



King's Meadow Academy

Art

Subject Statement Art

Rationale	At King's Meadow Academy, we believe that Art and Design is a vital part of a broad and ambitious curriculum. Through high-quality art education, pupils develop creativity, imagination, resilience and confidence whilst learning to communicate ideas, feelings and experiences visually. Our Reading Enhanced Curriculum enables pupils to develop both substantive knowledge of artistic techniques, materials and processes and disciplinary knowledge through observation, experimentation, refinement and evaluation. Beginning in the Early Years and progressing throughout primary school, pupils revisit and build upon key artistic concepts through carefully sequenced learning. Through the study of artists, designers, illustrators and craftspeople from a range of cultures, historical periods and artistic movements, pupils develop an appreciation of creativity, diversity and the role art plays in shaping society and enriching everyday life. Through our whole-school 4Cs pedagogy, pupils connect prior learning, cultivate new artistic skills, embrace creative challenges and develop confidence through coaching, reflection and continuous improvement.
Vision for the Curriculum	Our Art and Design curriculum is designed to inspire creativity whilst developing progressively deeper artistic knowledge, skills and understanding. Through carefully sequenced units covering drawing, painting, collage, printing, sculpture, textiles and mixed media, pupils develop confidence in using a wide range of materials, techniques and processes. Key artistic vocabulary is explicitly taught and revisited so that pupils can discuss, evaluate and refine artwork using increasingly sophisticated subject-specific language. The curriculum is built around carefully selected artists, designers, illustrators and craftspeople who represent a range of cultures, historical periods and artistic styles. Through studying their work, pupils learn how artistic movements have influenced society whilst developing an appreciation of diversity and different forms of creative expression. Our Reading Enhanced Curriculum places purposeful reading at the heart of learning through artist studies, high-quality texts and carefully planned Key Concepts to Assess, which identify the essential knowledge and skills pupils are expected to know, remember and apply. Retrieval practice, carefully sequenced progression and regular opportunities to revisit prior learning ensure pupils build secure long-term understanding whilst developing independence, imagination and creativity. Learning is carefully sequenced through King's Meadow Academy's 4Cs pedagogy so that pupils Connect prior learning, Cultivate increasingly sophisticated artistic knowledge and technical skills, embrace Challenge through creative exploration and experimentation, and are Coached through feedback and reflection to continually improve their work.
Intent	Art is taught through a carefully sequenced mixed-age curriculum that ensures clear progression in both substantive and disciplinary knowledge. Learning begins by connecting to prior knowledge through retrieval activities before new artistic techniques are explicitly modelled and practised. Pupils progressively develop skills in

	drawing, painting, collage, printing, sculpture, textiles and mixed media whilst exploring the work of significant artists, designers and illustrators. Lessons provide regular opportunities for pupils to investigate artists' work, experiment with materials, practise new techniques and create increasingly independent pieces of artwork. Vocabulary is explicitly taught and revisited throughout each unit, enabling pupils to confidently discuss artistic processes, evaluate artwork and justify creative choices. Teachers use questioning, observation, discussion, sketchbooks and the Key Concepts to Assess to monitor understanding and adapt teaching responsively. Pupils regularly evaluate their own work and that of others, helping them refine techniques and develop as reflective artists. The Key Concepts to Assess are revisited throughout each unit through retrieval activities and practical application, ensuring pupils retain and apply their learning over time. Teachers deliberately sequence learning so pupils continually connect previous knowledge with new techniques before independently applying their understanding to increasingly ambitious creative outcomes.
Implementation	Art is taught through a carefully sequenced mixed-age curriculum that ensures clear progression in both substantive and disciplinary knowledge. Learning begins by revisiting prior knowledge before new artistic techniques are explicitly modelled and practised. Pupils progressively develop skills in drawing, painting, collage, printing, sculpture, textiles and mixed media whilst exploring the work of significant artists, designers and illustrators. Lessons provide regular opportunities for pupils to investigate artists' work, experiment with materials, practise new techniques and create increasingly independent pieces of artwork. Vocabulary is explicitly taught and revisited throughout each unit, enabling pupils to confidently discuss artistic processes, evaluate artwork and justify creative choices. Teachers use questioning, observation, discussion, sketchbooks and the Key Concepts to Assess to monitor understanding and adapt teaching responsively. Pupils regularly evaluate their own work and that of others, helping them refine techniques and develop as reflective artists. The Key Concepts to Assess are revisited throughout each unit through retrieval activities and practical application, ensuring pupils retain and apply their learning over time. Learning is carefully sequenced so that pupils continually build upon previous knowledge and skills, enabling them to develop increasing confidence, technical accuracy and creative independence throughout the curriculum.
Impact	By the time pupils leave King's Meadow Academy, they have developed the knowledge, skills and confidence to communicate ideas creatively using a wide range of artistic media. They understand the work of significant artists and can explain how artistic techniques, styles and cultures have influenced their own creative work. Pupils demonstrate increasing independence, imagination and technical accuracy when planning, creating and evaluating artwork. They confidently use artistic vocabulary, reflect critically on their own learning and show resilience when refining ideas and responding to feedback.

	Progress is demonstrated through pupils' successful acquisition of the Key Concepts to Assess, enabling them to apply previous learning confidently to increasingly sophisticated artistic challenges. Through the consistent application of the 4Cs pedagogy, pupils become independent, resilient and reflective artists who are well prepared for further creative learning. Most importantly, pupils leave King's Meadow Academy with a genuine appreciation of art and creativity and understand the important role that art plays in culture, identity and the wider world.
Pedagogical Approach	Art and Design is taught through King's Meadow Academy's whole-school 4Cs pedagogical approach, ensuring pupils develop secure artistic knowledge, practical skills and creative confidence. Connect – Lessons begin by revisiting prior learning, recalling key vocabulary and exploring artists, techniques and concepts that provide the foundation for new learning. Retrieval activities help pupils make meaningful links between previous and current learning. Cultivate – Teachers explicitly model artistic techniques using carefully sequenced steps. Pupils investigate artists, experiment with materials and develop technical skills through guided practice, discussion and purposeful questioning. New vocabulary is introduced systematically and revisited regularly. Challenge – Pupils are encouraged to think creatively, experiment with different materials and techniques, solve artistic problems and refine their work. As they progress through the curriculum, they make increasingly independent artistic decisions and justify their creative choices using subject-specific vocabulary. Coach – Teachers provide continuous formative feedback through observation, questioning, modelling and discussion. Pupils receive regular opportunities to evaluate their own work and that of others, reflect on their progress and refine their techniques, developing resilience, confidence and independence as artists.
Adaptations for SEND learners	Our Art and Design curriculum is designed so that every pupil can access ambitious learning whilst receiving the support they need to succeed. Teachers reduce cognitive load by introducing new artistic techniques in small, manageable steps supported by explicit modelling, visual examples and practical demonstrations. Key vocabulary is pre-taught, displayed and revisited regularly using visual prompts, knowledge organisers and retrieval activities. Practical tasks are carefully scaffolded through guided practice, worked examples and opportunities to rehearse techniques before working independently. Where appropriate, pupils use adapted equipment such as larger brushes, easy-grip tools, alternative materials and supportive resources to develop fine motor skills and confidence. Flexible grouping, adapted questioning, additional adult support and structured success criteria enable all pupils to achieve while maintaining high expectations. Teachers continue to Connect new learning to prior experiences, Cultivate confidence through carefully scaffolded instruction, provide appropriate Challenge through adapted creative tasks and Coach pupils through responsive feedback so that every learner develops as a successful, confident artist.

Strengths	A carefully sequenced mixed-age curriculum that ensures clear progression in artistic knowledge, skills and understanding from the Early Years to Year 6. King's Meadow Academy's 4Cs pedagogical approach ensures learning is connected, explicitly taught, appropriately challenged and continually strengthened through responsive coaching. Clear progression through the Key Concepts to Assess, enabling teachers to assess learning precisely and demonstrate progression across year groups. A Reading Enhanced Curriculum that develops substantive and disciplinary knowledge through high-quality texts, artist studies and ambitious vocabulary. Explicit teaching of drawing, painting, collage, printing, sculpture, textiles and mixed media, ensuring breadth and progression across all artistic disciplines. High-quality artist studies introducing pupils to influential artists, illustrators, designers and craftspeople from different cultures, historical periods and artistic movements. Strong emphasis on creativity, experimentation, resilience and independent artistic decision-making alongside technical skill development. Retrieval practice and the Key Concepts to Assess ensure pupils know more, remember more and confidently apply prior learning. Rich opportunities for pupils to evaluate, refine and improve their own work and that of others, developing reflective, confident and resilient learners. Inclusive teaching approaches and adaptive practice ensure all pupils can access ambitious artistic learning and achieve success. Art celebrates creativity whilst developing confidence, communication, problem-solving, cultural awareness and an appreciation of the arts, preparing pupils well for future learning and lifelong enjoyment of creativity.
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Medium Term Cycle A

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Autumn 1		
Drawing Collage		
KS1	Year 1	Year 2
	L1 – What different types of lines can we draw? L2 – How can we create light and dark tones in a picture? (Double Session) L3 – How can we use our imaginations to draw different lines and tones? L4 – How does Jeannie Baker use collage in her work? L5 – How can we change the shape of materials? L6 – How can we create a collage? L5A – How can we layer collage materials?	L1 – What different types of lines can we draw? L2 – How can we create light and dark tones in a picture? (Double Session) L3 – How can we use our imaginations to draw different lines and tones? L4 – How does Jeannie Baker use collage in her work? L5 – How can we change the shape of materials? L6 – How can we create a collage? L5A – How can we layer collage materials?
Key Concepts to assess	L1 – Children can draw straight, curved, wavy and zigzag lines using increasing control. L2 – Children can create light and dark tones by applying different amounts of pressure using a range of drawing materials. L3 – Children can use a range of lines and simple tones to create imaginative drawings. L4 – Children know that Jeannie Baker creates artwork using collage and can identify different textures and patterns. L5 – Children can tear and cut paper to create a range of simple shapes. L6 – Children can create a simple collage by selecting and arranging different materials. L5A – Children can layer collage materials to create texture	L1 – Children can confidently select and control a variety of line types to create purposeful drawings. L2 – Children can use tone effectively to create contrast and depth using a range of drawing media. L3 – Children can combine line, tone and imagination to create increasingly detailed drawings inspired by artists. L4 – Children can explain how Jeannie Baker uses texture, pattern and layering to create collage artwork and apply these techniques in their own work. L5 – Children can accurately cut, tear and manipulate collage materials to create purposeful shapes and effects. L6 – Children can plan, create and evaluate a collage by selecting materials to achieve a desired outcome. L5A – Children can confidently use layering techniques to create texture, depth and visual interest in their collage.
Vocabulary	line, straight, curved, wavy, zigzag, tone, light, dark, pressure, wax, graphite, chalk, felt tip, texture, pattern, collage, tear, cut, layer, shape, artist	Y1+ gradient, contrast, composition, foreground, background, overlapping, mixed media, observational drawing, imagination, refine, evaluate, Henri Rousseau, Ernst Ludwig Kirchner, Jeannie Baker
Experiences	Explore a range of drawing materials (graphite, chalk, wax crayons, charcoal and felt tips) to investigate different lines and tones. Investigate the work of Jeannie Baker by examining examples of her collages before creating textured artwork inspired by her style. Collect natural and recycled materials from around the school to create a collaborative collage of the school environment. Display artwork in a class gallery and encourage pupils to evaluate their own and others' work using artistic vocabulary.	
SMSC	Social – Working collaboratively to create shared collages and discuss artistic ideas. Cultural – Exploring the work of Jeannie Baker and Ernst Ludwig Kirchner to appreciate different artistic styles and techniques. Moral – Respecting the creative work of others and taking care of shared materials and resources.	
British Values	Individual Liberty – Expressing ideas creatively through drawing and collage while making independent artistic choices. Mutual Respect – Respecting the creative ideas and artwork of others through discussion and evaluation. Tolerance – Appreciating that artists express themselves in different ways and that there are many successful artistic outcomes.	

School Values	We are happy – Enjoying experimenting with a range of drawing and collage techniques. We are safe – Using art equipment safely and responsibly. We enjoy a challenge – Developing new artistic skills by experimenting with line, tone and texture. We celebrate diversity – Appreciating artwork created by artists from different backgrounds and recognising that everyone's creativity is unique. We show respect – Respecting the ideas, artwork and opinions of others during creative activities. We are ready and fit for our future – Developing creativity, resilience and problem-solving skills that support future learning across the curriculum.
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Spring 1		
KS1	Printing	
	Year 1	Year 2
	L1 – What does Joan Miró use in his art? L2 – How can we print dinosaur footsteps? (Session 3A) L3 – How can we print dinosaur footsteps? (Session 3B) L4 – How can we use paint to print?	L1 – What does Joan Miró use in his art? L2 – How can we print dinosaur footsteps? (Session 3A) L3 – How can we print dinosaur footsteps? (Session 3B) L4 – How can we use paint to print?
Key Concepts to assess	L1 – Children know that Joan Miró used bold colours and simple shapes in his artwork and can use similar colours in their own work. L2 – Children can create a simple printing block using plasticine. L3 – Children can create repeating printed patterns using a printing block. L4 – Children can use paint and a range of materials to create simple printed effects.	L1 – Children can explain how Joan Miró used colour, shape and line to create his artwork and apply these ideas in their own printing. L2 – Children can design and make an effective printing block, selecting appropriate tools and materials. L3 – Children can create repeating patterns by controlling the placement, direction and spacing of prints. L4 – Children can experiment with a range of printing materials and techniques to achieve different textures, patterns and effects before evaluating their finished artwork.
Vocabulary	print, printing block, pattern, repeat, shape, line, colour, paint, texture, press, stamp, plasticine, artist, Joan Miró	Y1+ composition, motif, overlap, relief print, impression, design, evaluate, refine, foreground, background, texture, repetition
Experiences	Explore the artwork of Joan Miró, identifying his use of colour, line and shape before creating artwork inspired by his style. Make dinosaur footprint printing blocks using plasticine and investigate how different amounts of pressure affect the printed image. Experiment with a range of natural and man-made objects to create different printed textures and repeating patterns. Create a collaborative dinosaur landscape using individual printed patterns and evaluate the final artwork together.	
SMSC	Social – Working collaboratively to create shared printed artwork and discuss artistic choices. Cultural – Exploring the work of Joan Miró and recognising how artists express ideas through colour, pattern and shape. Moral – Respecting the artwork and creative ideas of others while caring for shared resources.	
British Values	Individual Liberty – Making independent choices about colours, patterns and printing techniques. Mutual Respect – Appreciating and valuing the different artistic ideas and outcomes of others. Tolerance – Recognising that artwork can be interpreted and created in many different ways.	
School Values	We are happy – Enjoying experimenting with printing techniques and creating dinosaur-inspired artwork. We are safe – Using printing tools, paint and equipment safely and responsibly. We enjoy a challenge – Exploring new printing techniques and improving our artistic skills through practice.	

	We celebrate diversity – Appreciating different artistic styles and recognising that everyone creates unique artwork. We show respect – Respecting the ideas, artwork and opinions of others during creative activities. We are ready and fit for our future – Developing creativity, resilience and problem-solving skills through artistic exploration.
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Spring 2		
KS1	Painting Drawing	
	Year 1	Year 2
	L1 – What are primary colours? L2 – How do we make different colours? L3 – How can a line be thick and thin? L4 – How do we make a secret message? L5 – How do we create texture in a picture?	L1 – What are primary colours? L2 – How do we make different colours? L3 – How can a line be thick and thin? L4 – How do we make a secret message? L5 – How do we create texture in a picture?
Key Concepts to assess	L1 – Children can identify and name the three primary colours and recognise that Axel Scheffler is an illustrator who uses paint. L2 – Children can mix primary colours to create secondary colours. L3 – Children can use different sized paintbrushes to create thick and thin lines with increasing control. L4 – Children can explore wax resist techniques by creating simple hidden pictures using wax and watercolour paint. L5 – Children can create textured drawings using rubbings and apply different amounts of pressure to produce varied effects.	L1 – Children can explain what primary colours are and use them purposefully within their own paintings, drawing inspiration from Axel Scheffler's illustrations. L2 – Children can confidently mix and control colours to create a range of secondary colours and different shades for a desired effect. L3 – Children can select appropriate brushes to create lines of different thicknesses and use these purposefully within a composition. L4 – Children can explain how wax resist works and use this technique effectively to create detailed artwork. L5 – Children can experiment with a range of textured surfaces, refining rubbing techniques and evaluating how texture enhances the final composition.
Vocabulary	primary colour, secondary colour, paint, brush, thick, thin, line, texture, rubbing, wax resist, watercolour, illustrator, Axel Scheffler, shade, colour mixing	Y1+ tone, composition, resist, layering, blend, refine, evaluate, pressure, texture, foreground, background, illustration, technique
Experiences	Investigate the illustrations of Axel Scheffler, identifying how colour and line are used to bring characters and settings to life. Explore colour mixing through practical painting activities to create a class colour wheel. Experiment with wax resist techniques to create hidden seasonal images before revealing them with watercolour washes. Create texture rubbings using natural materials collected from the school grounds, comparing the different patterns and effects produced.	
SMSC	Social – Working collaboratively to experiment with painting techniques and discuss artistic ideas. Cultural – Exploring the illustrations of Axel Scheffler and recognising how illustrators communicate stories through art. Moral – Respecting shared resources and appreciating the creativity and artistic choices of others.	
British Values	Individual Liberty – Expressing ideas creatively through painting, drawing and colour choices. Mutual Respect – Respecting different artistic styles, opinions and creative outcomes. Tolerance – Appreciating that artwork can be interpreted and created in many different ways.	
School Values	We are happy – Enjoying experimenting with colour, painting and drawing techniques. We are safe – Using paint, brushes and art equipment safely and responsibly. We enjoy a challenge – Developing new artistic skills by experimenting with colour mixing, wax resist and texture. We celebrate diversity – Appreciating different artistic styles and recognising that everyone creates unique artwork.	

	We show respect – Respecting the artwork, ideas and opinions of others during creative activities. We are ready and fit for our future – Developing creativity, resilience and problem-solving skills through artistic exploration and evaluation.
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Summer 1		
KS1	Sculpture	
	Year 1	Year 2
	L1A – What is sculpture? L1B – What is sculpture? L2A – What materials can I use to make a sculpture? L2B – What materials can I use to make a sculpture? L2C – What materials can I use to make a sculpture?	L1A – What is sculpture? L1B – What is sculpture? L2A – What materials can I use to make a sculpture? L2B – What materials can I use to make a sculpture? L2C – What materials can I use to make a sculpture?
Key Concepts to assess	L1A – Children know that sculpture is a form of three-dimensional art. L1B – Children know that Richard Shilling creates sculptures using natural materials and can identify features of his artwork. L2A – Children can select a range of natural materials to create a simple sculpture. L2B – Children can manipulate clay and natural materials using their hands to change shape and form. L2C – Children can arrange natural materials purposefully to create a simple sculpture inspired by Richard Shilling.	L1A – Children can explain what sculpture is and recognise how sculptors use shape, form and space to create artwork. L1B – Children can explain how Richard Shilling uses natural materials and the environment to inspire his sculptures and apply these ideas in their own work. L2A – Children can independently select appropriate natural materials based on their properties and intended effect. L2B – Children can manipulate clay and natural materials confidently to create different forms, textures and shapes. L2C – Children can design, create and evaluate a natural sculpture by arranging materials purposefully to achieve a chosen artistic outcome.
Vocabulary	sculpture, sculptor, three-dimensional, clay, natural materials, shape, form, texture, arrange, balance, pattern, Richard Shilling, environment, artwork	Y1+ composition, manipulate, structure, relief, organic, installation, refine, evaluate, stability, contrast, proportion, environmental art
Experiences	Explore the environmental sculptures of Richard Shilling, discussing how natural materials are arranged to create temporary works of art. Collect natural materials from the school grounds to investigate their different textures, shapes and properties before creating sculptures. Experiment with clay to manipulate, shape and join materials, developing simple sculpting techniques. Create a collaborative outdoor sculpture inspired by the natural environment and evaluate how different arrangements change the overall effect.	
SMSC	Social – Working collaboratively to design and create sculptures using shared natural resources. Cultural – Exploring the work of Richard Shilling and understanding how artists use the natural environment as inspiration. Moral – Developing respect for the natural environment by using materials responsibly and leaving outdoor spaces as they were found.	
British Values	Individual Liberty – Making independent creative decisions when selecting and arranging natural materials. Mutual Respect – Respecting the creative ideas and artistic choices of others during collaborative sculpture work. Tolerance – Appreciating that sculptures can be created in many different ways and interpreted differently by each viewer.	
School Values	We are happy – Enjoying creating artwork using natural materials found in our environment. We are safe – Using natural materials and sculpting tools safely and responsibly.	

	We enjoy a challenge – Experimenting with different materials, shapes and structures to create unique sculptures. We celebrate diversity – Appreciating different artistic styles and recognising that everyone creates unique artwork. We show respect – Respecting nature, shared resources and the creative work of others. We are ready and fit for our future – Developing creativity, resilience, problem-solving and design skills through sculpture and environmental art.	
Summer 2		
KS1	Drawing	
	Year 1	Year 2
	L1 – What is a silhouette? L2 – What can we see in Sarah Shiundu's paintings? L3 – How can we use soft pastels to draw? L4A – How can we combine soft pastels to make a sunset scene? L4B – How can we combine soft pastels to make a sunset scene?	L1 – What is a silhouette? L2 – What can we see in Sarah Shiundu's paintings? L3 – How can we use soft pastels to draw? L4A – How can we combine soft pastels to make a sunset scene? L4B – How can we combine soft pastels to make a sunset scene?
Key Concepts to assess	L1 – Children can identify the difference between an outline and a silhouette and use simple lines to create both. L2 – Children know that Sarah Shiundu is a Kenyan artist who uses bright colours, silhouettes and expressive lines in her artwork. L3 – Children can use soft pastels to create different types of lines and alter tone by changing the pressure they apply. L4A – Children can layer soft pastels to create different colours in a sunset scene. L4B – Children can create a simple silhouette picture inspired by Sarah Shiundu using soft pastels and line.	L1 – Children can explain the difference between an outline and a silhouette and use both purposefully within their artwork. L2 – Children can explain how Sarah Shiundu uses colour, silhouettes and line to communicate mood and apply these ideas in their own artwork. L3 – Children can confidently control soft pastels by varying pressure and grip to create different lines, tones and textures. L4A – Children can blend and layer soft pastels effectively to create smooth colour transitions within a sunset landscape. L4B – Children can create, refine and evaluate a silhouette artwork inspired by Sarah Shiundu, comparing similarities and differences between their work and the artist's.
Vocabulary	silhouette, outline, pastel, soft pastel, line, straight, curved, wavy, zigzag, tone, pressure, blend, layer, colour, sunset, artist, Sarah Shiundu	Y1+ contrast, composition, horizon, foreground, background, texture, shade, refine, evaluate, expressive, gradient, atmosphere
Experiences	Explore the artwork of Sarah Shiundu, discussing how silhouettes, bright colours and expressive lines create mood and atmosphere. Experiment with soft pastels to create a range of lines, tones and blended colours before producing a final artwork. Observe photographs of African sunsets and landscapes to inspire colour choices and silhouette compositions. Display completed silhouette artwork in a gallery, encouraging pupils to compare their work with Sarah Shiundu's and evaluate the techniques they have used.	
SMSC	Social – Working collaboratively to discuss artistic ideas and evaluate one another's artwork respectfully. Cultural – Exploring the artwork of Kenyan artist Sarah Shiundu and appreciating how artists represent landscapes and culture through colour and silhouette. Moral – Respecting the creative work of others and recognising that there are many successful artistic interpretations.	
British Values	Individual Liberty – Making independent artistic decisions when selecting colours, lines and compositions. Mutual Respect – Respecting the creative choices and artistic styles of others during discussion and evaluation. Tolerance – Appreciating different artistic interpretations and recognising that artwork can communicate different ideas and emotions.	
School Values	We are happy – Enjoying experimenting with soft pastels and creating colourful silhouette artwork. We are safe – Using art materials safely and responsibly while keeping our workspace tidy. We enjoy a challenge – Developing drawing skills by blending colours, controlling tone and creating detailed silhouettes. We celebrate diversity – Appreciating artwork from another culture and recognising that artists express themselves in different ways. We show respect – Respecting the artwork, ideas and opinions of others while sharing and evaluating creative work.	

We are ready and fit for our future – Developing creativity, resilience, observation and evaluation skills through artistic exploration.

Autumn 1		
LKS2	Drawing	
	Year 3	Year 4
	L1 – How did Stone Age cave art use colour and line? L2 – How did people in the Stone Age create their cave art? L3 – How do graded pencils change tone? L4 – How do graded pencils and charcoal create different lines and tone? L5 – How can layering change tone and texture? L6 – How can drawing techniques be used to create Stone Age art?	L1 – How did Stone Age cave art use colour and line? L2 – How did people in the Stone Age create their cave art? L3 – How do graded pencils change tone? L4 – How do graded pencils and charcoal create different lines and tone? L5 – How can layering change tone and texture? L6 – How can drawing techniques be used to create Stone Age art?
Key Concepts to assess	L1 – Children can identify the colours, lines and simple shapes used in Stone Age cave art and explain why natural colours were used. L2 – Children know that Stone Age artists created artwork using natural materials and can experiment with similar techniques. L3 – Children can select graded pencils to create a range of tones using light and dark shading. L4 – Children can use graded pencils and charcoal to create different lines, textures and tonal effects. L5 – Children can layer drawing media to create texture and depth within their artwork. L6 – Children can apply line, tone and texture techniques to produce artwork inspired by Stone Age cave paintings.	L1 – Children can explain how Stone Age artists used colour, line and natural materials to communicate ideas and record events. L2 – Children can analyse how natural materials influenced Stone Age cave art and apply these techniques purposefully within their own work. L3 – Children can confidently select graded pencils to create accurate tonal variation and form through controlled shading. L4 – Children can combine graded pencils and charcoal effectively to create texture, contrast and depth. L5 – Children can refine artwork by layering different drawing media to achieve realistic textures and tonal effects. L6 – Children can independently create, refine and evaluate a Stone Age-inspired drawing, explaining how artistic techniques have been used to achieve the desired outcome.
Vocabulary	Stone Age, cave art, charcoal, graded pencil, tone, shading, cross-hatching, texture, line, outline, natural materials, pigment, drawing, artist	Y3+ contrast, composition, blend, layering, tonal variation, highlight, shadow, refine, evaluate, observational drawing, proportion, visual texture
Experiences	Investigate photographs of Stone Age cave paintings from sites such as Lascaux and Altamira, identifying the colours, lines and materials used by prehistoric artists. Experiment with charcoal, graded pencils and natural pigments to recreate the appearance of prehistoric cave art. Create textured drawing surfaces using crumpled paper or textured backgrounds to imitate cave walls before producing final artwork. Display completed cave art in a class "Stone Age Gallery" and evaluate how successfully different drawing techniques have recreated the style of prehistoric artists.	
SMSC	Social – Working collaboratively to discuss how prehistoric people communicated through art and sharing ideas respectfully during creative activities. Cultural – Exploring one of the earliest forms of artistic expression and appreciating how art has been used throughout human history. Moral – Respecting historical artefacts and recognising the importance of preserving prehistoric artwork for future generations.	
British Values	Individual Liberty – Expressing ideas creatively through drawing while making independent artistic decisions. Mutual Respect – Respecting the artistic interpretations and creative choices of others. Tolerance – Appreciating that art has evolved across different cultures and periods of history and can be interpreted in different ways.	

School Values	We are happy – Enjoying experimenting with historical drawing techniques and creating our own prehistoric artwork. We are safe – Using drawing equipment, charcoal and other materials safely and responsibly. We enjoy a challenge – Developing advanced drawing skills through shading, layering and tonal work. We celebrate diversity – Appreciating how people have expressed themselves creatively throughout history and across different cultures. We show respect – Respecting historical artwork, the creative work of others and shared art resources. We are ready and fit for our future – Developing creativity, observation, resilience and evaluation skills through increasingly sophisticated drawing techniques.
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Spring 2		
LKS2	Printing	
	Year 3	Year 4
	L1A – How does art make us feel? L1B – How does art make us feel? L2 – How can you tell what I am feeling from how I draw a line? L3 – How can we print different patterns? L4A – How can printing create emotion and mood? L4B – How can printing create emotion and mood?	L1A – How does art make us feel? L1B – How does art make us feel? L2 – How can you tell what I am feeling from how I draw a line? L3 – How can we print different patterns? L4A – How can printing create emotion and mood? L4B – How can printing create emotion and mood?
Key Concepts to assess	L1A – Children can explain how artists use colour and line to express different emotions. L1B – Children know that Sam Francis was an abstract artist and can identify the bright colours and expressive patterns used in his work. L2 – Children can use different types of line to communicate mood and feeling in their own artwork. L3 – Children can create a printing block by combining different materials to produce varied textures and patterns. L4A – Children can blend two colours successfully when printing to create different visual effects. L4B – Children can use line, colour and texture to create a printed image inspired by the work of Sam Francis.	L1A – Children can analyse how artists use colour, line and composition to communicate emotion and compare different artistic styles. L1B – Children can explain how Sam Francis used abstract techniques to express ideas and apply these techniques purposefully in their own artwork. L2 – Children can select and control different types of line to create specific moods and emotional effects within a composition. L3 – Children can design and construct textured printing blocks by selecting materials that achieve a desired visual outcome. L4A – Children can confidently blend colours to create depth, contrast and atmosphere within printed artwork. L4B – Children can independently create, refine and evaluate a printed composition, explaining how line, colour and texture have been used to communicate emotion.
Vocabulary	abstract, emotion, mood, line, colour, texture, print, printing block, pattern, blend, composition, artist, Sam Francis, shape, tone, relief print	Y3+ contrast, harmony, expressive, foreground, background, mixed media, refine, evaluate, visual impact, atmosphere, balance, repetition, composition
Experiences	Explore the abstract artwork of Sam Francis, discussing how colour, line and pattern communicate different emotions. Create textured printing blocks using card, string, foam and natural materials before experimenting with repeated prints. Investigate colour blending by mixing printing inks or paint to create different moods and atmospheric effects. Curate a class gallery of finished prints, encouraging pupils to evaluate how successfully artistic techniques have been used to communicate emotion.	
SMSC	Social – Working collaboratively to explore how art communicates emotions and discussing ideas respectfully during practical activities. Cultural – Exploring the work of Sam Francis and appreciating how abstract artists from different cultures express thoughts and feelings through art.	

	Moral – Respecting different interpretations of artwork and recognising that creative expression is unique to each individual.
British Values	Individual Liberty – Expressing personal ideas and emotions creatively through printing and abstract art. Mutual Respect – Respecting the artistic choices and viewpoints of others during discussion and evaluation. Tolerance – Appreciating that abstract artwork can have many different meanings and interpretations.
School Values	We are happy – Enjoying experimenting with colour, texture and printing techniques to create expressive artwork. We are safe – Using printing tools, paints and equipment safely and responsibly. We enjoy a challenge – Developing increasingly sophisticated printing techniques by experimenting with texture, colour blending and composition. We celebrate diversity – Appreciating different artistic styles and recognising that everyone communicates ideas creatively in their own way. We show respect – Respecting the artwork, ideas and opinions of others when discussing and evaluating art. We are ready and fit for our future – Developing creativity, resilience, critical thinking and evaluation skills through artistic exploration.

Autumn 2		
Printing		
UKS2	Year 5	Year 6
	L1 – How did the artwork of the Ancient Greeks influence Roman artwork? L2 – How can I print using more than one colour? L3A – How can I replicate Exekias' style using printing? L3B – How can I replicate Exekias' style using printing? L3C – How can I refine and complete my printed design?	L1 – How did the artwork of the Ancient Greeks influence Roman artwork? L2 – How can I print using more than one colour? L3A – How can I replicate Exekias' style using printing? L3B – How can I replicate Exekias' style using printing? L3C – How can I refine and complete my printed design?
Key Concepts to assess	L1 – Children can explain how Ancient Greek pottery influenced Roman artwork and identify similarities in design, imagery, colour and line. L2 – Children can use a poly-block, roller and printing ink to create a two-colour relief print with increasing accuracy. L3A – Children can accurately carve and use shape to create an effective printing block inspired by Exekias. L3B – Children can apply knowledge of Exekias' style by using colour, line and form to produce a successful printed design. L3C – Children can print onto textile or paper, evaluate their work and make simple refinements to improve the final outcome.	L1 – Children can analyse how Roman art was influenced by Ancient Greek pottery, explaining similarities and differences in style, composition and decoration. L2 – Children can confidently use poly-block printing techniques to produce accurate multi-colour prints, selecting appropriate tools and materials independently. L3A – Children can design and carve a detailed printing block inspired by Exekias, demonstrating precision and control. L3B – Children can independently apply the stylistic features of Exekias' work, adapting colour, line and form to communicate their own artistic ideas. L3C – Children can critically evaluate and refine their printed artwork, justifying improvements and explaining how their work reflects the style of Ancient Greek pottery.
Vocabulary	print, relief print, poly-block, roller, ink, printing block, shape, line, form, colour, pattern, pottery, Ancient Greece, Ancient Rome, Exekias, textile	Y5+ composition, motif, symmetry, register, carving, refinement, craftsmanship, aesthetic, ceramic, decorative, evaluate, adaptation, influence, visual balance
Experiences	Investigate examples of Ancient Greek and Roman pottery, identifying similarities in decoration, shape and storytelling through imagery. Explore the work of Exekias, analysing how line, form and composition were used to decorate pottery. Design, carve and print a poly-block using two or more colours, experimenting with accurate registration and layering techniques. Exhibit completed prints in a class gallery and evaluate how successfully pupils have applied the techniques and artistic style of Exekias.	
SMSC	Social – Working collaboratively to evaluate artwork and provide constructive feedback during the design and printing process.	

	Cultural – Exploring the artistic legacy of Ancient Greece and Rome and recognising their influence on Western art and design. Moral – Respecting historical artefacts and recognising the importance of preserving artistic heritage for future generations.
British Values	Individual Liberty – Making independent artistic decisions when designing, printing and refining original work. Mutual Respect – Respecting the creative ideas and artistic interpretations of others during discussion and evaluation. Tolerance – Appreciating how artistic styles and traditions have evolved across different cultures and historical periods.
School Values	We are happy – Enjoying experimenting with professional printing techniques and creating artwork inspired by ancient civilisations. We are safe – Using carving tools, rollers, inks and printing equipment safely and responsibly. We enjoy a challenge – Developing precision, control and creativity through increasingly complex printing techniques. We celebrate diversity – Appreciating the artistic traditions of Ancient Greece and Rome and recognising their lasting influence on art today. We show respect – Respecting historical artwork, shared resources and the creative work of others. We are ready and fit for our future – Developing creativity, craftsmanship, resilience and critical evaluation skills through increasingly independent artistic practice.

Summer		
Drawing & Painting		
UKS2	Year 5	Year 6
	L1 – What is architecture? L2A – How do ink and graphite create accurate lines? L2B – How do ink and graphite create accurate lines? L3A – How do architects draw accurate lines? L3B – How do architects draw accurate lines? L4 – What is abstract art? L5 – What is graffiti art? L6 – How can I alter colour and finish using acrylic paint? L7 – How can I create texture using acrylic paint? L8A – How can I create abstract art? L8B – How can I create abstract art?	L1 – What is architecture? L2A – How do ink and graphite create accurate lines? L2B – How do ink and graphite create accurate lines? L3A – How do architects draw accurate lines? L3B – How do architects draw accurate lines? L4 – What is abstract art? L5 – What is graffiti art? L6 – How can I alter colour and finish using acrylic paint? L7 – How can I create texture using acrylic paint? L8A – How can I create abstract art? L8B – How can I create abstract art?
Key Concepts to assess	L1 – Children can explain why Sir Charles Barry's architectural designs were influential and identify features that make buildings fit for purpose. L2A – Children can independently select graded pencils and pen nibs to create lines of different thicknesses with increasing accuracy. L2B – Children can use graphite and ink effectively to create accurate observational drawings. L3A – Children can use rulers and guidelines accurately to create proportionate architectural drawings. L3B – Children can draw parallel and perpendicular lines using a ruler and set square to create detailed architectural designs.	L1 – Children can analyse the influence of Sir Charles Barry's architecture, evaluating how design, proportion and function work together in significant buildings. L2A – Children can confidently select and control a range of drawing media, including graded pencils and ink, to achieve precise line quality and tonal variation. L2B – Children can combine graphite and ink techniques to produce detailed architectural drawings with accuracy and control. L3A – Children can construct accurate architectural drawings using proportion, perspective, rulers, set squares and guidelines independently. L3B – Children can create detailed cross-sectional drawings that accurately show structure, dimensions and proportion.

	L4 – Children can explain that abstract art uses colour, line and form to express ideas and emotions. L5 – Children can explain how Banksy and Jean-Michel Basquiat use graffiti art to communicate political and social messages. L6 – Children can control acrylic paint by adjusting water content and brush techniques to create an even finish. L7 – Children can use layering techniques with acrylic paint to create texture and depth. L8A – Children can apply knowledge of graffiti and abstract art to create an original composition using colour, line and texture. L8B – Children can evaluate and refine their final artwork, explaining how artistic techniques have been used to communicate meaning.	L4 – Children can evaluate how abstract artists use colour, line, form and composition to communicate ideas and emotions. L5 – Children can analyse the work of Banksy and Jean-Michel Basquiat, explaining how graffiti can influence political, cultural and social change. L6 – Children can confidently manipulate acrylic paint by controlling water, colour mixing and brush techniques to achieve specific visual effects. L7 – Children can apply layering, texture and brush control independently to create sophisticated painted surfaces. L8A – Children can independently create an abstract artwork inspired by graffiti artists, selecting techniques purposefully to communicate meaning. L8B – Children can critically evaluate, refine and justify artistic decisions, explaining how composition, colour, texture and technique contribute to the overall impact of their work.
Vocabulary	architecture, architect, Sir Charles Barry, graphite, ink, graded pencil, proportion, guideline, perspective, ruler, set square, abstract art, graffiti, acrylic paint, texture, layering, colour, composition, Banksy, Jean-Michel Basquiat	Y5+ cross-sectional drawing, architectural design, tonal variation, perspective drawing, complementary colours, triadic colours, atmosphere, symbolism, expression, refinement, evaluation, visual impact, craftsmanship, mixed media
Experiences	Investigate the architecture of the Palace of Westminster, analysing Sir Charles Barry's designs before creating detailed architectural drawings using rulers, set squares and graphite. Experiment with ink, graded pencils and technical drawing equipment to develop precision, proportion and accurate line work. Explore the artwork of Banksy and Jean-Michel Basquiat, discussing how graffiti and abstract art communicate powerful social and political messages. Produce a final abstract painting on canvas using acrylic paints, applying colour mixing, layering and texture techniques before evaluating the finished artwork in a class exhibition.	
SMSC	Social – Working collaboratively to evaluate artwork, discuss artistic techniques and share constructive feedback. Cultural – Exploring how architecture and graffiti reflect different historical periods, cultures and social issues. Moral – Considering how artists use their work to communicate messages, challenge injustice and influence society.	
British Values	Individual Liberty – Expressing personal ideas creatively through drawing and painting while making independent artistic decisions. Mutual Respect – Respecting the creative ideas, opinions and artistic interpretations of others. Tolerance – Appreciating that art communicates different perspectives, cultures and viewpoints which may be interpreted in different ways.	
School Values	We are happy – Enjoying experimenting with architectural drawing and expressive painting techniques. We are safe – Using drawing equipment, acrylic paints and art resources safely and responsibly. We enjoy a challenge – Developing advanced drawing, painting and composition skills through increasingly sophisticated artistic techniques. We celebrate diversity – Appreciating how artists from different cultures and historical periods communicate ideas through architecture, graffiti and abstract art. We show respect – Respecting artistic heritage, shared resources and the creative work of others. We are ready and fit for our future – Developing creativity, precision, resilience, critical thinking and evaluation skills through independent artistic practice.	



Medium Term Cycle B

Autumn 1		
KS1	Collage	
	Year 1	Year 2
	L1 – How does folding and crumpling change texture? L2 – What is the difference between overlaying and overlapping? L3 – Who is David Hockney? How can photographs be used in collage? L4 – How do we plan a collage? L5A – How can we create a collage that is 3D? L5B – How can we create a collage that is 3D?	L1 – How does folding and crumpling change texture? L2 – What is the difference between overlaying and overlapping? L3 – Who is David Hockney? How can photographs be used in collage? L4 – How do we plan a collage? L5A – How can we create a collage that is 3D? L5B – How can we create a collage that is 3D?
Key Concepts to assess	L1 – Children can fold and crumple paper and other media to create different textures and simple three-dimensional forms. L2 – Children can explain the difference between overlaying and overlapping materials and use both techniques within a collage. L3 – Children know that David Hockney created collages using photographs and can use photographs as inspiration for their own artwork. L4 – Children can plan a simple collage by selecting suitable materials, colours and photographs. L5A – Children can use folded, crumpled and layered materials to create a simple three-dimensional collage. L5B – Children can evaluate their finished collage by describing the textures, colours and shapes they have used.	L1 – Children can confidently manipulate paper and mixed media by folding and crumpling to create purposeful texture, form and three-dimensional effects. L2 – Children can use overlaying and overlapping techniques independently to create depth, colour variation and form within a collage. L3 – Children can explain how David Hockney used photographic collage to represent places and apply these ideas within their own artwork. L4 – Children can plan a collage by selecting photographs, materials and techniques that achieve a desired artistic outcome. L5A – Children can independently create a three-dimensional collage by combining photographs with layered and textured materials. L5B – Children can evaluate and refine their collage, explaining how texture, form and composition contribute to the overall effect.
Vocabulary	collage, texture, form, fold, crumple, overlap, overlay, layer, photograph, shape, colour, composition, three-dimensional (3D), two-dimensional (2D), David Hockney	Y1+ mixed media, foreground, background, composition, perspective, relief, manipulate, refine, evaluate, proportion, depth, contrast
Experiences	Explore the photographic collages of David Hockney, discussing how photographs can be combined to represent places from different viewpoints. Collect and photograph landmarks or features around the school before using the images to create a collaborative collage inspired by London. Experiment with folding, crumpling, overlapping and overlaying a variety of papers and fabrics to investigate how texture and depth can be created. Display finished collages in a class gallery, encouraging pupils to evaluate how effectively texture, photographs and layered materials have been used.	
SMSC	Social – Working collaboratively to create shared collage artwork and discussing artistic ideas respectfully. Cultural – Exploring the work of David Hockney and recognising how artists represent familiar places in creative ways. Moral – Respecting the creative work of others and using resources responsibly during practical activities.	
British Values	Individual Liberty – Making independent artistic choices when selecting photographs, materials and collage techniques. Mutual Respect – Respecting the ideas, opinions and artwork of others during discussion and evaluation. Tolerance – Appreciating that artists use different styles and techniques to represent the same place.	
School Values	We are happy – Enjoying experimenting with collage techniques and creating artwork inspired by places we know. We are safe – Using scissors, glue and collage materials safely and responsibly. We enjoy a challenge – Developing new artistic skills by combining photographs, texture and three-dimensional techniques. We celebrate diversity – Appreciating different artistic styles and recognising that everyone creates unique artwork. We show respect – Respecting the artwork, ideas and opinions of others while working collaboratively.	

We are ready and fit for our future – Developing creativity, resilience, observation and problem-solving skills through artistic exploration and evaluation.

Autumn 2		
Drawing		
KS1	Year 1	Year 2
	L1A – How can we use charcoal to draw? L1B – How do artists use different drawing mediums? L2 – How can we smudge to change tone? L3A – How are we artists like William Kentridge and Frank Auerbach? L3B – How are we artists like William Kentridge and Frank Auerbach?	L1A – How can we use charcoal to draw? L1B – How do artists use different drawing mediums? L2 – How can we smudge to change tone? L3A – How are we artists like William Kentridge and Frank Auerbach? L3B – How are we artists like William Kentridge and Frank Auerbach?
Key Concepts to assess	L1A – Children can use graphite and charcoal to create a range of lines with increasing control. L1B – Children know that artists use different drawing materials to create different effects and can identify differences between graphite, charcoal and ink. L2 – Children can use smudging techniques to create light and dark tones within a drawing. L3A – Children know that William Kentridge and Frank Auerbach are artists who use expressive drawing techniques and can identify features of their work. L3B – Children can create a drawing inspired by William Kentridge and Frank Auerbach using line, tone and smudging techniques.	L1A – Children can confidently use graphite, charcoal and ink to create a variety of controlled lines, marks and textures. L1B – Children can explain how different drawing media create different artistic effects and apply these techniques purposefully in their own artwork. L2 – Children can use smudging techniques effectively to create depth, contrast and tonal variation within observational drawings. L3A – Children can explain how William Kentridge and Frank Auerbach use expressive mark making, tone and texture to communicate ideas and emotions. L3B – Children can independently create, evaluate and refine a drawing inspired by William Kentridge and Frank Auerbach, explaining similarities and differences between their own work and that of the artists.
Vocabulary	graphite, charcoal, ink, line, tone, shading, smudging, texture, outline, mark making, sketch, drawing, artist, William Kentridge, Frank Auerbach	Y1+ contrast, tonal variation, expressive, composition, observational drawing, refine, evaluate, blend, pressure, texture, media, atmosphere
Experiences	Explore the expressive drawings of William Kentridge and Frank Auerbach, discussing how line, tone and texture create atmosphere and emotion. Experiment with graphite, charcoal and ink to investigate how each medium produces different marks, textures and tonal effects. Create observational drawings inspired by buildings from the Great Fire of London, using smudging techniques to represent smoke, fire and shadow. Display finished drawings in a class gallery and evaluate how effectively different drawing techniques have been used to create mood and atmosphere.	
SMSC	Social – Working collaboratively to discuss artistic techniques and evaluate one another's work respectfully. Cultural – Exploring the work of William Kentridge and Frank Auerbach and appreciating different approaches to expressive drawing. Moral – Respecting the artwork and creative ideas of others while recognising the importance of learning from significant artists	
British Values	Individual Liberty – Making independent choices about drawing techniques, composition and artistic style. Mutual Respect – Respecting the creative ideas and artistic interpretations of others during discussion and evaluation. Tolerance – Appreciating that artists communicate ideas and emotions in different ways through drawing.	
School Values	We are happy – Enjoying experimenting with charcoal, graphite and ink to create expressive drawings. We are safe – Using drawing materials safely and responsibly while keeping our workspace tidy. We enjoy a challenge – Developing drawing skills by experimenting with tone, texture and expressive mark making. We celebrate diversity – Appreciating different artistic styles and recognising that everyone expresses ideas creatively in their own way.	

	We show respect – Respecting the artwork, ideas and opinions of others when creating and evaluating artwork. We are ready and fit for our future – Developing creativity, resilience, observation and evaluation skills through increasingly confident drawing techniques.
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Spring 1		
Weaving		
KS1	Year 1	Year 2
	L1 – What is weaving? L2 – How can we design a textile? L3 – How can we change the colour of wool? L4A – How do we weave? L4B – How do we weave? L4C – How do we evaluate our weaving?	L1 – What is weaving? L2 – How can we design a textile? L3 – How can we change the colour of wool? L4A – How do we weave? L4B – How do we weave? L4C – How do we evaluate our weaving?
Key Concepts to assess	L1 – Children can explain what weaving is and identify materials that are suitable for weaving. L2 – Children know that Michael Crompton is a textile artist inspired by nature and can design a simple woven flower using colour and texture. L3 – Children can use natural dyes to change the colour of wool. L4A – Children can weave wool over and under to create a simple woven pattern. L4B – Children can continue a weaving pattern by selecting suitable colours and textures. L4C – Children can talk about their finished weaving, describing the colours, textures and materials they have used.	L1 – Children can explain how weaving creates fabric and compare the suitability of different materials for weaving. L2 – Children can explain how Michael Crompton uses colour, texture and natural forms to inspire his woven artwork and apply these ideas in their own designs. L3 – Children can confidently use natural dyes to change the colour of wool and explain how this affects the finished artwork. L4A – Children can weave accurately using an over-and-under technique, maintaining an even pattern throughout their work. L4B – Children can refine their weaving by selecting colours, textures and materials that improve the overall design. L4C – Children can evaluate their weaving, explaining how colour, texture and weaving techniques have contributed to the final outcome and suggesting improvements.
Vocabulary	weaving, textile, fabric, wool, weave, warp, weft, natural dye, pattern, texture, colour, design, fibre, artist, Michael Crompton	YY1+ loom, overlapping, interlacing, natural fibres, synthetic fibres, composition, refine, evaluate, craftsmanship, technique, tactile, decorative
Experiences	Explore the woven artwork of Michael Crompton, discussing how colour, texture and nature inspire his textile designs. Experiment with different weaving materials, including wool, ribbon and natural fibres, to compare texture and flexibility. Create natural dyes using plants, vegetables or spices before dyeing wool and observing how colours change. Produce a woven flower inspired by nature and evaluate the finished work in a class gallery, discussing the effectiveness of colour, texture and weaving techniques.	
SMSC	Social – Working collaboratively to share weaving techniques and evaluate one another's textile work respectfully. Cultural – Exploring weaving as a traditional craft used by different cultures around the world and appreciating the work of Michael Crompton. Moral – Respecting natural resources by using materials carefully and considering sustainable ways of creating textiles.	
British Values	Individual Liberty – Making independent creative decisions when selecting colours, textures and weaving patterns. Mutual Respect – Respecting the creative ideas and textile designs of others during discussion and evaluation. Tolerance – Appreciating that textiles and weaving traditions vary across cultures and artistic styles.	

School Values	We are happy – Enjoying exploring weaving techniques and creating colourful textile artwork. We are safe – Using weaving tools, scissors and natural dyes safely and responsibly. We enjoy a challenge – Developing new textile skills by experimenting with weaving patterns, colour and texture. We celebrate diversity – Appreciating weaving traditions and textile art from different cultures and recognising that everyone creates unique artwork. We show respect – Respecting the ideas, artwork and opinions of others while working collaboratively. We are ready and fit for our future – Developing creativity, resilience, fine motor skills and problem-solving through textile design and weaving.
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Spring 2		
Printing		
KS1	Year 1	Year 2
	L1 – How does Henri Matisse use shape, colour and lines? L2 – How can we create patterns using a stencil? L3 – How can we create repeating patterns? L4 – How are line and colour affected when printing on different fabrics? L5 – How can we design Mexican-inspired bunting? L6 – How can we use a stencil to print Mexican-inspired bunting?	L1 – How does Henri Matisse use shape, colour and lines? L2 – How can we create patterns using a stencil? L3 – How can we create repeating patterns? L4 – How are line and colour affected when printing on different fabrics? L5 – How can we design Mexican-inspired bunting? L6 – How can we use a stencil to print Mexican-inspired bunting?
Key Concepts to assess	L1 – Children know that Henri Matisse used bold shapes, colours and patterns in his artwork and can identify these features. L2 – Children can use a stencil to create a simple printed design with increasing control. L3 – Children can repeat shapes and colours to create a simple printed pattern. L4 – Children can print onto different fabrics and recognise that materials affect the printed outcome. L5 – Children can use shape, line and colour to design Mexican-inspired bunting. L6 – Children can use stencil printing to create a simple piece of Mexican-inspired bunting.	L1 – Children can explain how Henri Matisse used shape, colour and pattern to create expressive artwork and apply these ideas in their own designs. L2 – Children can confidently use stencils to produce accurate printed designs and experiment with positioning to create different effects. L3 – Children can create repeating patterns by carefully selecting and arranging shapes and colours to achieve a balanced composition. L4 – Children can compare how printing onto different fabrics affects colour, texture and pattern and select suitable materials for a desired outcome. L5 – Children can independently design Mexican-inspired bunting by combining line, colour and pattern effectively. L6 – Children can evaluate and refine their printed bunting, explaining how the techniques and artistic ideas of Henri Matisse influenced their final design.
Vocabulary	stencil, print, pattern, repeat, shape, line, colour, fabric, textile, bunting, block colour, design, motif, Henri Matisse	Y1+ composition, repetition, contrast, symmetry, positive space, negative space, refine, evaluate, textile printing, decorative, layering, craftsmanship
Experiences	Explore the artwork of Henri Matisse, discussing his use of bold colours, simple shapes and decorative patterns. Experiment with stencil printing on paper and different fabrics to compare how materials affect the final print. Investigate traditional Mexican textiles, flags and bunting to inspire colour choices and repeating pattern designs. Create a collaborative display of Mexican-inspired bunting before evaluating how effectively colour, pattern and stencil techniques have been used.	
SMSC	Social – Working collaboratively to design, print and display textile artwork inspired by Mexican culture. Cultural – Exploring the colourful patterns, textiles and artistic traditions of Mexico while studying the work of Henri Matisse. Moral – Respecting the artwork and creative ideas of others and recognising the value of different cultural traditions.	

British Values	Individual Liberty – Making independent artistic decisions when selecting colours, patterns and printing techniques. Mutual Respect – Respecting the artistic ideas and creative choices of others during practical activities and evaluation. Tolerance – Appreciating the artistic traditions of different cultures and recognising that art can be expressed in many different ways.
School Values	We are happy – Enjoying experimenting with stencil printing and creating colourful Mexican-inspired artwork. We are safe – Using printing tools, scissors and art equipment safely and responsibly. We enjoy a challenge – Developing printing skills by experimenting with stencils, patterns and different textile materials. We celebrate diversity – Appreciating the rich artistic traditions of Mexico and recognising that everyone expresses creativity differently. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating artwork. We are ready and fit for our future – Developing creativity, resilience, fine motor skills and evaluation skills through increasingly confident printing techniques.

Summer 1		
KS1	Painting	
	Year 1	Year 2
	L1 – How do we make secondary colours with paint? L2 – Which colours are warm and which are cold? L3 – How do we make tints and shades? L4 – How does Kazimir Malevich use colour and shape? L5A – How can I use colour to show difference? L5B – How can I use colour to show difference?	L1 – How do we make secondary colours with paint? L2 – Which colours are warm and which are cold? L3 – How do we make tints and shades? L4 – How does Kazimir Malevich use colour and shape? L5A – How can I use colour to show difference? L5B – How can I use colour to show difference?
Key Concepts to assess	L1 – Children can recognise and name the secondary colours and mix primary colours to create them. L2 – Children can identify warm and cold colours and use the correct vocabulary to describe them. L3 – Children can add black to create a darker shade and white to create a lighter tint. L4 – Children know that Kazimir Malevich created abstract artwork using simple shapes and bold colours and can identify these features. L5A – Children can select warm and cold colours to represent differences between rich and poor Victorian life. L5B – Children can create an abstract painting using colour and simple shapes inspired by Kazimir Malevich.	L1 – Children can confidently mix primary colours to create accurate secondary colours and explain the process. L2 – Children can select warm and cold colours purposefully to create different moods and effects within a painting. L3 – Children can independently mix tints and shades by adding white or black, controlling colour to achieve a desired effect. L4 – Children can explain how Kazimir Malevich used abstract shapes and colour to communicate ideas and apply these techniques in their own artwork. L5A – Children can use colour, shape and composition to represent contrasting aspects of Victorian life. L5B – Children can evaluate and refine their painting, explaining how colour, shape and inspiration from Kazimir Malevich influenced their final artwork.
Vocabulary	primary colour, secondary colour, warm colour, cold colour, tint, shade, abstract, shape, paint, brush, colour mixing, composition, artist, Kazimir Malevich	Y1+ contrast, harmony, geometric shapes, expression, composition, refine, evaluate, tone, palette, abstract art, visual impact, balance
Experiences	Explore the abstract artwork of Kazimir Malevich, identifying his use of geometric shapes and bold colours. Experiment with mixing primary colours to create secondary colours, then investigate how adding black or white changes colour. Create colour charts showing warm, cold, tinted and shaded colours before applying these techniques to a final painting.	

	Produce an abstract painting comparing rich and poor Victorian life, then evaluate how colour and shape communicate different ideas.
SMSC	Social – Working collaboratively to discuss colour choices and evaluate artwork respectfully. Cultural – Exploring the work of Kazimir Malevich and understanding how abstract artists communicate ideas through colour and shape. Moral – Respecting the creative work of others and recognising that art can communicate different viewpoints and experiences.
British Values	Individual Liberty – Making independent artistic decisions when selecting colours, shapes and compositions. Mutual Respect – Respecting the artistic choices and opinions of others during practical activities and evaluation. Tolerance – Appreciating that abstract artwork can be interpreted in different ways and that artists express ideas differently.
School Values	We are happy – Enjoying experimenting with colour mixing and abstract painting techniques. We are safe – Using paint, brushes and art equipment safely and responsibly. We enjoy a challenge – Developing painting skills by mixing colours, creating tints and shades, and applying them purposefully. We celebrate diversity – Appreciating different artistic styles and recognising that everyone expresses creativity in unique ways. We show respect – Respecting the artwork, ideas and opinions of others during creative activities. We are ready and fit for our future – Developing creativity, resilience, observation and evaluation skills through increasingly confident painting techniques.

Summer 2		
Painting		
KS1	Year 1	Year 2
	L1 – How did Claude Monet and William Powell Frith use colour? L2A – How do we use oil pastels? L2B – How do we use oil pastels? L3A – How can we use our imagination to show what steam trains were like in the past? L3B – How can we use our imagination to show what steam trains were like in the past?	L1 – How did Claude Monet and William Powell Frith use colour? L2A – How do we use oil pastels? L2B – How do we use oil pastels? L3A – How can we use our imagination to show what steam trains were like in the past? L3B – How can we use our imagination to show what steam trains were like in the past?
Key Concepts to assess	L1 – Children know that Claude Monet and William Powell Frith were artists inspired by the railways and can identify similarities and differences in their use of colour and subject matter. L2A – Children can control different thicknesses of oil pastels to create a variety of lines. L2B – Children can blend and smudge oil pastels to create different tones and begin to apply colour mixing techniques. L3A – Children can use colour to communicate feelings and use tints and shades to show light and shadow. L3B – Children can create an imaginative picture of a steam train using oil pastels, blending colours and using tints and shades to add depth.	L1 – Children can explain how Claude Monet and William Powell Frith used colour and subject matter differently to represent railways and apply these ideas in their own artwork. L2A – Children can confidently control oil pastels to create a range of line thicknesses, textures and tonal effects. L2B – Children can blend, smudge and layer oil pastels effectively while applying colour mixing knowledge to create depth and atmosphere. L3A – Children can use colour purposefully to communicate mood and use tints and shades to create realistic light and shadow. L3B – Children can independently create, evaluate and refine an imaginative railway scene inspired by Monet and Frith, explaining how colour, tone and blending techniques contribute to the final outcome.

Vocabulary	oil pastel, blend, smudge, tone, tint, shade, warm colours, cold colours, line, texture, colour mixing, railway, steam train, artist, Claude Monet, William Powell Frith	Y1+ composition, atmosphere, contrast, highlight, shadow, layering, refine, evaluate, impression, perspective, expressive, visual effect
Experiences	Explore the railway paintings of Claude Monet and William Powell Frith, discussing how each artist used colour, light and subject matter differently. Experiment with oil pastels to create a range of lines, blended colours, textures and tonal effects. Investigate historical photographs of Victorian steam trains before creating an imaginative railway scene using oil pastels. Display completed artwork in a class gallery and evaluate how colour, blending and shading have been used to create atmosphere and movement.	
SMSC	Social – Working collaboratively to discuss artistic techniques and evaluate each other's artwork respectfully. Cultural – Exploring how artists have captured the development of railways and their impact on Victorian society. Moral – Respecting the artwork and creative ideas of others while appreciating the importance of preserving artistic and historical heritage.	
British Values	Individual Liberty – Making independent artistic decisions when selecting colours, composition and drawing techniques. Mutual Respect – Respecting the creative ideas and artistic interpretations of others during practical work and evaluation. Tolerance – Appreciating that artists represent the same subject in different ways and that artwork can communicate different meanings.	
School Values	We are happy – Enjoying experimenting with oil pastels and creating imaginative railway artwork. We are safe – Using oil pastels and art equipment safely and responsibly. We enjoy a challenge – Developing drawing skills by blending colours, creating tone and using light and shadow effectively. We celebrate diversity – Appreciating different artistic styles and recognising that everyone expresses creativity in unique ways. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating artwork. We are ready and fit for our future – Developing creativity, observation, resilience and evaluation skills through increasingly confident drawing techniques.	

Autumn 2		
LKS2	Sculpture	
	Year 3	Year 4
	L1 – Who is George Segal and how can I replicate his process? L2 – What materials make the best sculpture? L3A – How can we create a sculpture that represents a Viking God? L3B – How can we create a sculpture that represents a Viking God? L3C – How can we create a sculpture that represents a Viking God? L3D – How can we create a sculpture that represents a Viking God?	L1 – Who is George Segal and how can I replicate his process? L2 – What materials make the best sculpture? L3A – How can we create a sculpture that represents a Viking God? L3B – How can we create a sculpture that represents a Viking God? L3C – How can we create a sculpture that represents a Viking God? L3D – How can we create a sculpture that represents a Viking God?
Key Concepts to assess	L1 – Children know that George Segal was a sculptor who created three-dimensional sculptures using shape and form and can identify features of his work. L2 – Children can select appropriate materials and use cutting, bending, tearing and sticking techniques to construct a simple armature. L3A – Children can explain which materials are most suitable for creating shape and form in a sculpture.	L1 – Children can explain how George Segal used shape, form and proportion to create expressive sculptures and apply these ideas within their own work. L2 – Children can independently select and manipulate appropriate materials to construct a strong, well-balanced armature using a range of techniques. L3A – Children can justify their choice of materials by explaining how they contribute to shape, form and stability within a sculpture.

	L3B – Children can manipulate sculpture materials by cutting, tearing, bending, binding and sticking with increasing accuracy. L3C – Children can model over an armature using a suitable material to create a recognisable Viking God sculpture. L3D – Children can evaluate their sculpture by explaining how shape and form have been used to represent a Viking God.	L3B – Children can confidently manipulate sculpture materials using cutting, tearing, bending, binding and joining techniques to achieve a desired outcome. L3C – Children can accurately model over an armature, refining shape, proportion and surface detail to create an effective Viking God sculpture. L3D – Children can critically evaluate and refine their sculpture, explaining how shape, form, proportion and construction techniques have contributed to the final outcome.
Vocabulary	sculpture, sculptor, armature, shape, form, three-dimensional, structure, model, bend, bind, join, texture, proportion, stability, George Segal	Y3+ framework, construction, manipulate, refine, composition, balance, relief, evaluate, craftsmanship, structural strength, mixed media, modelling
Experiences	Explore the sculptures of George Segal, discussing how shape, form and proportion are used to represent people and ideas. Experiment with a variety of materials, including wire, card, foil and papier-mâché, to investigate which create the strongest armatures. Design and build a sculpture of a Viking god, using an armature before adding layers to develop form, detail and texture. Exhibit completed sculptures in a class gallery and evaluate how successfully shape, form and construction techniques have been used to communicate character and meaning.	
SMSC	Social – Working collaboratively to share ideas, solve construction problems and evaluate sculptures respectfully. Cultural – Exploring Viking beliefs and mythology alongside the work of George Segal to understand how sculpture communicates ideas across different cultures. Moral – Respecting the creative work of others and recognising the importance of preserving historical artefacts and artistic traditions.	
British Values	Individual Liberty – Making independent artistic decisions when designing and constructing sculptures. Mutual Respect – Respecting the artistic ideas, opinions and creative choices of others during discussion and evaluation. Tolerance – Appreciating that sculptures from different cultures and historical periods communicate different beliefs, values and traditions.	
School Values	We are happy – Enjoying experimenting with sculpture techniques and creating three-dimensional artwork inspired by Viking mythology. We are safe – Using sculpture tools and materials safely and responsibly. We enjoy a challenge – Developing advanced sculpture skills by constructing armatures, modelling form and refining surface detail. We celebrate diversity – Appreciating artistic traditions from different cultures and recognising that everyone interprets ideas creatively. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating sculptures. We are ready and fit for our future – Developing creativity, resilience, problem-solving, design and evaluation skills through increasingly sophisticated sculptural techniques.	

Spring 2		
LKS2	Printing	
	Year 3	Year 4
	L1 – How can Naum Gabo's artwork inspire us? L2 – How can we alter line, colour and texture when printing? L3 – What is poly-block printing? L4A – How can printing tell a story? L4B – How can printing tell a story?	L1 – How can Naum Gabo's artwork inspire us? L2 – How can we alter line, colour and texture when printing? L3 – What is poly-block printing? L4A – How can printing tell a story? L4B – How can printing tell a story?

Key Concepts to assess	L1 – Children know that Naum Gabo created artwork using line, form and tonal variation and can identify how changing the amount of ink affects shade. L2 – Children can explain how line, texture and shade can influence mood and experiment with different tools, pressure and paper to create a range of printed effects. L3 – Children can create a mono-block (poly-block) print and explain how pressure affects the quality of the printed image. L4A – Children can select suitable printing techniques and materials to design a print that tells a story from Ancient Greece. L4B – Children can evaluate their finished print by comparing the textures, line and tonal effects in their work with those used by Naum Gabo.	L1 – Children can explain how Naum Gabo used line, form and tonal variation to create movement and depth and apply these techniques purposefully within their own printing. L2 – Children can confidently manipulate line, texture and shade by varying pressure, ink, tools and paper to create different visual effects and moods. L3 – Children can accurately produce a poly-block print, demonstrating control of pressure, ink application and printing technique. L4A – Children can independently design a print that communicates a narrative from Ancient Greece by selecting appropriate techniques, materials and composition. L4B – Children can critically evaluate and refine their print, explaining how line, texture, tone and composition contribute to the effectiveness of the final artwork.
Vocabulary	print, mono-block, poly-block, relief print, ink, roller, pressure, line, texture, tone, shade, form, composition, printing plate, Naum Gabo	Y3+ tonal variation, contrast, registration, carving, composition, craftsmanship, refinement, evaluate, visual balance, movement, abstract, narrative
Experiences	Explore the artwork of Naum Gabo, discussing how line, form and tonal variation create movement and depth. Experiment with different printing tools, rollers, inks and papers to investigate how pressure and materials affect the printed outcome. Design and produce a poly-block print inspired by a story from Ancient Greece, recording ideas and refinements in a sketchbook. Display completed prints in a class exhibition and evaluate how effectively printing techniques have communicated narrative, mood and movement.	
SMSC	Social – Working collaboratively to share printing techniques, discuss artistic ideas and evaluate one another's work respectfully. Cultural – Exploring the work of Naum Gabo and understanding how artists use printmaking to communicate ideas across different cultures and historical periods. Moral – Respecting the creative work of others while recognising the importance of preserving artistic and historical traditions.	
British Values	Individual Liberty – Making independent artistic decisions when selecting printing techniques, materials and composition. Mutual Respect – Respecting the creative ideas and artistic interpretations of others during practical activities and evaluation. Tolerance – Appreciating that artists communicate stories and ideas in different ways and that artwork can be interpreted differently.	
School Values	We are happy – Enjoying experimenting with printing techniques and creating artwork inspired by Ancient Greek stories. We are safe – Using printing equipment, rollers, inks and tools safely and responsibly. We enjoy a challenge – Developing advanced printmaking skills by refining line, texture, tone and composition. We celebrate diversity – Appreciating different artistic styles and recognising that stories and ideas can be represented creatively in many ways. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating prints. We are ready and fit for our future – Developing creativity, resilience, craftsmanship and evaluation skills through increasingly sophisticated printmaking techniques.	

Autumn 2		
UKS2	Painting	
	Year 5	Year 6
	L1 – What part did George Edward Marston play in imparting knowledge of the landscape of Antarctica? L2A – How can watercolours be used to create different shades?	L1 – What part did George Edward Marston play in imparting knowledge of the landscape of Antarctica? L2A – How can watercolours be used to create different shades?

	L2B – How can watercolours be used to create different shades? L3A – How can watercolours be used to create different textures? L3B – How can watercolours be used to create different textures? L4 – How can watercolours be used to convey an emotion about a place?	L2B – How can watercolours be used to create different shades? L3A – How can watercolours be used to create different textures? L3B – How can watercolours be used to create different textures? L4 – How can watercolours be used to convey an emotion about a place?
Key Concepts to assess	L1 – Children know that George Edward Marston was an expedition artist who used watercolour and oil paint to record the landscapes of Antarctica and can explain why his artwork is historically significant. L2A – Children can create a range of shades by controlling the amount of water added to watercolour paint. L2B – Children can create controlled watercolour washes by selecting appropriate brushes and using layering techniques to build background colour. L3A – Children can use different brush positions to create a variety of tones, textures and forms within a painting. L3B – Children can use fine brushstrokes and layering to add detail and texture to an Antarctic landscape. L4 – Children can select colours, tones and painting techniques to communicate mood and emotion in an Antarctic landscape.	L1 – Children can analyse how George Edward Marston used watercolour and oil painting to document Antarctic expeditions and evaluate how colour, texture and composition communicate atmosphere. L2A – Children can confidently manipulate watercolour by controlling water, pigment and brush techniques to create subtle tonal variation and realistic shading. L2B – Children can independently apply watercolour washes and layered techniques to develop depth, atmosphere and detail within a landscape. L3A – Children can purposefully use different brush positions, strokes and layering techniques to create realistic textures and surface detail. L3B – Children can refine paintings through controlled brushwork, intricate detailing and careful colour selection to achieve a desired artistic effect. L4 – Children can independently create, evaluate and refine a watercolour landscape inspired by George Edward Marston, justifying how colour, tone, texture and composition communicate emotion and atmosphere.
Vocabulary	watercolour, wash, shade, tone, tint, pigment, layering, brushstroke, texture, atmosphere, composition, landscape, expedition, George Edward Marston, Antarctica	Y5+ gradient, tonal variation, glazing, transparency, opacity, perspective, foreground, background, pigment concentration, refinement, visual impact, expressive landscape
Experiences	Explore the Antarctic paintings of George Edward Marston, discussing how artists documented exploration before photography became widely available. Experiment with watercolour techniques, including washes, layering, wet-on-wet and wet-on-dry painting, to investigate different effects. Study photographs of Antarctic landscapes before creating observational watercolour paintings inspired by ice, mountains and glaciers. Exhibit completed paintings in a class gallery, evaluating how colour, tone and texture have been used to communicate the atmosphere of Antarctica.	
SMSC	Social – Working collaboratively to evaluate artwork, discuss painting techniques and share constructive feedback. Cultural – Exploring the work of George Edward Marston and understanding how art has contributed to the exploration and recording of significant places around the world. Moral – Appreciating the importance of protecting Antarctica and recognising the role artists play in raising awareness of the natural world.	
British Values	Individual Liberty – Making independent artistic decisions when selecting colours, techniques and composition. Mutual Respect – Respecting the creative ideas and artistic interpretations of others during discussion and evaluation. Tolerance – Appreciating different artistic responses to the same landscape and recognising that art communicates personal viewpoints.	
School Values	We are happy – Enjoying experimenting with watercolour techniques and creating expressive landscape paintings. We are safe – Using paint, brushes and water responsibly while maintaining a safe and organised workspace. We enjoy a challenge – Developing advanced painting skills through layering, tonal control and detailed brushwork. We celebrate diversity – Appreciating how artists from different backgrounds capture and interpret the natural world. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating paintings. We are ready and fit for our future – Developing creativity, resilience, observation and critical evaluation skills through increasingly independent artistic practice.	

UKS2	Drawing	
	Year 5	Year 6
	L1 – How does Henri Rousseau create depth and movement in his paintings? L2 – How is tone created? L3A – How is perspective created? L3B – How does altering tone create texture? L4 – How do light sources create tone? L5A – How do I create my own composition in the style of Henri Rousseau? L5B – How do I create my own composition in the style of Henri Rousseau? L5C – How do I create my own composition in the style of Henri Rousseau?	L1 – How does Henri Rousseau create depth and movement in his paintings? L2 – How is tone created? L3A – How is perspective created? L3B – How does altering tone create texture? L4 – How do light sources create tone? L5A – How do I create my own composition in the style of Henri Rousseau? L5B – How do I create my own composition in the style of Henri Rousseau? L5C – How do I create my own composition in the style of Henri Rousseau?
Key Concepts to assess	L1 – Children know that Henri Rousseau created paintings inspired by tropical environments and can explain how he used depth and movement to create atmosphere. L2 – Children can create tone using tonal gradients, layering and directional lines with a range of drawing media. L3A – Children can explain how artists use the horizon line and vanishing point to create perspective and begin to apply these techniques in their own work. L3B – Children can use drawing techniques such as hatching, stippling and scumbling to create texture through tone. L4 – Children can explain how the position of a light source affects highlights, shadows and tone and apply this understanding within a drawing. L5A – Children can combine perspective, tone, texture and light to plan a composition inspired by Henri Rousseau. L5B – Children can refine their drawing by selecting appropriate techniques and media to improve depth, texture and realism. L5C – Children can evaluate their finished composition, explaining how Henri Rousseau's techniques have influenced their own artistic choices	L1 – Children can analyse how Henri Rousseau used composition, depth, movement and colour to create imaginative tropical scenes and apply these ideas independently. L2 – Children can confidently manipulate tonal gradients, layering and directional mark making to create realistic form and depth using a range of drawing media. L3A – Children can accurately use perspective by manipulating the horizon line and vanishing point to control depth, scale and focal points within a composition. L3B – Children can independently select and combine drawing techniques, including hatching, stippling and scumbling, to create convincing texture and surface detail. L4 – Children can confidently use light sources to create realistic highlights, shadows and tonal variation, enhancing the three-dimensional quality of their drawings. L5A – Children can independently create a detailed composition inspired by Henri Rousseau, selecting techniques purposefully to achieve their intended outcome. L5B – Children can refine and improve their work by evaluating composition, perspective, tone, texture and lighting throughout the creative process. L5C – Children can critically evaluate and justify how Henri Rousseau has influenced their work while explaining how they have developed their own personal artistic style.
Vocabulary	tone, tonal gradient, perspective, vanishing point, horizon line, hatching, stippling, scumbling, texture, composition, foreground, middle ground, background, light source, shadow, highlight, Henri Rousseau	Y5+ atmosphere, proportion, focal point, realism, contrast, depth, observational drawing, refinement, craftsmanship, expressive drawing, visual impact, personal style
Experiences	Explore the rainforest paintings of Henri Rousseau, identifying how he created depth, movement and atmosphere despite never visiting a rainforest. Experiment with hatching, stippling, scumbling and tonal gradients using a range of drawing media to investigate texture and tone. Create perspective studies using horizon lines and vanishing points before producing a final South American rainforest composition. Display completed drawings in a class exhibition, evaluating how perspective, tone, texture and lighting have been used to create depth and atmosphere.	
SMSC	Social – Working collaboratively to evaluate artwork, share drawing techniques and provide constructive feedback. Cultural – Exploring the work of Henri Rousseau and appreciating how artists interpret landscapes and environments from around the world. Moral – Reflecting on the importance of protecting rainforest environments and recognising how art can inspire appreciation of the natural world.	
British Values	Individual Liberty – Making independent artistic decisions when selecting drawing techniques, composition and style. Mutual Respect – Respecting the artistic ideas, opinions and creative choices of others during discussion and evaluation.	

	Tolerance – Appreciating different artistic interpretations of the natural world and recognising that creativity can be expressed in many ways.
School Values	We are happy – Enjoying experimenting with advanced drawing techniques to create imaginative rainforest scenes. We are safe – Using drawing equipment and materials safely and responsibly. We enjoy a challenge – Developing advanced drawing skills by mastering perspective, tone, texture and composition. We celebrate diversity – Appreciating artwork inspired by different cultures, environments and artistic traditions from around the world. We show respect – Respecting the artwork, ideas and opinions of others while creating and evaluating drawings. We are ready and fit for our future – Developing creativity, resilience, observation, critical thinking and evaluation skills through increasingly sophisticated artistic practice.