

	Autumn	Spring	Summer
YEAR 1	<p>How do artists use different styles and techniques to show personality and expression in portraits?</p> <p>As artists, by the end of Year 1, we will know:</p> <ul style="list-style-type: none">Famous portrait artists like Leonardo da Vinci, Michelangelo and Andy Warhol, and the styles they used (Renaissance and Pop Art).That portraits can be realistic or abstract and aim to show features like mood, expression and eye contact.How digital tools like tablets and software can be used to create portraits.Why some portraits avoid smiles and how artists use light, dark and contour to highlight the face.How to describe and create portraits using styles from artists like Warhol and Gainsborough, including miniature self-portraits and background washes. <p>How do artists use dreams, words and materials to turn their imagination into art?</p> <p>As artists, by the end of Year 1, we will know:</p> <ul style="list-style-type: none">Some artists, like Salvador Dalí and William Blake, were inspired by dreams, which are important in Surrealism for exploring imagination.Jaume Plensa is a sculptor who created the <i>Dream</i> sculpture using materials like marble to represent peace and imagination in a large head shape.William Blake was famous for combining poetry and art, studying old masters and using techniques, like pen outlines and silhouettes, to express ideas.A sculpture is a three-dimensional artwork made from various materials, and artists use shapes, textures and different mediums to bring their ideas to life. <p>How do artists use colour, contrast and light to create mood, emotion and drama in their work?</p> <p>As artists, by the end of Year 1, we will know:</p> <ul style="list-style-type: none">That contrasting colours, like blue and orange, and light vs. dark create powerful effects—similar to fireworks—by drawing attention and creating drama.How to use expressive techniques, such as black washes, misting and flicking paint for light to bring emotion and atmosphere to night scenes.That artists like Van Gogh (<i>The Starry Night</i>) and Gentileschi used light and bold contrasts to show feeling, bravery or mystery rather than just real-life scenes.How colours can express mood (e.g. dark blues for sadness), and that light sources in art can symbolise hope, power or focus—like in Gentileschi’s <i>The Annunciation</i>, where light highlights strength	<p>How can artists make jungle animals and plants appear lifelike in their work?</p> <p>As artists, by the end of Year 1, we will know:</p> <ul style="list-style-type: none">Artists can show feelings like fear or calm by how they paint animals and weather, using colours and scenes to create mood.Materials like leaves, paint, and patterns can help show jungle plants and animals in artwork.Contrast means using colours that stand out from each other, like bright reds or oranges against green leaves, to make the picture interesting.Henri Rousseau painted jungle scenes using real leaves to inspire him, layered his paintings for texture and made animals look unusual to create a dream-like effect. <p>How have artists throughout history depicted the sea?</p> <p>As artists, Year 1, we will know:</p> <ul style="list-style-type: none">How artists from Ancient Egypt, China and the Dutch Golden Age depicted the sea in various ways, often focusing on maritime life, featuring ships and dramatic skies.Famous seascape artists include Hokusai, Turner, and Aivazovsky—known for capturing the power and beauty of the sea using romantic and dramatic styles.How artists use elements like calm waves, soft clouds, and warm tones to make seascapes feel peacefulHow complementary colours and the contrast of light help create emotional impact.The work of Aivazovsky and how he captured light and movement.	<p>How do artists show different moods and weather in their paintings?</p> <p>As artists, Year 1, we will know:</p> <ul style="list-style-type: none">How warm colours show heat or sunlight, while cool colours can create calm or chilly feelings in weather scenes.How artists like Paul Signac use warm and cool colours together to capture sunny days and create mood in their paintings.How stormy or dark weather scenes with fast brushstrokes and textured surfaces can evoke fear or tension, as seen in Turner’s dramatic skies.How Turner, known as the ‘painter of light,’ used thick paint and colour to create shimmering effects of light on water, influencing many modern artists. <p>How did ancient artists use simple tools and materials to create art?</p> <p>As artists, Year 1, we will know:</p> <ul style="list-style-type: none">Long ago, people like the Egyptians and Greeks made art using clay, stone and paint from crushed rocks.They used simple tools like sticks, feathers and sharp stones to make their art.Their art showed stories about gods, kings and everyday life, with faces and actions that showed how people felt.Some art, like special stones called kudurrus, showed kings looking strong and important. <p>How do artists use expression, style and technique to show emotion during leisure time in different periods of history?</p> <p>As artists, Year 1, we will know:</p> <ul style="list-style-type: none">How facial expressions in art help show emotion and build empathy with the viewer.How L.S. Lowry used simple 'matchstick' figures to show people enjoying everyday leisure activities in a unique and stylised way.How Victorian paintings often showed scenes of prosperity and comfort, with <i>The Lost Chord</i> by Stephen Samuel Lewin being a key example of this style.How artists like Seurat used techniques such as pointillism, brushstrokes, colour theory and contrast between light and shadow to show people relaxing in the sun and shade.

YEAR 2	<p>How do artists use different styles and techniques to show personality and expression in portraits?</p> <p>As artists, by the end of Year 2, we will know:</p> <ul style="list-style-type: none">• That portraits—past and present—are often idealised to enhance beauty, power, or importance, similar to how digital airbrushing is used today.• That Pop Art is a modern style influenced by popular culture, using bold colours, repetition and digital media techniques.• How camera filters and lighting affect the mood, tone and appearance of a portrait, and how we can experiment with these effects.• How to explore techniques like light brushstrokes or dramatic lighting (e.g. torch in darkness), and reflect on how they help show shape, tone and facial contours.• That asking questions about Gainsborough’s methods can help us understand his style and apply similar techniques in our own work. <p>How do artists use dreams, words and materials to turn their imagination into art?</p> <p>As artists, by the end of Year 2, we will know:</p> <ul style="list-style-type: none">• Why Plensa made <i>Dream</i> large and why the closed eyes add meaning, imagining how open eyes might change the sculpture’s impact.• How to create two types of dream art—automatic and planned—and explain which works better and why.• Why William Blake was adventurous in art, studying masters like Raphael and Michelangelo to improve his human figures.• How Blake used contrasting colours in his paintings and how to try both outlined and non-outlined paintings to express dreams. <p>How do artists use colour, contrast and light to create mood, emotion and drama in their work?</p> <p>As artists, by the end of our learning, we will know:</p> <ul style="list-style-type: none">• How contrasting colours help the main feature of a painting stand out, and how this is used in both jungle and night scenes to create drama and focus.• That artists use light colours to symbolise hope and warmth, and that colour choices can vary—dark doesn’t always mean sadness, and light doesn’t always mean happiness.• How to explore techniques like adding colour to a wet wash and research other artists who use contrast, including comparisons between Gentileschi and others.• Why Gentileschi’s <i>The Annunciation</i> is powerful—she portrayed Mary as brave and strong, using light and dark to challenge traditional views and influence how women were seen in art.	<p>How can artists make jungle animals and plants appear lifelike in their work?</p> <p>As artists, by the end of Year 2, we will know:</p> <ul style="list-style-type: none">• Artists can use weather, animals, and colours in jungle paintings to create different emotions, from calm to fear or excitement.• Materials like fabric, textured paper and real leaves can be used in jungle collages to show fur, plants and patterns.• Henri Rousseau used imagination, real plants and layering techniques to create jungle scenes, even though he never visited a jungle.• Picasso admired Rousseau’s unique, dream-like style, which some critics called child-like—but his use of bold shapes and colour made his art stand out. <p>How have artists throughout history depicted the sea?</p> <p>As artists, Year 2, we will know:</p> <ul style="list-style-type: none">• How the sea has inspired artists like Turner, Monet, and Aivazovsky, who used it to explore themes such as exploration, conflict, and emotion through powerful imagery.• How seascapes can express feelings like fear, sadness, or hope by using dark skies, stormy waves, or soft sunlight reflecting on water.• How complementary colours and the use of light and shadow create mood, contrast, and depth in seascapes.• How different artistic styles, such as Romanticism and Realism, affect how the sea is shown, and how Aivazovsky’s techniques compare to artists like Georgia O’Keeffe.	<p>How do artists show different moods and weather in their paintings?</p> <p>As artists, Year 2, we will know:</p> <ul style="list-style-type: none">• Why artists carefully choose warm and cool colours to show different weather conditions and moods, comparing seaside and weather paintings.• How to experiment with shades of warm and cool colours to create effects of hot or cold weather, and how Signac balances colours to depict a warm summer evening.• How light and dark, fast brushstrokes and texture help express emotions in stormy or calm weather scenes, especially in Turner’s dramatic paintings.• How Turner’s paint application compares with other artists like Cézanne, how textured surfaces are created and how shimmering effects are used to capture light in artworks. <p>How did ancient artists use simple tools and materials to create art?</p> <p>As artists, Year 2, we will know:</p> <p>Artists in ancient times used natural things like stone, clay and metal while today’s artists also use things like plastic, bright paints and even computers.</p> <ul style="list-style-type: none">• Ancient civilisations like the Egyptians and Mesopotamians were more advanced than prehistoric people because they built cities, wrote down ideas and made detailed art.• Ancient artists showed feelings using faces and stories, but modern abstract artists use colours, shapes and lines to show emotions.• Ancient statues often showed kings as strong and god-like to impress people—just like some modern portraits show leaders looking important and powerful. <p>How do artists use expression, style and technique to show emotion during leisure time in different periods of history?</p> <p>As artists, Year 2, we will know:</p> <ul style="list-style-type: none">• How facial expressions in art can show different emotions and help the viewer feel empathy.• How L.S. Lowry and Victorian artists showed people enjoying leisure time in different ways, from public events to high-class social scenes.• How artists like Seurat used lines, colour contrast and pointillism to show movement, mood and temperature in outdoor scenes.• How some artworks, like Sunday Afternoon or The Hay Wain, can make viewers feel calm or thoughtful by the way people, nature and emotions are portrayed.
YEAR 3	<p>How did artists use colour, detail and contrast to show power and personality in royal portraits?</p> <p>As artists, by the end of Year 3, we will know:</p> <ul style="list-style-type: none">• That state and formal portraits were painted to show power, importance and status—often with the approval of the king or queen.• That artists used bold colours, white makeup and strong contrasts (like Elizabeth I’s pale face against rich clothing) to emphasise royal features and control how monarchs were remembered.• That Holbein the Younger began portraits with careful sketches, often using silverpoint, and painted tiny details using tempera and layers to build light, shadow and realism.• How to experiment with contrast and layering in our own portraits, copying techniques like Holbein’s use of colour to show depth, mood and texture. <p>How did Renaissance artists use science, observation and new techniques to create more lifelike art?</p> <p>As artists, by the end of Year 3, we will know:</p> <ul style="list-style-type: none">• That the Renaissance began in Italy around the 14th century and was seen as a "rebirth" of classical ideas, focused on humanism—valuing people, learning and realistic art.• That famous Italian Renaissance artists included Leonardo da Vinci, Michelangelo, Raphael and Botticelli, while artists like Albrecht Dürer (Germany) and Hans Holbein (Switzerland) were key figures outside Italy.• That Renaissance artists created lifelike art using techniques like depth, perspective, fresco painting and sketching the human body—da Vinci even dropped silhouettes from heights to study movement.	<p>How do artists use everyday scenes, body language and simple techniques to help us understand the lives and emotions of working people in the past?</p> <p>As artists, by the end of Year 3, we will know:</p> <ul style="list-style-type: none">• That genre painting shows scenes from everyday life and became popular in the 17th-century Dutch Golden Age and Victorian Britain.• That artists like Ford Madox Brown and L.S. Lowry painted working people to show real life and help us understand the social history of their time.• That body language in art—like slumped shoulders or bowed heads—can show emotions, such as sadness or tiredness, and artists use this to bring characters to life.• That L.S. Lowry used a limited colour palette (white, black, red, yellow, blue), quick pencil sketches and simple "matchstick" figures to show busy industrial scenes and working communities. <p>How are colours and shapes used in abstract art?</p> <p>As artists, by the end of Year 3, we will know:</p> <ul style="list-style-type: none">• That abstract art became popular in the early 20th century, often using bold colours, simple shapes and styles like colour field painting to show emotion rather than realistic scenes.• That abstract artists use techniques, like action painting and strong contrasts, to express feelings.• That Kandinsky believed art should be original and expressive, using shapes and colours to show emotions—he used circles, triangles and squares to represent different feelings, with sharp shapes, like triangles showing anger.• That Kandinsky painted on different materials, used paints (such as oil, watercolour and gouache), explored the colour spectrum and used bold shapes to create abstract compositions.	<p>Under construction</p> <p>Cityscape art - Camille Pissarro</p> <p>Impressionism - Renoir</p>

YEAR 4	<p>How did artists use colour, detail and contrast to show power and personality in royal portraits?</p> <p>As artists, by the end of Year 4, we will know:</p> <ul style="list-style-type: none">• The key differences between state, formal, and popular portraits—state portraits showed power, formal ones showed dignity and popular portraits were more personal and relatable.• That kings and queens often chose state or formal portraits to control their image, and royal artwork was also created through sculpture, textiles and coins.• How sculpture and miniatures, like Holbein’s <i>Jane Small</i>, captured fine detail and character, and why some believe these are powerful ways to represent people in history.• How to experiment with chalk, pencil and ink for drawing outlines, use limning techniques in miniatures, all while reflecting on which medium gives the best effect and why. <p>How did Renaissance artists use science, observation and new techniques to create more lifelike art?</p> <p>As artists, by the end of Year 4, we will know:</p> <ul style="list-style-type: none">• That Italy’s wealth in the 14th century, from trade and powerful city-states, helped fund artists and led to the cultural rebirth known as the Renaissance.• That artists like Leonardo da Vinci, Michelangelo, Raphael and Botticelli used realistic style, detailed anatomy and emotion in their work—key features of Renaissance art.• That ‘realism’ aimed to make art lifelike and immersive, helping viewers feel present in the scene and artists used sketching, perspective and techniques like sfumato to achieve this.• That da Vinci’s many sketchbooks helped him study movement, anatomy and materials—his experiments with sfumato created depth and mystery, but this technique wouldn’t suit abstract styles like Kandinsky’s.	<p>How do artists use everyday scenes, body language and simple techniques to help us understand the lives and emotions of working people in the past?</p> <p>As artists, by the end of Year 4, we will know:</p> <ul style="list-style-type: none">• That genre painting is not a specific style, but shows everyday life and often includes people who aren’t usually shown in other types of art.• That Madox Brown’s <i>Work</i> help us imagine real emotions and situations, while artists don’t always paint on location—they choose styles that suit their message, like Holbein’s royal portraits or Lowry’s industrial scenes.• That L.S. Lowry was inspired by the industrial area where he lived, using simple colours, sketchy outlines and matchstick figures to show busy working towns.• That Lowry’s techniques and colour choices were deliberate, using a white background and limited palette to create mood and tone, even if some critics found his colours dull compared to other artists. <p>How are colours and shapes used in abstract art?</p> <p>As artists, by the end of Year 4, we will know:</p> <ul style="list-style-type: none">• That abstract artists focus on feelings and ideas rather than real objects, which can make their work seem random—but techniques like action painting and strong colour contrasts are used on purpose to show emotion and energy.• That abstract art can be very different from realist styles, like Renaissance sculpture, but artists, such as Henry Moore and Jackson Pollock, used shapes, movement and materials to express meaning—though critics often disagree about what abstract art is trying to say.• That Kandinsky believed colour could express deep emotions, like a window into the soul, and repeating shapes and colours can amplify feelings—artists use circles, triangles and squares to show emotions, such as calm, energy or stability.• That gouache paint creates bold, opaque colour and complementary secondary hues (like orange and blue-green) help create contrast.• Using shapes can be just as powerful as facial expressions when showing how people feel.	<p>Under construction</p> <p>Cityscape art - Camille Pissarro</p> <p>Impressionism - Renoir</p>

YEAR 5	<p>How did Pop Art artists use everyday images and bold colours to challenge ideas about art and culture?</p> <p>As artists, by the end of Year 5, we will know:</p> <ul style="list-style-type: none">• That Pop Art became popular in the 1950s and 60s in the USA and UK, with artists like Andy Warhol, Roy Lichtenstein, Richard Hamilton and David Hockney challenging traditional art by using everyday imagery and bold styles.• That Lichtenstein used comic strips and techniques like bold outlines, flat colours and Ben-Day dots to create tension and drama in works like <i>In the Car</i>.• That Pop artists used printing techniques—especially silkscreen printing—to repeat images, experiment with colour (including tertiary colours) and make bold statements about fame and consumer culture.• How to create Pop Art inspired by Warhol and Lichtenstein by using comic strips or celebrity images, vibrant and contrasting colours, and layered printing or painting methods. <p>How do architects and artists use shapes and structures to create feelings and inspire imagination?</p> <p>As artists, by the end of Year 5, we will know:</p> <ul style="list-style-type: none">• That famous architects like Zaha Hadid, Frank Gehry and Antoni Gaudí, along with artists, such as Escher and Leonardo da Vinci, were inspired by architecture and structure.• That architecture can trigger emotion—tall buildings may feel intimidating, curved or flowing designs may feel calming and enclosed spaces might cause unease.• That Hadid’s bold, fluid designs were seen as dynamic and dramatic, earning her the title of “starchitect” and influencing a new wave of imaginative architecture.• That Hadid sketched expressive, abstract designs that challenged engineers, believing buildings shouldn’t be box-like and that architecture and emotion are deeply connected.	<p>How did Expressionist artists use bold colour, instinct, and distortion to express powerful emotions?</p> <p>As artists, by the end of Year 5, we will know:</p> <ul style="list-style-type: none">• That Expressionist artists and movements, like Fauvism used bold colours, distorted shapes and energetic brushwork to express powerful emotions rather than realistic appearances.• That groups like The Bridge and sculptors exaggerated features and forms to reflect modern life and inner feelings, showing that art can communicate mood and meaning without needing to look realistic.• That Henri Matisse was inspired and supported by his mother and his teacher Gustave Moreau, and that throughout his career he explored different styles—including Fauvism—using bold colours, loose brushwork and emotional expression in paintings, like <i>Woman with a Hat</i>.• That Matisse used complementary colours to create strong contrast and impact, and he later developed a collage technique called “drawing with scissors,” where he cut bold shapes from painted paper to create expressive, colourful artworks. <p>What happens when art and fashion mix?</p> <p>As artists, by the end of Year 5, we will know:</p> <ul style="list-style-type: none">• That famous artists like Mondrian, Warhol, Dalí and van Gogh have inspired or collaborated with fashion designers, such as Yayoi Kusama with Louis Vuitton• That Victor Vasarely created Op Art, using shape, pattern and colour contrast to create optical illusions.• That colour theory helps Op Artists and designers make strong visual effects, though some find these illusions confusing to look at.• That Expressionist art inspires fashion through bold colours and emotion, seen in designs by Alexander McQueen and Dries Van Noten.• That complementary colours like blue/orange, red/green and yellow/purple create strong contrasts in art and fashion.• That Mondrian’s geometric style inspired Yves Saint Laurent’s dress designs.• That Mondrian used lines, primary colours and balance to create order and harmony, influenced by Cubism and Neo-Plasticism.	<p>Under construction</p> <p>Futurism - Umberto Boccioni</p> <p>Cultural tradition in art - Ruchard Kimbo</p>
YEAR 6	<p>How did Pop Art artists use everyday images and bold colours to challenge ideas about art and culture?</p> <p>As artists, by the end of Year 6, we will know:</p> <ul style="list-style-type: none">• That Pop artists were inspired by advertising, mass media and consumer culture, and that figures like museum worker, Richard Hamilton, helped define the movement.• That Lichtenstein and Warhol shared bold, graphic styles but differed in technique—Lichtenstein used comic strips and dots while Warhol used silkscreen printing and repetition.• How to experiment with printing techniques and create artwork using unusual or unrealistic tertiary colours, inspired by Warhol’s Monroe prints.• That Warhol’s use of colour helped make his work eye-catching and iconic, and his Pop Art style continues to influence modern artists, like Banksy. <p>How do architects and artists use shapes and structures to create feelings and inspire imagination?</p> <p>As artists, by the end of Year 6, we will know:</p> <ul style="list-style-type: none">• That memorial architecture can evoke emotions like sadness, reflection or peace, depending on features like space, light, material and symbolism.• How to design a building with the intention of stirring emotion—such as awe, comfort or tension—and explain the choices that create that effect.• That Zaha Hadid was called the “queen of the curve” because of her flowing, futuristic designs, which often looked like they belonged in the future due to their bold forms and innovative structures.• That the London Aquatics Centre’s wave-like shape suits its purpose, and while buildings often aim to make people feel safe or happy, this is not always the goal—architecture can also challenge or provoke.	<p>How did Expressionist artists use bold colour, instinct, and distortion to express powerful emotions?</p> <p>As artists, by the end of Year 6, we will know:</p> <ul style="list-style-type: none">• That Fauvism and Expressionism are closely linked through their bold use of colour and emotional expression, and artists from The Bridge and Abstract Expressionism developed these ideas in different ways—some working from instinct, others combining emotion with thought.• That Expressionist artists used colour and distorted forms symbolically to show feelings or states of mind in both paintings and sculpture, and we can reflect this in our own work by justifying our creative choices to express emotion in modern, personal ways.• That Matisse was influenced by key people in his life and, like Salvador Dalí, developed a unique style by breaking away from tradition—using bold, unnatural colours to express emotion, even when critics strongly disagreed with his approach.• That Matisse’s use of expressive colour and bold collage techniques can be compared to artists like Andy Warhol and that experimenting with unplanned, instinctive collage-making can lead to surprising and impactful creative outcomes. <p>What happens when art and fashion mix?</p> <p>As artists, by the end of Year 6, we will know:</p> <ul style="list-style-type: none">• That artists, such as Pablo Picasso, have worked with fashion designers, like Coco Chanel, and their 1920s collaboration blended art and style in new and successful ways.• That Op Art can make us feel dizzy or see movement, and artists, like Victor Vasarely, used line and colour to create these optical effects.• That we can design our own Op Art patterns to give the illusion of motion and depth.• That Expressionist art inspires fashion through vivid colour and bold form, and Fauvist artists, like Henri Matisse, influence designers who want to express energy and emotion.• That experimenting with colour choices can lead to exciting, creative results in fashion, though designers sometimes choose limited palettes for harmony or brand identity.• That Pop Art colours, like those used by Andy Warhol, can sometimes be suitable for fashion when used to make bold, modern statements.	<p>Under construction</p> <p>Futurism - Umberto Boccioni</p> <p>Cultural tradition in art - Ruchard Kimbo</p>