

Art and Design long-term knowledge growth

Rationale for content sequencing



Year N	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
	<p>In the Nursery during Autumn 1 Term, children focus on learning essential routines such as putting on an apron, accessing brushes and paper, and washing hands, with an adult present to guide them. In Autumn 2, they engage in mark making activities like painting with thick and fine brushes, rollers, printing, finger painting, and hand printing, while also learning the proper technique for holding a brush. They explore different types of paint and develop their skills through observational drawings, such as flowers, mirrors, and fruit, using fine liners and watercolors. Additionally, children are encouraged to discover the versatility of paint, learning that it can be used for other creative purposes, like adding paint to a model, while experimenting with colour mixing.</p>		
Year R	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
	<p>In Reception, children develop the basic skills needed to confidently access painting and workshop stations within their classrooms. Given that some children have transitioned from Nursery while others are new to the school, teachers will need to build their confidence and independence according to their individual abilities. During Autumn 1 Term, children will focus on becoming proficient in tasks such as putting on an apron, accessing brushes and paper, and washing hands, with an adult present in the area to support them. The expectation for these tasks should be higher than in Nursery; for example, children will be expected to wash their own paint tools.</p> <p>Paint Progression:</p> <ul style="list-style-type: none"> ● Autumn 1 Term: Focus on learning basic painting skills, such as using brushes and handling materials independently. - Block paints in provision. ● Spring Term: Children will engage in colour mixing, starting with mixing light and dark using pre-mixed paint. They will also explore different types of paint, including block paint and watercolors. ● Summer Term: Children will experiment with powder paints, further developing their colour mixing skills. <p>Routines:</p> <ul style="list-style-type: none"> ● Autumn 2 Onwards: Introduction of observational drawing, with a focus on subjects like flowers, fruit, and simple objects. <p>Reception Artists:</p> <ul style="list-style-type: none"> ● Teachers will plan diverse experiences that allow children to explore different printing techniques using materials such as rollers, cardboard, and string. These activities will be linked to artists and artistic movements, such as pointillism, to deepen children’s understanding of art and creative expression. 		

Year 1	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 1 Autumn 1	<p>Contemporary British artist - Francis Hatch</p> <p>Painting - experiment with watercolours and explore how to use them, including using different brush strokes, knowing how much water to mix to create lighter and darker tones, exploring primary and secondary colours.</p> <p>Landscape</p> <p>Printing</p> <p>Natural materials</p>	<p>Pupils explore the work of contemporary artist, Francis Hatch. They develop their painting skills through the exploration of watercolour paints. Pupils look at mixing colours, creating a 'wash' of colour while exploring the use of different 'strokes'. Pupils choose different natural materials to explore printing with 'layering' on top of a 'gradient wash'.</p>	<p>Pupils build an interest into painting the natural world in the form of landscapes and how natural materials can play a part in creating art as well as creating texture. Also, pupils start to develop skills using watercolours which prepares children for painting a still life drawing in Year 4, landscape and figure painting in Year 5 and painting from a perspective in Year 6. Furthermore, the use of natural materials prepares the children for Year 3 during cave painting.</p>
Year 1 Spring 2	<p>Contemporary indigenous Australian artwork – Albert Namatjira</p> <p>Painting – mix and match colours to natural materials; develop different ways of applying colour</p> <p>Drawing – lines of different sizes and thicknesses; investigate shape and scale</p>	<p>Through the study of indigenous Australian art, pupils understand the importance of Dreamtime stories, symbols and animals. They develop drawing skills through 'close observation' of images of Australian animals, focusing on 'shape', 'scale' and using lines of different 'size' and 'thickness'. Pupils look at how colours were originally obtained from the land and relate their understanding of 'colour theory' to 'mixing' and 'matching' colours to natural materials. They explore the use of a range of tools to reproduce the well-recognised style of dot painting.</p>	<p>Pupils develop a curiosity for and appreciation of human creativity through a wide-ranging knowledge of different types of artwork. A growing understanding of colour theory and the ability to apply paint using a number of techniques and tools prepares pupils to create improved outcomes when studying the work of Peter Thorpe later in Year 1. The use of natural materials for colour prepares pupils for the work on cave painting in Year 3.</p>
Year 1 Summer 1/2	<p>Abstract art – Peter Thorpe 'Rocket' paintings (mid 1980s)</p> <p>Painting – use primary and secondary colours and a range of tools and techniques to create texture</p> <p>Collage – collect, sort, match and combine materials to create a three-dimensional image</p> <p>Printmaking – simple marbling technique</p>	<p>Pupils explore the 'graphic' style of Peter Thorpe's 'abstract' artwork and begin to understand and use the terms 'foreground' and 'background' to describe compositional elements closest and furthest away from the viewer. Painting skills are developed through the use of a range of tools and techniques such as 'rolling', 'blowing' and 'splattering'. Pupils add a 'three-dimensional' element to their compositions by creating a collage from a range of materials.</p>	<p>'Foreground' and 'background' are concepts which are evident in both still-life and landscape painting. The idea of creating an illusion of space within an artwork is further explored when pupils look at the work of Henri Rousseau in Year 2 and the still-life painting of Cezanne in Year 4. Pupils' understanding of colour theory is further developed in a unit of work on portraits in Year 2 when white and black are added to secondary colours to create skin tones.</p>
Year 2	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 2 Spring 1/2	<p>Post-impressionist art – Henri Rousseau 'Surprised' (1891)</p>	<p>Using 'Surprised' as a starting point, pupils explore the imaginary world of Henri Rousseau who</p>	<p>An understanding that some artists work from imagination prepares pupils to express their own</p>

	Landscape	despite painting jungle scenes created all his artworks from observations he made in the botanical gardens of Paris. They make 'observation drawings' of animals indigenous to Madagascar by combining 'pencil', 'charcoal', 'paint' and 'chalk pastel'. Pupils also 'mix' and 'match' paint to leaves they have collected before creating their own jungle foliage. Drawing on Rousseau's technique of 'layering shape and colour', pupils create a final composition of collaged leaves and animals.	opinions and responses to ideas and experiences in a visual and tactile form. In Year 3, pupils study the work of Stephanie Peters, an artist creating a visual conversation about our ever-changing planet.
	Mixed media – combine collage, drawing, painting and chalk pastels		
Year 2 Summer 2	Impressionism – Mary Cassatt 'Children playing on the beach' (1884)	Pupils develop an understanding of 'portrait' painting through the exploration of a number of major artists' work, including how the wealth, status, employment and leisure pursuits of the sitters have been conveyed. They continue to broaden the range of both drawing and painting techniques they can use including understanding the 'scale and proportions of a face', mixing 'tones' and 'tints' to match skin tones, using 'contrasting' colours to make a portrait stand off the 'background' and 'visual texture' to represent hair. Mary Cassatt's portraits of children on a beach are the inspiration for pupils' final compositions.	Developing an understanding of how artists convey information about the sitter through costume, artefacts and background prepares pupils well to look at portraits painted by Hans Holbein in Year 5.
	Self portrait		
	Drawing – experiment with mark making; draw from observation including scale and proportion		
	Painting – create tonal and tint cards; mix and match different techniques; create texture		
Year 3		Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 3 Autumn 1	Lascaux paintings 15,000 – 17,000BCE	Through study of this artwork, pupils gain an understanding that, In the absence of language, early man used cave painting to 'communicate', 'comment on everyday life' and explain the struggle for survival. They use 'string' to reduce 'observations' of animals to their simplest 'outline' before drawing in 'charcoal', and explore ways of creating the 'texture' of a cave wall with 'mixed media'. Pupils create final 'compositions' to 'tell the story' of a hunt.	Pupils continue to develop a curiosity for and appreciation of human creativity. They build a picture of how artists comment on and make sense of the world around them. This prepares pupils well to study the artwork of the Haida tribe in Year 6.
	Cave painting		
	Drawing – focus on shape, use string and charcoal		
	Painting – explore a range of tools; create texture with mixed media		
Year 3 Spring 1	Abstract art – Stephanie Peters 'Liquid Flame' (2015)	Using Stephanie Peters' visual documentation of natural disasters as a starting point, pupils	Pupils continue to develop an understanding that art can be used to express opinion and stimulate

	Landscape	experiment with a diverse range of techniques and explore ways of breaking the 'two-dimensional surface' using 'paper', 'glue', 'string', 'paint' and 'charcoal' to represent a wildfire.	debate on current issues. This prepares pupils well for the next unit of work in Year 3.
	Painting – mix and match colours for a purpose contrasting and complimentary colours		
	Collage – combine paper and glue with other media including textiles/sewing		
Year 4	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 4 Autumn 1	Post-impressionism – Paul Cezanne 'Still-life with Skull' (1896-98)	Pupils further develop their visual vocabulary and ability to describe artworks through the composition of still life paintings, commenting on 'foreground', 'background' and 'focal point' as well as the 'position' and 'proportion' of key objects. Pupils begin to understand that, as a post-impressionist, Cezanne saw the natural world as a series of geometric shapes. They explore techniques to create 'three-dimensional' objects first through drawing to create 'light' and 'shadow', and then by using 'contrasting' colours.	As post-impressionism paved the way for cubism, developing an understanding of Cezanne's style prepares pupils well for work on Picasso in Year 6 (class depth study) .
	Still life painting		
	Drawing – observation skills including use of line, shape, tone and texture		
	Painting – mix and blend chalk pastels		
Year 4 Spring 2	Range of stimuli including Michelangelo and Leonardo da Vinci	Pupils look at the fundamental drawing skills artists use to represent the human figure. Focusing on 'scale' and 'proportion', they practise 'sketching' each other in different 'poses' and at speed. They experiment with adding 'tone' using 'charcoal', 'white chalk pastel', 'smudging tools' and a rubber to create 'light' and 'shadow'. Pupils are also introduced to techniques such as 'non-dominant hand blind drawing' to focus their 'observation skills'. Final 'compositions' are created by children in Roman costume.	Figure drawing plays a huge part in the development of many artistic skills. The human body is a complex object which allows the artist to study form, proportion, perspective and shading. This prepares pupils well for compositions stimulated by the artwork of Hockney in Year 5.
	Figure drawing		
	Drawing – from observation using shape, line, tone and shading to show light and shadow; use a wide range of drawing materials; work at different scales		
Year 4 Summer 2	Contemporary collage - inspired by artist Giles Davies	Using the exciting medium of collage, pupils collect, sort and match different media such as card, paper and fabric. They experiment with cutting, folding and layering of materials and consider how colour and form can be built up. They think carefully about how elements are placed or arranged to develop an idea and create a final landscape image with a clear 'focal point', which represents an area of Britain.	Pupils continue to develop skills learnt in Years 1, 2 and 3 and will revisit and build on this learning when they create mixed media portraits in Year 5.
	Collage techniques and mixed media		

Year 5	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 5 Autumn 1	David Hockney – ‘Portrait of an Artist (pool with two figures)’ (1972)	Pupils explore the work of David Hockney, investigating the similarities and differences between his artworks. They develop an understanding of ‘Pop Art’ as bright and full of colour with simple compositions that appeal to the masses. They compare Hockney’s interpretations of water to that of impressionist painter Monet commenting on ‘subject’, ‘style’, ‘medium’ and ‘composition’. Previously learned skills of figure drawing are built on and pupils are introduced to ‘acrylic paint’, a common ‘medium’ used by pop artists.	Pop art was seen as ‘a post war expression of a world totally occupied with the pursuit of materialism.’ The austerity of the war years was coming to an end and artists were making a commentary on contemporary society and culture. The study of Hockney and his use of bold colours serves as a contrast to work on work inspired by the Haida tribe of North America in Year 6.
	Pop Art		
	Drawing – scale and proportion to sketch a human figure		
	Painting – use Acrylic paint to create tints, tones and skin tones; explore use of wax resist and water colours		
Year 5 Spring 1	Islamic Art – geometric pattern and architecture	Through the exploration of Islamic art and tessellation, pupils build on their prior knowledge of shape from maths and the importance of art to religion. They create their own geometric patterns, with an understanding of the importance of both circles and repetition in representing the infinite nature of Allah. Pupils gain new printmaking skills by firstly cutting stencils for screens and then printing successive colours to create repeating patterns.	Pupils continue to develop a diverse understanding of the historical and cultural development of art. This prepares pupils for the work of Native American artists in Year 6.
	Drawing – tessellation and repeated patterns		
	Printmaking – create different printing blocks considering the different layers within the composition; screen printing; repeated pattern making		
Year 5 Summer 2	Renaissance art – Hans Holbein ‘Portrait of Henry VIII’ (1536)	Through the study of this artwork, pupils begin to understand Holbein’s importance in documenting Henry VIII’s reign and how he wished to be remembered. They build on prior knowledge of ‘portraits’ by developing the skills of ‘scale’ and ‘proportion’, and using ‘tone’ and ‘texture’ to add ‘depth’, ‘light’ and ‘shadow’. Pupils use watercolours to mix ‘tertiary’ colours, create ‘tints’ and ‘skin tones’. A final ‘mixed media’ composition gives pupils further opportunities to develop their use of ‘collage’ with a particular emphasis on how textiles can be manipulated including folding and joining to replicate the seams of clothing, and how to create a clear	Pupils continue to develop an understanding that artists depict, comment on and reflect elements of the culture they live in. This is revisited in Year 6 with work inspired by the Haida tribe of North America. Using watercolours is also revisited in Year 6 through artwork based on interpretations of Mount Everest.
	Portraiture		
	Drawing – scale and proportion, creating depth		
	Paint – using watercolours to create skin tones		

	Collage and mixed media	difference between 'background' and 'foreground'.	
Year 6	Substantive art and design content	Recurring themes, ideas and language	Contribution to wider art and design knowledge and what later content this prepares for
Year 6 Autumn 1	Class depth studies of: Wassily Kandinsky, Frida Kahlo, Claude Monet and Yayoi Kusama	Pupils revisit some of the artwork and artists encountered in early years. They demonstrate their knowledge of 'colour theory' including the effects of 'hot', 'cold' and 'contrasting' colours, and skills gained in drawing and painting to make their own studies of iconic artworks. Pupils are encouraged to 'talk critically' about the work of artists, what it is and why it exists using well-developed 'visual vocabulary'.	Pupils look in greater detail at the life and times of selected artists, their motivations and influence on subsequent art and design movements.
	Drawing – use increasing accuracy and expression including line, shape, tone, texture and pattern		
	Painting – use a variety of media and tools, and organise these independently		
Year 6 Autumn 2	Haida art – Bill Reid 'Haida Eagle' (1978), Norval Morrisseau 'Spirit Fish' (1996)	Morrisseau, known as the 'Picasso of the North', and Bill Reid created works depicting the legends of their people, spirituality and mysticism. Pupils are encouraged to note 'form lines', 'ovals', 'space', 'pattern' and 'use of colour', and investigate the symbolic messages hidden in the artworks. They develop their own interpretation of the 'X-ray' technique including the use of 'hot', 'cold' and 'contrasting' colours as a final composition.	Pupils experience further examples of artists representing, explaining and commenting on the world around them.
	Drawing – line, form, space, pattern, symmetry and repetition		
	Painting – use paint and oil pastel to mix/blend hot, cold and contrasting colours		
Year 6 Spring 2	Variety of starting points – watercolour and photographic	Pupils develop watercolour skills such as creating colour 'washes', making colours appear lighter by adding water to make paint 'transparent' rather than 'opaque', as well as applying paint 'wet on dry' and 'wet on wet' to create different effects. They use a range of starting points to analyse how objects appear to get smaller as they get further away, converging towards a single 'vanishing point' on the 'horizon line'. Pupils combine what has been learned in a final watercolour composition, maximising the use of 'one point perspective' to make objects in the 'foreground larger and brighter' and those in the 'background smaller and lighter'.	Perspective is one of the foundations of realism in art and one of the most important innovations in the history of drawing. Artists use perspective to create a convincing three-dimensional space on a two-dimensional surface. Use of watercolour adds to pupils' repertoire of skills.
	One point perspective		
	Drawing – sketching using line and shape		
	Painting – use of watercolour washes and techniques		

Year 6 Summer 1/2	History of totem poles, patterns and designs	Pupils revisit Indigenous American art from Spring 1, where they studied patterns, designs and formlines. They will understand the importance of totem poles to Indigenous Americans. Pupils will learn to plan their sculpture using 3D planning, from different angles. Following this, they will experiment with varying clay sculpting tools and techniques, which they will apply when sculpting their design.	Through sculpting the pupils will develop their observational skills. They will learn how to watch the world in full detail and be more considerate in looking at each part of an object. The use of clay adds to pupils' repertoire of skills.
	3D planning		
	Clay techniques		
	Painting 3D sculpture		