

United Curriculum

Primary Art & Design

For Teachers



United Curriculum
Primary
Part of United Learning

Contents



This document aims to provide **Art Leads** and **classroom teachers** with an understanding of the rationale for the Art & Design curriculum, the core substantive (**practical** and **theoretical**) and **disciplinary** knowledge that will be covered, as well as guidance on how to implement it in individual schools and classrooms.

1. Intent

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United Curriculum Principles



Building on the Framework for Excellence, The United Learning Primary Curriculum has **six core principles**:

- **Entitlement**
All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it
- **Coherence**
Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects
- **Mastery**
We ensure that foundational knowledge, skills and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts
- **Adaptability**
The core content – the ‘what’ – of the curriculum is stable, but schools will bring it to life in their own local context, and teachers will adapt lessons – the ‘how’ – to meet the needs of their own classes
- **Representation**
All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience
- **Education with Character**
Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social and cultural development, our co-curricular provision and the ethos and ‘hidden curriculum’ of the school – is intended to spark curiosity and to nourish both the head and the heart

Subject-specific rationales are built on these six principles.



United Curriculum Principles: Art & Design



The United Curriculum for Art provides all children, regardless of their background, with:

- **Entitlement**
Regardless of their starting point, the curriculum allows pupils to produce creative work, to explore ideas and develop the confidence to excel in a broad range of artistic techniques. All pupils will learn about artists and cultures from across history and across the world.
- **Coherence**
Taking the National Curriculum as its starting point, the curriculum is sequenced from Early Years to Key Stage 3 and beyond so that pupils gradually develop and build their practical knowledge, including the formal elements, the use of a range of materials in two and three dimensions, and the techniques required to produce artwork. Theoretical and disciplinary knowledge is sequenced so that pupils build a deeper understanding across key stages.
- **Mastery**
All pupils will be explicitly taught about the formal elements – colour, form, line, pattern, shape, texture and tone – and other aspects of art knowledge in small steps. Pupils will revisit, develop and apply their skills with increasing technical proficiency.
- **Adaptability**
Our art curriculum is designed to give teachers flexibility, allowing them to select and adapt resources for their specific context. Schools are encouraged to bring it to life for their pupils by supplementing it with artists from their local area. In Key Stage 3, schools should select outcomes, materials and skills focus for units based on local context and teacher expertise.
- **Representation**
The Art curriculum provides children with the opportunity to explore historical and contemporary artists and artworks, who represent their own and others' cultures, values and beliefs. We will explore the context in which the art was produced, and consider the full breadth of human experience and expression through art.
- **Education with Character**
We aim to build and maintain pupils' confidence in their ability as artists to create. The curriculum will develop aspects of character such as resilience, confidence and risk taking. Through the curriculum, pupils are given opportunities to share, reflect and learn about each other's experiences whilst recognising the things we have in common.



Structuring the Art & Design Curriculum



The United Curriculum for Art & Design has three strands:

Practical Knowledge (Substantive/Vertical Concepts*)

Practical knowledge includes all the things that pupils need to know in order to produce art. It includes:

- **Formal elements** (colour, form, line, pattern, shape, texture, tone).
- **Control of Materials** (drawing, painting, printmaking, 3D sculpture, textiles and photography/digital art)

These have each been sequenced so that pupils are explicitly taught aspects in small steps, allowing pupils to gradually build their understanding and mastery of practical knowledge. Progression in each area of practical knowledge is outlined on [slides 29-43](#).

Theoretical Knowledge (Substantive)

Theoretical knowledge includes the history of art. In the Primary Art & Design Curriculum, a range of artists have been selected to not only illustrate quality examples of the practical knowledge outline above, but to build pupils' knowledge of the diversity of artists (their backgrounds, inspiration, and approaches). They will also examine how artists have inspired each other, and how artists are connected within the paradigms of Traditional, Modern and Contemporary art.

Progression in theoretical knowledge is outlined on [slides 45-47](#).

Disciplinary Knowledge

Disciplinary knowledge asks the questions that are at the heart of the subject:

- **What is art?** Pupils learn about the diversity of artistic outcomes, the purpose and the meaning of art, and how it has been part of much of human history.
- **What do artists do?** Pupils learn about how artists are influenced by their own contexts and worldviews, and present this worldview through their art; they can choose to accurately represent the world around them, choose to express themselves and/or challenge others' worldviews through their art
- **What inspires artists?** Pupils learn about the range of ways that artists – and that pupils as artists – can be inspired.

Progression in disciplinary knowledge is outlined on [slide 48](#).

*Vertical concepts

The subject of Art & Design categorises substantive knowledge to be taught as practical or theoretical knowledge; we have therefore used the same terminology here.

However, in the context of the United Learning Curriculum, the **practical knowledge** could be considered as the '**Vertical Concepts**'.

As they progress through the curriculum, pupils build their understanding of practical concepts like colour or the use of clay; they revisit and add layers to their understanding throughout the curriculum.

No matter what artists have been chosen to illustrate the theoretical, disciplinary or practical knowledge, the core understanding of practical knowledge – the vertical concepts – should remain the same.



United Curriculum: Art & Design



	N3-4	Rec	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	<p>Marvellous Me / Look At Me / Bears [Aut1] Painting a self-portrait; creating a collage.</p> <p>Special Days [Aut2] Combining collage and painting.</p>	<p>Me and My World [Aut1] Drawing and painting a self-portrait with increasing control.</p> <p>My Heroes [Aut2] Collage, painting and printmaking.</p>	<p>I Am An Artist [Aut1] Introducing sketchbooks, experimenting with mark-making and learning about primary colours.</p> <p>Paul Klee Piet Mondrian Wassily Kandinsky</p>	<p>Our School [Aut1] Looking at architecture and urban landscapes through photography and recording surface textures. Producing a collaborative outcome with printmaking.</p> <p>Zaha Hadid The Boyle Family</p>	<p>Why Do We Make Art? [Aut2] Exploring the purpose of art through the study of cave paintings. Using continuous line and considering the use of perspective.</p> <p>Satoshi Kitamura Pablo Picasso History</p>	<p>Why Do We Make Art? [Aut1] Exploring the purpose of art through the study of cave paintings. Using continuous line and considering the use of perspective.</p> <p>Satoshi Kitamura Pablo Picasso History</p>	<p>Illustration & Narrative Art [Aut1] Developing a visual response to a text, creating digital art.</p> <p>Raphael, Leonardo, Michelangelo Marjane Satrapi, Mel Tregonning English</p>	<p>Recycled Materials Installation [Aut2] Using plastic waste to create an installation.</p> <p>Ifeoma Anyaeji Serge Attukwei Clottey Veronika Richterová Katharine Harvey Geography, Science</p>
Spring	<p>On the Farm / Food Glorious Food [Spr2] Refining colour mixing and selection; printmaking to create patterns.</p>	<p>Castles, Knights and Dragons [Spr1] Exploring texture with rubbings.</p> <p>Spring in Our Step [Spr2] Exploring tone using charcoal.</p>	<p>Paper Sculpture Further exploration of mark making. Creating a sculpture by folding and twisting paper and gluing onto a base. Photography of shadow and light.</p> <p>Charles McGee</p>	<p>Colour and Tone [Spr1] Looking at tints, tones and shades in <i>The King Who Banned the Dark</i> and Picasso's paintings from his Blue Period.</p> <p>Emily Haworth-Booth Pablo Picasso English</p>	<p>Clay Fairy Tales Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Anthony Browne Quentin Blake English</p>	<p>Clay Fairy Tales Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Anthony Browne Quentin Blake</p>	<p>Journeys [Spr1] Looking at <i>Shackleton's Journey</i> and how artists have portrayed journeys. Collage, printmaking and mixed-media outcomes.</p> <p>Richard Long, Frida Kahlo, Lubaina Himid English</p>	<p>Displacement / Challenges [Spr2] Looking at the work of artists who have been refugees or have produced art in different circumstances.</p> <p>Pissarro, Wiltshire, Schwitters, Kerr Geography</p>
Summer	<p>Once Upon a Time [Sum1] Continuous line drawing and refining fine motor skills.</p> <p>All Creatures Great & Small [Sum1] Line drawing; colour mixing.</p>		<p>The Natural World Drawing from observation, printmaking using leaves and introducing secondary colours.</p> <p>Leonardo Da Vinci Frances Hatch</p>	<p>Painting Water Using wax resist and watercolour to create water textures. Exploring collage to create an outcome using suspended fish paintings.</p> <p>Katsushika Hokusai David Hockney Claude Monet Geography</p>	<p>Mythology [Sum2] Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary.</p> <p>Claude Monet David Hockney Edward Burne-Jones History</p>	<p>Mythology [Sum1] Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary.</p> <p>Claude Monet David Hockney Edward Burne-Jones History</p>	<p>Pattern & Sculpture (Sum1) Using origami to create bird sculptures out of printed designs exploring pattern and the natural world.</p> <p>Mark Hearld Jackie Morris</p>	<p>Art & Identity [Sum2] Considering the impact of the British Empire on art and how our art can reflect our identity. Drawing the face and creating a shared exhibition.</p> <p>Yinka Shonibare Sonia Boyce History</p>

NB: The **artists** suggested in each unit provide quality examples of practical knowledge and provide exposure to artists from across history from diverse backgrounds. However, you could **supplement and replace these artists where appropriate** with those from your local area.

United Curriculum: Art & Design



The United Curriculum is designed so that Design & Technology units can be taught in one half of the term, and Art & Design in the other.

While in the majority of cases, it does not matter whether Design & Technology is taught in the first or second half of a term, there are some units that we recommend are taught in either the first or the second term. This allows knowledge to be developed across the curriculum.

The rationale for each of these cases is listed on the right; schools should be mindful of these when planning the year.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	I Am An Artist [Aut1] Introducing sketchbooks, experimenting with mark-making and learning about primary colours. Paul Klee Piet Mondrian Wassily Kandinsky	Our School [Aut1] Looking at architecture and urban landscapes through photography and recording surface textures. Producing a collaborative outcome with printmaking. Zahra Hadid The Boyle Family	Why Do We Make Art? [Aut2] Exploring the purpose of art through the study of cave paintings from Lascaux. Using continuous line and considering the use of perspective. Satoshi Kitamura Pablo Picasso History	Pattern & Pumpkins [Aut1] Making 3D pumpkins from clay. Exploring texture and pattern by printmaking using bubble wrap. Yayoi Kusama	Illustration & Narrative Art [Aut1] Developing a visual response to a text, creating digital art. Raphael, Leonardo, Michelangelo Marjane Satrapi, Mel Treginning English	Recycled Materials Installation [Aut2] Using plastic waste to create an installation. Heona Anyaaji Serge Aizawa, Clotey Veronika Richterová Katharine Harvey Geography, Science
Spring	Paper Sculpture Further exploration of mark-making. Creating a sculpture by folding and twisting paper and gluing onto a base. Photography of shadow and light. Charles McGee	Colour and Tone [Spr1] Looking at tints, tones and shades in <i>The King Who Banned the Dark</i> and Picasso's paintings from his Blue Period. Emily Haworth-Booth Pablo Picasso English	Clay Fairy Tales Using clay to produce a collaborative visual representation of a fairy tale crime. Anthony Browne Quentin Blake English	Watercolour Tropical Rainforest Exploring use of watercolours to create a collaged response to the work of artists studied. Abel Rodriguez Henri Rousseau Henri Matisse Geography	Journeys [Spr1] Looking at Shackleton's Journey and how artists have portrayed journeys. Collage, printmaking and mixed-media outcomes. Richard Long, Frida Kahlo, Lubaina Himid English	Displacement / Challenges [Spr2] Looking at the work of artists who have been refugees or have produced art in different circumstances. Picasso, Wilshire, Schwitters, Kerr Geography
Summer	The Natural World Drawing from observation, printmaking using leaves and introducing secondary colours. Leonardo Da Vinci Claude Monet Frances Hatch	Painting Water Using wax resist and watercolour to create water textures. Exploring collage to create an outcome using suspended fish paintings. Katsushika Hokusai David Hockney Claude Monet Geography	Mythology [Sum2] Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary. Raphael Van Gogh Frank Auerbach, Chris Offill History	My Favourite Things [Sum1] Looking at objects from the British Museum using <i>This or That</i> by Goodhart. Drawing a still life based on personal possessions. Pippa Goodhart Joseph Cornell English	Pattern & Sculpture Using origami to create bird sculptures out of printed designs exploring pattern and the natural world. Mark Heard Jackie Morris	Art & Identity [Sum2] Considering the impact of the British Empire on art and how our art can reflect our identity. Drawing the face and creating a shared exhibition. Yinka Shonibare Sonia Boyce History

In **Y1 Aut**, D&T should be taught in Aut2 so that pupils can review their scientific knowledge of Plants from Aut1 in the context of fruits and vegetables. Therefore, Art should be taught in Aut1.

In **Y2 Aut**, D&T should be taught in Aut2 so that pupils can review their scientific knowledge of bulbs and the general plant life cycle in the context of vegetables. Therefore, Art should be taught in Aut1.

In **Y2 Spr**, Art should be taught in Spr1 because pupils analyse the illustrations in a text that is being used as a model in English in the same half term. (*The King Who Banned the Dark*).

In **Y3 Aut**, Art should be taught in Aut2 so that pupils can meaningfully connect their learning about prehistoric art with prehistoric Britain, which is being studied in history in the same half term.

In **Y3 Sum**, Art should be taught in Sum2 so that pupils can create narrative art that links to their learning about Greek mythology, studied in History in the same half term.

In **Y4 Aut**, Art should be taught in Aut1 because pupils are inspired by Kusama to make 3D pumpkin sculptures, which is more seasonal in Aut1.

In **Y4 Sum**, Art should be taught in Sum1 because pupils are inspired by the core text in English (*This or That?*) to create still life compositions.

In **Y5 Aut**, Art should be taught in Aut1 so that pupils can link the narrative art they create with their English learning in 'Painting a Picture with Words'.

In **Y5 Spr**, Art should be taught in Spr1 so that pupils can link their learning with *Shackleton's Journey*, before they explore artwork on the wider theme of journeys.

In **Y6 Aut**, Art should be taught in Aut1 so that pupils connect their art installation (made using plastics) to their knowledge of plastic pollution from Geography in the same half term.

In **Y6 Spr**, Art should be taught in Spr2 so that pupils can review their knowledge of migration from Geography Spr1 and consider the artworks of artists who were refugees.

In **Y6 Sum**, Art should be taught in Sum2 so that pupils build on their contextual understanding of the British Empire before exploring the work of Yinka Shonibare.



Artists in the Art & Design Curriculum



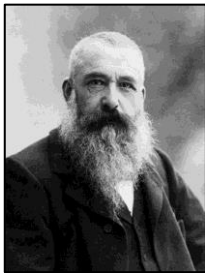
NB. The key artists in these slides will ensure that pupils can see high-quality **examples of practical knowledge**, as well as be exposed to artists who have made **great contributions to global art**, building their cultural capital. Many of the artists also allow **all pupils to see themselves reflected positively** in the curriculum. However, much of art history has been dominated by white men. Therefore, to ensure a diverse and inclusive curriculum, we have also included 'hinterland' artists – shown in **grey**. Their work may be less mainstream or prominent from art history perspective, but their inclusion in the curriculum ensures that all pupils have positive role models within the field of art.

Year 1

Leonardo Da Vinci
1452-1519



Claude Monet
1840-1926



Wassily Kandinsky
1866-1944



Paul Klee
1879-1940



Piet Mondrian
1872-1944



Charles McGee
1924-2021



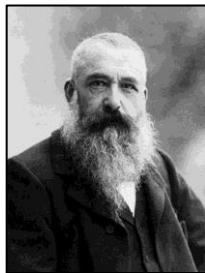
(Frances Hatch)

Year 2

Katsushika Hokusai
1750-1849



Claude Monet
1840-1926



Pablo Picasso
1881-1973



(Boyle Family)
Active c.1960-

Zaha Hadid
1950-2016



David Hockney
1937-



(Emily Haworth-Booth)

Da Vinci - Luciaroblego, [CC BY-SA 4.0](#), via Wikimedia Commons
McGee - Wmjuntunen (talk) (Uploads), [CC BY-SA 3.0](#), via Wikimedia Commons

Hockney - Connaissance des Arts, [CC BY 3.0](#), via Wikimedia Commons



Artists in the Art & Design Curriculum



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Year 3

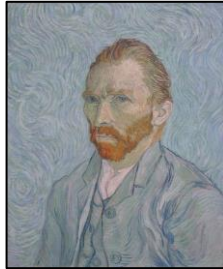
Lascaux Cave Art
17 000 – 15 000 BC



Raphael
1483-1520



Vincent Van Gogh
1833-1898



Frank Auerbach
1931-



(Quentin Blake)
1932-

(Anthony Browne)
1946-

(Satoshi Kitamura)
1937-

Chris Ofili
1968-

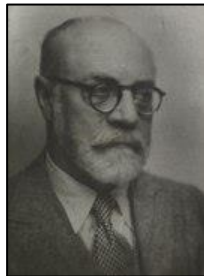


Year 4

Henri Rousseau
1844-1910



Henri Matisse
1869-1954



Joseph Cornell
1903-1972



Yayoi Kusama
1929-



(Abel Rodriguez)
1941-

Lascaux - Jack Versloot, [CC BY 2.0](#), via Wikimedia Commons
Auerbach - [Luke McKernan, CC BY-SA 2.0](#), via Wikimedia Commons

Kusama - Garry Knight, [CC BY 2.0](#), via Wikimedia Commons



Artists in the Art & Design Curriculum



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Year 5

Leonardo
1452-1519

Raphael
1483-1520

Michelangelo
1475-1564

Frida
Kahlo
1907-1954

Mona
Hatoum
1952-

Richard
Long
1945-

Lubaina
Himid
1954-

Jackie
Morris
1961-

Marjane
Satrapi
1969-

Mark
Hearld
1974-

Mel
Tregonning
1983-2014

William
Grill
1990-



Year 6

Camille
Pissarro
1830-1903

Kurt
Schwitters
1887-1948

Judith Kerr
1923-2019

Sonia
Boyce
1962-

Yinka
Shonibare
1962-

Katharine
Harvey
1963-

Veronika
Richterová
1964-

Stephen
Wiltshire
1974 -

Ifeoma
Anyaeji
1981-

Serge
Attukwei
Clotey
1985-



Da Vinci - Luciaroblego, [CC BY-SA 4.0](https://commons.wikimedia.org/wiki/File:Leonardo_da_Vinci_-_Luciaroblego.jpg), via Wikimedia Commons





Half Term	Illustrations	Learning Opportunities	How This Will Build
Aut1: Owl Babies	<i>Owl Babies</i> (Patrick Benson)	<ul style="list-style-type: none"> • Control of materials: Apply paint using fingers and sponges to create owl pictures. • Line: Experiment with mark making using paint, spray, rollers and giant brushes. • Control of materials: Start to draw their own facial features (two eyes, nose, mouth) using a mirror. 	<ul style="list-style-type: none"> • Children will draw their own face in N3/4 and Rec. • In Y2, pupils will draw and paint a simple self-portrait. • In Y6, pupils will be taught techniques to accurately draw facial features.
Aut2: Colours	<i>Orange Pear</i> <i>Apple Bear</i> (Emily Gravett)	<ul style="list-style-type: none"> • Control of materials: Print using fruit halves and paint. • Control of materials: Make marks using fingers and tools in trays of sand. • Colour: Name colours. Identify objects that are named colours. • Texture: Experiment with paint on unusual surfaces, e.g., bubble wrap, pebbles, foil. 	<ul style="list-style-type: none"> • In Y1, pupils will use leaves in printmaking. They will also learn about the primary and secondary colours.
Aut3: Winter	<i>Stick Man</i> (Axel Scheffler)	<ul style="list-style-type: none"> • Control of materials: Painting with sticks and leaves. • Control of materials: Printmaking with natural materials. • Line: Using sticks to create painted lines and lines in sand/playdough/foam. • Colour: Printmaking using different colours. • Pattern: Using sticks to create dots/lines/patterns. 	<ul style="list-style-type: none"> • In Y1, pupils will use leaves in printmaking. They will develop their printmaking skills further in Y2 by creating press-prints and Y4 by creating a collagraphic print.
Spr1: Three Little Pigs	<i>The Three Little Pigs</i>	<ul style="list-style-type: none"> • Form: Balancing sticks and gluing straw to create 3D objects. • Colour: Printmaking using sponges and paint. • Control of materials: Printmaking using sponges and paint. 	<ul style="list-style-type: none"> • In Y1, pupils will create a simple paper sculpture. In Y3 and Y4 they will work with clay to create different versions of 3D work. In Y6 they will create a collaborative 3D installation.
Spr2: Dinosaur Roar	<i>Dinosaur Roar</i> (Paul Stickland)	<ul style="list-style-type: none"> • Control of materials: Using a range of materials in a collaborative mark-making exercise. • Control of materials: Using paint to transfer hand and footprints to collaborative artwork. 	<ul style="list-style-type: none"> • In Y1, pupils will explore a range of materials for their mark-making experiments. In Y3, pupils will create positive and negative handprints using paint.
Sum1: Water 2	<i>Mr Grumpy's Outing</i> (John Burningham)	<ul style="list-style-type: none"> • Form: Create a boat using junk modelling. 	<ul style="list-style-type: none"> • As well as their 3D work in Y1, Y3 and Y4, in Y6 pupils will create a collaborative 3D installation using plastic waste in a version of junk modelling.
Sum2: What's Outside 1	<i>Ten Seeds</i> (Ruth Brown)	<ul style="list-style-type: none"> • Control of materials: Creating a collage and transient art using natural materials. • Texture: Create leaf rubbings. 	<ul style="list-style-type: none"> • In Y1, pupils will use natural materials to make prints. In Y2, pupils will create rubbings using different textures around their school site. In Y5, pupils will use watercolours to paint textures based on birds' feathers.

Relevant Development Matters (N2) statements:

- Explore paint using fingers and other body parts, as well as brushes and other tools.
- Use a wider variety of tools and size of brushes to explore paint and other materials which make marks.
- Manipulate and play with different materials to create a desired effect
- Use their imagination to consider what they can do with different materials.
- Start to make marks intentionally.



Nursery 3/4 (Cycle A)



Half Term	Learning Opportunities	How This Will Build
Aut1: Marvellous Me	<ul style="list-style-type: none"> • Colour: Painting a self-portrait. Beginning to explore colour-mixing. • Control of materials: Using a paintbrush. 	In Rec and Y2, pupils will draw and paint a simple self-portrait. In Y6, pupils will be taught techniques to accurately draw facial features. Pupils will continually develop their painting skills throughout the primary curriculum.
Aut2: It's Getting Cold Outside	<ul style="list-style-type: none"> • Texture: Using a range of materials to create a hibernation picture. • Control of materials: Collage skills (gluing, cutting with scissors). 	In Y2, pupils will explore texture around the school site, creating wax rubbings to inform their printmaking outcome. In Y1, pupils will further develop their fine motor skills to create a paper sculpture by cutting and gluing paper.
Spr2: On the Farm	<ul style="list-style-type: none"> • Colour: Choosing appropriate colours for each element of their image. • Texture: Using a range of materials to create a collage. • Control of materials: Collage skills, printmaking. 	In Y1, pupils will learn about primary and secondary colours. They will also use leaves to explore printmaking. Pupils will have further opportunities to explore collage in Y2 and Y4.
Sum1: Once Upon a Time 1	<ul style="list-style-type: none"> • Line: Drawing continuous line, vertical and horizontal lines and closed shapes. • Texture: Creating textured surfaces to represent brickwork. • Control of materials: Using fine motor skills to hold a pencil. 	Pupils will explore continuous line in Y1 and Y3. In Y2, pupils will explore texture to inform their printmaking experiments.
Sum2: All Creatures Great and Small 1	<ul style="list-style-type: none"> • Line: Drawing animals using lines and circles. • Control of materials: Using pencil to add detail to drawings. 	In Y3, pupils will use continuous line to draw animals before adding additional details using a range of materials.

Relevant Development Matters (N3/4) statements:

- Create closed shapes with continuous lines and begin to use these shapes to represent objects.
- Draw with increasing complexity and detail, such as representing a face with a circle and including details.
- Explore different materials freely, in order to develop their ideas about how to use them and what to make.
- Explore colour and colour-mixing.
- Develop their own ideas and then decide which materials to use to express them.



Nursery 3/4 (Cycle B)



Half Term	Learning Opportunities	How This Will Build
Aut1: Look at Me!	<ul style="list-style-type: none"> • Colour: Identify appropriate colours for their self-portrait (e.g., eyes, hair etc.). • Line: Draw using continuous line and closed shapes. • Control of materials: Collage skills and handling paintbrush. 	Children will draw their own face in Rec. In Y2, pupils will draw and paint a simple self-portrait. In Y6, pupils will be taught techniques to accurately draw facial features. Pupils will draw using continuous line in Y3.
Aut2: Bears	<ul style="list-style-type: none"> • Texture: Selecting appropriate materials to create a collaged bear image. • Control of materials: Collage skills. 	Pupils will have further opportunities to explore collage in Y2 and Y4.
Aut3: Special Days	<ul style="list-style-type: none"> • Colour: Exploring colour-mixing using paint. • Texture: Pupils choose collage materials from a selection. • Control of materials: Collage skills and handling a paintbrush. 	Pupils will learn about primary and secondary colour in Y1. In Y2, pupils will learn how to create tints, tones and shades of a primary colour, and they will explore tertiary colours in Y3.
Spr2: Food Glorious Food	<ul style="list-style-type: none"> • Pattern: Printmaking using vegetables to create a pattern. • Control of materials: Printmaking and collage skills. • Colour: Colour-mixing using paint. 	In Y1, pupils will use leaves in printmaking. They will develop their printmaking skills further in Y2 by creating press-prints and Y4 by creating a collagraphic print.
Sum1: Once Upon a Time 2	<ul style="list-style-type: none"> • Line: Drawing using continuous line and closed shapes. • Texture: Creating a representation of a textured surface using drawing skills. • Control of materials: Collage skills 	Pupils will draw using a continuous line in Y3. They will develop their drawing skills further in Y4, when they will have the opportunity to draw from direct observation using continuous line as well as a range of other pencil techniques.
Sum2: All Creatures Great and Small 2	<ul style="list-style-type: none"> • Line: Drawing using continuous line and closed shapes. • Control of materials: Using a pencil to draw detail with increasing complexity. • Colour: Explore colour-mixing. 	Pupils will draw using a continuous line in Y3. They will develop their drawing skills further in Y4, when they will have the opportunity to draw from direct observation using continuous line as well as a range of other pencil techniques.

Relevant Development Matters (N3/4) statements:

- Create closed shapes with continuous lines and begin to use these shapes to represent objects.
- Draw with increasing complexity and detail, such as representing a face with a circle and including details.
- Explore different materials freely, in order to develop their ideas about how to use them and what to make.
- Explore colour and colour-mixing.
- Develop their own ideas and then decide which materials to use to express them.





Half Term	Learning Opportunities	How This Will Build
Aut1: Me & My World	<ul style="list-style-type: none"> • Colour: Selecting and mixing appropriate colours for their self-portrait (e.g., eyes, hair). • Line: Drawing detail with increasing complexity. • Control of materials: Using a pencil and paintbrush with an increasing degree of control. 	In Y2, pupils will draw and paint a simple self-portrait. In Y6, pupils will be taught techniques to accurately draw facial features.
Aut2: My Heroes	<ul style="list-style-type: none"> • Colour: Using paint to create vegetable prints. • Control of materials: Use of collage skills, careful application of paint during printmaking. 	In Y1, pupils will use leaves in printmaking. They will develop their printmaking skills further in Y2 by creating press-prints and Y4 by creating a collagraphic print.
Spr1: Castles, Knights & Dragons	<ul style="list-style-type: none"> • Texture: Using wax crayons to create rubbings of textured surfaces. 	In Y2, pupils will create rubbings using different textures around their school site.
Spr2: Spring in Our Step	<ul style="list-style-type: none"> • Colour: Noting the difference between the grey background created using charcoal and the coloured paintings/prints created using more vibrant colours. • Control of materials: Using charcoal. Using painting and printmaking skills. 	Pupils will explore tints, tones and shades in Y2, during which they will learn more about tone and tonal gradients.

Relevant Development Matters (Reception) statements:

- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- Return to and build on their previous learning, refining ideas and developing their ability to represent them.





In this unit, pupils will explore mark-making, line and colour in their sketchbooks.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> • Make marks including lines and closed shapes (EYFS). <p>Colour:</p> <ul style="list-style-type: none"> • Select colours appropriately for a task. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Use mark-making tools with a palmer grasp (N2). • Use mark-making tools with a palmer grasp or digital pronate grasp (N3/4). • Use mark-making tools with a static tripod grip (N3/4). • Use mark-making tools with a dynamic tripod grip (Rec). 	<p>Line:</p> <ul style="list-style-type: none"> • A line is a mark made on a surface that joins different points. • Lines can vary in length, width, direction and shape. • Doing the same thing with different materials - like pencil, crayon, pens, charcoal - can create different lines. <p>Colour</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours. 	<p>Line:</p> <ul style="list-style-type: none"> • Use of line to create tone. i.e., 'what happens if you put your lines close together? Does it look lighter or darker?' (Y1 Spr). <p>Colour:</p> <ul style="list-style-type: none"> • Mixing of secondary (Y2 Spr) and tertiary colours (Y3 Aut). • Mixing of tints, shades and tones (Y2 Spr).
Theoretical	<ul style="list-style-type: none"> • Share their creations, talking about how they have created effects. 	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Instead, it is made up of shapes, colors, and lines that might not look like anything you recognize. Representational art tries to look like things in the real world, such as people, animals, or objects. When you look at representational art, you can usually tell what it is supposed to be. • Paul Klee was a Swiss-German artist who lived a long time ago [1866-1944]. He liked to create art by 'taking a dot for a walk'. • Wassily Kandinsky was a Russian artist who lived a long time ago [1910s-1920s]. • Piet Mondrian was a Dutch artist who lived a long time ago [1872-1944]. He used bold black lines and primary colours in his work. 	<ul style="list-style-type: none"> • Traditional art describes everything from early Christian art to the 1850s and is usually representational (Y3 Sum). • Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational (Y3 Sum). • Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques (Y3 Sum). • Paul Klee, Kandinsky and Piet Mondrian were both modern artists (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> • Experiment, explore and play with making marks (EYFS). • Share their creations, talking about how they have created effects (EYFS). 	<ul style="list-style-type: none"> • Artists experiment, explore and play. • A sketchbook is a special book that artists use. • To discuss the work of artists, including our own. 	<ul style="list-style-type: none"> • To label the features (Y1 Sum) and then annotate the features of different artworks with the effects they have on the viewer (Y2 Spr).





In this unit, pupils will produce a paper sculpture.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line</p> <ul style="list-style-type: none"> A line is a mark made on a surface that joins different points (Y1 Aut). Lines can vary in length, width, direction and shape (Y1 Aut). Doing the same thing with different materials - like pencil, crayon, pens, charcoal - can create different lines (Y1 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Use mark-making tools with a dynamic tripod grip (Rec). 	<p>Form:</p> <ul style="list-style-type: none"> A form is something that you can view from all sides. A form can be created as a sculpture. <p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas. Doing the same thing with different materials - like pencil, fineliner, biro, felt tip - can create a different tone. Shadows are an area of darkness that can be created by a sculpture or other object. <p>Space:</p> <ul style="list-style-type: none"> Space is an area around an object. Space is created when you make a sculpture (e.g. the gap between two parts of the sculpture). <p>Pattern:</p> <ul style="list-style-type: none"> Patterns can be created with a series of repeated marks like dots and lines. <p>Control of Materials:</p> <ul style="list-style-type: none"> Use pens - felt tips, fine liners and biros - to draw lines and shapes. 	<p>Form:</p> <ul style="list-style-type: none"> A form can be represented using tone in a 2D artwork (Y4 Sum). <p>Tone:</p> <ul style="list-style-type: none"> Manipulate shadows using torches to create a different tone (Y2 Spr). Creating tones makes colours look different by making them darker (Y2 Spr). Tone can be created using the same pencil by pressing harder or lighter (Y3 Spr). Tone can be created using different grades of pencil (Y4 Sum). <p>Space & Pattern:</p> <ul style="list-style-type: none"> Space and patterns can be found in and around existing objects and used to create art (Y2 Aut).
Theoretical	<ul style="list-style-type: none"> Paul Klee was a Swiss-German artist who lived a long time ago [1879-1940]. He liked to create art by 'taking a dot for a walk' (Y1 Aut). Piet Mondrian was a Dutch artist who lived a long time ago [1872-1944]. He used bold black lines and primary colours in his work (Y1 Aut). Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). 	<ul style="list-style-type: none"> Charles McGee was an American artist who made artwork in living memory. He made paintings and sculptures. Art can be flat [2D] or something that you look around [3D]. A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures. 	<ul style="list-style-type: none"> Charles McGee was a contemporary artist.
Disciplinary	<ul style="list-style-type: none"> Artists experiment, explore and play (Y1 Aut). A sketchbook is a special book that artists use (Y1 Aut). To discuss the work of artists, including our own (Y1 Aut). 		<ul style="list-style-type: none"> To label the features (Y1 Sum) and then annotate the features of different artworks with the effects they have on the viewer (Y2 Spr).





In this unit, pupils will produce a series of drawings of leaves, will print a leaf onto fabric and use wax resist.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> Doing the same thing with different materials - like pencil, crayon, pens, charcoal - can create different lines (Y1 Aut). <p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. Shadows are an area of darkness that can be created by a sculpture or other 3D object (Y1 Spr). <p>Form:</p> <ul style="list-style-type: none"> A form is something that you can view from all sides [it is 3D] (Y1 Spr). <p>Colour:</p> <ul style="list-style-type: none"> Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> D&T: Shape paper with scissors and by folding and twisting (Y1 Aut). Use pencils to draw lines and shapes (EYFS). 	<p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing flat objects using shapes on paper. <p>Colour:</p> <ul style="list-style-type: none"> Secondary colours are green, orange and purple. They are mixed from primary colours. <p>Control of Materials:</p> <ul style="list-style-type: none"> Use wax crayons to draw lines and shapes. Use the wax resist technique using watercolour paints. Mix colours using watercolour paints on the page (not in a palette). Use a flat wash brushstroke with watercolour paint. Press print onto paper or fabric using the natural colour of the leaves. 	<p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing 3D forms with 2D shapes on paper (Y4 Sum). <p>Colour:</p> <ul style="list-style-type: none"> Mixing of tints, shades and tones (Y2 Spr). Mixing of tertiary colours (Y3 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Using a range of brushstrokes (including stippling, tapered and dry brushstrokes) and techniques (including wet on wet, and different amounts of water) with watercolour paints (Y2 Sum). Mono-printing (Y2 Aut) and collagraphic printmaking (Y4 Aut).
Theoretical	<ul style="list-style-type: none"> Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). 	<ul style="list-style-type: none"> Leonardo Da Vinci was an Italian artist who lived a very long time ago [1452-1519]. He created artwork that was inspired by nature, including leaf prints and observational drawings of living things. Claude Monet was a French artist who made art a long time ago [1840-1926]. He painted representational art outdoors to capture the way that light can change a scene. Frances Hatch is a British artist who makes art today. She creates artwork that is inspired by nature. 	<ul style="list-style-type: none"> Raphael, Michelangelo and Leonardo are traditional artists whose art told stories around the 1500s (Y5 Aut). Monet was a modern artist (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> Artists experiment, explore and play (Y1 Aut). A sketchbook is a special book that artists use (Y1 Aut). To discuss the work of artists, including our own (Y1 Aut). 	<ul style="list-style-type: none"> Artists can be inspired by the natural world. Label the features of different artworks with key words. 	<ul style="list-style-type: none"> Annotate the features of different artworks with the effects they have on the viewer (Y2 Spr).





In this unit, pupils will produce a collaborative printmaking outcome based on the school site.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> • Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas (Y1 Spr). • Shadows are an area of darkness that can be created by a sculpture or other 3D object (Y1 Spr). <p>Space:</p> <ul style="list-style-type: none"> • Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture) (Y1 Spr). <p>Pattern:</p> <ul style="list-style-type: none"> • Patterns can be created with a series of repeated marks like dots and lines (Y1 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Press print onto paper or fabric using the natural colour of the leaves (Y1 Sum). 	<p>Space:</p> <ul style="list-style-type: none"> • Space can be found around existing objects and used to create art. <p>Shapes:</p> <ul style="list-style-type: none"> • Shapes can be found in existing objects and used to create art. <p>Pattern:</p> <ul style="list-style-type: none"> • Identify patterns in the world around us. <p>Texture:</p> <ul style="list-style-type: none"> • Texture is how something feels. Artists can make art that tells us how something might feel, without us having to touch it. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Monoprint onto paper. • Using crayons to transfer texture and pattern from existing surfaces. • Create a plate to make a press print. • Press print onto paper or fabric using a plate. • Apply ink (or paint) with a roller. • Take photographs using cameras and tablets. 	<p>Control of Materials:</p> <ul style="list-style-type: none"> • Collagraphic printmaking is a process in which materials are built up on a plate to be printed from (Y4 Aut). • Taking photographs using cameras/tablets of human tableaux (Y3 Sum).
Theoretical	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). 	<ul style="list-style-type: none"> • Zaha Hadid [1950-2016] was a British-Iraqi architect who designed buildings in living memory. She designed amazing buildings that used curving shapes. • The Boyle Family are a group of British artists who have made art in living memory. 	
Disciplinary	<ul style="list-style-type: none"> • Artists experiment, explore and play (Y1 Aut). • A sketchbook is a special book that artists use (Y1 Aut). • Artists can be inspired by the natural world (Y1 Sum). • Label the features of different artworks with key words (Y1 Sum). 	<ul style="list-style-type: none"> • Art can be made by individual artists, or by a group of artists who collaborate. • Artists can be inspired by hidden details in seemingly ordinary objects. • Artists can be inspired by the artificial (man-made) world. • Artists often create art for its own sake. Designers create things that are useful and have a purpose. • Architects are artists and designers who design buildings. 	<ul style="list-style-type: none"> • Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum).





In this unit, pupils will create a painting using tints, tones and shades within one colour.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> • Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas (Y1 Spr). • Shadows are an area of darkness that can be created by a sculpture or other 3D object (Y1 Spr). <p>Space:</p> <ul style="list-style-type: none"> • Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture) (Y1 Spr). <p>Colour:</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). • Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Use a dynamic tripod group with a paintbrush (Y1 Aut). 	<p>Tone:</p> <ul style="list-style-type: none"> • Manipulate shadows using torches to create a different tone. <p>Colour:</p> <ul style="list-style-type: none"> • Artists can change the way a colour looks by making tints, tones and shades. • Tints are made by adding white to a colour. • Tones are made by adding grey to a colour. • Shades are made by adding black to a colour. • (We know that tone is about areas of light and dark. Creating tones makes colours look different by making them darker). • Warm colours are red, orange and yellow. Cool colours are blue, purple and green. • Colours can be used to represent emotions. For example, red can represent anger and blue can represent sadness. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Mix colours using poster paints in a palette. 	<p>Tone:</p> <ul style="list-style-type: none"> • Tone can be created using the same pencil by pressing harder or lighter (Y3 Spr). • Tone can be created using different grades of pencil (Y4 Sum). <p>Colour:</p> <ul style="list-style-type: none"> • Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour (Y3 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Mix colours using acrylic paints in a palette (Y3 Spr). • Mix colours using watercolour paints in a palette (Y4 Spr).
Theoretical	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). 	<ul style="list-style-type: none"> • Pablo Picasso [1881-1973] was a Spanish artist who made art a long time ago. His Blue Period [1901-04] shows a range of tints, tones and shades in one colour. • Emily Howarth-Booth is a British author and illustrator who makes art today. Her work uses a range of tints, tones and shades in one colour. • Illustrations help to tell a story. Artists who make illustrations are called illustrators. 	<ul style="list-style-type: none"> • Pablo Picasso was a Spanish artist. His Blue Period shows a range of tints, tones and shades in one colour. He was inspired by the Lascaux Cave Paintings to create line drawings of animals (Y3 Aut). • While illustrations help to tell a story, narrative art tells a story on its own (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> • Artists experiment, explore and play (Y1 Aut). • A sketchbook is a special book that artists use (Y1 Aut). • Discuss the work of artists, including our own (Y1 Aut). • Label the features of different artworks with key words (Y1 Sum). 	<ul style="list-style-type: none"> • Annotate the features of different artworks and the effects they have on the viewer. 	<ul style="list-style-type: none"> • Annotate my artwork with connections to another artist's work (Y4 Aut).





In this unit, pupils will create a 3D collage using watercolours.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> A line is a mark made on a surface that joins different points (Y1 Aut). <p>Colour:</p> <ul style="list-style-type: none"> Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr). <p>Pattern:</p> <ul style="list-style-type: none"> Patterns can be created with a series of repeated marks like dots and lines (Y1 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> Use a dynamic tripod group with a paintbrush, pencil and wax crayon. Use the wax resist technique using watercolour paints (Y2 Spr). Mix colours using watercolour paints on the page (not in a palette). (Y2 Spr). Use a flat wash brushstroke with watercolour paint (Y2 Spr). 	<p>Control of Materials:</p> <ul style="list-style-type: none"> Use stippling, tapered and dry brushstrokes with watercolour paint. Use wet on wet and 'less to more see through' [opaque to translucent] techniques. Use different amounts of water to create stronger [more opaque] and weaker [more translucent] colours. Different paintbrushes are suited to different brush strokes and techniques. 	<p>Control of Materials:</p> <ul style="list-style-type: none"> Mix colours using watercolour paints in a palette (Y4 Spr).
Theoretical	<ul style="list-style-type: none"> Claude Monet [1840-1926] was a French artist who made art a long time ago. He painted representational art outdoors to capture the way that light can change a scene (Y1 Sum). Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). Geography: Rivers, lakes, seas and oceans are all bodies of water. Rivers flow into lakes and seas; seas connect to oceans (Y2 Sum). 	<ul style="list-style-type: none"> Katsushika Hokusai [1760-1849] was a Japanese artist who made art a long time ago. He is famous for representational woodblock prints. David Hockney [b. 1937] is a British artist who makes art today [1960s-2020s]. He has painted lots of scenes including water. A collage is an artwork made by sticking pieces of paper or other materials onto a background. 	<ul style="list-style-type: none"> David Hockney is a contemporary artist (Y3 Sum). Traditional, modern and contemporary art definitions can only be applied to western art (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> Artists experiment, explore and play (Y1 Aut). Art can be made by individual artists, or by a group of artists who collaborate (Y2 Aut). Artists can be inspired by the natural world (Y1 Sum). Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr). 		

Year 3: Autumn

Why Do We Make Art?



In this unit, pupils will create a series of animal drawings and paintings.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> • Lines can vary in length, width, direction and shape (Y1 Aut). • A continuous line drawing is one where the pencil does not leave the page (Y1 Aut). <p>Colour:</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Use a dynamic tripod group with a paintbrush (Rec & Y1 Aut). • Use a flat wash brushstroke with watercolour paint (Y1 Sum). • Mix colours using poster paints in a palette (Y2 Spr). • Different paintbrushes are suited to different brush strokes and techniques (Y2 Spr). 	<p>Colour:</p> <ul style="list-style-type: none"> • Earthy colours are reds, browns, oranges (colours of the earth). • Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Use chalk pastels to draw on a page using a dynamic tripod grip and using the pastels on their side. • When drawing from observation, artists look at the object they're drawing from. 	<p>Colour:</p> <ul style="list-style-type: none"> • The appearance of secondary colours can vary according to the amount of each primary colour used (Y4 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> • When drawing from primary observation, artists look at the object they're drawing from. When drawing from secondary observation, artists look at a drawing or a copy of object (Y5 Sum).
Theoretical	<ul style="list-style-type: none"> • Pablo Picasso [1881-1973] was a Spanish artist who made art a long time ago. His Blue Period [1901-04] shows a range of tints, tones and shades in one colour (Y2 Spr). • History: Prehistoric Britain refers to the study of humans before there was writing. Prehistoric Britain is split into the Stone Age (Palaeolithic, Mesolithic, Neolithic), Bronze Age and Iron Age (Y3 Sum). 	<ul style="list-style-type: none"> • The first artists lived in the Palaeolithic Age, between 10,000 and 40,000 years ago. • Pablo Picasso was a Spanish artist. His Blue Period (1900-04) shows a range of tints, tones and shades in one colour. He was inspired by the Lascaux Cave Paintings to create line drawings of animals. • Satoshi Kitamura is a Japanese author and illustrator to makes art today. He was inspired by the same cave art as Picasso. • Mixed-media is artwork that uses more than one art material e.g., paint and pens. 	<ul style="list-style-type: none"> • Picasso was a modern artist (Y3 Sum). • A montage is a mixed-media artwork including collaged photographs (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> • Artists experiment, explore and play (Y1 Aut). • Art can be made by individual artists, or by a group of artists who collaborate (Y2 Aut). • Artists can be inspired by the natural world (Y1 Sum). • Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr). 	<ul style="list-style-type: none"> • Creating art is something humans have done from the very beginnings of their existence. 	<ul style="list-style-type: none"> • Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum).





In this unit, pupils will produce a clay tile to illustrate a fairy tale and will contribute to a storyboard told over several clay tiles.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> • Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas (Y1 Spr). <p>Form:</p> <ul style="list-style-type: none"> • A form is something that you can view from all sides [it is 3D]. A form can be created as a sculpture (Y1 Spr). <p>Colour:</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour (Y3 Aut). • Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr). <p>Space:</p> <ul style="list-style-type: none"> • Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture) (Y1 Spr). <p>Texture:</p> <ul style="list-style-type: none"> • Texture is how something feels. Artists can make art that tells us how something might feel, without us having to touch it. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Use a dynamic tripod group with a paintbrush. • Mix colours using poster paints in a palette. • Different paintbrushes are suited to different brush strokes and techniques. 	<p>Tone:</p> <ul style="list-style-type: none"> • Tone can be created using the same pencil by pressing harder or lighter. <p>Control of Materials:</p> <ul style="list-style-type: none"> • Mix colours using acrylic paints in a palette. • Make a 3D sculpture using clay. • Make a tile using clay. • Make a raised relief by adding layers of clay. • Slip is a mixture of clay and water and is used as a glue in ceramics. • Scoring surfaces before adding slip means the pieces will attach more reliably. 	<p>Tone:</p> <ul style="list-style-type: none"> • Tone can be created using different grades of pencil (Y4 Sum). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Make a 3D sculpture that is not a raised relief tile but a more rounded object (Y4 Aut).
Theoretical	<ul style="list-style-type: none"> • Art can be flat [2D] or something that you look around [3D] (Y1 Spr). • A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures (Y1 Spr). • Illustrations help to tell a story. Artists who make illustrations are called illustrators (Y2 Spr). 	<ul style="list-style-type: none"> • Anthony Browne and Quentin Blake are both British illustrators who make art today. • Ceramics is the process of making art from clay. 	<ul style="list-style-type: none"> • While illustrations help to tell a story, narrative art tells a story on its own (Y3 Sum).
D	<ul style="list-style-type: none"> • Art can be made by individual artists, or by a group of artists who collaborate (Y2 Aut). 		





In this unit, pupils will create their own representation of a myth using **mixed media** (more than one material/technique).

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Colour:</p> <ul style="list-style-type: none"> Describing tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> Take photographs using cameras/tablets (Y2 Aut). 	<p>Control of Materials:</p> <ul style="list-style-type: none"> A tableau vivant is made by standing still to represent the figures in a story. 	
Theoretical	<ul style="list-style-type: none"> Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). Artists studied so far, to consider whether they are traditional, modern or contemporary artists. Illustrations help to tell a story. Artists who make illustrations are called illustrators (Y2 Spr). A collage is an artwork made by sticking pieces of paper or other materials onto a background (Y2 Sum). Mixed-media is artwork that uses more than one art material e.g., paint and pens (Y3 Aut). History: The Ancient Greeks Ancient Greeks believed in multiple gods and wrote myths (Y3 Sum). 	<ul style="list-style-type: none"> Raphael is traditional Italian artist who made art around 1500-1520. Van Gogh is a modern Dutch artist who made art around 1880-1890. Chris Ofili is a contemporary British painter who makes art today (1990s -). Frank Auerbach is a contemporary German-British painter who makes art today (1960s-today). Traditional art describes everything from early Christian art to the 1850s and is usually representational. Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques. Traditional, modern and contemporary art definitions can only be applied to western art. Artists can arrange objects or images in a composition. A montage is a mixed-media artwork including collaged photographs. Traditional composition is often made up of foreground, midground and background. Perspective is the way a flat (2D) image looks deep (3D). Illustrations help to tell a story. Artists who make illustrations are called illustrators. Narrative art tells a story on its own. 	<ul style="list-style-type: none"> Applying knowledge of traditional, modern and contemporary to all future artists studied. A still life is a genre of artwork that shows a collection of objects (Y4 Sum). Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract (Y5 Spr).
Disc.	<ul style="list-style-type: none"> Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr). 	<ul style="list-style-type: none"> Artists make choices about materials that are appropriate for their composition. Artists can be inspired by each other, and we can make connections between our artworks and theirs. 	<ul style="list-style-type: none"> Annotate my artwork with connections to another artist's work (Y4 Aut). Compare in detail the artwork of two artists (Y5 Aut)

Year 4: Autumn

Pattern and Pumpkins



In this unit, pupils will make a three-dimensional clay model of a pumpkin.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Form:</p> <ul style="list-style-type: none"> A form is something that you can view from all sides [it is 3D]. A form can be created as a sculpture (Y1 Spr) <p>Colour:</p> <ul style="list-style-type: none"> Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour. Earthy colours are reds, browns, oranges (colours of the earth) (Y3 Aut). <p>Pattern:</p> <ul style="list-style-type: none"> Patterns can be created with a series of repeated marks like dots and lines (Y1 Spr). <p>Texture:</p> <ul style="list-style-type: none"> Texture is how something feels. Artists can make art that tells us how something might feel, without us having to touch it (Y2 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Painting – Use of dynamic tripod group with a paintbrush with acrylic paints. Ceramics – Make a 3D sculpture using clay. Slip is a mixture of clay and water and is used as a glue in ceramics. Scoring surfaces before adding slip means the pieces will attach more reliably (Y3 Spr). Printing – Press print onto paper or fabric using the natural colour of the leaves (Y1 Sum). Monoprint onto paper. Create a plate to make a press print. Press print onto paper or fabric using a plate. Apply ink (or paint) with a roller (Y2 Aut). 	<p>Control of Materials:</p> <ul style="list-style-type: none"> Collagraphic printmaking is a process in which materials are built up on a plate to be printed from. 	<ul style="list-style-type: none"> Application and further embedding of formal elements and control of materials throughout Y5 and Y6.
Theoretical	<ul style="list-style-type: none"> A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures (Y1 Spr). Ceramics is the process of making art from clay (Y3 Spr). Traditional art describes everything from early Christian art to the 1850s and is usually representational. Modern art describes art made from around the 1850s-1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques (Y3 Sum). 	<ul style="list-style-type: none"> Yayoi Kusama is a contemporary Japanese artist who makes art today (1950s-today). Her work includes paintings and sculptures. 	
Dis.	<ul style="list-style-type: none"> Artists can be inspired by the natural world (Y1 Sum). Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum). Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr). 	<ul style="list-style-type: none"> Annotate my artwork with connections to another artist's work. 	<ul style="list-style-type: none"> Compare in detail the artwork of two artists (Y5 Aut)





In this unit pupils will use watercolours, oil pastels and wax resist to create a collage of leaves.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> A continuous line drawing is one where the pencil does not leave the page (Y1 Aut). <p>Colour:</p> <ul style="list-style-type: none"> Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour (Y3 Aut). Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> Use the wax resist technique using watercolour paints (Y1 Sum) Use flat wash (Y1 Sum) stippling, tapered and dry brushstrokes with watercolour paint (Y2 Sum). Use wet on wet and opaque to translucent techniques. Use different amounts of water to create more opaque and more translucent colours (Y2 Sum). Different paintbrushes are suited to different brush strokes and techniques (Y2 Sum). When drawing from observation artists look at the object they're drawing from (Y3 Aut). 	<p>Colour:</p> <ul style="list-style-type: none"> The appearance of secondary colours can vary according to the amount of each primary colour used. <p>Control of Materials:</p> <ul style="list-style-type: none"> Mix colours using watercolour paints in a palette. 	<ul style="list-style-type: none"> Application and further embedding of formal elements and control of materials throughout Y5 and Y6.
Theoretical	<ul style="list-style-type: none"> Traditional art describes everything from early Christian art to the 1850s and is usually representational. Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques (Y3 Sum). Traditional, modern and contemporary art definitions can only be applied to western art (Y3 Sum). Artists can arrange objects or images in a composition. Traditional composition is often made up of foreground, midground and background (Y3 Sum). Geography: Tropical rainforest is a biome with a hot and wet climate (Y4 Spr). 	<ul style="list-style-type: none"> Henri Rousseau was a French modern artist who produced art around 1750-1780. Henri Matisse was a French modern artist who produced paper cuttings around 1940s-1950s. Abel Rodriguez is a Colombian contemporary artist who grew up in the Amazon rainforest. A viewfinder can be used to identify an interesting section within a composition. 	<ul style="list-style-type: none"> Application of viewfinder in future units.
D	<ul style="list-style-type: none"> Artists can be inspired by the natural world (Y1 Sum). 		



In this unit, pupils will produce a series of observational drawings and a developed tonal drawing of a still life.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> A continuous line drawing is one where the pencil does not leave the page (Y1 Aut). <p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas. Doing the same thing with different materials - like pencil, fineliner, biro, felt tip - can create a different tone (Y1 Spr). Tone can be created using the same pencil by pressing harder or lighter (Y3 Spr). <p>Space:</p> <ul style="list-style-type: none"> Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture) (Y1 Spr). <p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing flat objects using shapes on paper (Y1 Sum). <p>Texture:</p> <ul style="list-style-type: none"> Texture is how something feels. Artists can make art that tells us how something might feel, without us having to touch it (Y2 Aut). 	<p>Tone:</p> <ul style="list-style-type: none"> Tone can be created using different grades of pencil. <p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing 3D forms with 2D shapes on paper. <p>Form:</p> <ul style="list-style-type: none"> A form can be represented using tone in a 2D artwork. <p>Control of Materials</p> <ul style="list-style-type: none"> Arrange a 3D composition by considering size, shape, texture and space between objects. 	<p>Tone:</p> <ul style="list-style-type: none"> Tone can be created using white pens and pencils, which highlight areas of the artwork (Y5 Aut). Linear shading is a method of creating tone, often with a pen (Y5 Aut). Examples of linear shading include hatching, cross hatching and contoured hatching (Y5 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Cut, shape and manipulate existing objects to create a sculpture (Y6 Aut).
Theoretical	<ul style="list-style-type: none"> Traditional, modern and contemporary art (Y3 Sum). Artists can arrange objects or images in a composition. Traditional composition is often made up of foreground, midground and background (Y3 Sum). Perspective is the way a flat (2D) image looks deep (3D). A viewfinder can be used to identify an interesting section within a composition. 	<ul style="list-style-type: none"> Joseph Cornell was an American modern artist who made assemblages. An assemblage is a 3D artwork usually made of found objects. A still life is a genre of artwork that shows a collection of objects. 	<ul style="list-style-type: none"> Installation art is designed to fill a specific space, often for a particular length of time (Y6 Aut). An exhibition is a display of artwork. It is curated by a curator (Y6 Aut).
Disc.	<ul style="list-style-type: none"> Artists can be inspired by hidden details in seemingly ordinary objects (Y2 Aut). Artists can be inspired by the artificial (man-made) world (Y2 Aut). Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr) and annotate my artwork with connections to another artist's work (Y4 Aut). 	<ul style="list-style-type: none"> Artists can be inspired by their own experiences and stories. 	<ul style="list-style-type: none"> Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion (Y6 Aut).

Year 5: Autumn

Illustration & Narrative Art



In this unit pupils will create a storyboard to illustrate a chosen text and create art digitally.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas. Tone can be created by 1. doing the same thing with different materials like pencil, fineliner, biro, felt tip (Y1 Spr), 2. using the same pencil but pressing harder or lighter (Y3 Spr), or 3. Using different grades of pencil (Y4 Sum). <p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing 3D forms with 2D shapes on paper. <p>Form:</p> <ul style="list-style-type: none"> A form can be represented using tone in a 2D artwork. 	<p>Tone:</p> <ul style="list-style-type: none"> Tone can be created using white pens and pencils, which highlight areas of the artwork. Linear shading is a method of creating tone, often with a pen. Examples of linear shading include hatching, cross hatching and contoured hatching. <p>Control of Materials:</p> <ul style="list-style-type: none"> Design figures and characters in software programmes (e.g. PowerPoint). 	<ul style="list-style-type: none"> Application and further embedding of formal elements and control of materials throughout Y5 and Y6.
Theoretical	<ul style="list-style-type: none"> Leonardo Da Vinci was an Italian artist who lived a very long time ago [1470s-1500s]. He created artwork that was inspired by nature, including leaf prints and observational drawings of living things (Y1 Sum). Raphael is traditional Italian artist who made art around 1500-1520 (Y3 Sum). Traditional art describes everything from early Christian art to the 1850s and is usually representational. Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques (Y3 Sum). Traditional composition is often made up of foreground, midground and background. Perspective is the way a flat (2D) image looks deep (3D). Illustrations help to tell a story. Artists who make illustrations are called illustrators (Y2 Spr). Narrative art tells a story on its own (Y3 Sum). 	<ul style="list-style-type: none"> Mel Tregonning was an Australian contemporary illustrator. Marjane Satrapi is an Iranian contemporary illustrator. Raphael, Michelangelo and Leonardo are traditional artists whose narrative art told stories around the 1500s. 	
Disciplinary	<ul style="list-style-type: none"> Artists can be inspired by their own experiences and stories (Y4 Sum). Annotate the features of different artworks and the effects they have on the viewer (Y2 Spr). 	<ul style="list-style-type: none"> Artists can make mood boards to help them collect and shape ideas. Compare the artwork of two artists. Write as an art historian to analyse artists and their artworks. 	<ul style="list-style-type: none"> Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion (Y6 Aut).



In this unit pupils will create a mixed media outcome based on maps they've studied.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will build
Practical	<p>Line:</p> <ul style="list-style-type: none"> • Lines can vary in length, width, direction and shape (Y1 Aut). <p>Colour:</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour (Y3 Aut). • Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr) or by varying the amount of each primary colour used to mix it (Y4 Spr). <p>Pattern:</p> <ul style="list-style-type: none"> • Patterns can be created with a series of repeated marks (Y1 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Different paintbrushes are suited to different brush strokes and techniques (Y2 Spr). • Printing – press printing (Y2 Aut) and collagraphic printing (Y4 Aut). • D&T: Use a needle and thread (e.g. running stitch) in artwork. 		<ul style="list-style-type: none"> • Application and further embedding of formal elements and control of materials throughout Y5 and Y6.
Theoretical	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). • Traditional, modern and contemporary art (Y3 Sum). • A collage is an artwork made by sticking pieces of paper or other materials onto a background. • Mixed-media is artwork that uses more than one art material e.g., paint and pens. • Perspective is the way a flat (2D) image looks deep (3D). • Illustrations help to tell a story. Artists who make illustrations are called illustrators (Y2 Spr). Narrative art tells a story on its own (Y3 Sum). 	<ul style="list-style-type: none"> • Richard Long is a British contemporary artist who creates abstract artwork (1960s-2020s). • Frida Kahlo was a Mexican modern artist around 1930s-1940s. • Lubaina Himid is a British contemporary artist who creates representational paintings (1980s-2020s). • Mona Hatoum is a Palestinian contemporary artist. • William Grill is a British contemporary illustrator and author. • Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world) but they don't look realistic. • Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract. 	<ul style="list-style-type: none"> • Further study of theme of displacement in artworks (Y6 Spr).
D	<ul style="list-style-type: none"> • Artists make choices that are appropriate for their composition (Y3 Sum). • Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum). • Artists can be inspired by their own experiences and stories (Y4 Sum). • Write as an art historian to analyse artists and their artworks (Y5 Aut). 		



In this unit pupils will create a three-dimensional paper sculpture as part of a collaborative installation.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. Tone can be created by 1. doing the same thing with different materials like pencil, fineliner, biro, felt tip (Y1 Spr), 2. using the same pencil but pressing harder or lighter (Y3 Spr), 3. Using different grades of pencil (Y4 Sum), or 4. Using a white pencil to add highlights (Y5 Aut). <p>Space:</p> <ul style="list-style-type: none"> Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture). (Y1 Spr). <p>Form:</p> <ul style="list-style-type: none"> A form can be represented using tone in a 2D artwork (Y4 Aut). <p>Colour:</p> <ul style="list-style-type: none"> Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr) or by varying the amount of each primary colour used to mix it (Y4 Spr). <p>Texture:</p> <ul style="list-style-type: none"> Texture is how something feels. Artists can make art that tells us how something might feel, without us having to touch it (Y2 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Painting – Mix watercolours. Use a dynamic tripod grip with a paintbrush. Use flat wash (Y1 Sum), stippling, tapered and dry brushstrokes with watercolour paint (Y2 Sum). Use wet on wet and opaque to translucent techniques. Use different amounts of water to create more opaque and more translucent colours (Y2 Sum). Different paintbrushes are suited to different brush strokes and techniques (Y2 Sum). When drawing from observation artists look at the object they're drawing from (Y3 Aut). 	<p>Control of Materials:</p> <ul style="list-style-type: none"> Origami is a Japanese artform of creating 3D models by folding a piece of paper. When drawing from primary observation, artists look at the object they're drawing from. When drawing from secondary observation, artists look at a drawing or a copy of object. 	<ul style="list-style-type: none"> Observational drawing is a key skill that will be revisited throughout the art education the pupils will receive (Y6 and KS3) Application and further embedding of formal elements and control of materials throughout Y6 and KS3.
Theoretical	<ul style="list-style-type: none"> A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures (Y1 Spr). Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world) but they don't look realistic (Y5 Spr). Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract (Y5 Spr). 	<ul style="list-style-type: none"> Jackie Morris is a British contemporary artist. Mark Hearld is a British contemporary artist. 	
D	<ul style="list-style-type: none"> Artists can be inspired by the natural world (Y1 Sum). 		





In this unit, pupils will create a collaborative installation using plastic waste.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Space:</p> <ul style="list-style-type: none"> Space is an area around an object. Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture) (Y1 Spr). Space can be found around existing objects and used to create art (Y2 Aut). <p>Form:</p> <ul style="list-style-type: none"> A form is something that you can view from all sides [it is 3D] (Y1 Spr). A form can be created as a sculpture (Y1 Spr). 	<p>Control of Materials:</p> <ul style="list-style-type: none"> Cut, shape and manipulate existing objects to create a sculpture. 	<ul style="list-style-type: none"> Application and further embedding of formal elements and control of materials throughout Y6 and KS3.
Theoretical	<ul style="list-style-type: none"> Artists can arrange objects or images in a composition (Y3 Sum). Traditional composition is often made up of foreground, midground and background (Y3 Sum). Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world) but they don't look realistic (Y5 Spr). 	<ul style="list-style-type: none"> Katharine Harvey is a Canadian contemporary artist who makes large-scale installations. Ifeoma Anyaeji is a Nigerian contemporary artist and sculptor. Serge Attukwei Clottey is a Ghanaian contemporary artist who creates installations. Veronika Richterová is a Czech contemporary artist. Installation art is designed to fill a specific space, often for a particular length of time. An exhibition is a display of artwork. It is curated by a curator. 	<ul style="list-style-type: none"> Further use of collaborative installation art (Y6 Sum).
Disciplinary	<ul style="list-style-type: none"> Art can be made by individual artists, or by a group of artists who collaborate (Y2 Aut). Artists make choices about materials that are appropriate for their composition (Y3 Sum). Artists can be inspired by the natural world (Y1 Sum) and the artificial world (Y2 Aut). Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum). Write as an art historian to analyse artists and their artworks (Y5 Aut). 	<ul style="list-style-type: none"> Artists can be inspired to bring difficult or contentious issues – such as climate change or plastic pollution – to light and provoke debate and discussion. Curate an exhibition, deciding how the artwork will be displayed. 	<ul style="list-style-type: none"> Artists can be inspired to bring difficult or contentious issues – such as the legacy of the British Empire – to light and provoke debate and discussion (Y6 Sum).





In this unit pupils will be encouraged to design and create their own independent outcome in any media.

NB: The context for this unit is Displacement, linked to the Geography unit 'On the Move'. Some pupils may have first-hand experience of displacement and may be asylum seekers or refugees themselves. This unit provides an opportunity to empower pupils to use their experiences as motivation or inspiration for their art, and to take ownership of how their story is shared. However, this may not be appropriate for all pupils. You may instead prefer to focus on the wider themes of 'Challenges'.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will build
Practical	<p>Tone:</p> <ul style="list-style-type: none"> • Tone is about light and dark in an artwork. Tone can be created by 1. doing the same thing with different materials like pencil, fineliner, biro, felt tip (Y1 Spr), 2. using the same pencil but pressing harder or lighter (Y3 Spr), 3. Using different grades of pencil (Y4 Sum), or 4. Using a white pencil to add highlights (Y5 Aut). <p>Colour:</p> <ul style="list-style-type: none"> • Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). Secondary colours are green, orange and purple. They are mixed from primary colours (Y1 Sum). Tertiary colours are red-orange, yellow-orange, yellow-green, blue-green, blue-purple, red-purple. They are mixed from one primary and one secondary colour (Y3 Aut). • Artists can change the way a colour looks by making tints (adding white), tones (adding grey) and shades (adding black) (Y2 Spr) or by varying the amount of each colour used to mix it (Y4 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> • Range of painting and drawing techniques as taught so far (depending on pupils' choice). 		<ul style="list-style-type: none"> • Application and further embedding of formal elements and control of materials throughout Y6 and KS3.
Theoretical	<ul style="list-style-type: none"> • Wassily Kandinsky was a Russian artist who lived a long time ago [1910s-1920s] (Y1 Aut). • Van Gogh is a modern Dutch artist who made art around 1880-1890 (Y3 Sum). • Frank Auerbach is a contemporary German-British painter (1960s-) (Y3 Sum). • Henri Matisse was a French modern artist who produced paper cuttings 1940s-1950s (Y4 Spr). • Frida Kahlo was a Mexican modern artist around 1930s-1940s (Y5 Spr). • Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract (Y5 Spr). 	<p>Displacement:</p> <ul style="list-style-type: none"> • <i>Kurt Schwitters was a modern German artist.</i> • <i>Judith Kerr was a contemporary German-British illustrator.</i> <p>Challenges:</p> <ul style="list-style-type: none"> • <i>Camille Pissaro was a French modern artist.</i> • <i>Stephen Wiltshire is a contemporary British artist.</i> 	
Disciplinary	<ul style="list-style-type: none"> • Artists make choices about materials that are appropriate for their composition (Y3 Sum). • Artists can be inspired by their own experiences and stories (Y4 Sum). • Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion (Y6 Aut). • Write as an art historian to analyse artists and their artworks (Y5 Aut). 	<ul style="list-style-type: none"> • Develop an independent response to a given theme. 	<ul style="list-style-type: none"> • Pupils will work with increasing independence and choice as they progress to KS3.



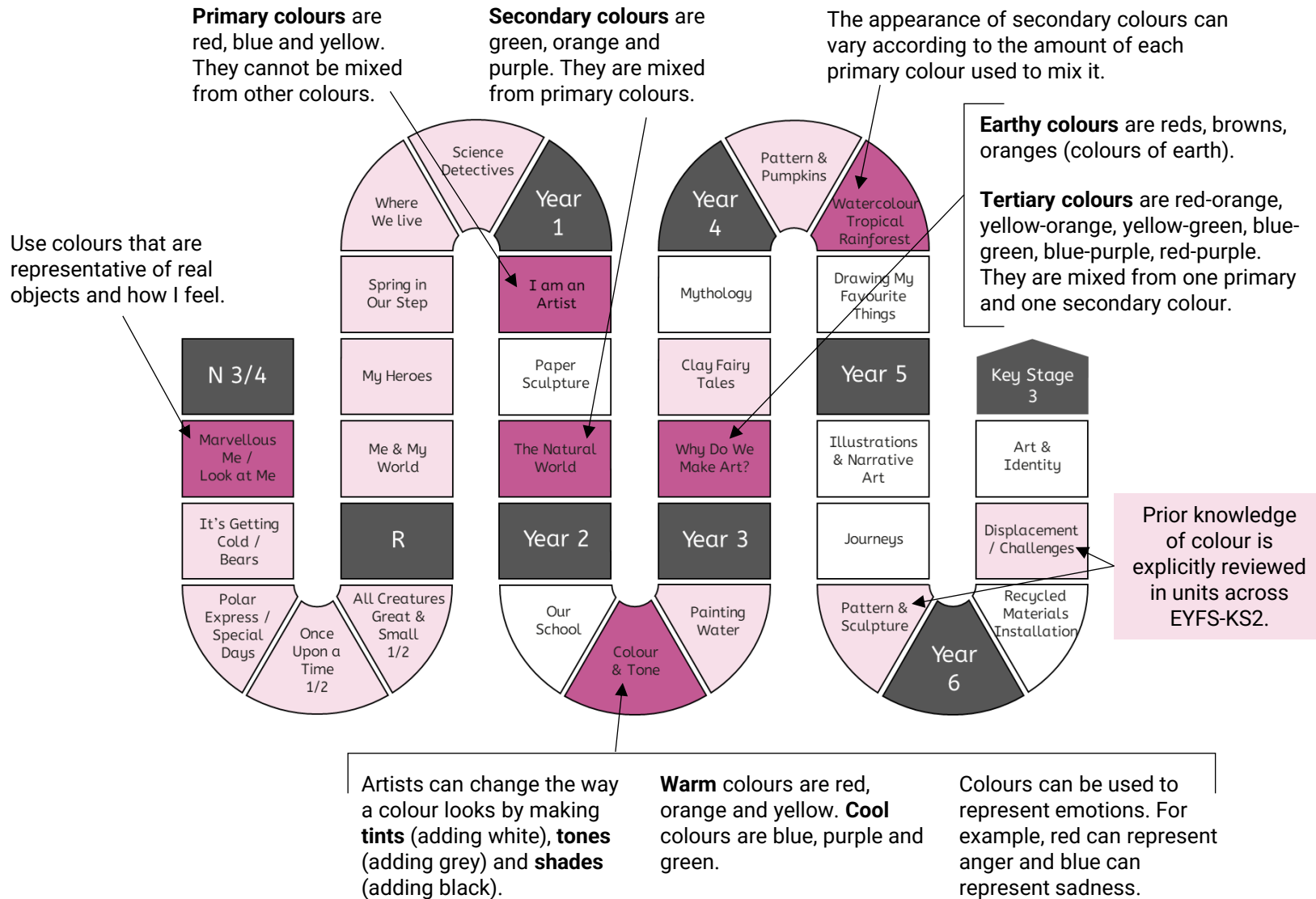
In this unit, pupils will produce a collaborative outcome in the style of Boyce's *Devotional*, celebrating diversity in the UK.

	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Tone:</p> <ul style="list-style-type: none"> • Tone is about light and dark in an artwork. Tone can be created by 1. doing the same thing with different materials like pencil, fineliner, biro, felt tip (Y1 Spr), 2. using the same pencil but pressing harder or lighter (Y3 Spr), 3. Using different grades of pencil (Y4 Sum), or 4. Using a white pencil to add highlights (Y5 Aut). • Linear shading is a method of creating tone, often with a pen. Examples of linear shading include hatching, cross hatching and contoured hatching. (Y5 Spr). <p>Shape:</p> <ul style="list-style-type: none"> • Drawing can be about representing 3D forms with 2D shapes on paper (Y4 Sum). <p>Form:</p> <ul style="list-style-type: none"> • A form can be represented using tone in a 2D artwork (Y4 Sum). <p>Colour:</p> <ul style="list-style-type: none"> • Colours can be used to represent emotions. For example, red can represent anger and blue can represent sadness (Y2 Spr). <p>Control of Materials:</p> <ul style="list-style-type: none"> • When drawing from primary observation, artists look at the object they're drawing from. When drawing from secondary observation, artists look at a drawing or a copy of object (Y5 Sum). 	<p>Control of Materials</p> <ul style="list-style-type: none"> • Draw the human face and its features in proportion using pencil. 	<ul style="list-style-type: none"> • Drawing of the human body in the correct proportion in pencil (KS3). • Application and further embedding of formal elements and control of materials throughout Y6 and KS3.
Theoretical	<ul style="list-style-type: none"> • A montage is a mixed-media artwork including collaged photographs (Y3 Sum). • Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world) but they don't look realistic (Y5 Spr). • Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract (Y5 Spr). • Installation art is designed to fill a specific space, often for a particular length of time (Y6 Aut). • An exhibition is a display of artwork. It is curated by a curator (Y6 Aut). 	<ul style="list-style-type: none"> • Yinka Shonibare is a contemporary British-Nigerian artist (1990s-2020s). • Sonia Boyce is a contemporary British artist (1980s-2020s). 	
Disciplinary	<ul style="list-style-type: none"> • Artists make choices about materials that are appropriate for their composition (Y3 Sum). • Artists can make mood boards to help them collect and shape ideas (Y5 Aut). • Artists can be inspired by each other, and we can make connections between our artworks and theirs (Y3 Sum). • Artists can be inspired by their own experiences and stories (Y4 Sum) and can be inspired to bring difficult or contentious issues to light and provoke debate and discussion (Y6 Aut). • Curate an exhibition, deciding how the artwork will be displayed (Y6 Aut). 		

Progression in Practical Knowledge



- Formal Elements
- Colour
- Tone
- Line
- Form
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- Texture
- Control of Materials
- Mark Making
- Painting
- Drawing
- Printing
- Sculpture
- Digital
- Mixed Media



Progression in Practical Knowledge



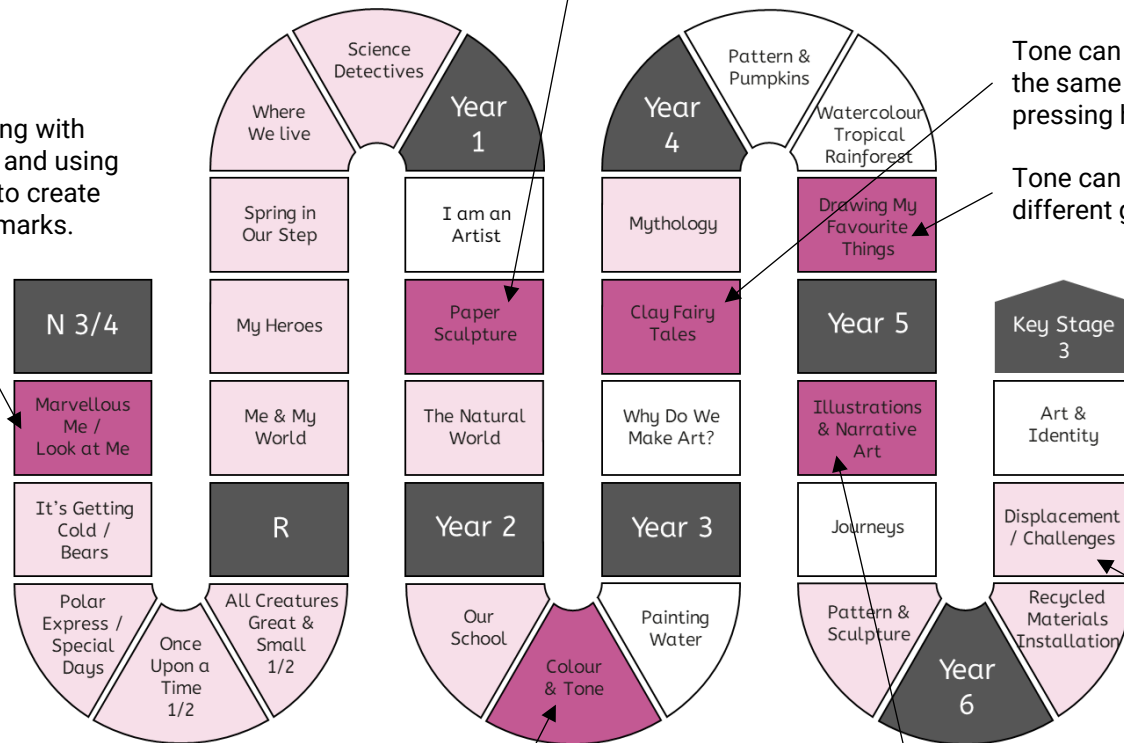
- Formal Elements
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Tone is about light and dark in an artwork. A strong tone means there is a big difference (contrast) between the light and the dark areas.

Doing the same thing with different materials - like pencil, fineliner, biro, felt tip - can create a different tone.

Shadows are an area of darkness that can be created by a sculpture or other 3D object.

Explore mark making with different materials and using different pressure to create lighter and darker marks.



Tone can be created using the same pencil by pressing harder or lighter.

Tone can be created using different grades of pencil.

Prior knowledge of tone is explicitly reviewed in units across EYFS-KS2.

Manipulate shadows using torches to create a different tone.

Tone can be created using white pens and pencils, which highlight areas of the artwork.

Linear shading is a method of creating tone, often with a pen.

Examples of linear shading include hatching, cross hatching and contoured hatching.

Progression in Practical Knowledge



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A line is a mark made on a surface that joins different points.

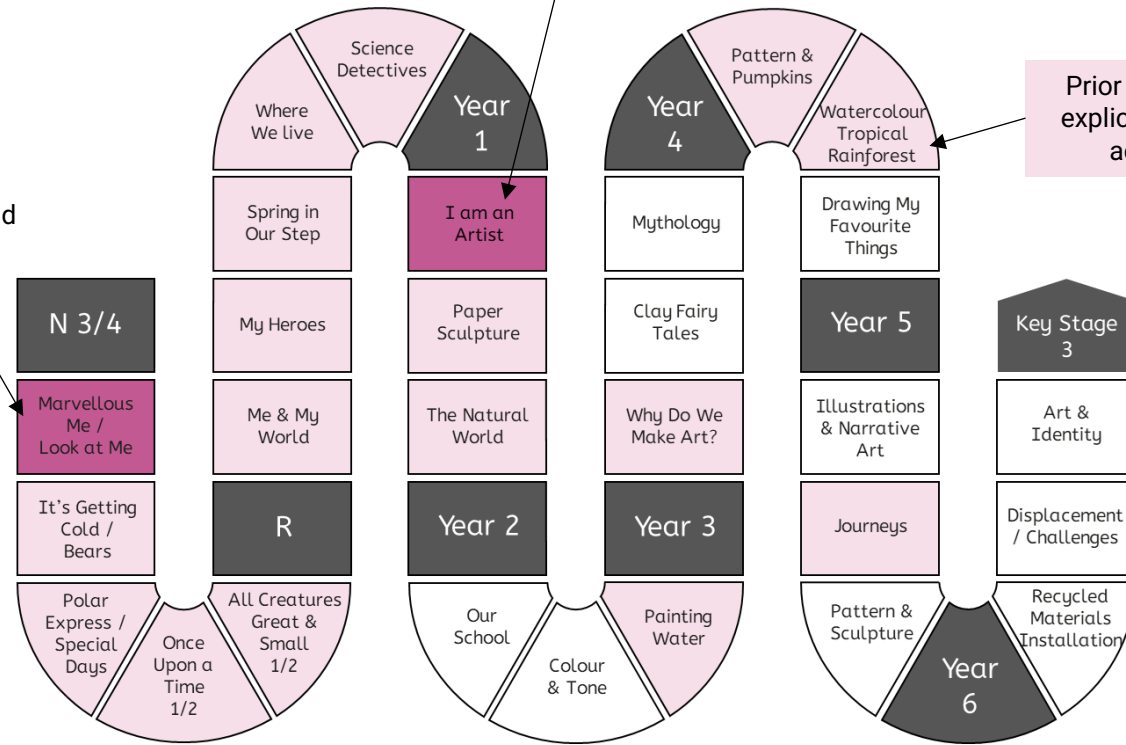
Lines can vary in length, width, direction and shape.

A continuous line drawing is one where the pencil does not leave the page.

Doing the same thing with different materials - like pencil, crayon, pens, charcoal - can create different lines.

Make marks including lines and closed shapes.

Prior knowledge of line is explicitly reviewed in units across EYFS-KS2.



Progression in Practical Knowledge



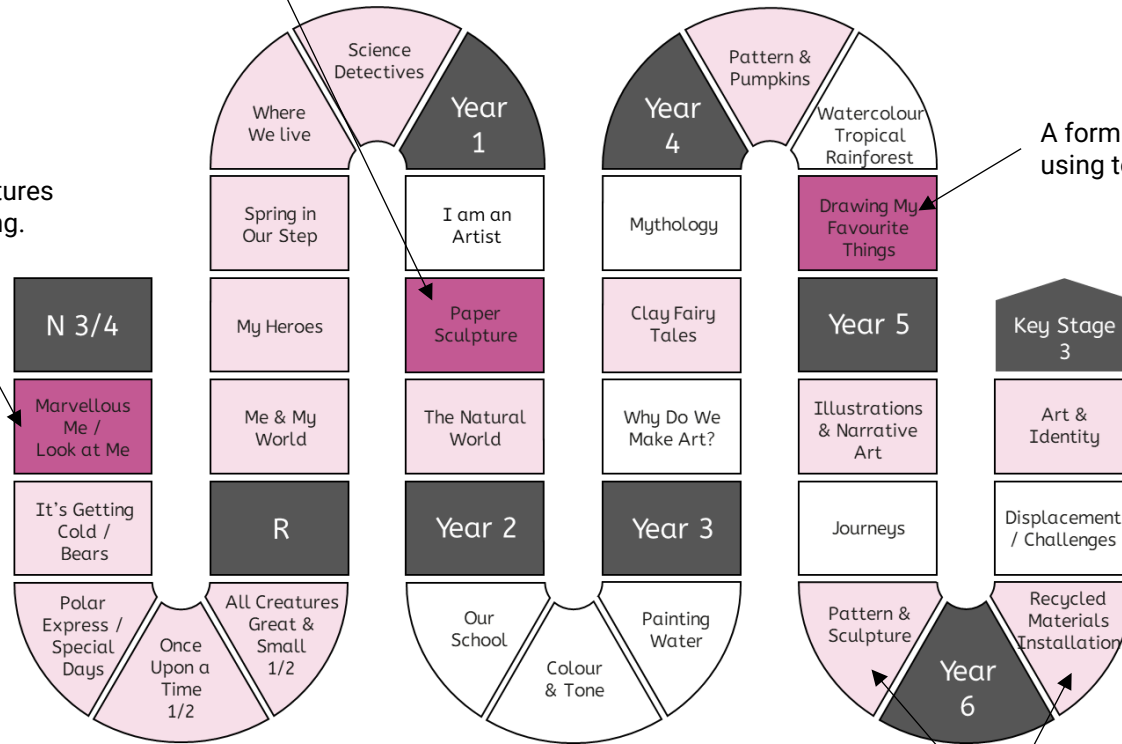
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A form is something that you can view from all sides [it is 3D].

A form can be created as a sculpture.

Make 3D sculptures in junk modelling.

A form can be represented using tone in a 2D artwork.



Prior knowledge of form is explicitly reviewed in units across EYFS-KS2.

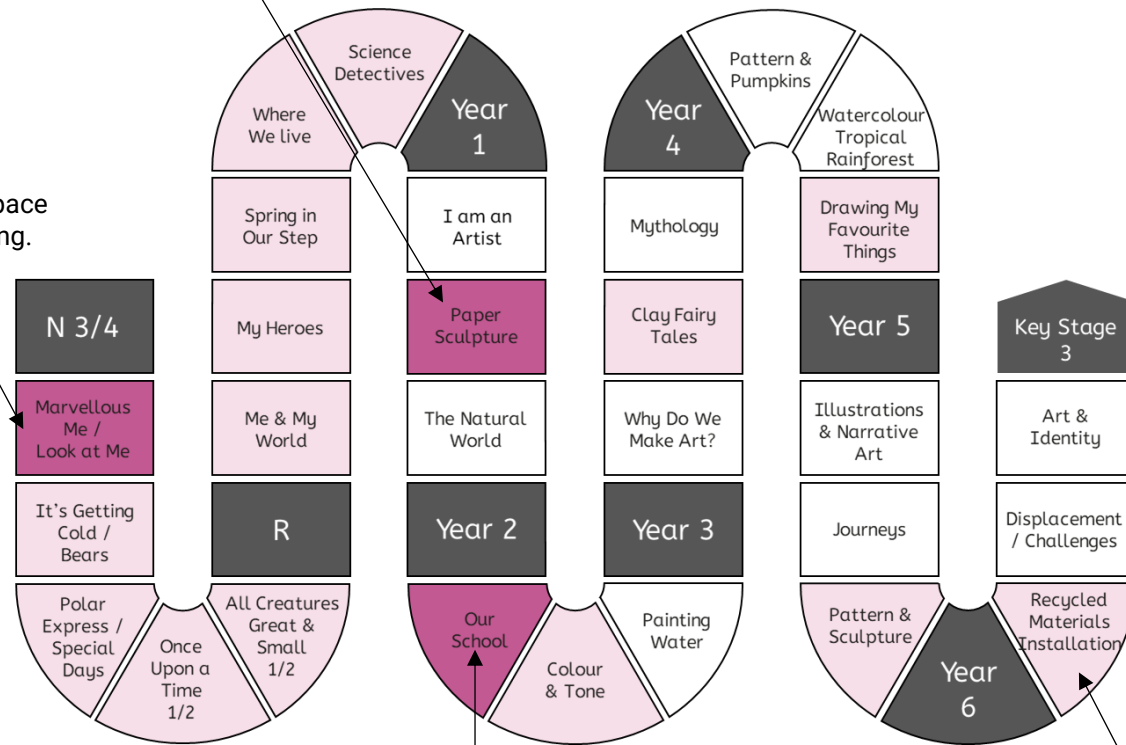
Progression in Practical Knowledge



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Space is an area around an object.
Space is created when you make a 3D sculpture (e.g. the gap between two parts of the sculpture).

Implicitly create space when junk modelling.



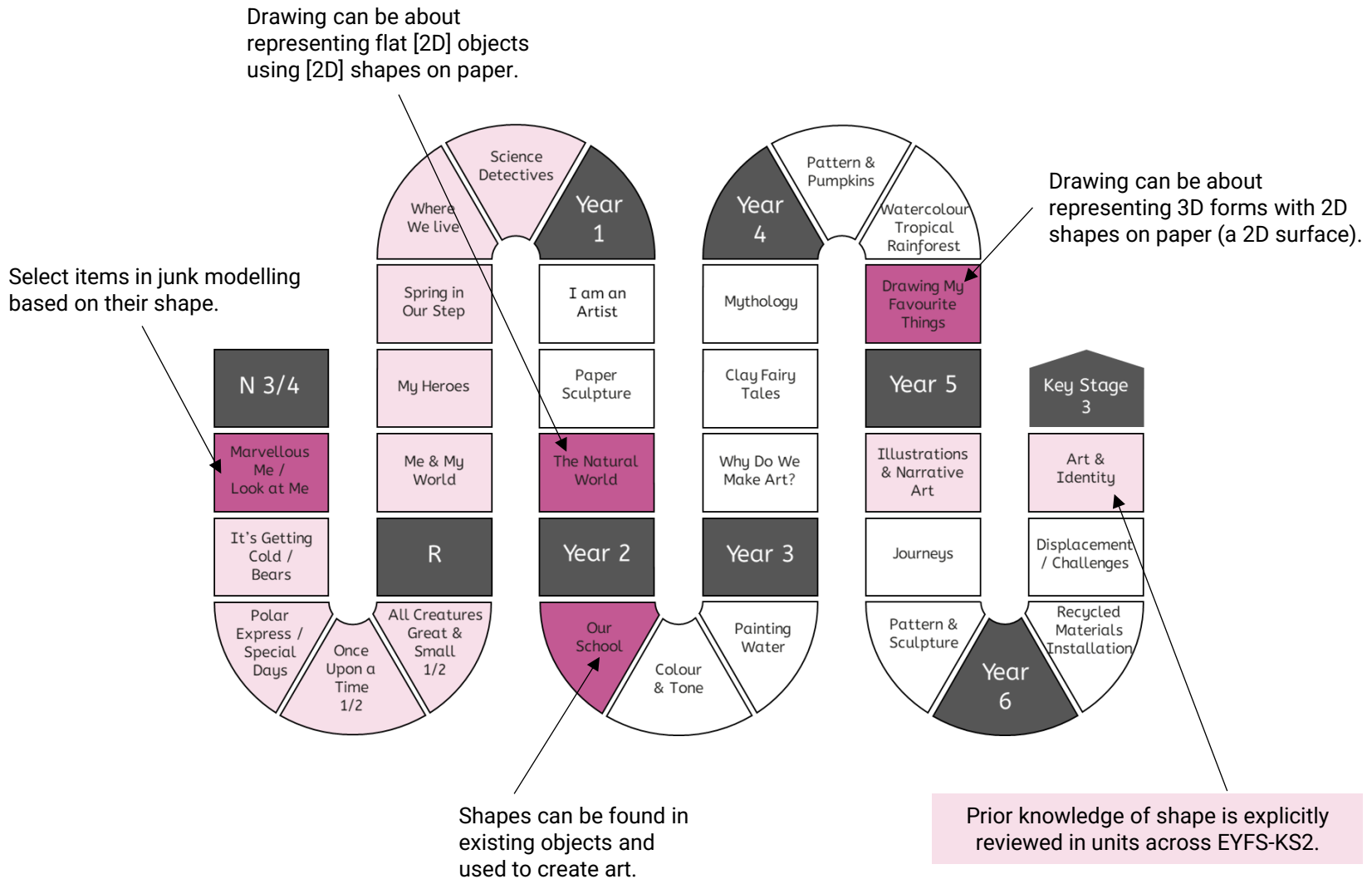
Space can be found around existing objects and used to create art.

Prior knowledge of space is explicitly reviewed in units across EYFS-KS2.

Progression in Practical Knowledge



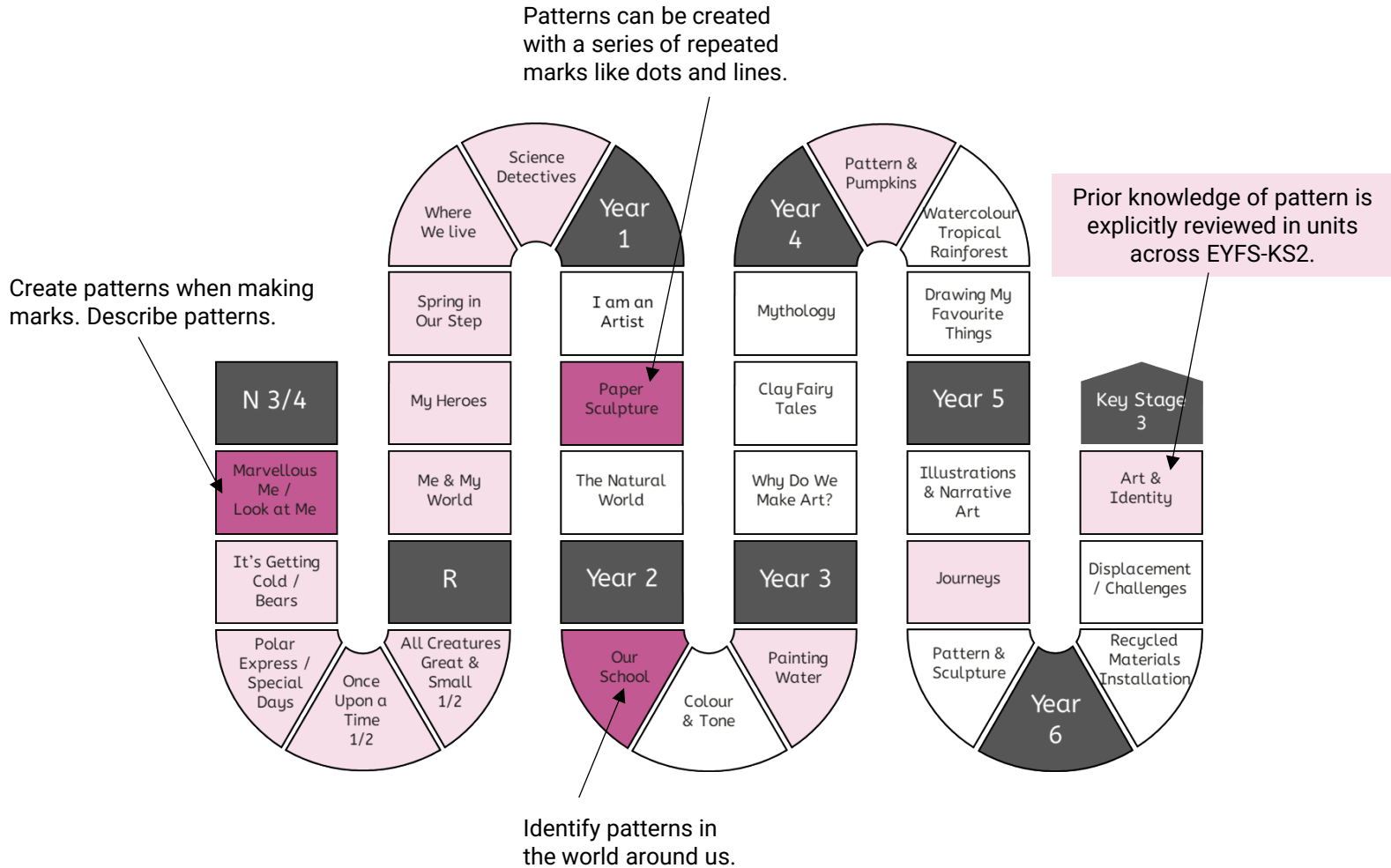
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Progression in Practical Knowledge



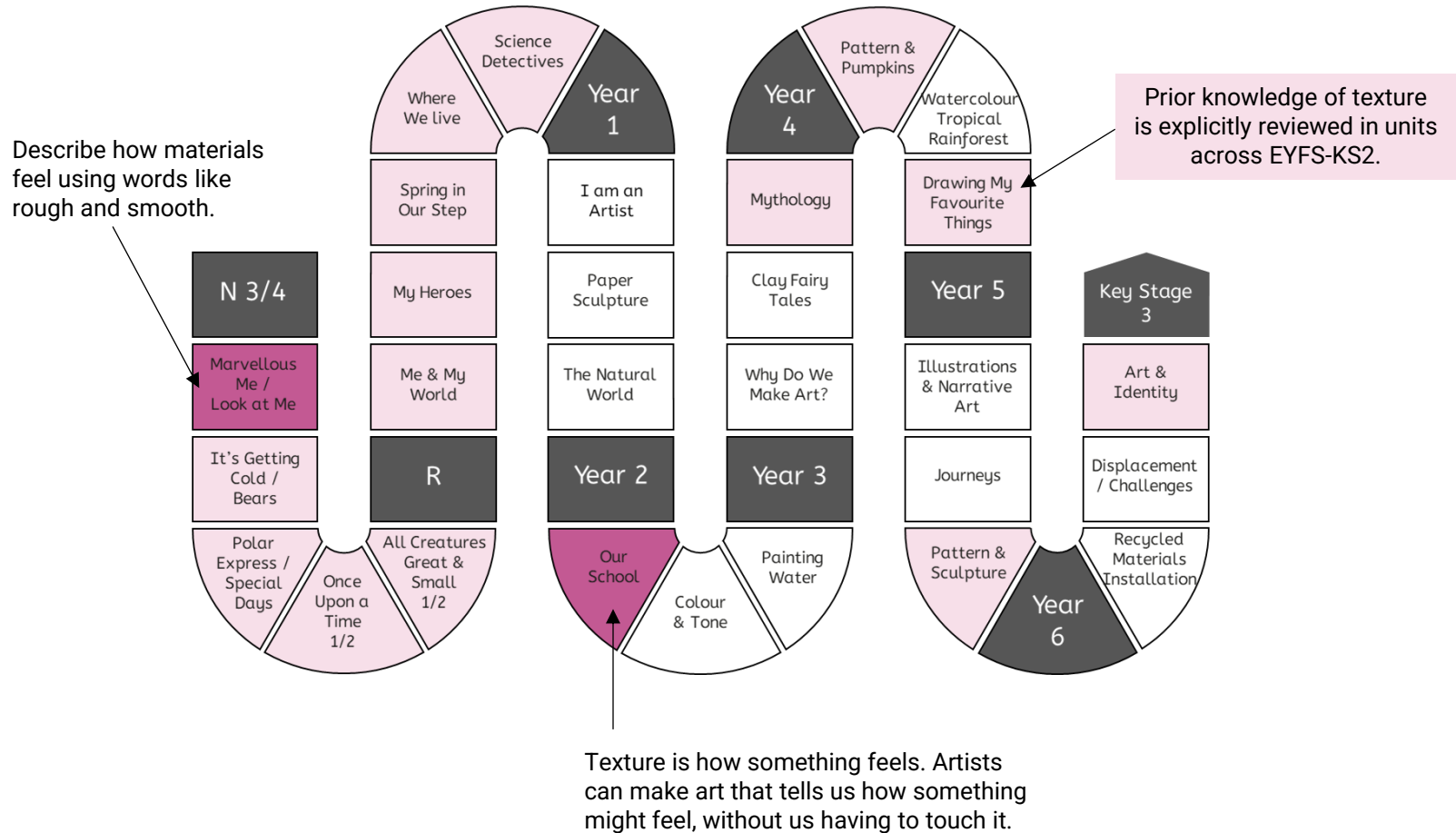
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Progression in Practical Knowledge



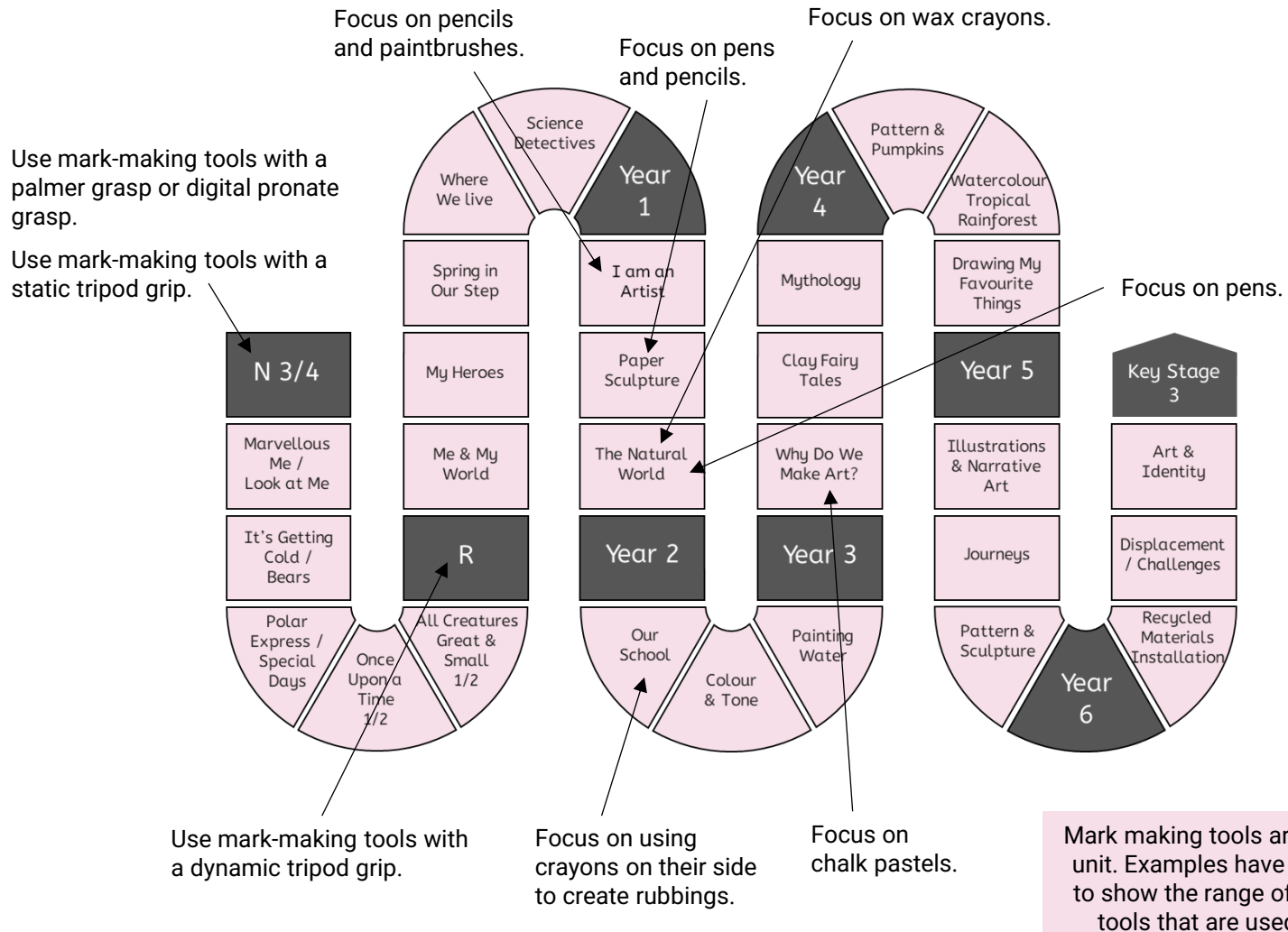
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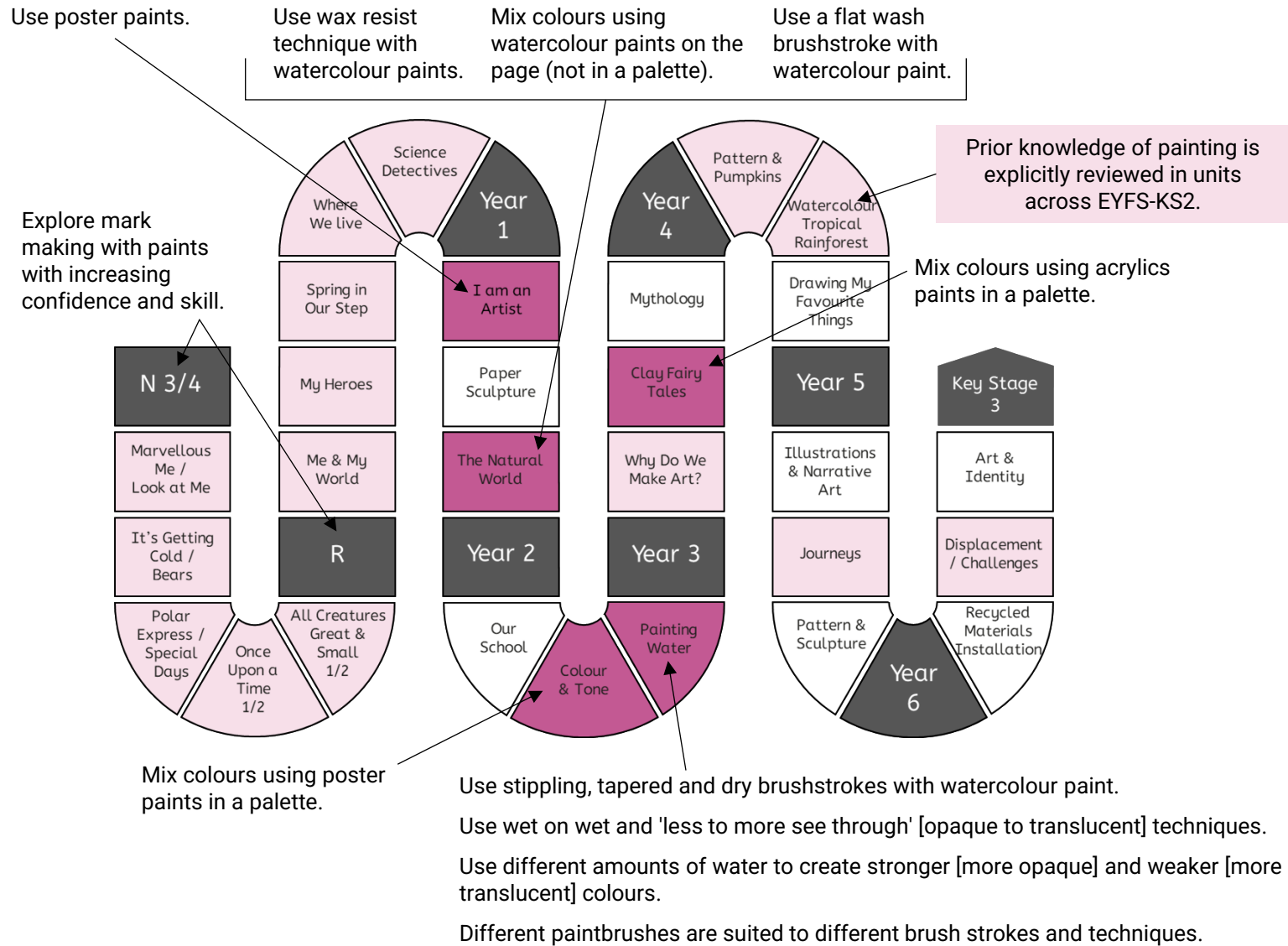
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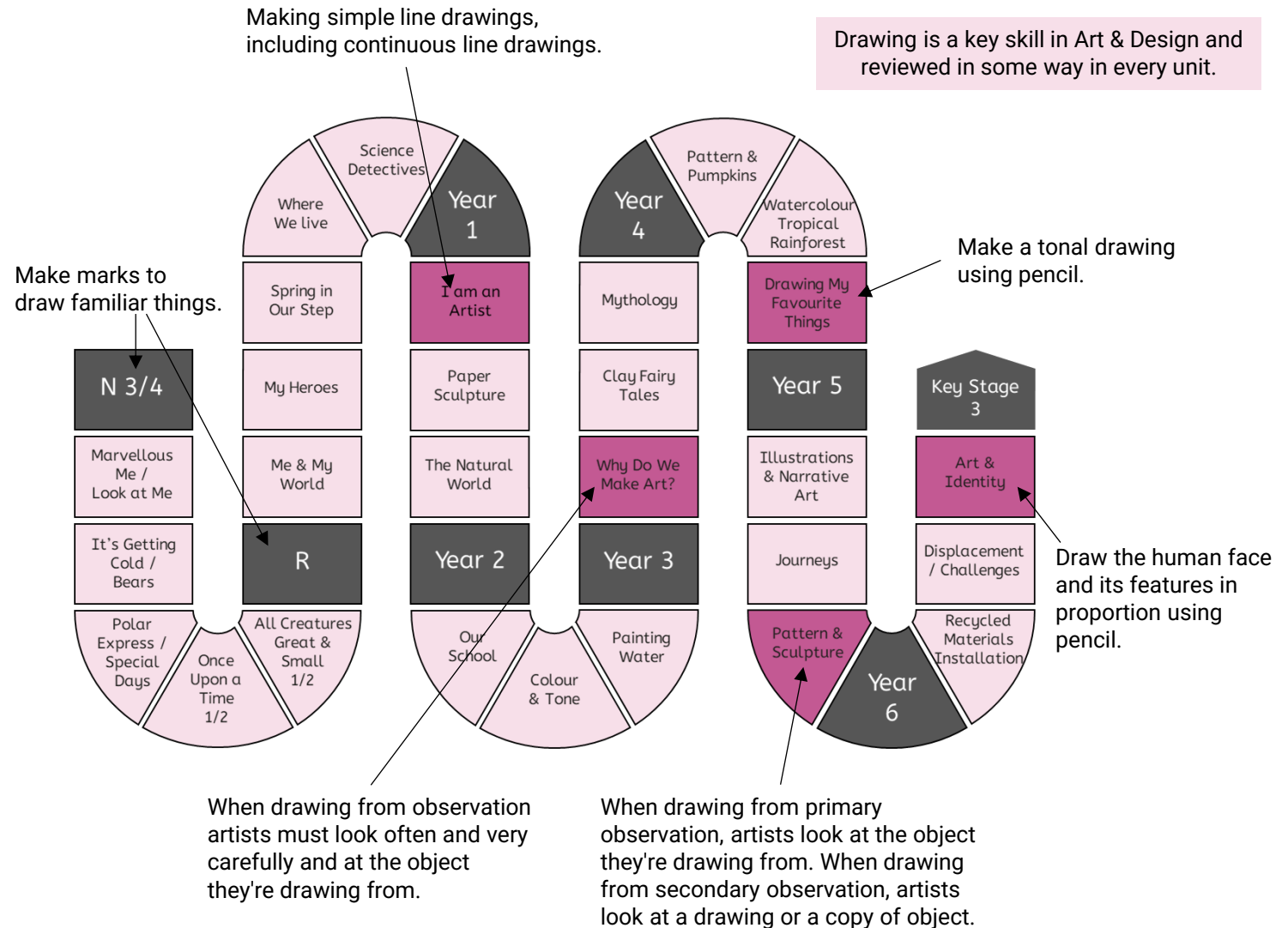


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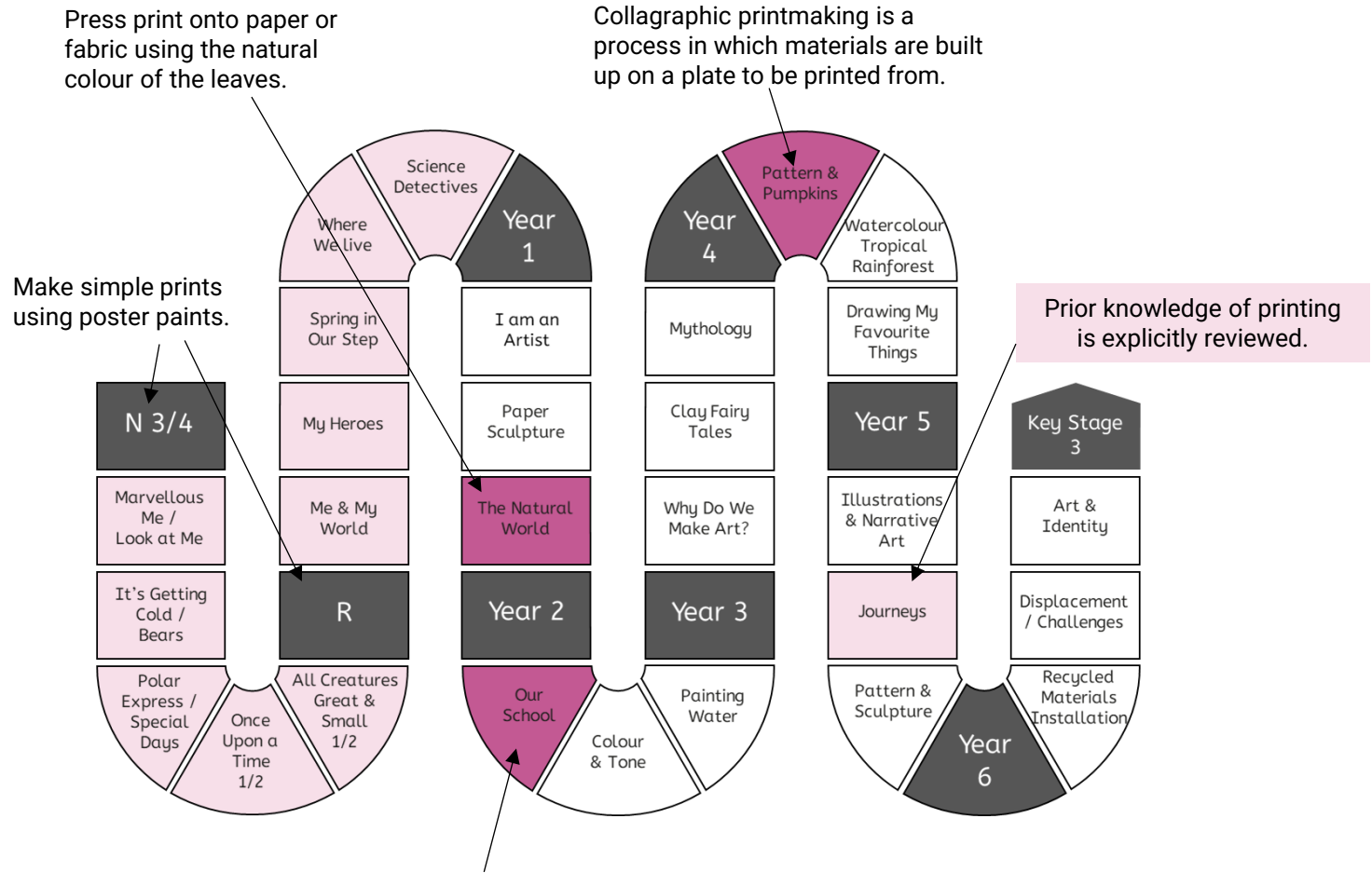
Drawing is a key skill in Art & Design and reviewed in some way in every unit.



Progression in Practical Knowledge



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Press print onto paper or fabric using the natural colour of the leaves.

Collagraphic printmaking is a process in which materials are built up on a plate to be printed from.

Make simple prints using poster paints.

Prior knowledge of printing is explicitly reviewed.

Using crayons to transfer texture and pattern from existing surfaces.

Monoprint onto paper.

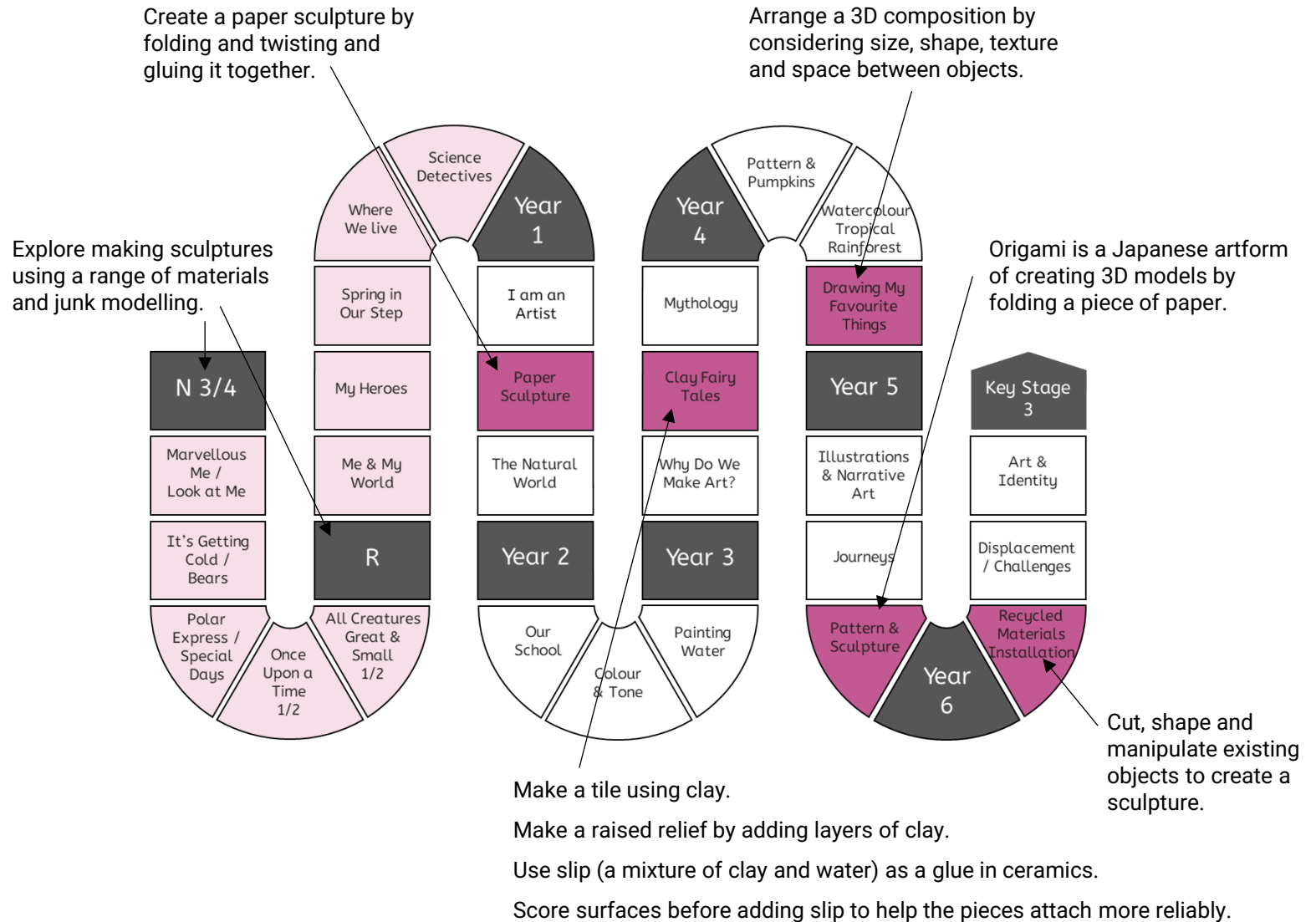
Create a plate to make a press print. Apply ink (or paint) with a roller. Press print onto paper or fabric using a plate.



Progression in Practical Knowledge



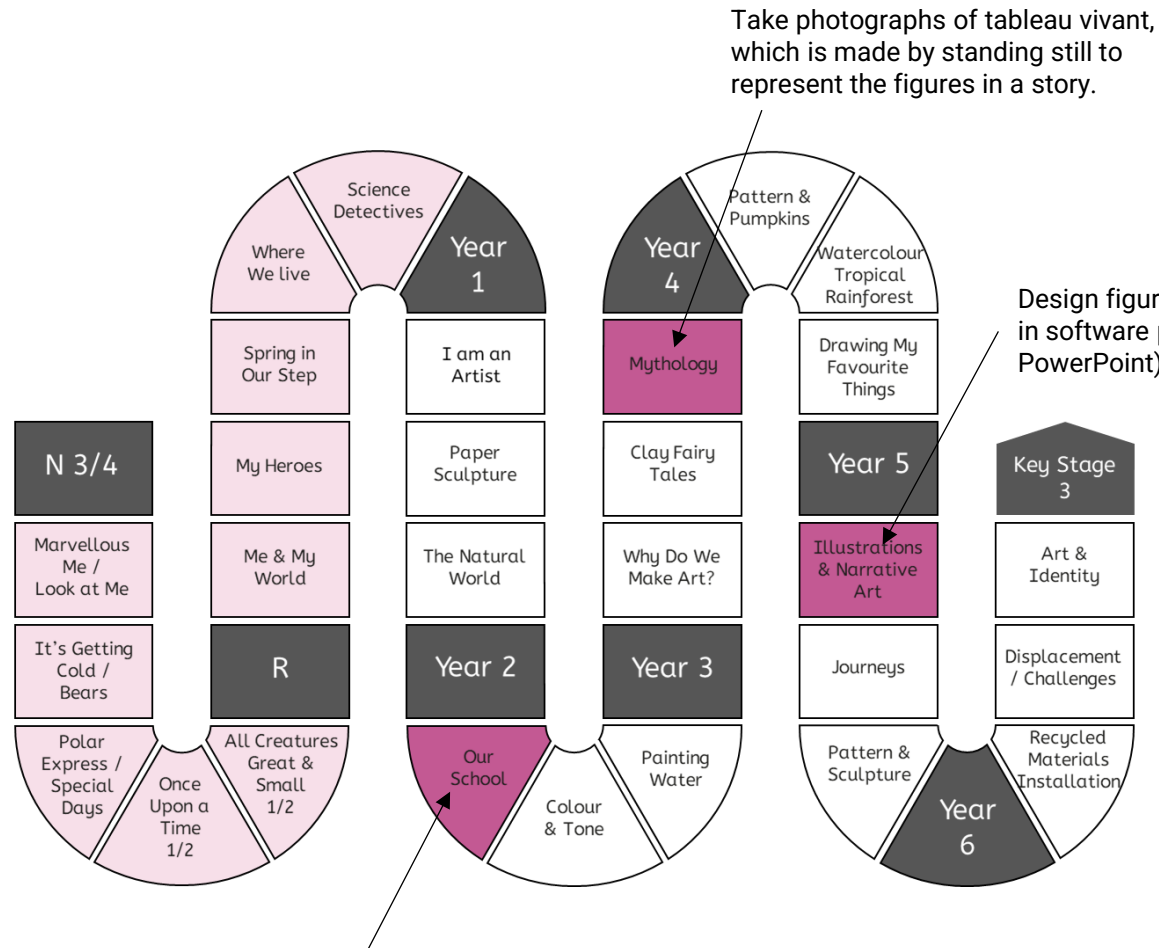
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Progression in Practical Knowledge



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Take photographs of tableau vivant, which is made by standing still to represent the figures in a story.

Design figures and characters in software programmes (e.g. PowerPoint).

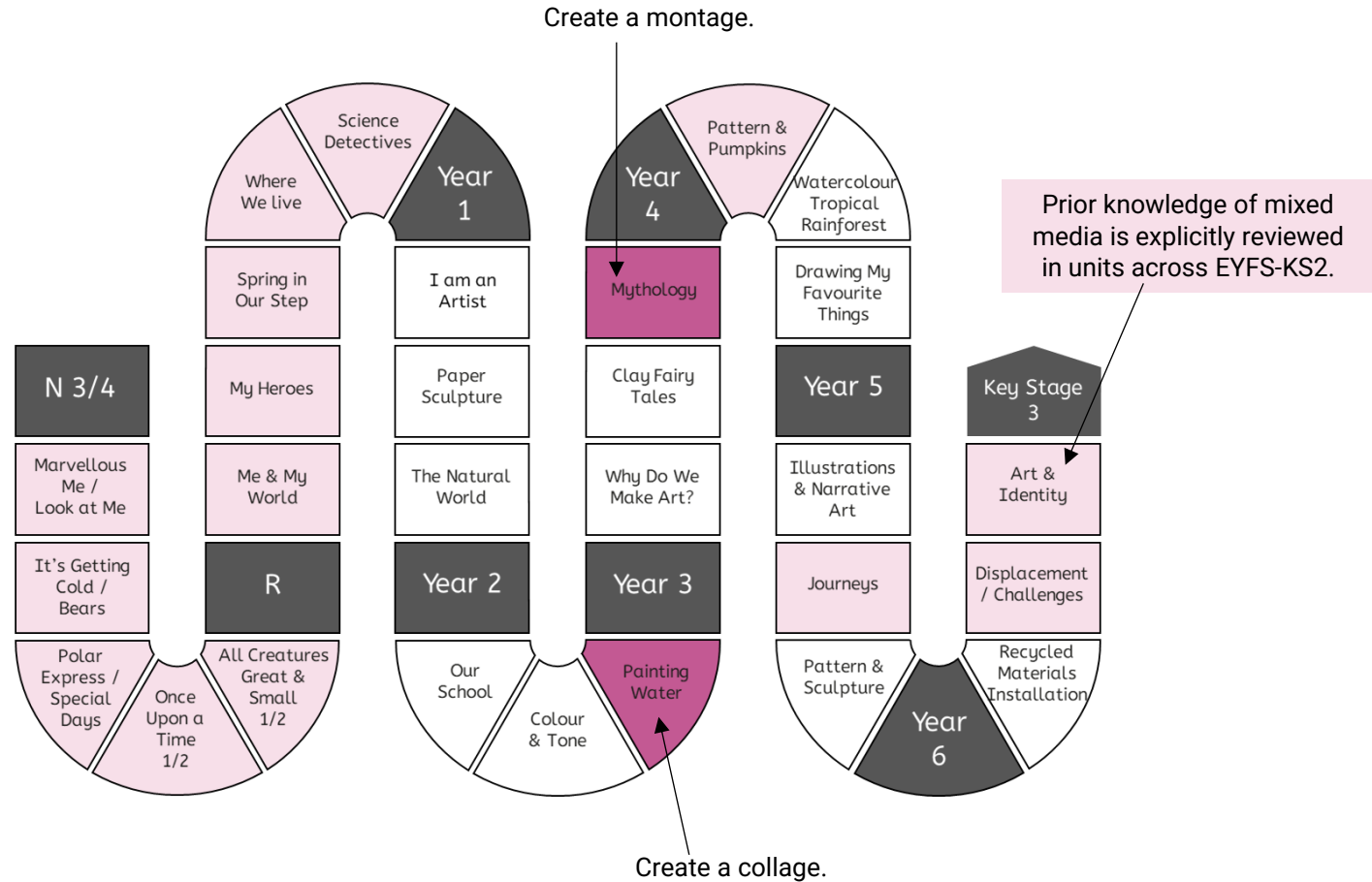
Take photographs of objects and surfaces using cameras or tablets.



Progression in Practical Knowledge



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Progression in Theoretical Knowledge



Different Artworks

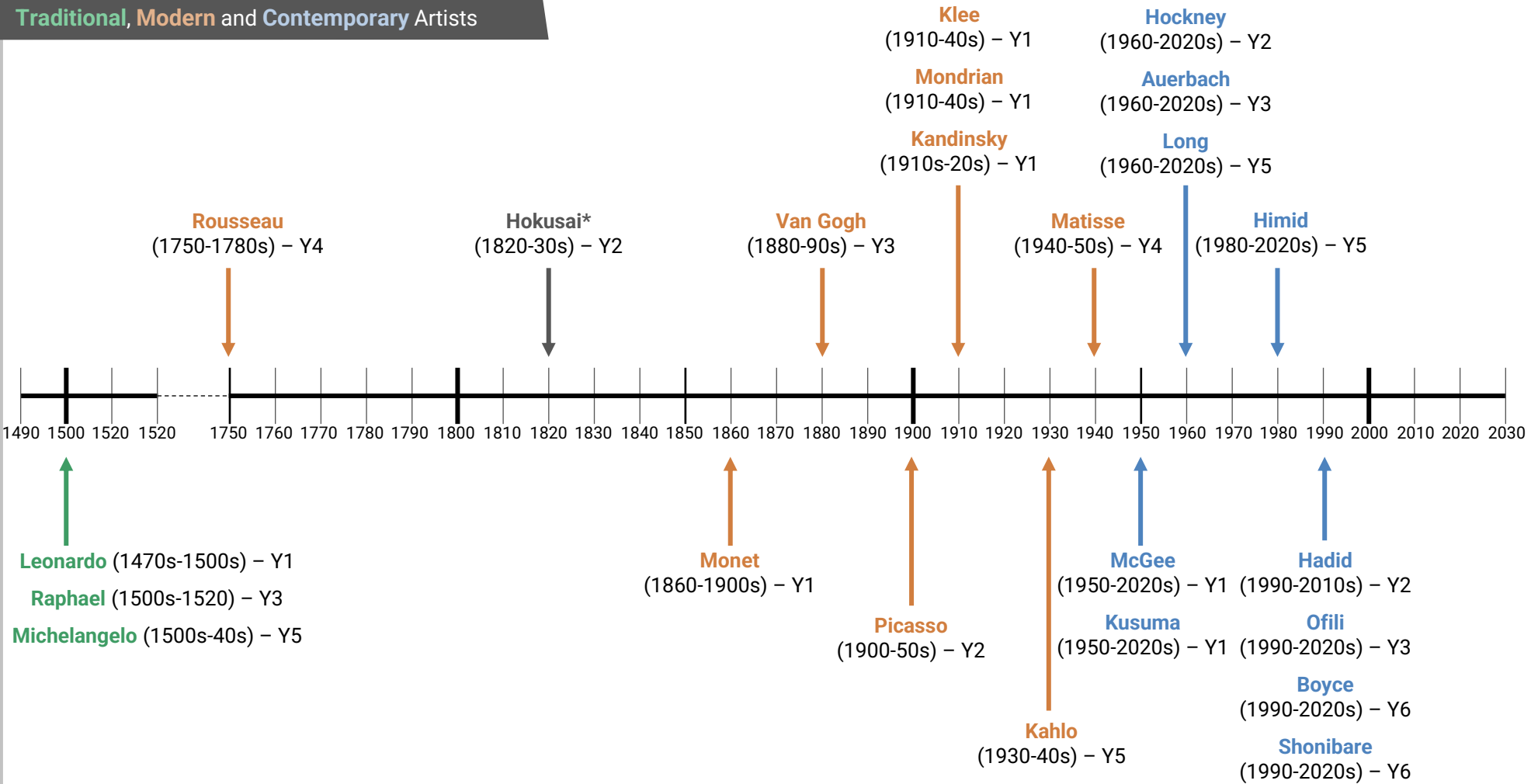
EYFS	<ul style="list-style-type: none"> • Illustrations are the pictures in a book that tell a story. • Different artists make art in different ways.
Y1	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Instead, it is made up of shapes, colors, and lines that might not look like anything you recognize. Representational art tries to look like things in the real world, such as people, animals, or objects. When you look at representational art, you can usually tell what it is supposed to be. • Art can be flat [2D] or something that you look around [3D]. • A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures.
Y2	<ul style="list-style-type: none"> • Illustrations help to tell a story. Artists who make illustrations are called illustrators. • A collage is an artwork made by sticking pieces of paper or other materials onto a background.
Y3	<ul style="list-style-type: none"> • Mixed-media is artwork that uses more than one art material e.g., paint and pens. • Ceramics is the process of making art from clay. • A montage is a mixed-media artwork including collaged photographs. • Traditional art describes everything from early Christian art to the 1850s and is usually representational. • Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. • Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques. • Traditional, modern and contemporary art definitions can only be applied to western art. • Artists can arrange objects or images in a composition. • Traditional composition is often made up of foreground, midground and background. • Perspective is the way a flat (2D) image looks deep (3D). • Illustrations help to tell a story. Narrative art tells a story on its own.
Y4	<ul style="list-style-type: none"> • A viewfinder can be used to identify an interesting section within a composition. • An assemblage is a 3D artwork usually made of found objects. • A still life is a genre of artwork that shows a collection of objects.
Y5	<ul style="list-style-type: none"> • Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world), but they don't look realistic. • Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract.
Y6	<ul style="list-style-type: none"> • Installation art is designed to fill a specific space, often for a particular length of time. • An exhibition is a display of artwork. It is curated by a curator.



Progression in Theoretical Knowledge



Traditional, Modern and Contemporary Artists



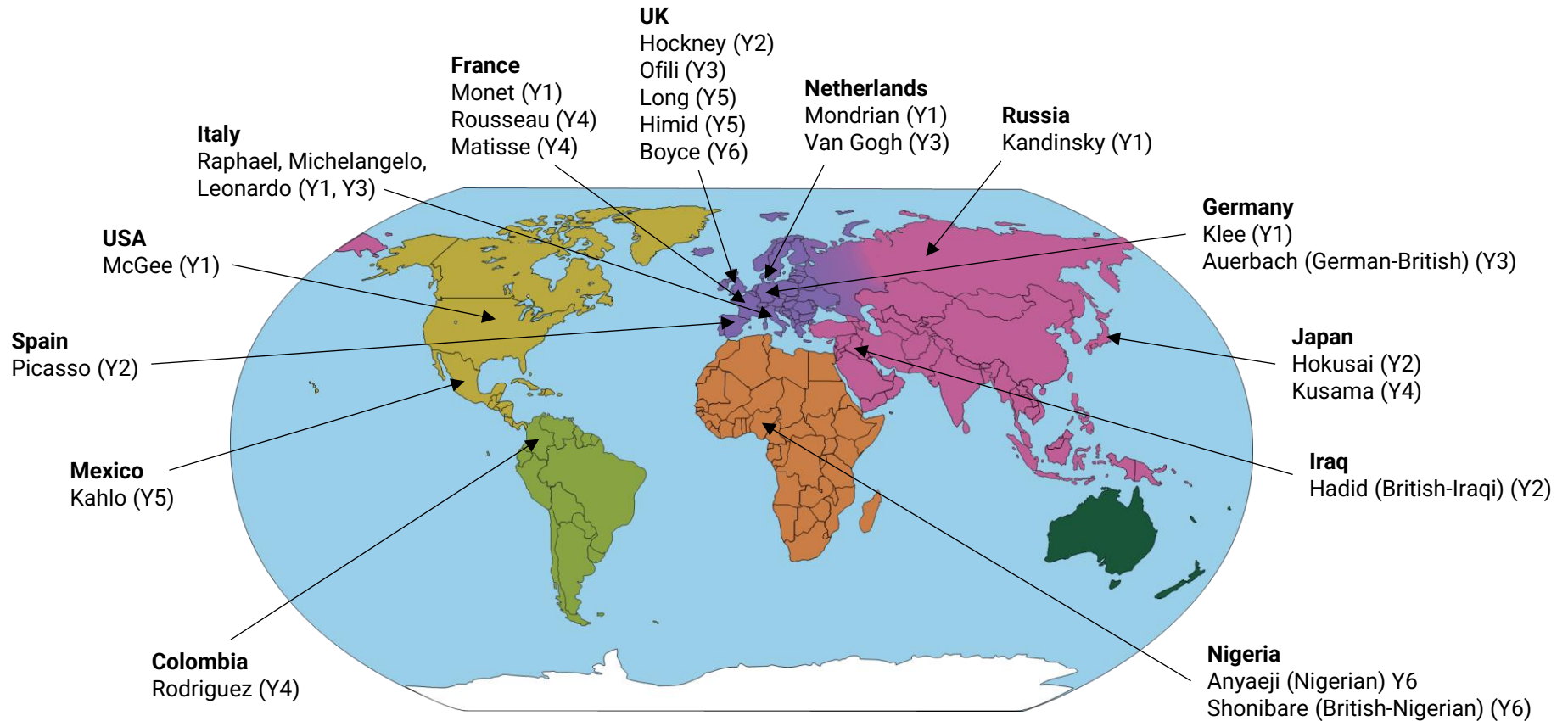
*The art history terms *traditional*, *modern* and *contemporary* art are only applied to western art.



Progression in Theoretical Knowledge



Artists from around the world



Progression in Disciplinary Knowledge



	What do artists do?	What inspires artists?	Understanding Artworks
EYFS	<ul style="list-style-type: none"> • Artists explore and play. 	<ul style="list-style-type: none"> • Artists can be inspired by the stories they read. 	<ul style="list-style-type: none"> • Make statements about my artwork.
Y1	<ul style="list-style-type: none"> • Artists experiment, explore and play. • A sketchbook is a special book that artists use. 	<ul style="list-style-type: none"> • Artists can be inspired by the natural world. 	<ul style="list-style-type: none"> • Review the above. • Discuss the work of artists, including our own.
Y2	<ul style="list-style-type: none"> • Review the above. • Artists often create art for its own sake. Designers create things that are useful and have a purpose. • Sometimes artists are designers who create art for a specific purpose. • Architects are artists and designers who design buildings. • Art can be made by individual artists, or by a group of artists who collaborate. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by hidden details in seemingly ordinary objects. • Artists can be inspired by the artificial (man-made) world. 	<ul style="list-style-type: none"> • Review the above. • Label the features of different artworks with key words.
Y3	<ul style="list-style-type: none"> • Review the above. • Creating art is something humans have done from the very beginnings of their existence. • Artists make choices about materials that are appropriate for their composition. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by each other, and we can make connections between our artworks and theirs. 	<ul style="list-style-type: none"> • Review the above. • Annotate the features of different artworks and the effects they have on the viewer.
Y4	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by their own experiences and stories. 	<ul style="list-style-type: none"> • Review the above. • Annotate my artwork with connections to another artist's work.
Y5	<ul style="list-style-type: none"> • Review the above. • Artists can make mood boards to help them collect and shape ideas. 	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Compare the artwork of two artists. • Curate an exhibition, deciding how the artwork will be displayed.
Y6	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion. 	<ul style="list-style-type: none"> • Review the above. • Write as an art historian to analyse artists and their artworks.



Alignment to the National Curriculum



The below tables outlines where the statutory content from the National Curriculum is **first taught** across KS1 or KS2. The curriculum has been sequenced so that much of the content is reviewed in subsequent units.

In KS1, pupils should be taught:

To use a range of materials creatively to design and make products	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut
To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Sum
To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space	Y1 Aut, Y1 Spr, Y2 Aut, Y2 Sum
About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut, Y2 Sum

In KS2, pupils should be taught:

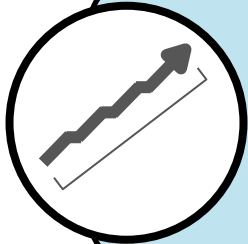
To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.	Y3 Aut, Y4 Aut, Y4 Sum
To create sketch books to record their observations and use them to review and revisit ideas	(Y1) Y3 Aut, Y4 Aut, Y4 Spr, Y4 Sum, Y5 Aut, Y6 Sum
To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Y3 Aut, Y3 Spr, Y4 Aut, Y4 Spr, Y4 Sum
About great artists, architects and designers in history.	Y3 Aut, Y3 Sum, Y4 Aut, Y4 Spr, Y5 Aut



Using the United Art & Design Curriculum



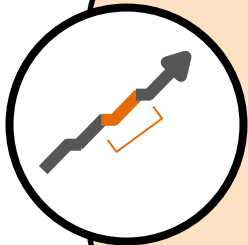
To get the most value from the United Art & Design Curriculum, we recommend adhering to the sequencing and teaching the 'what', but adapting the 'how' and the lesson delivery to meet the needs of your pupils.



Within the Subject

The United Art & Design Curriculum has been very carefully sequenced to ensure coverage and appropriate progression through substantive (practical and theoretical) and disciplinary knowledge, and ensuring that pupils create a balanced range of outcomes and are exposed to a broad range of artists.

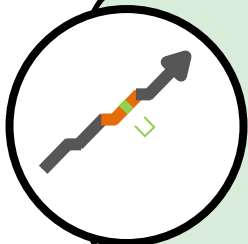
Implement the longer-term subject plan; avoid swapping units or 'pick and mixing' with other schemes.



Within the Unit

Each unit clearly sets out the knowledge that should be taught and reviewed in the sequence of lessons. Suggested artists for each unit are provided, but these could be supplemented and replaced with artists from your own local context where appropriate. Each unit is planned to cover six 1-hour lessons; this allows time before and after the unit for you to fill gaps or address misconceptions as required. A sequence of four 1-hour lessons is also provided for each unit; this allows you to teach the core, non-negotiable knowledge for the unit while allowing additional time to fill gaps if required.

Teach the core content in order suggested in the lesson sequence, filling gaps and addressing misconceptions as required. Where appropriate, supplement or replace suggested artists with artists from your local area.



Within the Lesson

Some lesson slides and printable resources are provided, which follow the principles of the Great Teaching Toolkit. Where applicable, content is broken down into small steps and 'I', 'We', and 'You' sections allow for modelling, guided and independent practice.

Lesson resources provide **just one way** to teach the required knowledge. You should adapt these slides as much or as little as is required to meet the needs of your class.

Adapt the lesson resources as much as is required to meet the needs of your class.



Transitions



To support schools with transitioning to the United Curriculum, the prior knowledge required for each unit is set out clearly in the overviews.

Teachers should assess whether pupils are confident in this prior knowledge, and plan to fill any gaps before or during the unit. Teachers can do this in the time prior to teaching the 6-week unit. Alternatively – if it is a short half term or if there is lots of prerequisite content – teachers can spend more time filling gaps and teach the shortened, 4-week sequence of lessons that is also provided in the unit overview.

Year 1: Summer		Natural World	
In this unit, pupils will produce a series of drawings of leaves, will print a leaf onto fabric and use wax resist.			
	Knowledge to be reviewed	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Line:</p> <ul style="list-style-type: none"> Doing the same thing with different materials - like pencil, crayon, pens, charcoal - can create different lines (Y1 Aut). <p>Tone:</p> <ul style="list-style-type: none"> Tone is about light and dark in an artwork. Shadows are an area of darkness that can be created by a sculpture or other 3D object (Y1 Spr). <p>Form:</p> <ul style="list-style-type: none"> A form is something that you can view from all sides [It is 3D] (Y1 Spr). <p>Colour:</p> <ul style="list-style-type: none"> Primary colours are red, blue and yellow. They cannot be mixed from other colours (Y1 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> D&T: Shape paper with scissors and by folding and twisting (Y1 Aut). Use pencils to draw lines and shapes (EYFS). 	<p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing flat objects using shapes on paper. <p>Colour:</p> <ul style="list-style-type: none"> Secondary colours are green, orange and purple. They are mixed from primary colours. <p>Control of Materials:</p> <ul style="list-style-type: none"> Use wax crayons to draw lines and shapes. Use the wax resist technique using watercolour paints. Mix colours using watercolour paints on the page (not in a palette). Use a flat wash brushstroke with watercolour paint. Press print onto paper or fabric using the natural colour of the leaves. 	<p>Shape:</p> <ul style="list-style-type: none"> Drawing can be about representing 3D forms with 2D shapes on paper (Y4 Sum). <p>Colour:</p> <ul style="list-style-type: none"> Mixing of tints, shades and tones (Y2 Spr). Mixing of tertiary colours (Y3 Aut). <p>Control of Materials:</p> <ul style="list-style-type: none"> Using a range of brushstrokes (including stippling, tapered and dry brushstrokes) and techniques (including wet on wet, and different amounts of water) with watercolour paints (Y2 Sum). Mono-printing (Y2 Aut) and collagraphic printmaking (Y4 Aut).
Theoretical	<ul style="list-style-type: none"> Abstract art is art that does not try to look like things in the real world. Representational art tries to look like things in the real world (Y1 Aut). 	<ul style="list-style-type: none"> Leonardo Da Vinci was an Italian artist who lived a very long time ago [1470s-1500s]. He created artwork that was inspired by nature, including leaf prints and observational drawings of living things. Claude Monet was a French artist who made art a long time ago [1860s-1900s]. He painted representational art outdoors to capture the way that light can change a scene. Francesc Hatch is a British artist who makes art today. She creates artwork that is inspired by nature. 	<ul style="list-style-type: none"> Raphael, Michelangelo and Leonardo are traditional artists whose art told stories around the 1500s (Y5 Aut). Monet was a modern artist (Y3 Sum).
Disciplinary	<ul style="list-style-type: none"> Artists experiment, explore and play (Y1 Aut). A sketchbook is a special book that artists use (Y1 Aut). To discuss the work of artists, including our own (Y1 Aut). 	<ul style="list-style-type: none"> Artists can be inspired by the natural world. Label the features of different artworks with key words. 	<ul style="list-style-type: none"> Annotate the features of different artworks with the effects they have on the viewer (Y2 Spr).

Year 1: Summer





Assessing impact is assessing how well pupils have learned the required knowledge from the implemented curriculum. It is not about lots of tests, or meticulously comparing pupils' outcomes at the start and end of each unit.

If pupils can keep up with a well-sequenced curriculum that has progression built in, they are making progress!

The United Curriculum has this progression built in, and so teachers and subject leads just need to be confident that pupils are keeping up with it.

This can be done through:

- **Use of sketchbooks and pupil-conferencing**

Unless it is unavoidable, pupils should use the same sketchbook over multiple years, until it is complete. Sketchbooks will contain a record of pupils' progress over a significant period of time. Talking to pupils about their sketchbooks allows you to assess how much of the curriculum content is secure. These conversations are used most effectively to determine whether pupils have a good understanding of the vertical concepts (**practical knowledge**), and if they can link recently taught content to learning from previous units. (They should not be used to assess whether pupils can recall information, as low-stakes quizzes can gather this information more efficiently).

- **Formative assessment in lessons**

There are opportunities for formative assessment in the lesson slides provided, and teachers should continually adapt their lesson delivery to address misconceptions and ensure that pupils are keeping up with the content.

- **Low-stakes summative assessment**

You may also want to use multiple-choice questions or another low-stakes quiz at the end of the unit to assess whether pupils have learned the core knowledge for that unit. These should also be used formatively, and teachers should plan to fill gaps and address misconceptions before moving on.

