

United Curriculum: Art & Design



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. Notes in relevant Teacher Packs provide more information and suggestions.

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	<p>I Am An Artist</p> <p>Introducing sketchbooks, experimenting with mark-making and learning about primary colours.</p> <p>Paul Klee</p> <p>Curiosity</p> <p>Piet Mondrian L.S Lowry</p>	<p>Our School</p> <p>Looking at architecture and urban landscapes through photography and recording surface textures.</p> <p>Producing a collaborative outcome with printmaking.</p> <p>Zaha Hadid The Boyle Family</p> <p>Respect</p> <p>History, Geography, RW</p> <p>Look at and compare to L.S. Lowry's work on architecture urban landscapes</p>	<p>Why Do We Make Art? [Aut2]</p> <p>Exploring the purpose of art through the study of cave paintings from Lascaux. Using continuous line and considering the use of perspective.</p> <p>Pablo Picasso</p> <p>Curiosity</p> <p>History</p> <p>Compare cave paintings from Lascaux to engravings and reliefs at Creswell Crags in Derbyshire.</p>	<p>Pattern and Pumpkins [Aut1]</p> <p>Making 3D pumpkins from clay. Exploring texture and pattern by printmaking using bubble wrap.</p> <p>Yayoi Kusama</p>	<p>Illustration [Aut1]</p> <p>Developing a visual response to a text, looking at comic strips, children's book illustrations and graphic novels.</p> <p>Marjane Satrapi Mel Tregonning Andrew Chiu (Manchester comic book artist)</p> <p>English</p>	<p>Recycled Materials [Aut2]</p> <p>Using plastic waste to create an installation about the natural world.</p> <p>Ifeoma Anyaeji Serge Attukwei Clottey Veronika Richterovfi Katherine Harvey</p> <p>Civility</p> <p>Geography, Science</p> <p>Look at Manchester recycled art 'Christ the king shark sculpture' and recycled can rainbow Piccadilly Gardens</p>
Spring	<p>Paper Sculpture</p> <p>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 Compare to other</p> <p>Intro comparing sculptures made of different media. Use Manchester sculptures.</p>	<p>Colour and Tone [Spr2]</p> <p>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</p> <p>Curiosity</p> <p>English; option of History</p> <p>Look and compare how Ian Morris the illustrator or the children's books <i>Alfie's first fight</i> uses tints, tones and shades.</p>	<p>Fairy Tale Crimes [Spr1]</p> <p>Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Anthony Browne Quentin Blake</p> <p>English</p>	<p>Tropical Rainforest</p> <p>Exploring use of watercolours to create a collaged response to the work of artists studied.</p> <p>Abel Rodriguez Henri Rousseau</p> <p>Geography</p> <p>Joanna Perry Rainforest Murals</p>	<p>Journeys [Spr1]</p> <p>Looking at <i>Shackleton's Journey</i> and how artists have portrayed journeys. Collage, printmaking and mixed-media outcomes.</p> <p>William Grill Mona Hatoum</p> <p>Curiosity</p> <p>English</p> <p>Base journey artwork on journey of their lives Abbey Hey Gorton</p>	<p>Displacement [Spr1]</p> <p>Looking the work of artists who have been refugees.</p> <p>'Challenges' is an alternate theme if 'Displacement' is not appropriate.</p> <p>Judith Kerr Frank Auerbach Kurt Schwitters</p> <p>Respect</p> <p>Geography</p> <p>Look at Cities of hope street art Manchester 2006 see graffiti 'Never crew'</p>
Summer	<p>The Natural World</p> <p>Drawing from observation, printmaking using leaves and introducing secondary colours.</p> <p>Frances Hatch Leonardo Da Vinci</p> <p>Curiosity</p> <p>Collect leaves from the school grounds and other places in the local area they have visited outside of school.</p>	<p>Water</p> <p>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</p> <p>Replace Claude Monet with Manchester artist Wynford Dewhurst</p> <p>[Geography]</p>	<p>Mythology [Sum2]</p> <p>Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary</p> <p>Paulo Uccello Edward Burne-Jones The Singh Twins</p> <p>Chris O'Fili (manchester artist) Greek myths (modern)</p> <p>[History]</p>	<p>My Favourite Things [Sum1]</p> <p>Looking at objects from the British Museum using</p> <p><i>This or That</i> by Pippa Goodhart. <i>Drawing a still life based on personal possessions.</i></p> <p>Pippa Goodhart Joseph Cornell</p> <p>Respect and curiosity</p> <p>[English]</p>	<p>Sculpture</p> <p>Using origami to create bird sculptures out of printed designs exploring pattern and the natural world.</p> <p>Mark Heard Jackie Morris</p> <p>Use Jacqui Symons Manchester artist origami bird sculpture installations as inspiration for own installation.</p>	<p>Global Connections [Sum2]</p> <p>Considering the impact of the British Empire on art.</p> <p>Global influence on art.</p> <p>Collaborative outcome celebrating diversity.</p> <p>Yinka Shonibare Lubaina Himid Sonia Boyce</p> <p>Civility and Respect</p> <p>[History]</p> <p>Manchester's historic cotton industry</p>

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).
- Techniques (drawing, painting, printmaking, 3D sculpture, textiles and photography/digital art)
- Use of materials (including clay, paint, pencils, charcoal, fabric).

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 25-26](#).

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 27-28](#).

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 29](#).

*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.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Nursery:</p> <ul style="list-style-type: none"> Use pre-made paints and names colours. Draw circles and lines. Create closed shapes using horizontal and vertical lines. Represent movement and sounds in their pictures. <p>Reception:</p> <ul style="list-style-type: none"> Select colours appropriately for a task. Produce paintings and drawings that include detail and effective use of colour. Combine different techniques to create a picture. Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. 	<p>Control of materials</p> <ul style="list-style-type: none"> Drawing using a continuous line. Using a paintbrush to apply poster paint to sections of their continuous line drawing. <p>Exploration of mark-making</p> <ul style="list-style-type: none"> Experimenting with drawing materials, i.e., 'what mark does charcoal make?' Using pencils, pens and crayon to create lines of different weight. <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. <p>Colour</p> <ul style="list-style-type: none"> The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together. 	<p>Tone</p> <ul style="list-style-type: none"> Exploration of tone using same or similar materials (Y2 Spr and Y3 Aut). Application of tone to a drawing e.g., cross-hatching to turn a shape into a form (Y2 Aut and Y4 Sum). <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, Y4 Spr).
Theoretical	<p>Nursery:</p> <ul style="list-style-type: none"> Talk about what the materials look and feel like. Choose different materials for different effects. <p>Reception:</p> <ul style="list-style-type: none"> Evaluate and adapt their work. Explain how they created something, talking about the materials and techniques they have used. Share their creations, talking about how they have created effects. 	<ul style="list-style-type: none"> Paul Klee described a line as 'a dot that went for a walk' Piet Mondrian used primary colours in bold, black linear frames. 	<ul style="list-style-type: none"> Charles McGee uses line to create patterns on his paper sculptures (Y1 Sum)
Disciplinary		<ul style="list-style-type: none"> A sketchbook is a special book that artists use. Artists experiment, explore and play. Artists draw with lots of different media e.g., pencils, pens, charcoal and chalk. Art doesn't have to be representational. It can be abstract or non-figurative. 	<ul style="list-style-type: none"> Art can be 2-dimensional, e.g., a drawing on paper or 3-dimensional e.g., a model made out of clay. Artists use colour in different ways to represent ideas and meanings.



In this unit, pupils will produce a paper sculpture.

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Exploration of mark-making</p> <ul style="list-style-type: none"> • Experimenting with drawing materials, ie. 'what mark does charcoal make?' • Use of pencils, pens and crayon to create lines of different weight. <p>Control of materials</p> <ul style="list-style-type: none"> • Drawing using a continuous line. <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. 	<p>Control of materials</p> <ul style="list-style-type: none"> • Using previous learning to exert greater control over materials. • Drawing with purpose: dots, short lines, patterns. • Folding and twisting paper and gluing onto a card base to create sculptural forms as well as areas of tone. <p>Mark-making</p> <ul style="list-style-type: none"> • Drawing with pen to create strong lines showing contrast between black and white. • Trying different pens (e.g. fineliner, biro, felt tip) and question which shows the strongest contrast. <p>Formal elements</p> <ul style="list-style-type: none"> • Shadows are created when we build 3D forms. • A form is a 3D object. • Space is the area around an object. • Space can be created by making a 3D form. • Pattern is a design with repeating lines or shapes. 	<p>Mark-making and control of materials</p> <ul style="list-style-type: none"> • Mark-making as a more purposeful artistic tool to recreate the appearance of water (Y2 Sum). <p>Formal elements</p> <ul style="list-style-type: none"> • Tonal gradients within colour (Y2 Spr). • Pupils will work in 3D, form, again in Y2 Sum, Y4 Spr and Y5 Sum. • Hanging elements can create space (Y2 Sum, Y5 Sum) • Creating increasingly sophisticated patterns (Y2 Aut, Y4 Aut, Y5 Sum).
Theoretical	<ul style="list-style-type: none"> • Paul Klee described a line as 'a dot that went for a walk' (Y1 Aut) • Piet Mondrian used primary colours in bold, black linear frames (Y1 Aut). 	<ul style="list-style-type: none"> • Charles McGee was an American artist who made paintings, assemblages and sculptures. • Charles McGee's early work was realistic representations of people, but later on became abstract black and white shapes, lines and patterns. 	<ul style="list-style-type: none"> • Joseph Cornell (Y4 Sum) and Yayoi Kusama (Y4 Aut) use space in creative ways. • Pupils will consider how artists influence each other's work at various points, explicitly in Y3 Sum.
Disciplinary	<ul style="list-style-type: none"> • Artists experiment, explore and play. • Artists draw with lots of different media e.g., pencils, pens, charcoal and chalk. • Art doesn't have to be representational. It can be abstract or non-figurative. 	<ul style="list-style-type: none"> • Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. 	<ul style="list-style-type: none"> • Art can be 2-dimensional, e.g., a drawing on paper or 3-dimensional e.g., a model made out of clay.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Control of materials</p> <ul style="list-style-type: none"> Using previous learning to exert greater control over materials. Drawing with purpose: dots, short lines, patterns. <p>Tone</p> <ul style="list-style-type: none"> Looking at how areas of shadow are created when we build 3D forms. 	<p>Observational drawing</p> <ul style="list-style-type: none"> Looking at an object to see the details, shape and form and translate this into a drawing. Creating shadow drawings directly from plants onto paper helps us form shapes. <p>Printmaking</p> <ul style="list-style-type: none"> Printing a leaf onto fabric as an introduction to printmaking. <p>Wax resist and watercolour</p> <ul style="list-style-type: none"> Using oil pastels or wax crayons to resist watercolour paint and create pattern. 	<p>Observational drawing</p> <ul style="list-style-type: none"> Observational drawing skills will be developed explicitly in Y2 Aut and Y4 Sum. <p>Printmaking</p> <ul style="list-style-type: none"> Polystyrene can be used to make a press print (Y2 Aut)
Theoretical	<ul style="list-style-type: none"> Charles McGee was originally inspired by nature and the rural surroundings of his childhood on a farm (Y1 Spr). 	<ul style="list-style-type: none"> Leonardo Da Vinci said, 'nature is the source of all true knowledge'. Leonardo was an observer and recorder of nature and used his observations to develop scientific theories which were centuries ahead of their time. His drawings are so accurate that they can still be used by scientists today. Frances Hatch documents nature by creating artworks outdoors using natural materials. 	<ul style="list-style-type: none"> Nature is an inspiration for other artists (e.g. Y2 Sum, Y4 Spr and Y5 Sum). Leonardo Da Vinci is a traditional artist and renaissance master (Y3 Sum)
Disciplinary	<ul style="list-style-type: none"> Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. Artists draw with lots of different media e.g., pencils, pens, charcoal and chalk. 	<ul style="list-style-type: none"> Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed. 	<ul style="list-style-type: none"> Artists paint representations of the world around them.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Exploration of mark-making</p> <ul style="list-style-type: none"> • Earlier experimentation with drawing materials will help inform use of crayons and/or oil pastels. • Mark-making is purposeful, and not all marks need to form a recognisable image. • Using previous learning to exert greater control over materials. <p>Printmaking</p> <ul style="list-style-type: none"> • Pupils have already explored printmaking by printing leaves onto fabric. 	<p>Photography</p> <ul style="list-style-type: none"> • Using cameras or tablets to take photographs around the school site. • Exploring light and space by taking photographs from inside looking out and through playground equipment. • Photographs inspired by the Boyle Family show at texture and pattern of the built environment. • Texture is how something feels. • Pattern is the repetition of lines, shapes or colours. <p>Printmaking</p> <ul style="list-style-type: none"> • Collecting surface textures from the school site using crayons or pastels. • Making copies of photographs to create monoprints. • Press-printing is similar to monoprinting, but requires a printing plate. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting the process in sketchbooks 	<p>Photography</p> <ul style="list-style-type: none"> • Photography will be revisited and become increasingly sophisticated (Y4 Sum, Y5 Spr). <p>Printmaking</p> <ul style="list-style-type: none"> • There are different methods of printmaking and artists use these in different ways (Y4 Aut and Spr).
Theoretical	<ul style="list-style-type: none"> • Pupils have explored the work of Charles McGee and how his artwork creates space around his raised relief forms. • McGee was inspired by the urban environment of Detroit (as the Boyle Family have been inspired by urban landscapes in their work). • Geography/History/Religion & Worldviews: Familiarity with the local area. 	<ul style="list-style-type: none"> • All buildings are designed by a specific type of artist called an architect. Our school building was designed in the same way. • Zaha Hadid was a British-Iraqi architect who designed buildings such as the London Aquatics Centre and the Guangzhou Opera House. She used large curving shapes in her designs. • The Boyle Family is a group of artists from Scotland, originally Marc Boyle and Joan Hills, but later their two children as well. They recreated areas of streets which show different surface textures and details. 	<ul style="list-style-type: none"> • Pupils will explore the purpose of art in a variety of ways, but will consider this explicitly in Y3 Autumn, when they will look at the Lascaux cave paintings and think about why human beings make artworks. • Pupils will have opportunities to discover different ways of making art using technology, and will be encouraged to think about how this might change our perception of art.
Disciplinary	<ul style="list-style-type: none"> • Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. • Art doesn't have to be representational. It can be abstract or non-figurative. 	<ul style="list-style-type: none"> • Art can be for a specific purpose, such as designing a building. • Artists can be inspired by architecture and the man-made world. • Artists can be inspired by the fragmented or broken and notice details that others wouldn't usually see. • Most artwork is individual and is made by an artist working on their own. Other artwork is collaborative and is made by a group of artists. 	<ul style="list-style-type: none"> • Artists document the world around them, using whatever tools and materials they can create.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Colour</p> <ul style="list-style-type: none"> The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together (Y1 Aut) <p>Tone</p> <ul style="list-style-type: none"> Tone is how light or dark something is (Y1 Spr). <p>Control of materials</p> <ul style="list-style-type: none"> Using previous learning to exert greater control over materials. 	<p>Formal Elements</p> <ul style="list-style-type: none"> Secondary colours are created by mixing two primary colours together. 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 can paint a picture to illustrate a theme in one colour. <p>Control of materials</p> <ul style="list-style-type: none"> Mixing paint creates tints tones and shades. Using paintbrushes to build a gradient of tints, tones and shades in a primary colour. Applying paint in a controlled manner. <p>Photography</p> <ul style="list-style-type: none"> Using torches to create shadows. Exploration of tone and space using torches. 	<p>Formal Elements</p> <ul style="list-style-type: none"> Colour theory will be revisited and built upon at various points in the curriculum (explicitly in Y2 Sum, Y3 Aut and Spr). <p>Control of materials</p> <ul style="list-style-type: none"> Painting skills will be revisited (Y2 Sum and Y4 Spr). Using pencil and charcoal to create tonal gradients (Y3 Aut and Y4 Sum).
Theoretical	<ul style="list-style-type: none"> Pupils have considered the idea that art is often purposeful, e.g., when looking at the work of architect Zaha Hadid. English: Familiarity with <i>The King Who Banned the Dark</i> this term in English, allowing for purposeful links to be made across the two subjects and a deeper comprehension of the text. 	<ul style="list-style-type: none"> Pablo Picasso's work from his Blue Period shows a range of tints, tones and shades within the colour. <i>The King Who Banned the Dark</i> by Emily Haworth-Booth shows tints, tones and shades in yellow and allows pupils to explore colour mixing with purpose. Colours can be divided into two broad groups, warm colours (e.g. red, orange) and cool colours (e.g. blue, green). Colour can also be interpreted in particular ways, e.g. blue is often used to represent sadness, whereas red suggests anger. 	<ul style="list-style-type: none"> Pupils will consider illustration and the work of illustrators again (Y3 Sum and Y5 Aut). Pupils will look at other work by Picasso (Y3 Aut).
Disciplinary	<ul style="list-style-type: none"> Art can be for a specific purpose, such as designing a building or illustrating a story. Artists use colour in different ways to represent ideas and meanings. 	<ul style="list-style-type: none"> Artists paint representations of the world around them. 	<ul style="list-style-type: none"> Art has been used to tell stories when the majority of people couldn't read. Artists use new and evolving technology to create different ways of making art.



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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Formal elements</p> <ul style="list-style-type: none"> The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together. Secondary colours are created by mixing two primary colours. 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. <p>Control of materials</p> <ul style="list-style-type: none"> Mixing paint to create tints tones and shades. Using paintbrushes to build a gradient of tints, tones and shades in a primary colour. Applying paint in a controlled manner. <p>Sketchbooks</p> <ul style="list-style-type: none"> Documenting the process in sketchbooks 	<p>Formal elements</p> <ul style="list-style-type: none"> Applying less water makes the watercolour paint appear opaque. Applying more water makes it appear more translucent. <p>Control of materials</p> <ul style="list-style-type: none"> Painting using watercolours is a different way of working with paint. Mixing colours and using the appropriate amount of water Using oil pastels to create wax resist patterns. Using scissors to cut out fish paintings. Tying on thread to suspend fish paintings. <p>Sketchbooks</p> <ul style="list-style-type: none"> Documenting experiments and design process in sketchbook 	<p>Formal Elements</p> <ul style="list-style-type: none"> Tertiary colours will be mixed using watercolour and/or poster paints (Y3 Aut). <p>Control of materials</p> <ul style="list-style-type: none"> Watercolour paints will be used to develop painted elements (Y4 Spr). Scissors can be used to develop collage elements of artwork (Y4 Spr, Y5 Sum and Y6 Aut).
Theoretical	<ul style="list-style-type: none"> Leonardo Da Vinci said, 'nature is the source of all true knowledge'. Charles McGee used line to create patterns. Paul Klee said that 'a line is a dot that went for a walk'. 	<ul style="list-style-type: none"> Katsushika Hokusai was a Japanese artist who was most famous for his woodblock prints, including <i>The Great Wave off Kanagawa</i>. He was inspired by the natural world. Claude Monet was a French artist whose work was inspired by Hokusai. He painted outdoors and tried to recreate the changing effect of light on the landscape. David Hockney is a British artist who grew up in Bradford but moved to Los Angeles. Arriving in LA by aeroplane, he saw that many of the houses had swimming pools in their gardens. He was inspired by this sight to create a series of paintings of swimming pools. 	<ul style="list-style-type: none"> The influence of the natural world is revisited (Y3 Aut, Y4 Spr and Y5 Sum).
Disciplinary	<ul style="list-style-type: none"> Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. Artists paint representations of the world around them. Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed. 	<ul style="list-style-type: none"> Artists use new and evolving technology to create different ways of making art. 	<ul style="list-style-type: none"> Artists use traditional and ancient methods of creating art.



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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Colour</p> <ul style="list-style-type: none"> The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together. Secondary colours are created by mixing two primary colours together. 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. <p>Control of materials</p> <ul style="list-style-type: none"> Drawing using a continuous line. Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. <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. 	<p>Control of materials</p> <ul style="list-style-type: none"> Line drawings to create representational depictions of animals. Application of paint using a variety of tools to gain an understanding of how the palaeolithic artists created the images at Lascaux. Combining two art materials together is called 'mixed-media'. <p>Formal elements</p> <ul style="list-style-type: none"> Tertiary colours are mixed with equal amounts of a primary and secondary colour. 	<p>Control of materials</p> <ul style="list-style-type: none"> The development of drawing skills is integral to this curriculum and is revisited frequently. Observational drawing is explicitly reviewed (Y4 Spr and Sum) and a more imaginative response will be developed in Y5 Aut.
Theoretical	<ul style="list-style-type: none"> Pupils have considered the work of several artists who have used the natural world as their main source of inspiration, such as Charles McGee (Y1 Spr), Leonardo Da Vinci and Frances Hatch (Y1 Sum), Hokusai and Monet (Y2 Sum) Pupils have considered how artists are inspired by each other. Pupils have studied the earlier work of Pablo Picasso (Y2 Spr) and will have a chance to see how his artistic style changed throughout his career. 	<ul style="list-style-type: none"> The Lascaux Cave network was discovered in 1940. The walls are covered in artwork, mostly of prehistoric animals. The cave was opened to the public and was visited by artists such as Pablo Picasso, who said 'we have invented nothing' after seeing the 19,000-year-old artworks there. Creating art, or simply documenting our existence, is something which is intrinsically human, and is something we have done for as long as we have existed. 	<ul style="list-style-type: none"> Pupils will continue to consider the link between artistic inspiration and the natural world (Y4 Spr, Y5 Sum and Y6 Aut).
Disciplinary	<ul style="list-style-type: none"> Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed. 	<ul style="list-style-type: none"> Art is ancient. Humans have expressed themselves artistically throughout our existence. Artists document the world around them, using whatever tools and materials they can create. Artists can be inspired by ancient art created by our ancestors. 	<ul style="list-style-type: none"> Artists create compositions based on objects that are meaningful to them. Sometimes art has hidden messages, or symbols.





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.

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Control of materials</p> <ul style="list-style-type: none"> • Printmaking skills developed previously will help pupils understand the nature of working in relief. <p>Formal Elements</p> <ul style="list-style-type: none"> • Pupils have explored texture and pattern in Y2 Aut and Y2 Sum and will be able to apply their knowledge in creating their tile. 	<p>Control of materials</p> <ul style="list-style-type: none"> • Design ideas based on Anthony Browne's <i>Into the Forest</i>, exploring use of detail and tone using pencil. • Creating a tile with images carved into the surface, as an introduction to clay. <p>Formal Elements</p> <ul style="list-style-type: none"> • Exploring use of tone in Browne's drawings • Creating texture and pattern in clay • Working with a raised relief form. 	<p>Control of materials</p> <ul style="list-style-type: none"> • Pupils will revisit use of clay when making 3D forms (Y4 Aut) <p>Formal Elements</p> <ul style="list-style-type: none"> • Pupils will consider form, texture and pattern when they next work with clay (Y4 Aut).
Theoretical	<ul style="list-style-type: none"> • English: Familiarity with Fairy Tale Crimes (Y3 Spr1). • Pupils have studied the work of illustrator Emily Haworth-Booth (Y2 Spr) and Satoshi Kitamura (Y3 Aut). 	<ul style="list-style-type: none"> • Anthony Browne's book <i>Into the Forest</i> is a visual journey through familiar fairy tales with hidden images throughout the illustrations. • Quentin Blake illustrated Roald Dahl's <i>Revolting Rhymes</i>, in which familiar characters are presented very differently. 	<ul style="list-style-type: none"> • Further examples of illustration by a range of artists (Y5 Aut)
Disciplinary	<ul style="list-style-type: none"> • Sometimes art has hidden messages, or symbols. 	<ul style="list-style-type: none"> • Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work. 	<ul style="list-style-type: none"> • Artists use symbols and images that have meaning to the viewer to tell stories visually.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Photography</p> <ul style="list-style-type: none"> Using a camera or tablet to take photographs. <p>Control of materials</p> <ul style="list-style-type: none"> Using scissors to cut out photographs. Collage elements will revisit skills from Y2 Summer. <p>Sketchbooks</p> <ul style="list-style-type: none"> Documenting experiments and design process in sketchbook 	<p>Photography</p> <ul style="list-style-type: none"> Framing and taking photographs of each other acting scenes of a myth. <p>Control of materials</p> <ul style="list-style-type: none"> Cutting out figures from their photographs to create a mixed media collaged artwork depicting the myth. Painting or drawing (e.g. dragon) to be added to collaged background producing a mixed media response to a chosen myth or legend. <p>Observational drawing</p> <ul style="list-style-type: none"> Drawing from a secondary source to learn how to draw a human figure. <p>Sketchbooks</p> <ul style="list-style-type: none"> Developing design ideas in sketchbooks. 	<ul style="list-style-type: none"> Collage skills will be further developed (Y4 Spr). Photography will be further explored (Y4 Sum and Y5 Spr).
Theoretical	<ul style="list-style-type: none"> Pupils have studied artworks by traditional, modern and contemporary artists, though they will not yet be familiar with those terms. Pupils will revisit artists and group them into loose definitions: <ul style="list-style-type: none"> Traditional: Da Vinci (Y1 Sum), Hokusai (Y2 Sum) Modern: Klee and Mondrian (Y1 Aut), Picasso (Y2 Spr and Y3 Aut) Contemporary: McGee (Y1 Spr), Hatch (Y1 Sum), Boyle Family (Y2 Aut) 	<ul style="list-style-type: none"> Introduction of key terms to describe periods in Western Art History: <ul style="list-style-type: none"> Traditional art describes everything from early Christian art right through to the modern period and is characterised by accurate representations. Modern art is a term usually used to describe art made from around the 1850s to the 1970s, which is often characterised by valuing self-expression over representation. Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). 	<ul style="list-style-type: none"> From this point, pupils will be able to identify artists as traditional, modern or contemporary.
Disciplinary	<ul style="list-style-type: none"> Art is ancient. Humans have expressed themselves artistically throughout our existence. Artists can be inspired by ancient art created by our ancestors. 	<ul style="list-style-type: none"> Stories from classical mythology, literature and religious texts all inspire artists. Art has been used to tell stories when the majority of people couldn't read. 	<ul style="list-style-type: none"> Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.



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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Ceramics</p> <ul style="list-style-type: none"> Pupils have worked with clay in Y3 Spring <p>Printmaking</p> <ul style="list-style-type: none"> Pupils have explored press printing and monoprinting, as well as printmaking directly from leaves. This form of printmaking is less demanding of their control of materials but is designed to allow them to produce pattern in a controlled way. 	<p>Ceramics</p> <ul style="list-style-type: none"> Using clay to create a 3D form. Using clay to create a raised relief tile. <p>Printmaking</p> <ul style="list-style-type: none"> Printing using bubble wrap to explore texture and pattern. <p>Pattern</p> <ul style="list-style-type: none"> Controlling materials to produce pattern in the style of Yayoi Kusama. 	<ul style="list-style-type: none"> Pupils will revisit 3D sculpture (Y5 Sum and Y6 Aut). Pupils will revisit pattern as a theme (Y5 Sum).
Theoretical	<ul style="list-style-type: none"> Pupils should be able to refer to Yayoi Kusama as a contemporary artist and understand the meaning of that term. Pupils should be aware that not all work is representative and use this knowledge to allow them to explore pattern in an abstract way. 	<ul style="list-style-type: none"> Yayoi Kusama is a Japanese contemporary artist whose work includes paintings, sculptures and performance. Her most famous work is her <i>Infinity Rooms</i>, in which she uses mirrors to endlessly reflect a pattern of dots. She has often used pumpkins as the inspiration for her work, saying that they have a 'humorous form, warm feeling and a human-like quality'. Pupils' focus will be on her use of pattern. 	<ul style="list-style-type: none"> Comparing and embedding understanding of contemporary art, Abel Rodriguez (Y4 Spr) Studying artists from other cultures will assist pupils' understanding of art from around the world (Y6 Spr and Sum)
Disciplinary	<ul style="list-style-type: none"> Sometimes art has hidden messages, or symbols. Artists can be inspired by the natural world. 	<ul style="list-style-type: none"> Artists create compositions based on objects that are meaningful to them. Artists include images in their artwork that might have more than one meaning. 	<ul style="list-style-type: none"> Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Colour</p> <ul style="list-style-type: none"> • Secondary colours are created by mixing two primary colours together. • 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. <p>Control of materials</p> <ul style="list-style-type: none"> • Using scissors to cut out drawings and paintings. • Collage elements will revisit skills from Y2 Summer and Y3 Summer. • Mixing paint to create tints tones and shades. • Using paintbrushes to build a gradient of tints, tones and shades in a primary colour. • Applying paint in a controlled manner. <p>Observational Studies</p> <ul style="list-style-type: none"> • Working from observation of the natural world (Y1 Sum). 	<p>Colour</p> <ul style="list-style-type: none"> • We can blue and yellow to create a range of greens. • We can mix tints, tones and shades within green. <p>Control of materials</p> <ul style="list-style-type: none"> • Using paint to apply colour. • Using scissors to cut out leaves. • Blending oil pastels. • Using oil pastels to create wax resist details in watercolour painting. <p>Observational studies</p> <ul style="list-style-type: none"> • Learning the importance of studying an object (leaves and plants) in order to create a representational artwork. 	<ul style="list-style-type: none"> • Building on primary observation when creating still life compositions to work from (Y4 Sum). • Building on the theme of environmental protection and preservation (Y5 Sum, Y6 Aut).
Theoretical	<ul style="list-style-type: none"> • Pupils have considered the work of several artists who have used the natural world as their main source of inspiration. These artists include Charles McGee (Y1 Spr), Leonardo Da Vinci and Frances Hatch (Y1 Sum), Hokusai and Monet (Y2 Sum) • Pupils have discussed the difference between modern and contemporary artists and will be able to expand their understanding of these terms in this project. • Geography: Familiarity with animals and plants found in tropical rainforests. 	<ul style="list-style-type: none"> • Abel Rodríguez is a contemporary artist from Colombia who uses felt tip pens and ink to create detailed botanical illustrations documenting his rainforest home. • His work is markedly different to that of modern artist Henri Rousseau, whose painting <i>Surprised!</i> (1891) was one of a series of 'jungle' paintings which made the artist famous. Rousseau had in fact never left his native France, and <i>Surprised!</i> was based on his house plants and a trip to the Botanical Gardens in Paris. 	<ul style="list-style-type: none"> • Exploring the relative perceived value of artworks made by white Europeans compared with their counterparts from elsewhere in the world (Y6 Sum).
Disciplinary	<ul style="list-style-type: none"> • Artists can be inspired by the freedom of expression they had as children, or by children's drawings. • Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed. 	<ul style="list-style-type: none"> • Artists paint representations of the world around them. • Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. 	<ul style="list-style-type: none"> • Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Observational studies</p> <ul style="list-style-type: none"> Learning the importance of studying an object in order to create a representational artwork. <p>Control of materials</p> <ul style="list-style-type: none"> Drawing using a continuous line. Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. <p>Tone</p> <ul style="list-style-type: none"> Importance of tone (Y2 Spr and Y3 Aut). 	<p>Observational studies</p> <ul style="list-style-type: none"> Working from a still life arranged in the classroom and complete a series of timed drawings. Drawings to include continuous line and blind drawings so that the pupils can explore the process of drawing rather than focus on a 'good' outcome. Select a group of objects which are meaningful or interesting to them and arranging a still life composition. <p>Tone</p> <ul style="list-style-type: none"> Artists can create a tonal gradient using pencil to give the appearance of form. 	<p>Observational studies</p> <ul style="list-style-type: none"> Drawing from primary observation revisited (Y5 Aut) <p>Tone</p> <ul style="list-style-type: none"> Developing form in their drawings and paintings using tone (Y5 Aut).
Theoretical	<ul style="list-style-type: none"> English: Familiarity with <i>This or That?</i> by Pippa Goodhart and an understanding of museum collections (Y4 Sum1). Art history paradigms of traditional, modern and contemporary art (Y3 Sum) 	<ul style="list-style-type: none"> Pupils should consider what is meant by a collection, why we value particular objects and what determines their importance. Pupils will ideally have an opportunity to visit a local museum or gallery to explore the idea of how a collection is curated. Joseph Cornell was an American modern artist who is best known for his work creating assemblages. He created several framed collections of collaged papers with additional objects. Art history paradigms of tradition, modern and contemporary art only apply to western art. Still life is one of the most famous types of artwork in Western art and there are many prominent examples of it in traditional, modern and contemporary art. It is typically a depiction (in any media) of a collection of objects grouped together. 	<ul style="list-style-type: none"> Consideration of how collections or artefacts and are acquired by the UK and other nations (History Y5 Sum2, Y6 Sum).
Disciplinary	<ul style="list-style-type: none"> Sometimes art has hidden messages, or symbols. The purpose of art differs in different cultures. 	<ul style="list-style-type: none"> Art can celebrate identity through representation of objects. Artists create compositions based on objects that are meaningful to them. Artists can be inspired by objects or possessions. 	<ul style="list-style-type: none"> Artists use symbols and images that have meaning to the viewer to tell stories visually. Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Drawing</p> <ul style="list-style-type: none"> • Understanding of composition • Drawing from primary and secondary observation <p>Control of materials</p> <ul style="list-style-type: none"> • Drawing using pencil and pen • Application of tone to create form. <p>Photography</p> <ul style="list-style-type: none"> • Using a camera or tablet to take photographs. 	<p>Illustration</p> <ul style="list-style-type: none"> • Using drawing skills to develop a creative response to a chosen text. • Selecting key features from a text to create an imaginative response. • Storyboarding ideas within a frame to show development of storyline. <p>Digital art</p> <ul style="list-style-type: none"> • Use an appropriate site/app/programme to build a storyboard or develop character design. • (Creating an animated response using appropriate site/app/programme). 	<p>Colour/tone</p> <ul style="list-style-type: none"> • Understanding the use of colour and tone to convey feelings/emotions and how colour has been used by artists to convey a message. <p>Digital art</p> <ul style="list-style-type: none"> • Digital art revisited and developed (Y5 Spr, Y6 Sum)
Theoretical	<ul style="list-style-type: none"> • English: Character & Setting (Painting a picture with words) (Y5 Aut1) • Narrative art has been explored Y2 Spring, Y3 Spring and Summer during which pupils looked at the work of Emily Haworth-Booth (Y2 Spr), Anthony Browne and Quentin Blake (Y3 Spr), and Paulo Uccello, Edward Burne-Jones and the Singh Twins (Y3 Sum). • Narrative art is art which tells a story. It was the most common form of art in the Western world until the nineteenth century. Stories which were most commonly depicted were Biblical scenes, as well as those from classical mythology and literature. 	<ul style="list-style-type: none"> • A contemporary interpretation of narrative art is illustration, either from graphic novels or comic book storyboards where the images form the basis for the narrative; or children's books, in which the images are for the benefit of a developing reader. • Marjane Satrapi and Mel Treginning have produced illustrations of stories in different ways. • Examples which pupils can explore more freely include Dav Pilkey (<i>Dogman</i>), Jeff Kinney (<i>Diary of a Wimpy Kid</i>), Kazu Kibuishi (<i>Amulet</i>), and Cece Bell (<i>El Deafo</i>). 	<ul style="list-style-type: none"> • Aspects of themes in Satrapi's art will be explored again when looking at journeys (Y5 Spr) and again – in more depth – when looking at displacement (Y6 Spr). • Art can provoke debate and inspire political change (Y6 Spr and Sum).
Disciplinary	<ul style="list-style-type: none"> • Stories from classical mythology, literature and religious texts all inspire artists. • Art has been used to tell stories when the majority of people couldn't read. 	<p>Artists use symbols and images that have meaning to the viewer to tell stories visually.</p>	<ul style="list-style-type: none"> • Artists explore the past and its impact on the present. • Artists bring difficult or contentious issues to light and provoke debate and discussion through their work.



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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Printmaking</p> <ul style="list-style-type: none"> Pupils have explored press printing and monoprinting, as well as printmaking directly from leaves. Pupils have explored a version of collagraph printmaking (Y4 Aut). <p>Control of materials</p> <ul style="list-style-type: none"> Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. Using scissors to cut out drawings and paintings. Collage elements (Y2 Sum, Y3 Sum and Y4 Spr). <p>Sketchbooks</p> <ul style="list-style-type: none"> Documenting experiments and design process in sketchbook. 	<p>Collage</p> <ul style="list-style-type: none"> Using photographs and old maps to create a collage in a sketchbook. Using different coloured string or embroidery thread to chart journeys around the local area onto their collaged map. <p>Collagraph</p> <ul style="list-style-type: none"> Using tracing paper and charcoal to transfer string lines to a surface. Creating collagraph printing plate based on above. <p>Mixed Media</p> <ul style="list-style-type: none"> Designing a postcard <p>Sketchbooks</p> <ul style="list-style-type: none"> Making clear links between artist research and design ideas in sketchbook. 	<ul style="list-style-type: none"> Pupils will develop their skills in mixed media when they create sculptures using paper they've decorated with colour and pattern (Y5 Sum).
Theoretical	<ul style="list-style-type: none"> English: Familiarity with <i>Shackleton's Journey</i> by William Grill Narrative art has been explored Y2 Spring, Y3 Spring and Summer during which pupils looked at the work of Emily Haworth-Booth (Y2 Spr), Anthony Browne and Quentin Blake (Y3 Spr), and Paulo Uccello, Edward Burne-Jones and the Singh Twins (Y3 Sum). The concept of identity in art (Y2 Aut and Y4 Sum). 	<ul style="list-style-type: none"> Frida Kahlo was inspired to paint <i>Self-Portrait on the Borderline between Mexico and the United States</i> (1932) when she was spending a lot of time in the USA due to her husband's artistic success there. She wanted to return to Mexico, and this painting shows her almost as a bridge between the two worlds. Journeys are a common theme in modern and contemporary art (Lubaina Himid's <i>Between the Two my Heart is Balanced</i> (1991), Richard Long's <i>A Line Made by Walking</i> by Richard Long (1967), or Mona Hatoum's <i>Routes II</i> (2003).) Artists recount journeys in lots of different ways. They can they show people travelling, use maps and/or show the footsteps the person took as they walked. 	<ul style="list-style-type: none"> Pupils will study work by artists who have been forced to make a journey in the unit on Displacement in Y6 Spring. Non-figurative sculptural pieces as part of their learning around recycled materials (Y6 Aut).
Disciplinary	<ul style="list-style-type: none"> Art doesn't have to be representational. It can be abstract or non-figurative. Artists can be inspired by architecture and the man-made world. 	<ul style="list-style-type: none"> Artists use symbols and images that have meaning to the viewer to tell stories visually. 	<ul style="list-style-type: none"> Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary observation • Tonal shading <p>Sculpture</p> <ul style="list-style-type: none"> • Folded and twisting paper to create sculptural forms in the style of Charles McGee (Y1 Spr) <p>Control of materials</p> <ul style="list-style-type: none"> • Mixing paint to create tints tones and shades. • Using paintbrushes to build a gradient of tints, tones and shades in a primary colour. • Applying paint in a controlled manner. <p>Pattern</p> <ul style="list-style-type: none"> • The use of pattern (Y1 Aut and Spr, Y2 Aut and Y4 Aut). 	<p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary sources to create realistic tonal pencil drawings of UK birds. <p>Painting</p> <ul style="list-style-type: none"> • Using watercolour paint to emulate the style of artist Jackie Morris. <p>Sculpture</p> <ul style="list-style-type: none"> • Using origami to fold paper sculptures in the form of birds. <p>Pattern</p> <ul style="list-style-type: none"> • Using pattern inspired by nature to create abstract drawings which can then be folded into origami bird sculptures. 	<p>Sculpture</p> <ul style="list-style-type: none"> • Working in 3D using recycled materials to create their own sculptures (Y6 Aut) <p>Observational drawing</p> <ul style="list-style-type: none"> • This is a key skill which will be revisited throughout the art education the pupils will receive (Y6 and KS3)
Theoretical	<ul style="list-style-type: none"> • Geography: Flora and fauna of different biomes (Y5 Sum1) • English: <i>The Lost Words</i> by Robert MacFarlane and Jackie Morris (Y5 Sum2) • Pupils have studied a wide range of artists whose principal source of inspiration has been nature, including Leonardo Da Vinci and Frances Hatch (Y1 Sum) and Abel Rodríguez and Henri Rousseau (Y4 Spr) 	<ul style="list-style-type: none"> • Jackie Morris' illustrations for Robert Macfarlane's book <i>The Lost Words</i> show a variety of UK wildlife, including several birds. The illustration for the starling shows a murmuration. • Mark Hearld is an illustrator and printmaker whose work is inspired by the natural world. • Origami is the famous Japanese art of paper folding, dating back to the 1600s. 	<ul style="list-style-type: none"> • Making connections between the work of Mark Hearld and Yinka Shonibare (Y6 Sum)
Disciplinary	<ul style="list-style-type: none"> • Art is a way for humans to make sense of the world around them, either by documenting it, reinterpreting it or celebrating it visually. • Artists paint representations of the world around them. • Artists can be inspired by the natural world. 	<ul style="list-style-type: none"> • Artists are inspired by the past and its impact on the present. 	<ul style="list-style-type: none"> • Artists use their own cultural understanding in their artwork.



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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Formal elements</p> <ul style="list-style-type: none"> • Shadows are created when we build 3D forms. • A form is a 3D object. • Space is the area around an object. • Space can be created by making a 3D form. <p>Control of materials</p> <ul style="list-style-type: none"> • Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. • Pupils have worked in 3D in Y2 Summer, Y3 Spring, Y4 Autumn and Y5 Summer. • Pupils have produced installation art in Y2 Summer. • Pupils have produced collaborative artworks in Y2 Autumn, Y3 Spring and Y5 Summer. 	<p>Installation art</p> <ul style="list-style-type: none"> • Creating sculptural pieces using plastic bottles <p>Textiles</p> <ul style="list-style-type: none"> • Crochet using 'plarn' in the style of Ifeoma Anyaeji 	<ul style="list-style-type: none"> • Use of collaborative installation art (Y6 Sum). • Pupils may choose to use textiles when they choose their own outcome (Y6 Spr)
Theoretical	<p>Geography (Y6 Aut):</p> <ul style="list-style-type: none"> • Plastics take hundreds of years to break down. They can kill organisms directly or indirectly by destroying habitats • Plastic waste is created across the world, and often ends up in oceans • Plastic pollution can be reduced by using less single-use plastic (e.g. plastic bags, straws) and recycling more plastic <p>Abel Rodríguez's artwork has helped draw attention to the loss of valuable resources from the rainforests of Colombia (Y4 Spr.)</p>	<ul style="list-style-type: none"> • There are lots of artists whose work highlights the damage we're doing to our planet with non-recyclable materials. • Ifeoma Anyaeji is a Nigerian artist who uses plastic bags as the basis for large sculptural forms based on the traditional hair-plaiting technique known as threading. • Serge Attukwei Clottey is a Ghanaian artist who creates wall hangings using tiles cut from discarded water containers. • Veronika Richterovfi is a Czech artist who creates animal sculptures from plastic bottles. • Katharine Harvey is a Canadian artist who has created large scale installations known as Waterfalls for several public spaces to highlight the issue of non-recyclable plastics. 	<ul style="list-style-type: none"> • Revisiting the theme of inequalities in different parts of the world (Y6 Sum)
Disc.	<ul style="list-style-type: none"> • Artists document the world around them, using whatever tools and materials they can create. • Artists can be inspired by the materials they are using to create art. 	<ul style="list-style-type: none"> • Artists use their own cultural understanding in their artwork. 	<ul style="list-style-type: none"> • Artists are inspired by the past and its impact on the present.





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 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'. Alternative artists that could be used to illustrate this theme will be provided in the Teacher Pack for this unit.

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Control of materials</p> <ul style="list-style-type: none"> • Collage elements will revisit skills from Y2 Summer, Y3 Summer and Y4 Spring. <p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary observation • Tonal shading <p>Composition design</p> <ul style="list-style-type: none"> • Pupils have designed composition ideas in Y2 Autumn, Y3 Spring, Y3 Summer, Y4 Summer, Y5 Autumn and Y5 Spring. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting experiments and design process in sketchbook. • Making clear links between artist research and design ideas in sketchbook, 	<p>Collage</p> <ul style="list-style-type: none"> • Producing a collage in their sketchbook based on the work of Kurt Schwitters, using newspaper articles that reflect a theme (e.g. forced migration, climate change or conflict). <p>Composition design</p> <ul style="list-style-type: none"> • Consider the work of the artists and develop an independent response. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Go through a process of editing and improving their ideas in their sketchbook, adding annotations to explain their thoughts. 	<ul style="list-style-type: none"> • Pupils will develop their composition design skills in KS3 as well as their ability to respond to the work of another artist. • The skills introduced in this project will be revisited throughout KS3 and then developed in depth during GCSE if the pupil opts for further study in Art.
Theoretical	<ul style="list-style-type: none"> • Journeys are a common theme in modern and contemporary art: Frida Kahlo, Lubaina Himid's <i>Between the Two my Heart is Balanced</i> (1991), Richard Long's <i>A Line Made by Walking</i> by Richard Long (1967), or Mona Hatoum's <i>Routes II</i> (2003). (Y5 Spr) • English: Familiarity with <i>The Arrival</i>, Shaun Tan (Y6 Spr1) • Geography: Understanding of migration, particularly forced migration and the experiences of internally displaced people and asylum seekers/refugees (Y6 Spr1) 	<p>A selection of artists who have been displaced:</p> <ul style="list-style-type: none"> • Camille Pissarro (Franco-Prussian war) • Judith Kerr (Child refugee fleeing Nazism) • Frank Auerbach (Child refugee fleeing Nazism) • Piet Mondrian (Fled to USA 1940) • Salvador Dali (Fled to USA 1940s) • Wassily Kandinsky (Fled to France in 1933) • Kurt Schwitters (Fled to Cumbria to escape Nazism) 	<ul style="list-style-type: none"> • The theme of displacement will be further explored when looking at the work of artists who have responded to the legacy of colonialism by the British Empire (Y6 Sum)
Disc.	<ul style="list-style-type: none"> • Artists explore the past and its impact on the present. 	<ul style="list-style-type: none"> • Artists are inspired by injustice, and they use their work to challenge it. 	<ul style="list-style-type: none"> • Artists bring difficult or contentious issues to light and provoke debate and discussion through their work.





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

	Required prior knowledge	Knowledge to be explicitly taught	How knowledge will be built upon
Practical	<p>Control of materials</p> <ul style="list-style-type: none"> • Collage elements will revisit skills from Y2 Summer, Y3 Summer and Y4 Spring. <p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary observation • Tonal shading • Pupils have learned how to draw from both secondary and primary sources (Y1 Sum, Y2 Aut, Y4 Spr, Y4 Sum, Y6 Spr). <p>Composition design</p> <ul style="list-style-type: none"> • Pupils have designed composition ideas in Y2 Autumn, Y3 Spring, Y3 Summer, Y4 Summer, Y5 Autumn and Y5 Spring. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting experiments and design process in sketchbook. • Making clear links between artist research and design ideas in sketchbook. • Go through a process of editing and improving their ideas in their sketchbook, adding annotations to explain their thoughts. 	<p>Research</p> <ul style="list-style-type: none"> • Use a sketchbook to explore the different communities represented in the local area (responding to firsthand accounts from guest speakers and local groups) <p>Drawing from observation</p> <ul style="list-style-type: none"> • Draw a series of small self-portraits based on photographs. • Draw the proportions of the face. • Draw a self-portrait using a mirror. <p>Developing a response</p> <ul style="list-style-type: none"> • Use a range of media and materials to develop their portrait, reflecting the work of the artists they've studied. 	<ul style="list-style-type: none"> • Pupils will return to the theme of identity during KS3 and GCSE if they choose to continue their studies in Art. • Pupils will develop their understanding of portraiture during KS3.
Theoretical	<ul style="list-style-type: none"> • The work of artists who explore the theme of journeys (Y5 Spr). • The work of displaced artists (Y6 Spr). • History: European countries exploited the knowledge of indigenous people (Y5 Sum2) • History: The British Empire grew from the sixteenth century and, at its peak in 1919, covered a quarter of the world's land (Y6 Sum2) • History: The British Empire forcefully colonised places around the world and substantially changed the lives of many of the people it colonised (Y6 Sum2) 	<ul style="list-style-type: none"> • Yinka Shonibare is a Nigerian-British artist whose work is inspired by many different cultures. He has explored the theme of colonialism in his artwork, most notably in <i>Scramble for Africa</i> (2003) • The Blk Art Group was a collective based in Wolverhampton in the 1980s and included artists such as Lubaina Himid and Sonia Boyce. • Sonia Boyce engages in social practice, involving the public in her art. Her ongoing work <i>Devotional</i> celebrates Black female singers. 	<ul style="list-style-type: none"> • Understanding diversity and its representation in art will help pupils navigate Art History with a more critical mindset once they are in KS3 and as they progress to GCSE.
Disc.	<ul style="list-style-type: none"> • Artists are inspired by their own and other cultures. • Artists are inspired by the past and its impact on the present. • Artists are inspired by injustice, and they use their work to challenge it. 	<ul style="list-style-type: none"> • Artists bring difficult or contentious issues to light and provoke debate and discussion through their work. 	



