



Drawing progression

	EYFS - Nursery	EYFS - Reception	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Range of media	Pencils, crayons, chalk, wax crayons	Pencils, crayons, chalk, wax crayons	Pencils, pastels, paint, charcoal, wax crayons	Pencils, pastels, paint, charcoal, wax crayons	Pencils – different hardness pastels, paint, charcoal, wax crayons	Pencils – different hardness HB, B, 2B, 4B pastels, paint, charcoal, wax crayons	Pencils – different hardness pastels, paint, charcoal, wax crayons, oil pastels, biros	Pencils – different hardness pastels, paint, charcoal, wax crayons, oil pastels, biros
Line	Hold a pencil correctly Use of line to enclose a space Attempt to join lines up – understand that multiple lines can be used together to create a picture	Create shapes and objects Create objects that may not be accurate in proportion or placement but have a clear intention.	Some experimentation in altering the thickness of lines	Techniques using different implements show understanding of line Appropriate altering of thickness of line Effects are created by using dots (stippling) and lines.	Some experimentation with different hardness of pencils to create effects. Some control of a pencil is shown when sketching – develop mindset that light sketching is not the final piece but a foundation to build upon	Different lines , tones and textures are created effectively by selecting different hardness of pencils. Growing control of a pencil is shown when sketching – sketch lightly	Experimentation with lines for dramatic effect or delicate lines Experiment with hard lines for dramatic effect and emphasis, rendering the initial light sketch background matter Drawings show attempt to depict movement, perspective, shadows, reflection	lines for dramatic effect or delicate lines Continue to develop skills already learned until it becomes second nature. Practice makes perfect – good line work is the foundation for everything that comes afterwards Drawings show attempt to depict movement, perspective, shadows, reflection
Tone			Some experimentation in creating tones Experiment with mixed media to create a light-to-dark effect Smudge with fingers on paper with charcoal and heavy pencil to create different tones	Number of techniques for creating tones are used	Shading is beginning to be used to show light and shadow Start to understand that a light source creates a shadow. Start to understand directional light. Finger smudge pencils to create tone Start to experiment in creating tone with pencils by layering fine strokes rather than smudging Use side and point of pencil to create light, medium and dark tones	Effective shading is used to show light and shadow Continue to develop the concept of layering rather than smudging and start to incorporate pressure Continue to develop light and shadows in art to create depth. Introduce reflection Use side and point of pencil to create light, medium and dark tones	Variety of techniques used to add interesting effects – shadows, reflections, direction of light Start to study how light and shadow is used to create 3D features on a face Use side and point of pencil to create light, medium and dark tones	Appropriate variety of techniques used to add interesting effects – shadows, reflections, direction of sunlight, directional light Use side and point of pencil to create light, medium and dark tones
Texture	To begin to understand that different items feel different to the touch To show an interest in describing the texture of different things	To think about the texture correlating to what the artwork is depicting eg long spaghetti or wool for hair	Texture is explored	Effects are created by using dots (stippling), lines to show texture	Hatching and cross-hatching are used with support	Hatching and cross-hatching are used to create texture	Begin to independently think about techniques they may use to create certain texture effects	Create increasingly complex pieces of work using multiple textures in the same piece Generally, appropriate techniques are used to achieve a variety of interesting effects.



Pattern	Use stamps or objects to create patterns Rubbings to create patterns Experiment with colour whilst rubbing – what patterns could be made with colour?	Expand on use of rubbings – different textures to create multiple pieces in one piece of art Use different patterns to create one larger image	Patterns are explored	Effects are created by using dots, lines to show texture or patterns	Consider different types of pattern: regular pattern vs unintentional patterns vs patterns for decoration	Consider if different patterns are significant to different cultures	Explore doodling, what small elements can be taken from simple doodles and be developed into more detailed designs – consider layers – Ancient Egyptian sarcophagus designs	Consider multiple repeating patterns can be used to create bigger design – eg Mandalas
Colour	Have an understanding of block colour used in the right places for well-known things eg orange tigers have black stripes, flowers have green stems	Name colours Start using the appropriate colours for personal familiar objects	Understand the basic colour wheel	Shade and blend using chalks, pastels and finger smudging Experiment with concepts of realism and surrealism in regards to colour	Look at tertiary colour wheel awareness that mood may be created with colour	Start to blend colours with coloured pencils rather than finger smudging Understand which colours blend well and which don't – each colour must share at least one component eg red blends with orange because red is a component in mixing orange but red would not blend well with green since red is not used to mix green. Generally, moods are created by altering the colour palette used.	Colour wheel – complimentary / contrasting etc Use complimentary and contrasting colours Experiment with different mediums – is blending paint harder or easier than blending pencil? Is watercolour easier to work with than acrylic or poster paint?	Use complimentary and contrasting colours to good effect Continue to develop blending colours
Space	Have an understanding of the page (spacing) – a drawing should be centre stage not in the corner Have an understanding of the page (proportion) – a big piece of paper needs a big picture	Use negative space (the space left blank) to fill with small details eg a sun in the sky	Start to consider proportions not just within a singular drawing but between separate drawings on a page, eg Dad is taller than boy so boy is drawn smaller Start to consider a floor on a page – either by drawing one or using the bottom of the page – objects should not be floating	Understand that positive space is the area covered by a drawing, negative space is the blank area around it. Start to think about using space to emphasise depth. A large object like a house will be smaller if further away	Begin to develop skills in one-point perspective and using size and placement to indicate proportion	Continue to develop skills in one-point perspective and using size and placement to indicate proportion	Progress from one point perspective and start to introduce two point perspective. Look at lettering as well as objects.	Continue to develop skills in two point perspective
Shape and form	Look at different geometric shapes Use cut out shapes or stamps	Make bigger shapes by putting smaller shapes together	Start to develop shapes into form by practising how to transition 2D geometric shapes into 3D – use cut out templates to create cubes etc	Use 2D sketches to make into 3D form	Begin to progress from taking geometric shapes and turning them 3d and apply this to basic objects, eg. use the ability to draw a cylinder and apply it to drawing a bottle. Link this in with tone to add shading and depth	Continue to progress from taking geometric shapes and turning them 3d and apply this to basic objects, eg. use the ability to draw a cylinder and apply it to drawing a bottle. Link this in with tone to add shading and depth	Gradually start to move onto harder subject matter that might use multiple 3d shapes/angles, eg. Jugs, teapots, tables	Move onto harder subject matter that might use multiple 3d shapes/angles, eg. Jugs, teapots, tables



<p>Figures / Faces</p>	<p>The main components of a face are there somewhere</p> <p>There are two arms and two legs</p> <p>The hair is on top of the head</p>	<p>The main components of a face are in the correct position</p> <p>A body is introduced – arms and legs don't just protrude from a round head</p> <p>Basic details are starting to be introduced eg glasses</p>	<p>Face</p> <ul style="list-style-type: none"> • Heads are more oval than round • Eyes are more than joust dots • Eyes come halfway down the face • Mouths have two lips • Hairline starts below the top of the head • Use of a Neck 	<p>Body</p> <ul style="list-style-type: none"> • Heads are smaller than bodies • Head and body shapes are more oval than round • Arms and legs have a thickness (not single lines) • 5-6 heads fit into a child's body (6-7 into an adult's body) • The middle of the body is the hip line (not the waist) • Arms (when hanging down) end halfway down the thighs • Shoulders are at least twice the width of the face <p>Develop attention to detail – the right amount of fingers are drawn</p>	<p>Face</p> <ul style="list-style-type: none"> • from the front, heads are mostly oval • faces vary in shape • eyes are almond shaped • eyelashes grow out of eyelids • eyes come halfway down the face • pupils are in line with the corners of the mouth • base of the nose is halfway between the eyes and the chin • mouth is roughly halfway between the base of the nose and the chin • the whole iris is rarely seen • line between lips is the darkest • tops of ears are level with eyebrows • Hairline starts below the top of the head 	<p>Body</p> <ul style="list-style-type: none"> • 5-6 heads fit into a child's body (6-7 into an adult's body) • The middle of the body is the hip line (not the waist) • Arms (when hanging down) end halfway down the thighs • Shoulders are at least twice the width of the face • Necks are slightly narrower than heads • Foot length is similar to head length 	<p>Face</p> <ul style="list-style-type: none"> • Proportion guidelines used – year 3 <p>Face in profile</p> <ul style="list-style-type: none"> • The height and width of the head are similar in profile 	<p>Body</p> <ul style="list-style-type: none"> • Proportion guidelines used – year 4 plus • Arms, legs and necks are cylinders • Shoulder to elbow and elbow to wrist are equal length • Shoulders slope slightly <p>Action poses</p> <ul style="list-style-type: none"> • The torso is divided into two equal parts: shoulder to waist and waist to top of thigh • During action poses these parts can be at different angles to each other
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