United Curriculum

Primary Art & Design

Information for school websites

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United Curriculum Principles: Art & Design



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

- **Entitlement**
  Regardless of their starting point, the curriculum allows pupils to produce creative work, to explore ideas and develop the confidence to excel in a broad range of artistic techniques. All pupils will learn about artists and cultures from across history and across the world.

- **Coherence**
  Taking the National Curriculum as its starting point, the curriculum is sequenced from Early Years to Key Stage 3 and beyond so that pupils gradually develop and build their practical knowledge, including the formal elements, the use of a range of materials in two and three dimensions, and the techniques required to produce artwork. Theoretical and disciplinary knowledge is sequenced so that pupils build a deeper understanding across key stages.

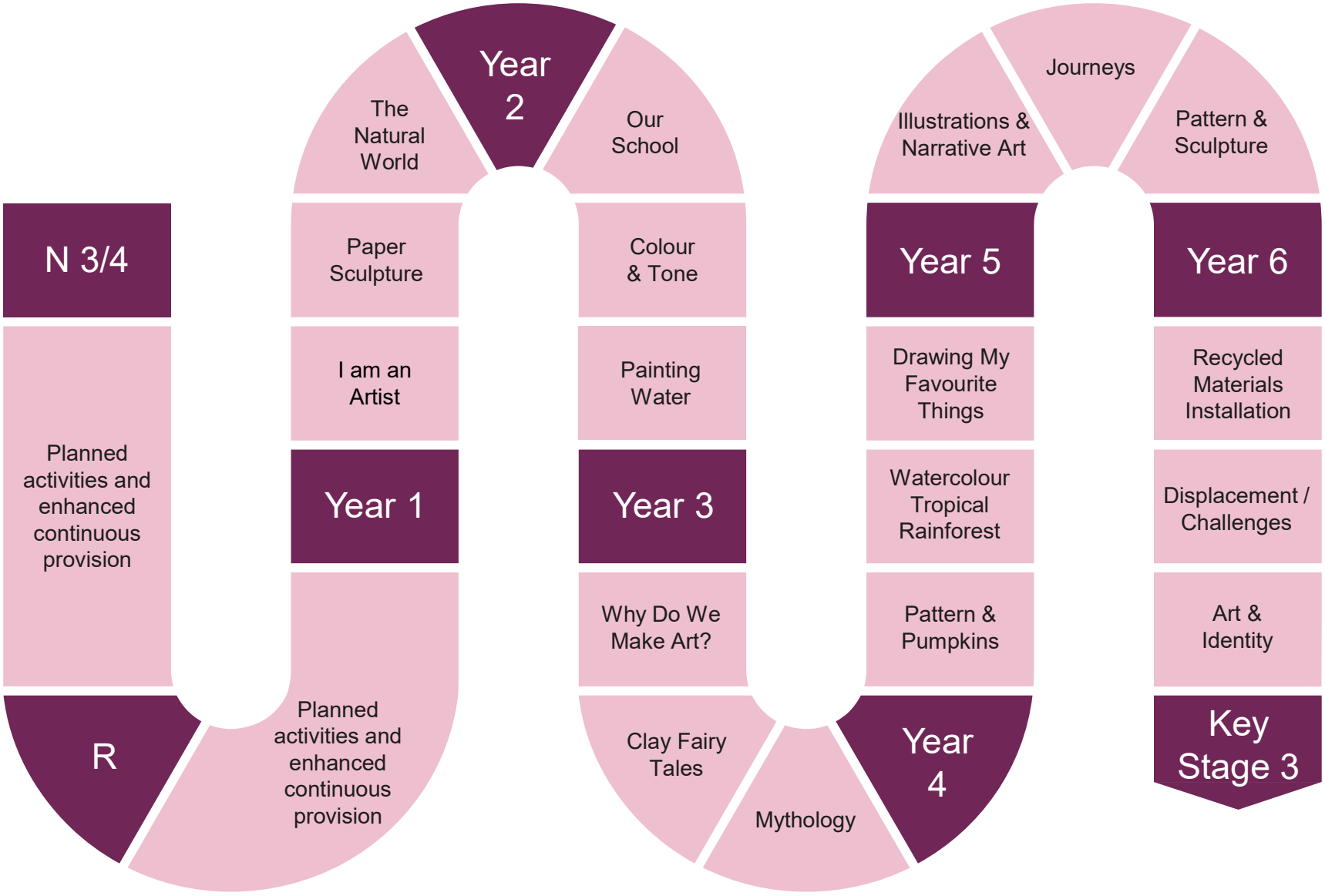
- **Mastery**
  All pupils will be explicitly taught about the formal elements – colour, form, line, pattern, shape, texture and tone – and other aspects of art knowledge in small steps. Pupils will revisit, develop and apply their skills with increasing technical proficiency.

- **Adaptability**
  Our art curriculum is designed to give teachers flexibility, allowing them to select and adapt resources for their specific context. Schools are encouraged to bring it to life for their pupils by supplementing it with artists from their local area. In Key Stage 3, schools should select outcomes, materials and skills focus for units based on local context and teacher expertise.

- **Representation**
  The Art curriculum provides children with the opportunity to explore historical and contemporary artists and artworks, who represent their own and others' cultures, values and beliefs. We will explore the context in which the art was produced, and consider the full breadth of human experience and expression through art.

- **Education with Character**
  We aim to build and maintain pupils' confidence in their ability as artists to create. The curriculum will develop aspects of character such as resilience, confidence and risk taking. Through the curriculum, pupils are given opportunities to share, reflect and learn about each other's experiences whilst recognising the things we have in common.

United Curriculum: Art & Design



United Curriculum: Art & Design

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

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.

Art & Design in Our Local Context



Art is taught in 6-lesson units, once a term (Art alternates with D&T).

The United Curriculum is sequenced so that meaningful links are made between subjects, and the order of units allows these connections to be made. For example, in Year 3 Spring pupils have the opportunity to create individual clay tiles which form part of collaborative storyboard illustrating a fairy tale. This unit links explicitly with the English curriculum unit *Fairy Tale Crimes*, in which pupils consider alternative readings of fairy tale characters and their intentions.

The United Curriculum for Art & Design has been adapted for **Cravenwood Primary Academy** by considering the context of our pupils and the community.

For example:

- In Y1 Summer, pupils have the opportunity to explore the natural environment around their school building and record their findings using art techniques.
- In Y2 Autumn, pupils explore their school environment and consider the work of designers and architects in relation to their own built environment.
- In Y4 Summer and Y6 Summer, pupils are encouraged to explore and celebrate their identity through artwork.
- In Y5 Spring, pupils have the opportunity to record a journey they have made, during which they explore the local area through the study of maps.

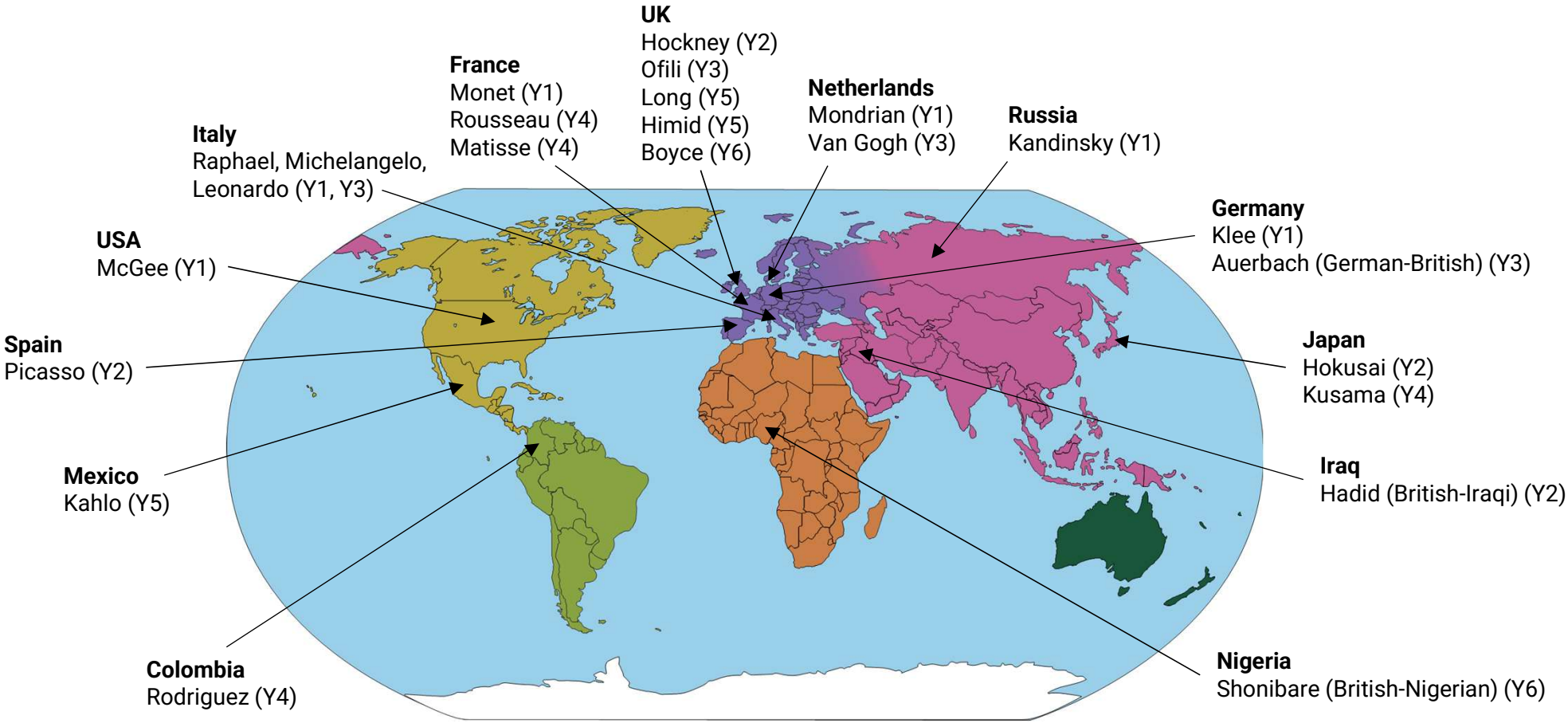
Progression in Theoretical Knowledge

Different Artworks

EYFS	• Illustrations are the pictures in a book that tell a story. • Different artists make art in different ways.
Y1	• **Abstract** art is art that does not try to look like things in the real world. Instead, it is made up of shapes, colors, and lines that might not look like anything you recognize. **Representational** art tries to look like things in the real world, such as people, animals, or objects. When you look at representational art, you can usually tell what it is supposed to be. • Art can be flat [2D] or something that you look around [3D]. • A **sculpture** is an artwork can be viewed from all sides [it is 3D]. A **sculptor** is an artist who makes sculptures.
Y2	• **Illustrations** help to tell a story. Artists who make illustrations are called **illustrators**. • A **collage** is an artwork made by sticking pieces of paper or other materials onto a background.
Y3	• **Mixed-media** is artwork that uses more than one art material e.g., paint and pens. • **Ceramics** is the process of making art from clay. • A **montage** is a mixed-media artwork including collaged photographs. • **Traditional art** describes everything from early Christian art to the 1850s and is usually representational. • **Modern art** describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. • **Contemporary art** describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques. • Traditional, modern and contemporary art definitions can only be applied to western art. • Artists can arrange objects or images in a **composition**. • Traditional composition is often made up of **foreground**, **midground** and **background**. • **Perspective** is the way a flat (2D) image looks deep (3D). • Illustrations help to tell a story. **Narrative art** tells a story on its own.
Y4	• A **viewfinder** can be used to identify an interesting section within a composition. • An **assemblage** is a 3D artwork usually made of found objects. • A **still life** is a genre of artwork that shows a collection of objects.
Y5	• Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world), but they don't look realistic. • **Expressive art** conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract.
Y6	• **Installation** art is designed to fill a specific space, often for a particular length of time. • An **exhibition** is a display of artwork. It is curated by a **curator**.

Progression in Theoretical Knowledge

Artists from around the world



Progression in Disciplinary Knowledge



	What do artists do?	What inspires artists?	Understanding Artworks
EYFS	• Artists explore and play.	• Artists can be inspired by the stories they read.	• Make statements about my artwork.
Y1	• Artists experiment, explore and play. • A sketchbook is a special book that artists use.	• Artists can be inspired by the natural world.	• Review the above. • Discuss the work of artists, including our own.
Y2	• Review the above. • Artists often create art for its own sake. Designers create things that are useful and have a purpose. • Sometimes artists are designers who create art for a specific purpose. • Architects are artists and designers who design buildings. • Art can be made by individual artists, or by a group of artists who collaborate.	• Review the above. • Artists can be inspired by hidden details in seemingly ordinary objects. • Artists can be inspired by the artificial (man-made) world.	• Review the above. • Label the features of different artworks with key words.
Y3	• Review the above. • Creating art is something humans have done from the very beginnings of their existence. • Artists make choices about materials that are appropriate for their composition.	• Review the above. • Artists can be inspired by each other, and we can make connections between our artworks and theirs.	• Review the above. • Annotate the features of different artworks and the effects they have on the viewer.
Y4	• Review the above.	• Review the above. • Artists can be inspired by their own experiences and stories.	• Review the above. • Annotate my artwork with connections to another artist's work.
Y5	• Review the above. • Artists can make mood boards to help them collect and shape ideas.	• Review the above.	• Review the above. • Compare the artwork of two artists. • Curate an exhibition, deciding how the artwork will be displayed.
Y6	• Review the above.	• Review the above. • Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion.	• Review the above. • Write as an art historian to analyse artists and their artworks.

Alignment to the National Curriculum



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

In KS1, pupils should be taught:	
To use a range of materials creatively to design and make products	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut
To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Sum
To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space	Y1 Aut, Y1 Spr, Y2 Aut, Y2 Sum
About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut, Y2 Sum
In KS2, pupils should be taught:	
To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.	Y3 Aut, Y4 Aut, Y4 Sum
To create sketch books to record their observations and use them to review and revisit ideas	(Y1) Y3 Aut, Y4 Aut, Y4 Spr, Y4 Sum, Y5 Aut, Y6 Sum
To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Y3 Aut, Y3 Spr, Y4 Aut, Y4 Spr, Y4 Sum
About great artists, architects and designers in history.	Y3 Aut, Y3 Sum, Y4 Aut, Y4 Spr, Y5 Aut

Implementation

The implementation of the United Curriculum for Art & Design reflects our broader teaching and learning principles:

For Art & Design in particular:

- Content is always carefully situated within existing schemas. Every unit considers the prior knowledge that is prerequisite for that unit and builds on that knowledge to develop a deeper understanding of that concept. For example, pupils are not expected to be able to produce a representational drawing until after they have explored a range of drawing materials and have had the opportunity to experiment and create using a range of materials, techniques and processes.
- Vertical concepts are used within lessons to connect aspects of learning. In Art and Design, this is most clearly evidenced in the progression of knowledge and skills linked through the formal elements (line, tone, space, shape, form, colour, pattern and texture). These building blocks of the subject offer opportunities for pupils to develop their knowledge and understanding as well as their practical skills.
- Disciplinary knowledge is explicitly taught to pupils and carefully sequenced to ensure pupils are provided with opportunities to practice these skills throughout the curriculum. Pupils are encouraged to engage with big questions about the meaning and purpose of art, as well as exploring the concept of creativity in both a theoretical and very practical way. Our purpose is to allow our pupils to see themselves as artists by developing their innate creativity through building their confidence in knowledge, understanding and skill.

Impact

The careful sequencing of the curriculum – and how concepts are gradually built over time – is the progression model. If pupils are keeping up with the curriculum, they are making progress. Formative assessment is prioritised and is focused on whether pupils are keeping up with the curriculum.

In general, this is done through:

Use of sketchbooks and pupil-conferencing

Unless it is unavoidable, pupils use the same sketchbook over multiple years, until it is complete. Sketchbooks contain a record of pupils' progress over a significant period of time. Talking to pupils about their sketchbooks allows us to assess how much of the curriculum content is secure. These conversations are used to determine whether pupils have a good understanding of the vertical concepts (**practical knowledge**), and if they can link recently taught content to learning from previous units.

Formative assessment in lessons

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

Low-stakes summative assessment

We also use low-stakes quizzes at the end of the unit to assess whether pupils have learned the core knowledge for that unit. These are also used formatively, and teachers plan to fill gaps and address misconceptions before moving on.