



Art and Design

Curriculum Overview

Masefield Primary School



Art and Design

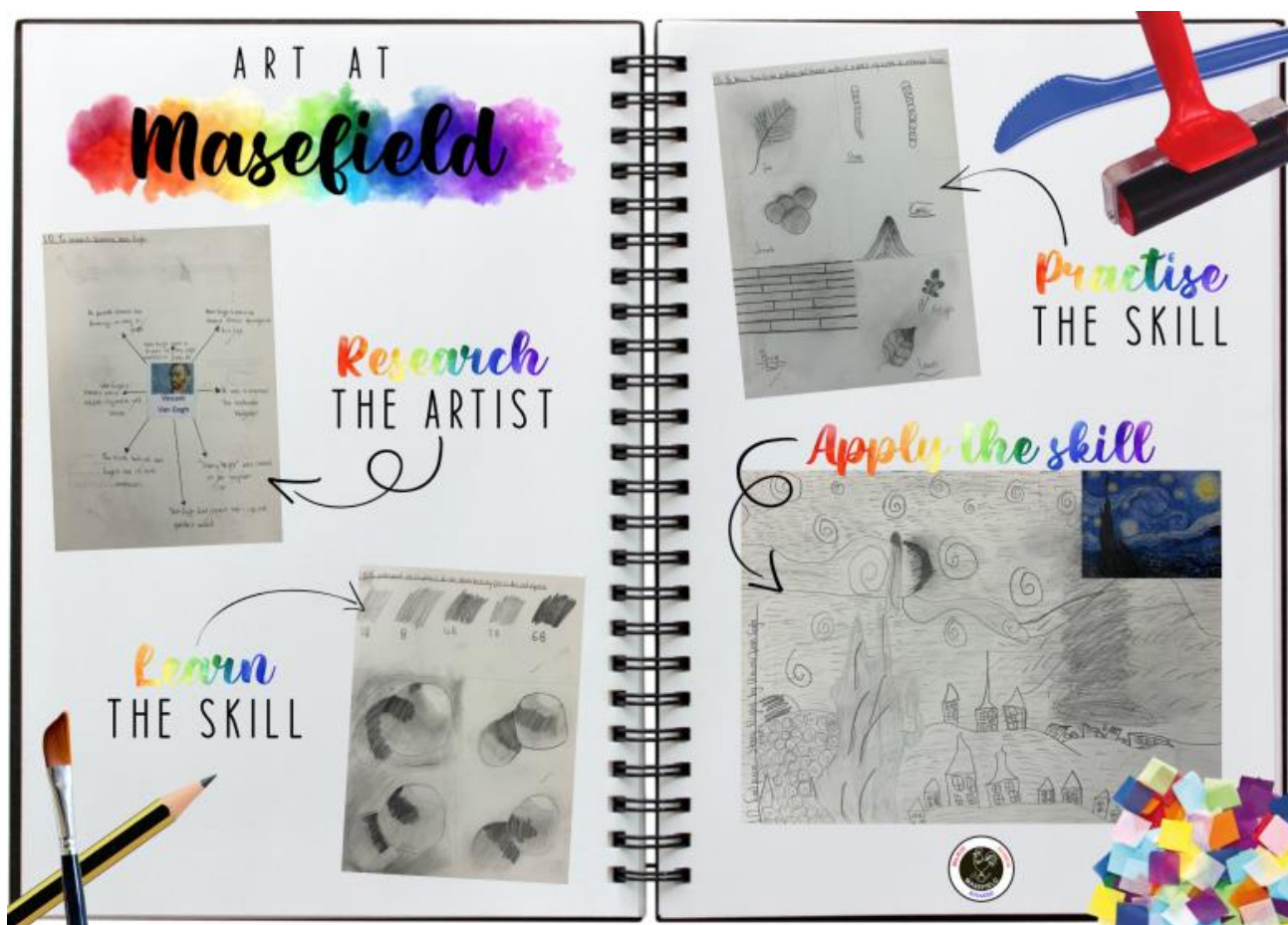
Art and Design Careers

Fine artist, illustrator, graphic designer, photographer, interior designer, art teacher or lecturer, curator, art therapist, animator, product designer.



“Every human is an artist,”
- Don Miguel Ruiz

Art and Design Journey at Masefield



Lesson Sequence:

- 1 • Knowledge Organiser and vocabulary
- 2 • Research the Artist
- 3 • Learn the Skill
- 4/5 • Practise the Skill
- 6 • Apply the Skill

Art and Design National Curriculum in England

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Schools are not required by law to teach the example content in [square brackets].

Subject content

Key stage 1

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- 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.

Key stage 2

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.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- 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]
- about great artists, architects and designers in history.

Statement of Intent for Art and Design

The Art curriculum at Masfield is rooted in the belief that art provides a medium for pupils to understand and evaluate the thoughts, feelings and ideas of others and to express their own. Art and design embody some of the highest forms of human creativity and we believe that it is our duty to develop cultural appreciation of art and to develop knowledge of key individuals and their contributions in this field. It is through these key principles that we engage, inspire and challenge pupils whilst equipping them with knowledge and skills to explore, invent and create their own works of art and craft.

At Masfield, Art is taught as a discrete subject in order that the development of knowledge and skills is taught meaningfully and explicitly. Naturally, links are made to other areas of the curriculum but this does not dilute the quality and entitlement of high quality Art teaching. The school's long term plan for Art sets out the content of teaching within in each year group. This is supported by the school's Art progression document which demonstrates learning outcomes within each strand of development within an Art unit. Short term planning details how this content is developed over a series of lessons within the unit of work. The organisation of the Art curriculum provides structured opportunities for pupils to:

- record responses, including observations of the natural and made environment;
- gather resources and materials, using them to stimulate and develop ideas;
- explore and use two and three-dimensional media, working on a variety of scales;
- review and modify their work as it progresses;
- develop understanding of the work of artists, craftspeople and designers from a range of times and cultures, applying knowledge to their own work;
- respond to and evaluate art and craft including their own and others' work;
- show development in their ability to create images;
- understand and apply the basic principles of art and craft to include: Line, tone, texture, shape, form, space, pattern, colour, contrast, composition, proportion and perspective;
- realise their ideas and sustain a level of working from start to the completion of a project or a piece of work

Knowing More and Remembering More in Art and Design

At Masefield, we recognise the importance of retrieval practice in making learning more efficient. Retrieval practice allows our teachers to identify and address gaps in knowledge and check for misunderstandings, whilst simultaneously allowing children to make and strengthen connections between their knowledge and providing firmer foundations for future learning. In Art and Design, all teachers follow these agreed procedures to support the consolidation of prior learning and the incremental development of new learning:

The beginning of every unit

In order to assess prior knowledge, the teacher will present the children with the previous years' LbQ question set for that topic where applicable.

This low stakes quiz allows children the opportunity to recall and strengthen relevant prior knowledge which then can be built upon over the upcoming lessons. This also allows teachers the opportunity to identify and address any gaps in prior knowledge or misconceptions so that they can accurately adapt their teaching to ensure that children build a strong knowledge of the required content.

The beginning of every lesson

At the beginning of every lesson, the teacher will refer back to the previous lessons within the sequence of learning. This provides children the opportunity to recall prior knowledge and make connections between this and the new learning in the current lesson.

The end of each unit

At the end of each unit, the teacher will present the children with the LbQ question set for that unit. This is a low stakes quiz which will assess the children's knowledge of the required content in each unit.

This allows children yet another opportunity to recall and strengthen their learning from this unit. It also provides teachers with a clear picture of children's understanding, which will inform their summative assessments for the unit. This allows the teacher another opportunity to address gaps in knowledge or misconceptions.

Friday Flashbacks

Through Friday Flashbacks, the teacher will present the children with the LbQ question sets for all the units taught so far that year. These are low stakes quizzes will assess the children's knowledge of the required content in each unit.

This allows children multiple further opportunities to recall and strengthen their learning from previous units. It also provides teachers with a clear picture of children's understanding and how their knowledge and skills are developing incrementally. It allows them multiple further opportunities to address gaps in knowledge or misconceptions.

Teaching and Learning Delivery Model: Building Knowledge through Challenge

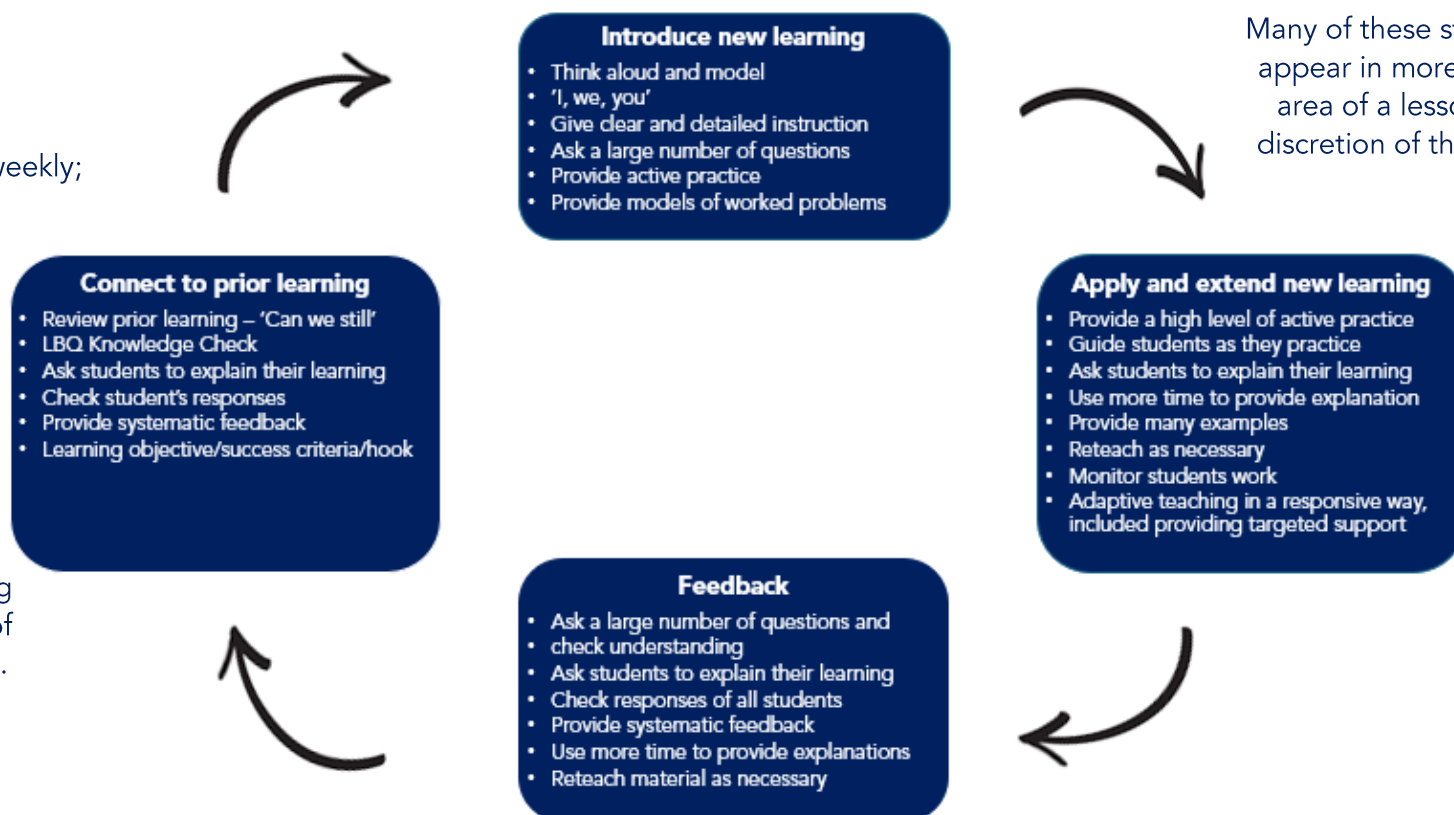


Teachers	Lessons	Learning Opportunities
<ul style="list-style-type: none"> ✓ Have high expectations for all groups of children ✓ Have strong subject knowledge ✓ Promote independence ✓ Promote confidence ✓ Offer praise and encouragement ✓ Are enthusiastic and positive about learning ✓ Model good learning ✓ Offer high quality conversation and talk 	<ul style="list-style-type: none"> ✓ Have a distinct knowledge base ✓ Are purposeful ✓ Are memorable ✓ Are active ✓ Are engaging ✓ Are focussed ✓ See children and teachers working as a learning team 	<ul style="list-style-type: none"> ✓ Increase knowledge ✓ Develop basic skills ✓ Meet children's individual learning needs ✓ Broaden and extend experiences ✓ Offer an opportunity to try new things ✓ Are cross curricular if appropriate ✓ Offer first hand experiences through trips or visitors

There shall be no bad books!

- Vocabulary lesson;
- Regular foundation lessons – weekly;
- New page for each lesson;
- Marking grid for Seesaw work.

Each lesson may not be a complete cycle of the learning sequence but over a period of time all areas will be covered.



Many of these steps would appear in more than one area of a lesson at the discretion of the teacher.

Adaptive Teaching



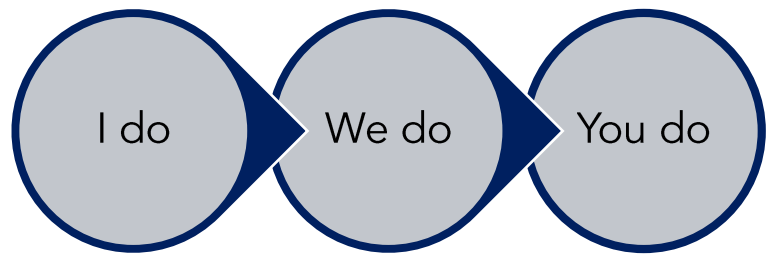
"We are what we repeatedly do. Excellence, then, is not an act, but a habit."

What is Adaptive Teaching and why do we do it?

With adaptive teaching, all pupils are given one explicit instructional goal. They all access the same ambitious curriculum.

The teacher teaches to the top and scaffolds pupils who need support to reach that level. When not needed, the teacher removes scaffolds or fades them out.

This approach promotes high achievement for all and doesn't cap opportunities or aspirations.



Explicit Instruction

Adaptive practice:
Pre-teach or TA support during modelling.

Shared Instruction

Check:
Use this section to check pupils' understanding. Can they do it with the structure in place?

Independent Practice

Reflect and Respond:
Allow students who have successfully completed the 'We Do' to move on independently. Group together those who are still struggling and complete work with adult support.

Before the lesson...

Lower ability pupils	Pupils with a low reading age	SEND pupils	EAL pupils
Do they need a pre-teach? Can they complete this when they arrive?	Do they need a keyword and definition list? Are they having 1:1 reading – could this be reading they will do as part of a foundation subject lesson or reading lesson?	What resources will they need to support them in successfully completing the task (task sheet, checklists, mind maps etc.)? Communicate with TA beforehand to co-ordinate effective support.	Do they need translated resources? Laptops?

During the lesson...

CHECK REFLECT RESPOND	ENOUGH CORRECT	Practise, consolidate, move on
	NOT ENOUGH CORRECT	Re-explain, more questioning, further chunking, modelling, further scaffolding, check your question then re-check for understanding.
Further support...	Refer to Adaptive Teaching booklet, mini-whiteboards, LBQ, targeted support, additional practice, modelling (I do, we do, you do), breakdown content (chunking).	



SEND – Adaptive Teaching Strategies to support and scaffold

- Adjust the level of challenge – e.g. provide sentence stems and question prompts to support thinking, allow children to present their work in different ways (mind maps, collaborative work).
- Clarify/simplify a task or provide numbered steps with visual representations (objects, pictures, signs, photos).
- Use bold essential content from curriculum document.
- Re-explain a concept or explain it in a different way.
- Give additional (or revisit) examples.
- Use peer tutoring/collaborative learning (everyone must participate – give them roles).
- Provide additional scaffolds - e.g. – pre-teach vocabulary, 'I do, we do, you', chunk learning into smaller chunks and break learning down into key knowledge, provide worked examples, provide sentence starters for writing, use media (photographs, film) and hands on resources, where possible.
- Set clear targets/expectations.
- Provide prompts/sentence stems – e.g. provide/develop with children steps to success for children to work from, question prompts to support with thinking and reduce cognitive overload.
- Improve accessibility (e.g. proximity to speaker, visibility of whiteboard, read a text to the pupil) – e.g. – child-friendly texts/media, where possible. When researching, use child appropriate websites.
- Consider pace - (extra time for responses to questions, contributing to class discussions and to complete activities).
- Provide vocabulary with visual images – e.g. - explicitly teach vocabulary at the beginning of a unit alongside a picture of the key word, use photographs to represent the word when using it during the unit.
- Check understanding and reinforcing as needed through repetition, rephrasing, explaining and demonstration – e.g. use of mini-plenaries to check understanding (quick quizzes).
- Have alternative ways to record learning, e.g. oral, photographic, video, highlighting text, mind maps, etc. – e.g. give children a variety of ways to record their work (recording themselves, use of technology, mind maps), allow children to be creative in the ways that they present their work – they do not all have to be the same.
- Pre-teach vocabulary, key content etc.



More Able – Adaptive Teaching Strategies to stretch and challenge

- Identify and account for prior knowledge – a child who has extensive prior knowledge could be asked to present some of the knowledge they have to the class; explain something they understand easily to a child who doesn't 'get it' so quickly – e.g. – peer modelling, a more able child could present interesting facts that they already know to the children, more able children given more challenging enquiry based questions to extend their learning.
- Build on interests to extend - read widely around a subject outside of lesson time by providing them with information about suitable material, e.g. give them suitable higher-level texts to read – e.g. – Use of History Pupil Leaders to develop love of History, questions to research for home learning, projects to complete for home learning.
- Depth of content - consider what you can add to create depth, e.g. digging into an area more deeply, going laterally with a concept, or asking pupils to use more complex terminology to describe abstract ideas.
- Use questioning techniques to boost thinking – ask open-ended questions which require higher-order thinking - e.g. – How.....Why.....What does this source tell us?
- Consider learner roles – ensure they are appropriately challenged through the role they are given so they can make an effective contribution; argue in favour of a viewpoint that is different to their own, e.g. argue the opposite position to that which they actually hold, during a class debate, take on a more supportive 'tutor' role during group work.
- Mastery - more intensive teaching, tutoring, peer-assisted learning, small group discussions, or additional homework. e.g. - analyse and interpret sources (questions – what's this? What can we say for certain? What can we infer? Does this new source strengthen, amend or completely change our thinking? What doesn't the source tell us?
- Adapted success criteria/choice of task – offer a choice of tasks with a different level of challenge.
- Feedback – framing feedback so pupils must take responsibility for improving their own learning – e.g. extend more able learners through open-ended questions when providing feedback.



Learning by Questions – Using EdTech to support Teaching and Learning



What is Learning by Questions?

Pupils' use iPads and progress at their own pace and level through high quality Question Sets and receive immediate automatic feedback as they answer. Teachers receive live analysis and results are saved to support assessment and planning. Data is stored automatically to support lesson planning.

Why do we use it?

Learning by Questions (LbQ) is fully embedded into Masefield's curriculum journey. This evidence based and award winning teaching and learning tool has been fundamental in the significantly above average results at Masefield over the last few years. All teachers and pupils have accounts that allow access to all resources.

What support do I get?

- Tracked classes set up in the first week of the academic year.
- Every member of staff (teachers and TAs) will receive regular CPD on LbQ, including meeting updates, 1:1 CPD, in class coaching and observations.
- Question Sets are ready made for all subjects, including every foundation subject unit from Year 1 to Year 6.

Using LbQ in Maths

- 3 tasks completed daily as morning maths - LBQ tasks that start with 'practise'. Basic skills and previous learning only.
- Used as a teaching and learning tool – not assessment.
- Intervention screen should be used regularly to assess pupils understanding and address misconceptions immediately.
- Green button (play) should be used regularly to involve and engage all learners in the lesson.
- Pupils should not get an incorrect answer more than 3 times. The teacher or TA should intervene before this or the pupil must ask for support.
- LbQ to be used as part of the deeper learning within lessons.
- An application of the learning within the lesson must be shown in maths book (usually reasoning and problem solving).

Using LbQ in Reading

- Used for intervention sessions.
- Used as part of reading in foundation subjects.



Using LbQ in Science

- Vocabulary question set to be completed before Science Unit.
- Previous topic (if appropriate) to be completed before Science Unit (e.g Year 4 Light question set to be completed before teaching of Year 6 Light topic).
- Investigation question set available to support teaching of fair testing.
- Knowledge Review question set to be used at end of topic – or once teaching sequence completed.

Using LbQ in Foundation Subjects

- Question Sets to be completed at the end of learning and during knowledge days.
- Refer to Knowledge Day Overview document for Question Set Record.

Long-term Overview for Art and Design

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS: Nursery	Painting	Printing	Painting and Printing	Painting and Printing	Printing and Collage	Painting and Sculpture
EYFS: Reception	Drawing and Painting	Painting and Sculpture	Sculpture	Drawing and Construction	Drawing, Collage and Painting	Sculpture and Painting
Year One	Drawing Wassily Kandinsky		Painting David Hockney	Textiles – see DT James Fox	Printing Orla Kiely	
Year Two	Drawing Paul Klee		Sculpture Andy Goldsworthy		Painting Iris Scott	Collage Jesse Treece
Year Three	Drawing Georgia O'Keeffe		Painting Henri Matisse	Textiles – see DT Coco Chanel	Printing Salvador Dali	
Year Four	Drawing Claude Monet		Collage Beatriz Milhazes		Painting L.S. Lowry	Sculpture Anthony Gormley
Year Five	Drawing Vincent Van Gogh		Painting Louis Mbughuni	Textiles – see DT Faith Ringgold	Printing Andy Warhol	
Year Six	Drawing Claude Monet		Collage Frida Kahlo		Painting David Oliveira	Sculpture Rosemary Karuga

Use of Sketch Books in Art and Design

Key Stage One

Pupils in Key Stage One will use their sketch books to:

- Express feelings about a subject and to describe their likes and dislikes;
- Make notes in their sketch books about techniques used by artists;
- Suggest improvements to their work by keeping notes.

Lower Key Stage Two

Pupils in Lower Key Stage Two will use their sketch books to:

- Adapt and improve their original ideas;
- Make notes in their sketch books about techniques used by artists;
- Make detailed notes, quotes and explanations about their art work.

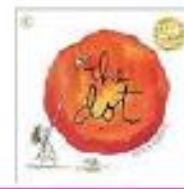
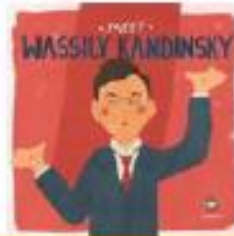
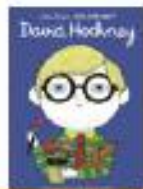
Upper Key Stage Two

Pupils in Upper Key Stage Two will use their sketch books to:

- Compare their methods to those of others and keep notes;
- Combine graphics and text based research of commercial design to influence the layout of their sketch books;
- Adapt and refine their work to reflect its meaning and purpose, keeping notes and annotations.

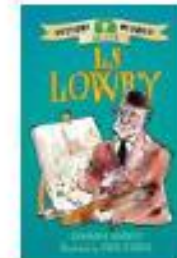
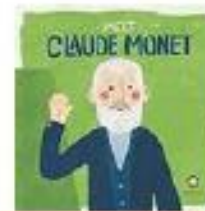
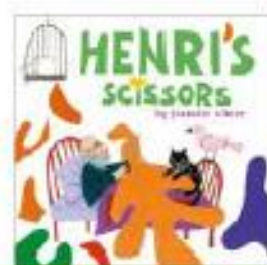
Art and Design Literature Spine

To support the teaching of Art and Design here at Masfield, we have developed a collection of books that all children in our school are to experience and enjoy. We aim to immerse our children in a range of texts, specifically chosen by our staff to ensure that children hear the best stories read aloud to them by their teachers for pleasure, to excite and inspire our children and support the development of knowledge and skills in Art and Design.



Year One

Year Two



Year Three

Year Four



Year Five



Year Six

Art and Design Movements

Traditional Art

Traditional art refers to cultural art forms and techniques that have been practiced and passed down through generations within a particular culture or community. Traditional art often reflects the history, beliefs, values, and customs of a specific group of people. It encompasses a wide range of artistic disciplines such as painting, sculpture, pottery, and textiles.

Some examples of Traditional Artists we study are:

- Vincent Van Gogh
- Henri Rousseau
- Claude Monet

Modern Art

Modern art refers to the artistic movement that emerged in the late 19th century and lasted until the 1960s. It is characterized by experimentation, abstraction, and a focus on the individual artist's vision. Modern art includes movements such as Cubism, Surrealism, and Abstract Expressionism.

Some examples of Modern Artists we study are:

- Andy Warhol
- Frida Kahlo
- L.S. Lowry

Contemporary Art

Contemporary art, refers to the art that has been produced since the 1960s up to today. It encompasses a wide range of styles and forms, including installation art, performance art, and digital art. Like modern art, contemporary art is often experimental and challenges traditional definitions of art.

Some example of Contemporary Artists we study are:

- David Hockney
- Andy Goldsworthy
- Anthony Gormley

Early Years – Expressive Art and Design

3 and 4 year olds

Physical Development

- Know the names of key tools and resources, e.g. glue and scissors, and what they are used for.
- Know the correct grip to use when holding scissors, pencils and other one-handed tools

Expressive Arts and Design

- Have a knowledge of natural, made and imaginative environments and use this knowledge to inspire their own ideas, in small world play, such as a city with different buildings and a park.
- Know how to connect pieces together such as Lego or bricks.
- Know the names of some different materials, including food, and their basic properties, i.e. what they would be good for.
- Know what they want to and could make, and which materials would work well.
- Know what some different shapes look like and how to create them, in order to create drawings to record their design ideas

Reception

Physical Development

- Know techniques to help them move carefully and with control.
- Know the names of a range of tools.
- Know how to hold and use a range of tools for a desired outcome, e.g. tape and glue used to build a structure.
- Know the safety rules when using certain tools, resources and equipment.

Expressive Arts and Design

- Know the names of different feelings.
- Know that art and design can inspire feelings and emotions, and vice versa.
- Know the names of a range of artistic effects, e.g. colouring, collage, etc. and what these look like. Know that these effects can be used to improve the appearance of something.
- Know that they can return to and build on their previous learning, and know who to ask for help when needed.
- Know that it is okay to make mistakes, and have some techniques for using these situations as opportunities to build their own resilience.
- Know techniques for working collaboratively with adults and other children, sharing ideas, resources and skills

Early Learning Goals

Physical Development

- Know how to use a range of small tools, including scissors, paintbrushes and cutlery.

Expressive Arts and Design

- Know how to safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.
- Know that they can share their creations, explaining the process they have used.

Painting

Theme: Marvellous Me!

Learning Opportunities:

- Free painting/ drawing family/ friends.
- Creating ourselves with different media – collage, loose parts.
- Autumn crafts.
- Learning how to use the painting in provision.
- Exploring the primary colours and colour mixing.
- Exploring printing -harvest vegetables.
- Using playdough to make models and representations.

Autumn 1 - Nursery

Curriculum Content:

Colour:

- Know the three primary colours - red, blue and yellow.
- Know that the primary colours can be mixed to create new colours.

Techniques:

- Know how to use different mark making materials such as pencils, crayons, felt tips, chalks and paints.
- Know the routines for painting - including use of apron, paint, and drying rack.

New vocabulary for this unit:

Colour, pencil, crayon, felt tip, chalk, paint

Autumn 2 - Reception

Painting and Sculpture

Learning Opportunities:

- Colour: studying 'Winter Landscape with skaters and bird trap' by Brueghel (1565)
- 'The Magpie' by Claude Monet (1869)
- Cutting: Snowflakes
- Monet: Poppy Fields
- Playdough sculptures.
- Christmas cards.
- Rangoli patterns.
- Digital firework display.
- Diya Lamps

New vocabulary for this unit:

clay, harden, sequins, pale

Artist/Artwork Study:

Use the following painting for inspiration: Pieter Bruegel - Hunters in the snow (1565); Pieter Bruegel - Winter Landscape with a Bird-trap (1601) and Claude Monet - The Magpie (1869)



Curriculum objectives:

- Explore colour and colour mixing
- Explore, use and refine a variety of artistic effects to express their ideas and feelings.
- Know the names of some materials.
- Know what some different shapes look like and how to create them, in order to create drawings to record their design ideas

Curriculum Content:

Diya or Diwa lamps

- Know how to make a Diya/Diwa lamp out of clay to celebrate Diwali
- Know how to manipulate the clay for different effects.
- Know how to decorate the lamp with sequins while the clay is soft.
- **Know that clay hardens when it is left to dry out.**
- Know how to paint the lamp.

Winter Scenes in art

- **Know how to look closely at paintings to identify details**
- Know how to look at the whole scene of a painting
- Know that the Bruegel paintings were inspired by particularly bad winters where the rivers froze and people could play on them (Know that this is dangerous)
- Know that the colours of white, blue and green indicate the cold weather.
- Know that mixing white with green or blue gives a pale colour.

Outcome:

- Produce a painting which uses 'cold' colours

Year One Overview

Autumn
1

Autumn
2

Spring
1

Spring
2

Summer
1

Summer
2

Topic

Drawing

Painting

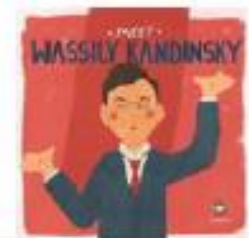
Printing

LBO
Assessment

Y1 Drawing LBO
Question Set

Y1 Painting LBO
Question Set

Y1 Printing LBO
Question Set



Year One

Autumn 1 – Year One

Drawing

Artist Focus:



**Wassily
Kandinsky**

Modern Art

Abstract

New vocabulary for this unit:

light: pale in colour

dark: not pale or light in colour.

gradient: changes from one colour to another

tone: the shade of a colour.

shade: the degree of darkness of a colour.

Key Text:



The Big Idea:

In the Year 1 drawing unit, children will then research the artist Wassily Kandinsky, discovering his background, contributions to abstract art, and how he used colour and shape to express emotions. Pupils then learn and practice pencil skills, including creating gradients and tones to give 2D shapes depth, drawing around and replicating shapes, and using pencils to create patterns and textures. This unit provides a foundation in both artistic techniques and an appreciation of art history.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

This unit builds on Reception experiences where children learned to identify feelings, understand how art can evoke emotions, and recognise various artistic effects. They developed confidence in refining their work, seeking help when needed, and embracing mistakes as learning opportunities. Collaboration skills were also introduced, encouraging teamwork and idea-sharing. This unit serves as a foundation for the Year 2 drawing unit, where children will further explore pencil gradients, tone, and shading techniques.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

- Kandinsky was born in Moscow, Russia.
- He was born in 1866.
- **He was one of the most important artists of the 20th Century.**
- He expressed feelings through colour and shape.

Step 3

Learn the skill

Pupils should be taught to:

- **Know the different types of pencils (HB, B, and 2B) and how each creates different marks—lighter or darker.**
- Learn how to use pencil shading to add tone, making flat 2D shapes look more three-dimensional by showing light and shadow.
- Understand how pressing harder or softer with a pencil changes the shade, helping to create a range from light to dark in a drawing.



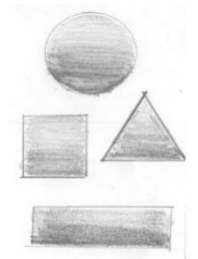
Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Know how to accurately draw around basic 2D shapes such as circles, triangles, squares, and rectangles, then practise drawing them freehand with increasing confidence.
- Develop the ability to observe and replicate shapes found in real-life objects, recognising how these shapes form the basis of more complex drawings.



Step 5

Practise the skill

Pupils should be taught to:

- Know how to use pencil to create different patterns and textures by varying pressure and stroke styles.
- Experiment with a range of pencil marks, such as cross-hatching, stippling, and scribbling, to represent various textures like roughness, smoothness, or softness.
- Combine different lines and shapes to create a patterned composition, learning how to organise them in a way that adds visual interest and structure to the artwork.



Step 6

Apply the skill and assessment

- End of unit outcome and assessment of disciplinary knowledge: create an original final piece, incorporating the skills learnt in the previous lessons.
- Suggested outcome: use pencil shading to create texture on animals they have drawn.
- Assessment of substantive knowledge: Complete the LbQ question set for this unit.

Year Two Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing		Sculpture		Painting	Collage
LBO Assessment	Y2 Drawing LBO Question Set		Y2 Sculpture LBO Question Set		Y2 Painting LBO Question Set	Y2 Collage LBO Question Set



Year Two

Spring 1 – Year Two

Sculpture

Artist Focus:



Andy
Goldsworthy

New vocabulary for this unit:

texture: the look or feel of a surface.

layer: more than one surface of material.

sculpture: shaping materials to create something that stands up.

papier-mâché: combining paper and glue, which once dry, hardens and becomes solid.

glue: a sticky liquid used to join things together

The Big Idea:

In Year 2 sculpture, children will learn about the artist Andy Goldsworthy and his sculptures made from natural materials. Pupils will learn how to create glue and papier mache to create their own sculptures. They will then learn how to strengthen the structure of their sculpture and add texture with papier mache. The unit focuses on developing skills in sculpture and texture, and applying paint for detail, all while being inspired by Goldsworthy's nature-based sculptures.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

Harnessing the artistic foundation built in Year 1, where children explored emotions through art, experimented with different techniques, cultivated resilience, and practiced collaboration, the Year 2 painting unit acts as a bridge, preparing them for the Year 4 unit where they will begin working with clay. In Year 4, the focus will shift to sculptural skills, including using tools to carve, score, and join clay to create three-dimensional forms.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

- Andy Goldsworthy was born on 26th July 1956, in Cheshire, England.
- **Andy Goldsworthy produces artwork using natural materials (such as flowers, mud, ice, leaves, twigs, pebbles, boulders, snow, thorns, bark, grass and pine cones).**
- Much of his work is made outside and is meant to be temporary.
- Goldsworthy says he 'works with nature as a whole' and sometimes he often doesn't use man-made tools to produce his sculptures.

Step 3

Learn the skill

Pupils should be taught to:

- **Know how to combine flour and water to create a glue.**
- Make and test the following glue recipes: equal parts water and flour; two parts flour and one part water; one part flour and two parts water. Decide which glue recipe they will use to create their sculpture and explain why.



Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Understand the process of combining paper and glue to create papier-mâché, including selecting appropriate materials and mixing adhesive to the correct consistency.
- Learn how to apply strips of paper in overlapping layers to form a solid structure, ensuring even coverage and smooth surfaces.
- Recognise the importance of layering materials to build strength and durability in papier-mâché models or sculptures.



Step 5

Practise the skill

Pupils should be taught to:

- Understand how to manipulate materials by cutting, folding, crumpling, or rolling to achieve a variety of textured effects.
- Learn how to layer different materials to build up surface detail and create depth in a composition.



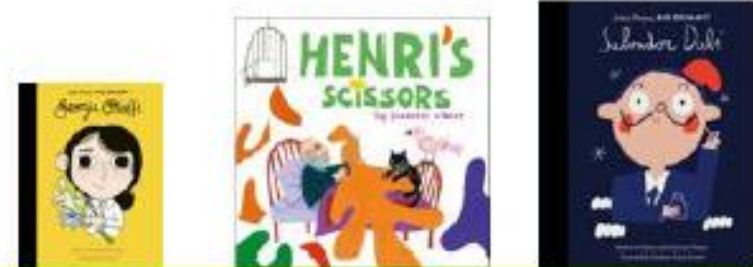
Step 6

Apply the skill and assessment

- End of unit outcome and assessment of disciplinary knowledge: create an original final piece, incorporating the skills learnt in the previous lessons.
- Suggested outcome: 1666 house (History link).
- Assessment of substantive knowledge: Complete the LbQ question set for this unit.

Year Three Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing		Painting		Printing	
LBO Assessment	Y3 Drawing LBO Question Set		Y3 Painting LBO Question Set		Y3 Printing LBO Question Set	



Year Three

Summer 1 – Year Three

Printing

Artist Focus:



Salvador
Dali

New vocabulary for this unit:

printing block: A printing block is a tool

used for producing a repeat pattern
inking rollers: a roller used to add paint
to a printing block

shade: a colour, especially with regard
to how light or dark it is or as
distinguished from one nearly like it.

tint: a shade or variety of a colour.

precision: the quality, condition, or fact
of being exact and accurate.

repeating pattern: a design where the
same shape, colour, or picture is used
again and again.

Key Text:



The Big Idea:

In the Year 3 printing unit, students will explore the work of Salvador Dali, a Spanish surrealist painter and printmaker known for exploring subconscious imagery. Pupils will explore the concept of repeating patterns, learning how to continue preset repeated patterns and create their own. They will use string to create their own printing blocks, which they will then use to create their own artwork drawing on their knowledge of pattern.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

Year 3 printing builds upon the foundational printing experiences in Year 1, where children were introduced to basic printing techniques such as printing with sponges, fruits and vegetables. In Year 3, pupils develop these skills further, learning to create complex repeated patterns and using block printing and their own printing blocks that they have made. They focus on developing fine motor skills in applying even pressure and precise placement of prints. This progression sets them up for Year 5, where they will be introduced to the more advanced technique of relief printing. This involves carving a design into a surface, leaving a raised area to be inked and printed, which demands a higher level of planning, control, and understanding of positive and negative space – all skills that Year 3 printing begins to nurture.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

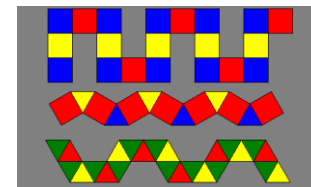
- Salvador Dali was born on 11th May 1904 in Figueres, Spain.
- Salvador went to drawing school.
- He experimented with Cubism and also gained a reputation for being a bit eccentric.
- Several images often appear in Dali's surrealist paintings. These include: melting clocks, elephants, eggs, ants, snails and locusts.
- Salvador Dali produced more than 1500 paintings in his lifetime.

Step 3

Learn the skill

Pupils should be taught to:

- Understand that a repeating pattern is a design or that is consistently replicated across a surface or space, creating a sense of rhythm and continuity.
- Learn how to recognise the elements that make up a repeating pattern, such as shapes, colours, or textures, and how they are arranged in a regular or alternating sequence.
- Develop the ability to continue a repeating pattern by maintaining consistency in spacing and orientation, ensuring the pattern flows seamlessly across the surface.



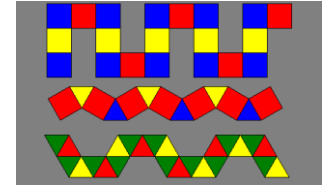
Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Understand the principles of creating a repeating pattern, including the use of symmetry, rotation, and alignment to ensure the design flows seamlessly.
- Learn how to develop an original design element and replicate it systematically to form a continuous pattern across a surface.



Step 5

Practise the skill

Pupils should be taught to:

- Understand the process of creating a printing block, including selecting the appropriate material and shaping the design to create a raised image that can be inked and transferred onto paper or fabric.
- Learn how to incorporate string into a printing block to create textured effects, by attaching the string in patterns or designs, which will create a unique surface texture when printed.



Step 6

Apply the skill and assessment

- **End of unit outcome and assessment of disciplinary knowledge:** create an original final piece, incorporating the skills learnt in the previous lessons.
- **Suggested outcome:** create a strip of wallpaper using their printing block.
- **Assessment of substantive knowledge:** Complete the LbQ question set for this unit.

Year Four Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing		Collage		Painting	Sculpture
LBO Assessment	Y4 Drawing LBO Question Set		Y4 Collage LBO Question Set		Y4 Painting LBO Question Set	Y4 Sculpture LBO Question Set



Year Four

Autumn 1 – Year Four

Drawing

Artist Focus:



Claude
Monet

New vocabulary for this unit:

purpose: a reason or plan that guides an action; design or goal.

detail: all the particulars of something considered together.

perspective: the way things are seen from a particular point of view.

dimension: size as measured in length, width, or depth.

tone: the shade of a colour.

value: how light or dark something is.

form: something that is three dimensional.

Key Text:



The Big Idea:

In the Year 4 drawing unit, students will explore the work of Claude Monet, who achieved fame for being the initiator, leader and unswerving advocate of the impressionist style. Pupils will explore the concept of tone and value to create 3D forms, build on their knowledge one one-point perspective drawing and the use of pattern and texture in finer detail over larger areas for a specific artistic purpose.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

The Year 4 drawing unit builds upon the tonal understanding and observational skills developed in Year 3, where students learned to use different pencil grades, blending techniques and shading to represent form and volume. Year 4 focuses on applying these skills to create a wider variety of three-dimensional forms. They further explore tone and value to create light and shadow and add visual interest. This enhanced understanding of form, tone, and value prepares them for the Year 5 drawing unit, where students will explore these elements in greater detail, particularly focusing on tone, texture, and value and will be introduced to the complexities of two-point perspective drawing for the first time.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

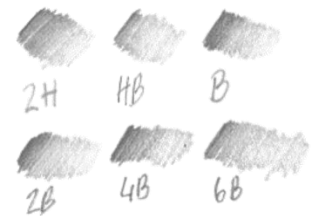
- Claude Monet was born on 14th November 1840 in Paris, France.
- Monet suffered with cataracts until he had surgery in 1923. The works he painted when he had cataracts are redder than others.
- Claude Monet was the founder of the impressionist movement. He was focused on capturing movement and changing light and colour in his paintings. Paintings by Claude Monet now sell for tens of millions of pounds.
- He is probably most well-known for his series of paintings of water lilies.

Step 3

Learn the skill

Pupils should be taught to:

- Understand how to select the appropriate pencil grade based on the desired outcome, such as fine detail, light sketching, or dark shading.
- Learn techniques for shading three-dimensional objects, including the use of light source, gradient transitions, and shadow placement to create realistic effects.
- Develop the ability to use tone and value effectively to add depth and dimension to drawings, enhancing the illusion of form and three-dimensional structure.



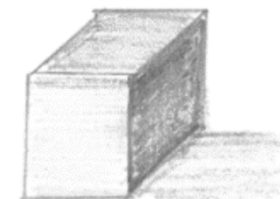
Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Understand how to apply tone and value to represent light, shadow, and depth, allowing for the realistic depiction of a range of 3D forms such as spheres, cylinders, cubes, and cones.
- Learn how to construct drawings using one-point perspective, where all lines recede toward a single vanishing point on the horizon, to create the illusion of depth and space.
- Develop the ability to accurately replicate a drawing that uses one-point perspective by identifying the vanishing point, aligning objects correctly, and applying consistent proportions and angles.

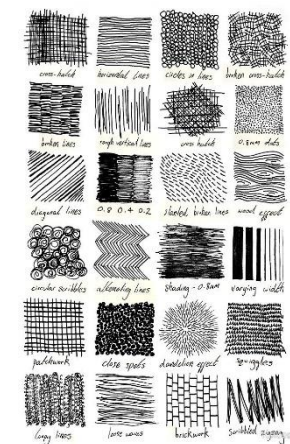


Step 5

Practise the skill

Pupils should be taught to:

- Understand how to apply pattern and texture with greater precision to enhance larger areas of a composition, ensuring consistency and clarity in the design.
- Learn how to use detailed mark-making techniques, such as hatching, stippling, or crosshatching, to build texture that serves a specific visual or narrative purpose.
- Explore how refined use of pattern and texture can add depth, interest, and emphasis within an artwork, contributing to the overall mood or message.



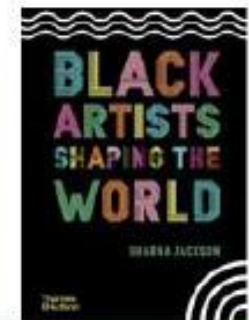
Step 6

Apply the skill and assessment

- End of unit outcome and assessment of disciplinary knowledge: create an original final piece, incorporating the skills learnt in the previous lessons.
- Suggested outcome: seasonal landscape.
- Assessment of substantive knowledge: Complete the LbQ question set for this unit.

Year Five Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing		Painting		Printing	
LBO Assessment	Y5 Drawing LBO Question Set		Y5 Painting LBO Question Set		Y5 Printing LBO Question Set	



Year Five

Spring 1 – Year Five

Painting

Artist Focus:



Louis
Mbughuni

New vocabulary for this unit:

mood: The atmosphere or pervading tone of something.

emotion: the release of a feeling towards something or how something makes you feel.

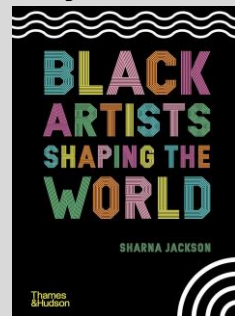
tone: the shade of a colour.

shadow: a dark shape made when something blocks the light.

manipulate: handle or control in a skilful manner.

form: connotes something that is three-dimensional and encloses volume.

Key Text:



The Big Idea:

In the Year 5 painting unit, children will be inspired by Louis Mbughuni, an artist passionate about expressing his African heritage and identity. Children will gain a thorough understanding of how mood and emotion link to colours seen in artwork and develop their understanding of creating tones by adding grey to a colour. They will learn to use light and dark to create shadows and understand how to manipulate paint to create form.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

This unit builds upon learning from Year 4, where children learned about the colour wheel (primary, secondary, tertiary), and how to create tints and shades. They applied this knowledge practically, with a focus on understanding what colours are and how to mix them. This unit prepares children for their learning in Year 6, which requires a more sophisticated and deliberate approach to painting. The foundation laid in Year 4 (colour theory) will be used with purpose: children must choose colours to achieve specific effects and explain their reasoning. They will also analyse how artists use colour for effects, demonstrating a deeper understanding of artistic intent. Building on the Year 5 skills, children will be able to manipulate paint to create different textures.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

- Louis Mbughuni was born in 1938 in Tanzania.
- He studied fine art at Makere College in Uganda. Although as a student he studied twentieth-century developments in Western art, he was passionate about expressing his African heritage and identity.
- At college, he often painted alone in his room to avoid being influenced by anyone and developed his unique approach to using colour and abstraction to express his personal responses to the subjects he paints.

Step 3

Learn the skill

Pupils should be taught to:

- Understand how different colours can evoke specific emotional responses, both in the viewer and in the context of art. Know that colour theory often links particular hues with particular feelings, influencing the atmosphere of a piece.
- Understand that colours are often associated with specific emotions or moods, such as blue with sadness or coldness, red with anger or love, yellow with happiness or cowardice, green with envy or greed, purple with pride or fear, black with coldness, and white with shock or fear.

Red Excitement Strength Love Energy	Orange Confidence Success Warmth Enthusiasm	Yellow Cheerfulness Optimism Warmth Happiness	Green Nature Growth Freshness Quality	Blue Trust Calm Stability Intelligence
Pink Compassion Gentleness Sweetness Love	Purple Royalty Mystery Ambition Artistic	Brown Groundedness Stability Reliability Strength	Black Formality Sophistication Mystery Power	White Cleanliness Simplicity Innocence Freshness

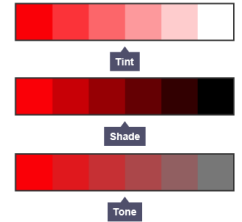
Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Understand how adding grey to a colour can create various tonal values, resulting in a range of muted or subdued shades.
- Know that this technique can be used to tone down bright colours, creating more subtle and sophisticated effects in a composition. By adjusting the amount of grey added, different levels of darkness or lightness can be achieved, allowing for greater control over mood and depth in artwork.



Step 5

Practise the skill

Pupils should be taught to:

- Understand how to apply light and dark values strategically in a composition to represent light sources and create realistic shadows, enhancing the three-dimensionality and depth of objects.
- Know that this technique helps to define the form, structure, and texture of objects in a painting.
- Learn how to control the consistency, application, and layering of paint to build up tones, textures, and shapes that suggest volume and dimensionality.



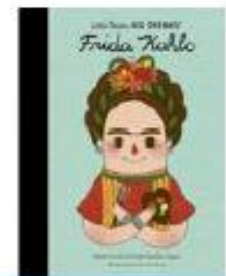
Step 6

Apply the skill and assessment

- **End of unit outcome and assessment of disciplinary knowledge:** create an original final piece, incorporating the skills learnt in the previous lessons.
- **Suggested outcome:** an emotive abstract painting using colour and grey tones to express a personal feeling or imagined scene.
- **Assessment of substantive knowledge:** Complete the LbQ question set for this unit.

Year Six Overview

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Drawing		Painting		Sculpture	Collage
LBO Assessment	Y6 Drawing LBO Question Set		Y6 Painting LBO Question Set		Y6 Sculpture LBO Question Set	Y6 Collage LBO Question Set



Year Six

Summer 1 – Year Six

Sculpture

Artist Focus:



David
Oliveira

New vocabulary for this unit:

manipulate: handle or control (a tool, mechanism, information, etc.) in a skilful manner.

weave: form (fabric or a fabric item) by interlacing long threads passing in one direction with others at a right angle to them.

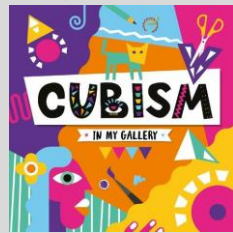
strength: the durability, stability, or power of a material or structure.

modroc: a type of plaster bandage used in art and sculpture.

wire art: a form of sculpture where artists use wire to create shapes, figures, or structures.

sculpture: shaping materials to create something that stands up.

Key Text:



The Big Idea:

In the Year 6 Sculpture Unit, students will explore the work of renowned artist David Oliveira, focusing on his innovative use of wire to create intricate, dynamic sculptures. They will learn the techniques of bending, twisting, and shaping wire to form figures and structures, gaining an understanding of how line and form can be expressed in three-dimensional art. Building on this foundation, students will cover their wire sculptures with modroc (a plaster bandage) to add texture, strength, and dimension to their creations. Throughout the unit, they will experiment with different sculpting methods, refining their skills in modelling and layering materials. By the end of the unit, students will have developed their own wire and modroc sculptures, showcasing their ability to combine technical proficiency with creativity, while reflecting on how Oliveira's work inspired their own artistic choices.

National Curriculum objectives:

- To use a range of materials creatively to design and make products
- To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- To learn 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.

Context for Study:

This unit builds upon the skills developed in the Year 2 and Year 4 sculpture units. In Year 2, students worked with papier-mâché, learning how to layer and mould the material to create simple three-dimensional shapes and figures. This introduced them to the concept of structure and the manipulation of materials to form solid objects. In Year 4, students progressed to working with clay, which allowed them to create more detailed sculptures and develop their understanding of texture, form, and how to manipulate a material that could be shaped and smoothed. The Year 6 unit introduces wire as a more advanced medium, where students will learn to shape and manipulate it to form more complex and dynamic sculptures. By adding modroc over the wire frame, students will build on their previous experiences of layering and texturing materials, taking their sculptural skills to a more refined level. This progression helps students deepen their understanding of three-dimensional art, combining technical skill with creativity to produce their own unique sculptures.

Sequence of Learning

Step 1

Retrieval of previous learning

- Introduce and explore knowledge organiser.
- Teach new vocabulary (include LbQ vocabulary question set where appropriate).

Step 2

Research the artist

Pupils should be taught that:

- David Oliveira was born in Lisbon in 1980.
- He holds a degree in sculpture from Lisbon University and since 2005.
- Exploring the idea of line and space, Oliveira plays on optical illusion. Two dimensions become three dimensional works of wire art.
- His wire sculptures evokes the appearance of a sketch suspended. Fashioned only in line, the viewer fills in the space to see the character beyond.

Step 3

Learn the skill

Pupils should be taught to:

- Understand how to handle and manipulate wire safely, including how to hold and bend it using hands or tools to create smooth, controlled shapes.
- Learn how to use appropriate tools, such as wire cutters and pliers, to measure, cut, and adjust wire accurately while following safety guidelines.



Sequence of Learning

Step 4

Practise the skill

Pupils should be taught to:

- Understand the purpose of weaving wire in sculpture, recognising how interlacing strands can add strength and stability to a structure.
- Learn basic wire-weaving techniques, such as wrapping, looping, and twisting, to reinforce joints and connect multiple parts securely.
- Understand why it is necessary to apply weaving methods to specific areas of their sculpture where additional support or detail is needed, helping to maintain shape and durability.



Step 5

Practise the skill

Pupils should be taught to:

- Understand how to prepare modroc by cutting it into manageable strips and activating it with water before application.
- Learn how to safely and effectively wrap and smooth modroc around a wire frame, ensuring full coverage while maintaining the intended shape of the sculpture.
- Follow safety guidelines when handling modroc, including protecting clothing, working in a well-ventilated area, and washing hands thoroughly after use.



Step 6

Apply the skill and assessment

- **End of unit outcome and assessment of disciplinary knowledge:** create an original final piece, incorporating the skills learnt in the previous lessons.
- **Suggested outcome:** create a human figure.
- **Assessment of substantive knowledge:** Complete the LbQ question set for this unit.