch. • Use decorative techniques i.e. adding features, beads or buttons. • Use card templates to cut fabrics using templates.	Pupils confidently use stitching techniques, colour and pattern to create textile artwork. They design, create, evaluate and refine their work independently, preparing them for more advanced sewing, embroidery, textile construction and mixed-media projects in Key Stage 3.

Unit: Thaneeya McArdle – Textile discipline Term: Autumn

Lesson	Aim	What we want the children to know	Skills / Working Scientifically	Potential barriers & adaptive teaching
1	**To investigate an artist's distinctive style and identify ideas that could influence our own textile work.**	**Key knowledge:** Thaneeya McArdle is known for vibrant sugar skull artwork, detailed patterns and bold colour choices. Artists draw inspiration from cultural traditions and develop their own distinctive style. Textile artists use colour, pattern and decoration to communicate ideas. **Vocabulary:** textile, sugar skull, pattern, symmetry, motif, culture, vibrant, influence. **Misconceptions:** Being inspired by an artist is not the same as copying their work. Sugar skulls are decorative cultural symbols rather than scary images.	Analyse and evaluate artwork; identify artistic influences; discuss use of colour, pattern and symbolism; record ideas through annotation and sketching.	**Barrier:** Pupils may focus only on what they see rather than analysing artistic choices. **Adaptive teaching:** Teacher models artwork analysis using annotated examples and questioning. Vocabulary mats, visual prompts and discussion stems support deeper responses.
2	**To explore how stitches can create different effects.**	**Key knowledge:** Different stitches create different decorative and structural effects. Running stitch, whip stitch and back stitch are used for different purposes within textile work. Textile artists select stitches purposefully. **Vocabulary:** stitch, running stitch, whip stitch, back stitch, thread, needle, textile, seam. **Misconceptions:** All stitches do not produce the same outcome. Sewing is not simply joining fabric; it can be decorative as well as functional.	Practise threading needles; apply running, whip and back stitch; compare effectiveness of different stitches; evaluate outcomes.	**Barrier:** Fine motor control and threading needles may be challenging. **Adaptive teaching:** Large-scale teacher demonstrations, visual step cards, pre-threaded needles where appropriate and guided practice. Additional adult support targets pupils requiring further assistance.
3	**To develop a design for a textile artwork inspired by Thaneeya McArdle.**	**Key knowledge:** Artists plan and refine designs before creating final outcomes. Effective textile designs consider colour, pattern, symmetry and decorative detail. **Vocabulary:** design, composition, symmetry, pattern, motif, colour palette, refine. **Misconceptions:** The first idea is not always the strongest. Planning is an important part of the artistic process.	Generate ideas; sketch and refine designs; select colours and patterns; annotate artistic choices using subject-specific vocabulary.	**Barrier:** Pupils may struggle to transfer inspiration into an original design. **Adaptive teaching:** Teachers model the design process from inspiration to outcome. Design templates, artist references and questioning support pupils to make independent artistic decisions.
4	**To apply textile techniques to create a final artwork inspired by Thaneeya McArdle.**	**Key knowledge:** Textile artists combine design, stitching and decoration to create a final outcome. Artistic choices should reflect the intended style and purpose of the work. Evaluation helps artists refine and improve outcomes. **Vocabulary:** textile, embroidery, stitch, embellishment, evaluate, refine, composition, symmetry. **Misconceptions:** Successful artwork requires ongoing refinement. Decorative elements should be purposeful rather than added randomly.	Apply stitching techniques independently; create a textile sugar skull design; combine colour, pattern and stitch effectively; evaluate and refine work.	**Barrier:** Pupils may become focused on completing the piece rather than achieving quality. **Adaptive teaching:** Success criteria, exemplars, regular review points and teacher conferencing help pupils reflect on and improve their work throughout the process.

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