

United Curriculum

Primary Art & Design



United Curriculum
Primary
Part of United Learning

United Curriculum Principles



Building on the Framework for Excellence, The United Learning Primary Curriculum has **six core principles**:

- **Entitlement**
All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it
- **Coherence**
Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects
- **Mastery**
We ensure that foundational knowledge, skills and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts
- **Adaptability**
The core content – the ‘what’ – of the curriculum is stable, but schools will bring it to life in their own local context, and teachers will adapt lessons – the ‘how’ – to meet the needs of their own classes
- **Representation**
All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience
- **Education with Character**
Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social and cultural development, our co-curricular provision and the ethos and ‘hidden curriculum’ of the school – is intended to spark curiosity and to nourish both the head and the heart

Subject-specific rationales are built on these six principles.



United Curriculum Principles: Art & Design



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

- **Entitlement**
Regardless of their starting point, the curriculum allows pupils to produce creative work, to explore ideas and develop the confidence to excel in a broad range of artistic techniques. All pupils will learn about artists and cultures from across history and across the world.
- **Coherence**
Taking the National Curriculum as its starting point, the curriculum is sequenced from Early Years to Key Stage 3 and beyond so that pupils gradually develop and build their practical knowledge, including the formal elements, the use of a range of materials in two and three dimensions, and the techniques required to produce artwork. Theoretical and disciplinary knowledge is sequenced so that pupils build a deeper understanding across key stages.
- **Mastery**
All pupils will be explicitly taught about the formal elements – colour, form, line, pattern, shape, texture and tone – and other aspects of art knowledge in small steps. Pupils will revisit, develop and apply their skills with increasing technical proficiency.
- **Adaptability**
Our art curriculum is designed to give teachers flexibility, allowing them to select and adapt resources for their specific context. Schools are encouraged to bring it to life for their pupils by supplementing it with artists from their local area. In Key Stage 3, schools should select outcomes, materials and skills focus for units based on local context and teacher expertise.
- **Representation**
The Art curriculum provides children with the opportunity to explore historical and contemporary artists and artworks, who represent their own and others' cultures, values and beliefs. We will explore the context in which the art was produced, and consider the full breadth of human experience and expression through art.
- **Education with Character**
We aim to build and maintain pupils' confidence in their ability as artists to create. The curriculum will develop aspects of character such as resilience, confidence and risk taking. Through the curriculum, pupils are given opportunities to share, reflect and learn about each other's experiences whilst recognising the things we have in common.



Structuring the Art & Design Curriculum



The United Curriculum for Art & Design has three strands:

Practical Knowledge (Substantive/Vertical Concepts)

Practical knowledge includes all the things that pupils need to know in order to produce art. It includes:

- **Formal elements** (colour, form, line, pattern, shape, texture, tone).
- **Control of Materials** (drawing, painting, printmaking, 3D sculpture, textiles and photography/digital art)

These have each been sequenced so that pupils are explicitly taught aspects in small steps, allowing pupils to gradually build their understanding and mastery of practical knowledge.

Theoretical Knowledge (Substantive)

Theoretical knowledge includes the history of art. In the Primary Art & Design Curriculum, a range of artists have been selected to not only illustrate quality examples of the practical knowledge outline above, but to build pupils' knowledge of the diversity of artists (their backgrounds, inspiration, and approaches). They will also examine how artists have inspired each other, and how artists are connected within the paradigms of Traditional, Modern and Contemporary art.

Disciplinary Knowledge

Disciplinary knowledge asks the questions that are at the heart of the subject:

- **What is art?** Pupils learn about the diversity of artistic outcomes, the purpose and the meaning of art, and how it has been part of much of human history.
- **What do artists do?** Pupils learn about how artists are influenced by their own contexts and worldviews, and present this worldview through their art; they can choose to accurately represent the world around them, choose to express themselves and/or challenge others' worldviews through their art
- **What inspires artists?** Pupils learn about the range of ways that artists – and that pupils as artists – can be inspired.

*Vertical concepts

The subject of Art & Design categorises substantive knowledge to be taught as practical or theoretical knowledge; we have therefore used the same terminology here.

However, in the context of the United Learning Curriculum, the **practical knowledge** could be considered as the '**Vertical Concepts**'.

As they progress through the curriculum, pupils build their understanding of practical concepts like colour or the use of clay; they revisit and add layers to their understanding throughout the curriculum.

No matter what artists have been chosen to illustrate the theoretical, disciplinary or practical knowledge, the core understanding of practical knowledge – the vertical concepts – should remain the same.



United Curriculum: Art & Design



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

NB: The **artists** suggested in each unit provide quality examples of practical knowledge and provide exposure to artists from across history from diverse backgrounds. However, you could **supplement and replace these artists where appropriate** with those from your local area.



Progression in Theoretical Knowledge



Different Artworks

EYFS	<ul style="list-style-type: none"> • Illustrations are the pictures in a book that tell a story. • Different artists make art in different ways.
Y1	<ul style="list-style-type: none"> • Abstract art is art that does not try to look like things in the real world. Instead, it is made up of shapes, colors, and lines that might not look like anything you recognize. Representational art tries to look like things in the real world, such as people, animals, or objects. When you look at representational art, you can usually tell what it is supposed to be. • Art can be flat [2D] or something that you look around [3D]. • A sculpture is an artwork can be viewed from all sides [it is 3D]. A sculptor is an artist who makes sculptures.
Y2	<ul style="list-style-type: none"> • Illustrations help to tell a story. Artists who make illustrations are called illustrators. • A collage is an artwork made by sticking pieces of paper or other materials onto a background.
Y3	<ul style="list-style-type: none"> • Mixed-media is artwork that uses more than one art material e.g., paint and pens. • Ceramics is the process of making art from clay. • A montage is a mixed-media artwork including collaged photographs. • Traditional art describes everything from early Christian art to the 1850s and is usually representational. • Modern art describes art made from around the 1850s to the 1970s. Modern artists wanted their art to show how they felt. It was more abstract than representational. • Contemporary art describes artwork being made by living artists, or art that has been made recently (e.g., 1980s onwards). Contemporary art can be anything and artists create work using traditional, modern and other techniques. • Traditional, modern and contemporary art definitions can only be applied to western art. • Artists can arrange objects or images in a composition. • Traditional composition is often made up of foreground, midground and background. • Perspective is the way a flat (2D) image looks deep (3D). • Illustrations help to tell a story. Narrative art tells a story on its own.
Y4	<ul style="list-style-type: none"> • A viewfinder can be used to identify an interesting section within a composition. • An assemblage is a 3D artwork usually made of found objects. • A still life is a genre of artwork that shows a collection of objects.
Y5	<ul style="list-style-type: none"> • Artwork does not have to be abstract or representational. It is a spectrum. Some artworks are representational (so you can recognise the objects from the real world), but they don't look realistic. • Expressive art conveys emotions and feelings. There are more examples of expressive art in modern and contemporary than traditional art. Expressive art can be representational or abstract.
Y6	<ul style="list-style-type: none"> • Installation art is designed to fill a specific space, often for a particular length of time. • An exhibition is a display of artwork. It is curated by a curator.



Artists in the Art & Design Curriculum



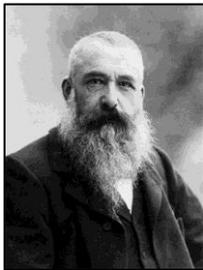
NB. The key artists in these slides will ensure that pupils can see high-quality **examples of practical knowledge**, as well as be exposed to artists who have made **great contributions to global art**, building their cultural capital. Many of the artists also allow **all pupils to see themselves reflected positively** in the curriculum. However, much of art history has been dominated by white men. Therefore, to ensure a diverse and inclusive curriculum, we have also included 'hinterland' artists – shown in **grey**. Their work may be less mainstream or prominent from art history perspective, but their inclusion in the curriculum ensures that all pupils have positive role models within the field of art.

Year 1

Leonardo Da Vinci
1452-1519



Claude Monet
1840-1926



Wassily Kandinsky
1866-1944



Paul Klee
1879-1940



Piet Mondrian
1872-1944



Charles McGee
1924-2021



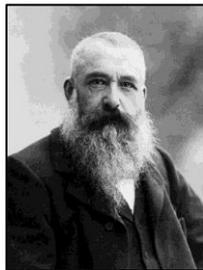
(Frances Hatch)

Year 2

Katsushika Hokusai
1750-1849



Claude Monet
1840-1926



Pablo Picasso
1881-1973



(Boyle Family)
Active c.1960-

Zaha Hadid
1950-2016



David Hockney
1937-



(Emily Haworth-Booth)

Da Vinci - Luciaroblego, [CC BY-SA 4.0](#), via Wikimedia Commons
McGee - Wmjuntunen (talk) (Uploads), [CC BY-SA 3.0](#), via Wikimedia Commons

Hockney - Connaissance des Arts, [CC BY 3.0](#), via Wikimedia Commons



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Year 3

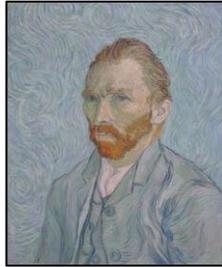
Lascaux Cave Art
17 000 – 15 000 BC



Raphael
1483-1520



Vincent Van Gogh
1833-1898



Frank Auerbach
1931-



(Quentin Blake)
1932-

(Anthony Browne)
1946-

(Satoshi Kitamura)
1937-

Chris Ofili
1968-

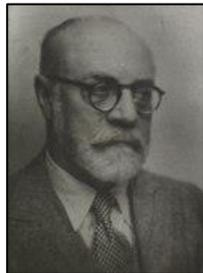


Year 4

Henri Rousseau
1844-1910



Henri Matisse
1869-1954



Joseph Cornell
1903-1972



Yayoi Kusama
1929-



(Abel Rodriguez)
1941-

Lascaux - Jack Versloot, [CC BY 2.0](#), via Wikimedia Commons
Auerbach - [Luke McKernan, CC BY-SA 2.0](#), via Wikimedia Commons

Kusama - Garry Knight, [CC BY 2.0](#), via Wikimedia Commons



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Year 5

Leonardo
1452-1519

Raphael
1483-1520

Michelangelo
1475-1564

Frida
Kahlo
1907-1954

Mona
Hatoum
1952-

Richard
Long
1945-

Lubaina
Himid
1954-

Jackie
Morris
1961-

Marjane
Satrapi
1969-

Mark
Hearld
1974-

Mel
Tregonning
1983-2014

William
Grill
1990-



Year 6

Camille
Pissarro
1830-1903

Kurt
Schwitters
1887-1948

Judith Kerr
1923-2019

Sonia
Boyce
1962-

Yinka
Shonibare
1962-

Katharine
Harvey
1963-

Veronika
Richterová
1964-

Stephen
Wiltshire
1974 -

Ifeoma
Anyaeji
1981-

Serge
Attukwei
Clotey
1985-



Da Vinci - Luciaroblego, [CC BY-SA 4.0](https://commons.wikimedia.org/wiki/File:Leonardo_da_Vinci_-_Portrait_of_Luciano_Palombelli.jpg), via Wikimedia Commons



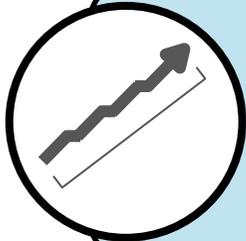
Progression in Disciplinary Knowledge



	What do artists do?	What inspires artists?	Understanding Artworks
EYFS	<ul style="list-style-type: none"> • Artists explore and play. 	<ul style="list-style-type: none"> • Artists can be inspired by the stories they read. 	<ul style="list-style-type: none"> • Make statements about my artwork.
Y1	<ul style="list-style-type: none"> • Artists experiment, explore and play. • A sketchbook is a special book that artists use. 	<ul style="list-style-type: none"> • Artists can be inspired by the natural world. 	<ul style="list-style-type: none"> • Review the above. • Discuss the work of artists, including our own.
Y2	<ul style="list-style-type: none"> • Review the above. • Artists often create art for its own sake. Designers create things that are useful and have a purpose. • Sometimes artists are designers who create art for a specific purpose. • Architects are artists and designers who design buildings. • Art can be made by individual artists, or by a group of artists who collaborate. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by hidden details in seemingly ordinary objects. • Artists can be inspired by the artificial (man-made) world. 	<ul style="list-style-type: none"> • Review the above. • Label the features of different artworks with key words.
Y3	<ul style="list-style-type: none"> • Review the above. • Creating art is something humans have done from the very beginnings of their existence. • Artists make choices about materials that are appropriate for their composition. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by each other, and we can make connections between our artworks and theirs. 	<ul style="list-style-type: none"> • Review the above. • Annotate the features of different artworks and the effects they have on the viewer.
Y4	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired by their own experiences and stories. 	<ul style="list-style-type: none"> • Review the above. • Annotate my artwork with connections to another artist's work.
Y5	<ul style="list-style-type: none"> • Review the above. • Artists can make mood boards to help them collect and shape ideas. 	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Compare the artwork of two artists. • Curate an exhibition, deciding how the artwork will be displayed.
Y6	<ul style="list-style-type: none"> • Review the above. 	<ul style="list-style-type: none"> • Review the above. • Artists can be inspired to bring difficult or contentious issues to light and provoke debate and discussion. 	<ul style="list-style-type: none"> • Review the above. • Write as an art historian to analyse artists and their artworks.



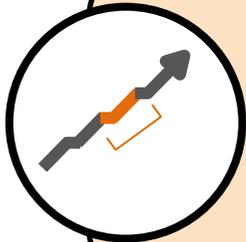
Using the United Art & Design Curriculum



Within the Subject

The United Art & Design Curriculum has been very carefully sequenced to ensure coverage and appropriate progression through substantive (practical and theoretical) and disciplinary knowledge, and ensuring that pupils create a balanced range of outcomes and are exposed to a broad range of artists.

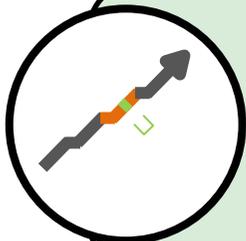
Implement the longer-term subject plan; avoid swapping units or 'pick and mixing' with other schemes.



Within the Unit

Each unit clearly sets out the knowledge that should be taught and reviewed in the sequence of lessons. Suggested artists for each unit are provided, but these could be supplemented and replaced with artists from your own local context where appropriate. Each unit is planned to cover six 1-hour lessons; this allows time before and after the unit for you to fill gaps or address misconceptions as required. A sequence of four 1-hour lessons is also provided for each unit; this allows you to teach the core, non-negotiable knowledge for the unit while allowing additional time to fill gaps if required.

Teach the core content in order suggested in the lesson sequence, filling gaps and addressing misconceptions as required. Where appropriate, supplement or replace suggested artists with artists from your local area.



Within the Lesson

Some lesson slides and printable resources are provided, which follow the principles of the Great Teaching Toolkit. Where applicable, content is broken down into small steps and 'I', 'We', and 'You' sections allow for modelling, guided and independent practice.

Lesson resources provide **just one way** to teach the required knowledge. You should adapt these slides as much or as little as is required to meet the needs of your class.

Adapt the lesson resources as much as is required to meet the needs of your class.



Alignment to the National Curriculum



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

In KS1, pupils should be taught:

To use a range of materials creatively to design and make products	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut
To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Sum
To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space	Y1 Aut, Y1 Spr, Y2 Aut, Y2 Sum
About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.	Y1 Aut, Y1 Spr, Y1 Sum, Y2 Aut, Y2 Sum

In KS2, pupils should be taught:

To develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.	Y3 Aut, Y4 Aut, Y4 Sum
To create sketch books to record their observations and use them to review and revisit ideas	(Y1) Y3 Aut, Y4 Aut, Y4 Spr, Y4 Sum, Y5 Aut, Y6 Sum
To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]	Y3 Aut, Y3 Spr, Y4 Aut, Y4 Spr, Y4 Sum
About great artists, architects and designers in history.	Y3 Aut, Y3 Sum, Y4 Aut, Y4 Spr, Y5 Aut

