



Our curriculum has been designed to be a 'progression model' by setting out the specific knowledge we want children to learn, ordering it coherently and building in opportunities to check that children are remembering what they have been taught. The National Curriculum states that a high quality art and design curriculum should equip children with the "knowledge and skills to experiment, invent and create their own works of art, craft and design", as well as enabling them to "think critically and develop a more rigorous understanding of art and design...know[ing] how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation."

The National Curriculum and the Ofsted Research Review for Art and Design (2023) both reflect that children can learn by making connections between what they themselves create and encountering other peoples' art. The PKC art curriculum is designed to enable children to learn by making connections between the work of artists, architects and designers (which they study critically) and their own work, which they evaluate and relate back to the works they have studied.

Domains of Knowledge

The Ofsted Research Review for Art and Design (2023) splits knowledge in art into three domains:

- **practical knowledge** ("about developing technical proficiency") this includes learning methods, techniques and skills in making art in a variety of media (for example drawing, painting, sculpture, textiles, printing, collage and photography). Methods might be said to include learning a variety of processes (such as analysing, exploring, observing and evaluating), which are integral to engaging with and creating art.
- **theoretical knowledge** ("the cultural and contextual content that pupils learn about artists and artwork") this includes learning about artists and their work, its history and cultural context. This can include learning about artistic styles or how art can be broken down into different component parts or 'elements' (colour, line, tone, shape, form, space and texture).
- **disciplinary knowledge** ("what pupils learn about how art in studied, discussed and judged") this explores the nature of art as a discipline and includes:
 - How art exists Understanding the different forms of art, such as the distinction between two-dimensional and three-dimensional artforms.
 - What artists do Exploring the various ways artists work. For example, some plan their work through sketching, while others create intuitively in the moment.
 - Why artists create Recognising that art serves different purposes, such as conveying reality, expressing emotions, telling a story, depicting religious scenes or communicating political ideas.

Building knowledge in any of these domains might be classified as either productive ("pupils becoming proficient in the aspects of art or producing art") or receptive ("pupils learning about aspects of art") (Ofsted Research Review for Art and Design (2023).





Building towards convergent and divergent endpoints

Artwork that children produce as they follow the curriculum may include convergent or divergent endpoints. A convergent task could be described as following guided instructions so that pupils reach broadly similar outcomes as each other. A divergent task could be described as using specified techniques but with unspecified endpoints. Unit rationales specify the nature of the tasks set out for each unit and whether these might be classified as convergent or divergent.

Using this document

This document has been designed to support teachers and leaders with understanding how the curriculum enables children to make progress in music, which will support them with ensuring the curriculum is enacted effectively in school. This document is **not** designed to be used as a checklist, assessment document or to be used with children.





1. Practical Knowledge

Examples of the development of practical knowledge across the PKC art curriculum include:

Drawing in a Variety of Media (KS1)

Y1 - Colour Pencil, graphite, wax

· Experimenting with and creating different marks

Y1 - Line Pencil, felt-tip

- · Holding the pencil using a firm but relaxed grip as for writing
- Using light, fluid lines, not pressing too hard with the pencil
- Using different kinds of line to describe different shapes/objects/patterns
- Drawing straight lines using a ruler, holding the ruler with one hand and drawing lines against the ruler

Y1 - Architecture Pencil

- · Holding the pencil using a firm but relaxed grip as for writing
- Using light, fluid lines, not pressing too hard with the pencil
- Using the whole space on a page to make a drawing
- Using different kinds of line/shapes to describe different shapes/objects/patterns
- Drawing large shapes and then adding smaller details

Y1 – Style in Art/Narrative Art Pencil, colour pencils

- Holding the pencil using a firm but relaxed grip as for writing
- Using light, fluid lines, not pressing too hard with the pencil
- Using the whole space on a page to make a drawing
- Using different kinds of line/shapes to describe different shapes/objects/patterns
- Drawing large shapes and then adding smaller details

Y1 - Paintings of Children Pencil

- Holding the pencil using a firm but relaxed grip as for writing
- Using light, fluid lines, not pressing too hard with the pencil
- Using different kinds of line to describe different shapes
- Drawing what is observed at speed

Y2 - Colour and Shape Pencil

- Holding the pencil in a firm but relaxed grip
- Drawing light, fluid lines
- Drawing straight lines without using a ruler
- Carefully observing a shape and tracing this in the air
- Using lines to draw the outside of a shape
- Drawing large shapes

Y2 – Colour, Shape and Texture Charcoal, chalk, oil pastels, graphite

- Drawing the outside of a shape with a line
- Ensuring that the scale of a shape is appropriate to be able to draw lots of marks inside
- Using lots of different marks to create visual texture e.g. dots, dashes, long lines, straight lines, curved lines
- Experimenting using both the end and side of the chalk/charcoal/oil pastel
- Layering marks in a variety of different colours

Y2 - Portraits and Self-Portraits Pencil, oil pastels

- Holding the pencil in a firm but relaxed grip
- Drawing light, fluid lines
- Carefully observing and drawing shapes to represent what is observed in the mirror
- Drawing to scale and in proportion
- Experimenting using both the end and side of the oil pastel
- Layering marks using oil pastels in a variety of bright colours

Y2 - Landscape and Symmetry Oil pastels

- Experimenting using both the end and side of the oil pastel
- · Layering marks using oil pastels in a variety of colours

Y2 – History Painting Pencil, coloured pencils, chalk, charcoal

- Adding detail to drawing to tell a narrative
- Using a ruler
- Exploring how drawing style can convey different characteristics
- Creating tone in drawings using chalk and charcoal, exploring the qualities of these material





Drawing in a Variety of Media (LKS2)

Y3 - Line Different grades of pencil

- · Holding a pencil in a firm but relaxed grip
- Experimenting using different pressure with different grades of pencil (2B. HB, 6B)
- Executing drawings just using lines
- Experimenting using different kinds of line to create different shapes
- Drawing using the imagination
- · Drawing by observation
- · Drawing using a continuous line, without taking the pencil off the paper
- Using different line weight to create darker and lighter areas on an object
- Making lines closer together to show darker areas and further apart to show lighter areas
- · Drawing fluid lines which rise and fall with form of the object
- · Drawing lines close together

Y3 – Still Life and Form Different grades of pencil, oil pastel

- · Holding the pencil in a firm but relaxed grip
- Executing drawings just using lines, carefully observing shapes/cast shadows and using lines to replicate these
- Drawing objects from observation understanding one object may in front of another
- Ensuring that a drawing fills the pages and is not too small
- Using a fluid, continuous line, without taking the pencil off the paper
- · Executing drawings quickly
- · Creating tones using lines, including cross hatching
- Making lines closer together to show darker areas and further apart to show lighter areas
- Pressing harder with the pencil to draw darker lines for darker areas and pressing more lightly for lighter lines/areas
- · Creating tones using shading
- Using the side of the point of the pencil to shade and making marks small
- Pressing harder/lighter with the pencil to create different tones when shading

Y3 - Art of Ancient Egypt Pencil, felt tip pen

- Using line to draw from observation
- Drawing from imagination, in the style of ancient Egyptian drawings
- Perspective drawing in profile

Y4 – Light Pencil, chalk, charcoal

- Drawing using a continuous line, without taking the pencil off the paper
- Make lines closer together to show darker areas and further apart to show lighter areas
- Working from dark to light: adding shadows/mid-tones in charcoal and highlights in chalk
- · Using the end and the side of the chalk/charcoal
- Blending the edges of tones together with the fingers

Y4 - Space Charcoal, chalk, oil pastels, different grades of pencil, graphite

- Holding the pencil in a firm but relaxed grip
- Using a 2b pencil to draw light lines by not pressing too hard
- Using a 6b pencil for shading, holding the pencil to enable use of the side of the point, making small marks
- Pressing harder to create a dark shade
- Pressing lightly to create a lighter shade
- · Leaving highlights unshaded
- Measuring using the end of a pencil
- Drawing the outside of shapes
- Using the end or the side of the oil pastel depending on the marks required
- Using different marks such as lines, dots, dashes to show texture

Y4 - Design Pencil, felt-tips or coloured chalks

- · Holding the pencil using a firm but relaxed grip as for writing
- · Using light, fluid lines, not pressing too hard with the pencil
- Using the whole space on a page to make a drawing
- Using different kinds of line
- Drawing quickly using a continuous line

Y4 - Monuments of the Byzantine Empire Pencil

- Holding the pencil using a firm but relaxed grip as for writing
- · Using light, fluid lines, not pressing too hard with the pencil
- Using different kinds of line/shapes to describe different shapes/objects/patterns sometimes using symmetry
- Drawing large shapes and then adding smaller details





Drawing in a Variety of Media (LKS2)

Y3 - Anglo-Saxon Art Pencil, wax crayon

- Using different kinds of line/shapes to describe different shapes/objects/patterns, sometimes using symmetry
- Drawing in an illustrative style
- Using lines which interlock and interlace to create a pattern
- Drawing fine detail on a small scale

Y3 - Architecture Pencil

- · Using lines to create a design
- · Accurately copying shapes
- · Simplifying observed details.
- Using different kinds of line/shapes to describe different shapes and texture.

Y3 - Modern Architecture Pencil, charcoal

- Using lines or shading to show different tones
- · Accurately copying shapes.
- · Simplifying observed details.
- Perspective drawing an elevation
- Using a ruler
- Drawing to scale





Drawing in a Variety of Media (UKS2)

Y5 – Style in Art Oil pastels, soft pastels, pencil

- · Using short, defined marks in oil pastels to add dark and light tones to show form
- Layering colours in oil pastel
- Pressing lightly with oil pastels
- Using oil pastels on their side as well as drawing with the end
- Using the side of a soft pastel to add large areas of dark and light tones to show form
- Blending the edges of soft pastels together with the fingers
- Holding the pencil in a firm but relaxed grip
- Just using lines
- · Drawing light lines, not pressing too hard
- · Considering what is the appropriate scale for a drawing
- Adding small details

Y5 - Islamic Art and Architecture Pencil

- Holding an hb or h (hard) pencil in a relaxed but firm grip
- Using a ruler to draw straight lines: holding the ruler firmly and drawing a straight line against the ruler
- Drawing a circle with a compass: placing point of the compass where the centre of the circle is
- Holding the compass at the top and swinging it around to create the arc of a circle
- Elaborating a design using simple additions. Making sure shapes are symmetrical and big enough to paint inside.

Y5 – Art from Western Africa Using different grades of pencil, oil pastels

- Holding the pencil in a firm but relaxed grip
- Using lines and/or lines and shading
- Drawing light lines using a 2b pencil, not pressing too hard
- · Considering what is the appropriate scale for a drawing
- Observing and copying shapes accurately
- Adding small details
- Using a 6b pencil for shading
- Shading by holding the pencil so that you use the side of the point to shade and making marks small
- Pressing harder with the pencil to create a dark shade. Pressing lightly to create a lighter shade.

Y6 – Art in the Italian Renaissance Using different grades of pencil

- Holding the pencil in a firm but relaxed grip
- Using different grades of pencil (e.g. 2b and 6b) for drawing lines/shading
- Just using lines
- Drawing light lines, not pressing too hard
- Shading by using the side of the pencil point and making marks small so you cannot see individual marks
- Varying the pressure of the pencil when shading to create lighter or darker tones.
- · Leaving highlights unshaded
- · Drawing using an appropriate scale
- Following a pattern
- · Using a ruler to draw

Y6 - Renaissance Art and Architecture Pencil

- Holding the pencil in a firm but relaxed grip
- Just using lines
- Accurately copying shapes
- · Drawing light lines, not pressing too hard
- Simplifying observed details

Y6 Victorian Art and Architecture Pencil

- Holding the pencil in a firm but relaxed grip
- · Just using lines
- Accurately copying shapes
- Varying the weight of a line
- Simplifying observed details

Y6 William Morris Pencil, Biro

- Holding the pencil in a firm but relaxed grip
- Just using lines
- · Drawing light lines, not pressing too hard
- Simplifying observed details
- Using different kinds of line/shapes to describe different shapes and texture
- Applying appropriate pressure when using a biro on tile





Drawing in a Variety of Media (UKS2)

- Using oil pastels on their side as well as drawing with the end
- Using different marks such as lines, dots, dashes

Y5 - Printmaking Drawing with a stick to create a monoprint

- Using a stick to draw lines which are then replicated by ink on another surface
- Using different kinds of line/shapes to describe different shapes and texture
- Using different kinds of line/shapes to describe different shapes/objects/patterns
- Drawing large shapes and then adding smaller details

Y6 Impressionists and Post-Impressionists Ink and wash

- Holding the pen in a firm but relaxed grip
- Accurately copying shapes
- Simplifying observed details
- Dragging/blending ink with a brush and water to create tones

Y6 – Art in the 20th Century – Modernism and Beyond

· Optional response which can include drawing

Painting (KS1)

Y1 - Colour

- Brush hold
- Mixing secondary colours, warm/cool colours, tints and shades
- Using rough and smooth brushstrokes
- Experimenting using different brushstrokes to apply ink and paint washes

Y1 - Style in Art/Narrative Art

- · Brush hold
- Mixing tints and shades
- Painting using short brushstrokes
- Painting using dots with tools other than a brush

Y1 - Paintings of Children

- · Colour matching using colour mixing
- Painting with watercolours adding water to create lighter colours
- Creating smooth brushstrokes

Y2 - Colour and Shape

- Brush hold
- Brush choice
- Mixing secondary colours, warm/cool colours, tints and shades
- · Accurately painting inside a shape

Y2 - Portraits and Self-Portraits

- Brush hold
- Brush choice
- Mixing skin-tones
- · Applying tones in patches
- Using a variety of brushstrokes to show texture
- · Creating smooth brushstrokes

Y2 - Landscape and Symmetry

- Brush hold
- Using bold/rough brushstrokes which vary in length
- · Applying washes with a sponge





Painting (LKS2)

Y3 - Art of Ancient Egypt

· Applying paint evenly to a 3D object

Y3 - Anglo-Saxon Art

- Brush hold
- Brush choice
- Accurately paining inside a shape
- Using smooth brushstrokes
- Painting with watercolour, not mixing colours
- · Keeping colours in a symmetrical pattern

Y4 – Light

- Brush hold
- Painting a ground and underpainting for tone using acrylics
- · Mixing tints and shades using acrylic
- Working from dark to light using acrylic: add shadows with dark colours progressing through mid-tones to highlights with lighter colours

Y4 - Space

- Brush hold
- Colour mixing
- Using a variety of brushstrokes to show smooth areas and texture
- Using darker colours in the foreground and lighter colours in the background

Y4 - Monuments of Ancient Rome

Stippling with the brush to create an uneven effect

Y4 - Monuments of the Byzantine Empire

- Brush hold
- Brush choice
- · Accurately paining inside a shape
- Using smooth brushstrokes
- Painting with watercolour, not mixing colour
- Keeping colours in a symmetrical pattern

Painting (UKS2)

Y5 - Style in Art

- Brush hold
- Experimenting with brush hold
- Colour choice and colour mixing
- Experimenting using different brushstrokes to create different effects
- Experimenting with applying paint with a variety of tools

Y6 - Art in the Italian Renaissance

- Brush hold
- Brush choice
- Colour mixing
- · Painting with acrylic on plaster
- · Accurately painting inside a shape





Painting (UKS2) Cont.

Y5 - Islamic Art and Architecture

- Brush hold
- Brush choice
- · Painting using coloured inks, not mixing colours
- · Painting with a limited palette of colours
- · Keeping colours in a symmetrical pattern
- · Accurately painting inside a shape using smooth brushstrokes

Y5 - Art from Western Africa

- Brush hold
- Brush choice
- · Colour mixing using acrylics
- Experimenting using different brushstrokes to create different effects

Y5 - Chinese Painting and Ceramics

- Brush hold
- · Experimenting with brush choice
- · Grinding ink and adding water with the brush
- · Experimenting creating different densities of ink
- Using smooth, single brushstrokes, not overpainting
- Experimenting with creating different types of brushstroke, varying width, pressure and speed

Y6 - Victorian Art and Architecture

- · Brush hold
- · Colour mixing with watercolour, adding water to make colours lighter
- Working in watercolour, applying layers from light to dark
- Working in watercolours, experimenting with wet on wet, wet on dry and wax resist

Y6 - Impressionism and Post-Impressionism

- Brush hold
- · Working 'en plein air'
- · Colour mixing using acrylics
- · Layering acrylic paints
- Painting with watercolour, not mixing colour
- · Using short, broken brushstrokes using acrylic and watercolour
- · Manipulating ink with a brush and water

Y6 – Art in the 20th Century – Modernism and Beyond

• Optional response which can include painting





Sculpting

Y1- Architecture Clay

- · Modelling shapes with clay
- Joining clay

Y1 - Sculpture Clay, plaster wire

- Modelling with clay
- Joining clay
- Painting clay
- · Casting in plaster
- · Painting plaster
- · Sculpting with wire, bending, twisting

Y2 - Colour and Shape Card

- · Creating sculptures with card
- · Cutting, bending, twisting

Y2 - Landscape and Symmetry Natural/Manmade found objects

- Creating temporary sculptures with found natural/manmade objects which use symmetry
- Selecting
- Arranging in a composition
- · Working in a group
- Working at different scales (large and small)

Y3- Art of Ancient Egypt Clay

- · Modelling in clay
- Joining clay
- · Carving clay away
- Painting clay

Y3 - Architecture Clay

- Using clay to create a relief
- Rolling clay
- Building up and carving away clay
- Painting and glazing clay





Sculpting Cont.

Y4 - Space Cardboard

- · Creating a relief in cardboard
- · Cutting, sticking
- Painting

Y4 - Monuments of Ancient Rome Cardboard, papier maché, wood

- · Creating a model in a group in mixed media
- Using a glue gun
- Papier maché
- Painting

Y5 - Islamic Art and Architecture Clay

- Creating a clay tile
- · rolling, cutting
- · Building up, carving away
- Painting, glazing

Y5 - Art from Western Africa Cardboard

- Making layered relief sculptures in cardboard
- Cutting, sticking, painting

Year 6- Art in the Italian Renaissance Plaster

- · Casting in plaster
- Mixing plaster
- · Painting plaster

Y6 - Renaissance Sculpture and Architecture Clay

- Creating a clay relief
- Rolling, cutting, joining
- Building up, modelling, carving

Y6 - Art in the 20th Century (Modernism and Beyond) Optional choice of materials

• Optional response which can include sculpture





3. Theoretical Knowledge

Examples of development of theoretical knowledge across the PKC art curriculum include:

Line

Y1 - Colour

- Primary/Secondary colours
- Warm/Cool colours
- Tints and shades
- Brushstrokes

Y2 - Colour and Shape

- Primary/Secondary colours
- Warm/Cool colours
- Tints and shades

Y2 - Colour, Shape and Texture

- Primary/Secondary colours
- · Warm/Cool colours
- Tints and shades
- Brushstrokes
- · Complementary colours

Y2 - Portraits and Self-Portraits

Skin-tones

Y3 - Still Life and Form

· Using colour to create form

Y4 – Light

• Ground and underpainting

Y4 - Space

• Using colour to show depth

Y1 – Line

- · Lines are like an artist's basic tool
- · Vocabulary used to define different kinds of line
- Different media can be used to create lines
- · Lines can create closed shapes

Y2 - Colour and Shapes

• Lines can create the outside of geometric and organic shapes

Y2 - Colour, Shape and Texture

• Visual texture can be created by using different lines and marks

Y3 - Line

• Line can create shape, texture, tone and form in drawing

Y3 - Still Life and Form

• Lines can be used to create tone (e.g. by cross hatching)

Y3 - Anglo-Saxon Art

· Lines can create symmetrical, interlocking and interlaced patterns

Y3 - Architecture

• Lines in architecture can create symmetry

Y4 – Liaht

· Lines can be used to create tone

Y4 - Design

• Lines can convey emotion





Colour	Line
Colour	Lir

Y4 - Design

- · Complementary colours
- Expressionism using colours to show emotion

Y5 - Style

- Colour theory
- · Creating colour effects in abstract art

Y5 - Chinese Painting and Ceramics

- · Limited use of colour in Chinese brush painting
- Use of cobalt blue on white porcelain for Chinese ceramics

Y6 - Art in the Italian Renaissance

• Use of sfumato to create realism with paint

Y6 - Victorian Art and Architecture

Observing and replicating colour in nature

Y6 - Impressionism and Post-Impressionism

• Expressing light and colour with rapid brushwork

Y4 - Monuments of the Byzantine Empire

• Lines can be used to create patterns

Y5 - Style

· Lines can be part of an abstract style

Y5 - Printmaking

• The process of printmaking can require drawing to show lines and texture

Y6 - Art in the Italian Renaissance

• Lines can be used to create linear perspective

Y6 - William Morris

• The process of printmaking can require drawing to show lines and texture





Style

Y1 - Style in Art/Narrative Art

- What is style?
- · Comparing styles in art
- · Styles of different painting techniques

Y1 - Sculpture

· Comparing styles of sculpture

Y2 - Portraits and Self-Portraits

- Comparing styles in portraiture
- Cubism as a style

Y3 - Art of Ancient Egypt

- Egyptian style of jewellery
- Egyptian style of representing people/gods in profile

Y3 - Anglo-Saxon Art

- Anglo-Saxon style of decoration: interlocking, interlaced, symmetrical patterns often showing animals
- Illuminating manuscripts

Y3 - Architecture

- · Line and symmetry in architecture
- · Features in architecture
- Gaudi's style

Y3 - Modern Architecture

- · Comparing traditional and modern styles
- Modern architectural style
- How function influences styles

Y4 – Light

• Using light in different ways (to show drama, reality, as the subject of a painting, as a material)

Y4 - Design

• Using elements of a design to convey to create different styles, for example Expressionism, Neo-Expressionism





Style

Y4 - Monuments of the Byzantine Empire

- Byzantine patterns: symmetry, vegetation, colours
- Mosaics
- Icons

Y4 - Needlework, Embroidery and Weaving

· Abstract style of weaving by Anni Albers

Y5 - Style in Art

- Comparing Rococo and Modernist styles in painting and design
- Abstract art

Y5 - Islamic Art and Architecture

- · Features of Islamic art and design: calligraphy, geometric patterns, vegetal patterns, tilework, plasterwork
- Features of Islamic architecture: domes, minarets, arches, muqarnas

Y5 - Art from Western Africa

- Style of antelope headdresses from Mali shapes and forms
- Style of Benin bronzes from Nigeria Benin and Portuguese figures and animals
- Reception of Bronzes in Europe

Y5 - Chinese Painting and Ceramics

- Style of Chinese brush painting presented in scrolls asymmetry, nature, no background, idealised presentation, limited colour
- Style of Chinese brush painting as painted on Chinese blue and white ceramics (porcelain and cobalt blue)
- · Influence on Chinese ceramics on the West

Y5 - Printmaking

• Different styles of varying printmaking techniques, relief, intaglio and screen printing

Y5 – History of Photography

- · Victorian portraiture
- Comparing documentary photography and photography as art
- · Abstract photography





Style

Y6 - Art in the Italian Renaissance

- · Influence of Greek and Roman art
- · The influence of humanism
- · Realism: anatomical drawings, sfumato, linear perspective

Y6 - Renaissance Architecture and Sculpture

- Using linear perspective in sculpture and architecture
- Influence of classical sculpture
- Idealisation of human form contrapposto

Y6 - Victorian Art and Architecture

- · Comparing classical and gothic architecture and influence on Victorian architecture
- Pre-Raphaelite reaction against ideal forms of the renaissance
- · Pre-Raphaelite pursuance of photographic reality

Y6 - William Morris

- · William Morris' as a designer style of designs
- · British Arts and Crafts movement
- Rejection of industrialisation
- · Influence of Medieval art and design
- · Influence of Islamic design

Y6 - Impressionism and the Post-Impressionism

- · Painting out of doors, landscapes
- Scenes from everyday life
- · Expressing light and colour with rapid brushwork
- The influence of science about the way we see
- Influence of Japanese prints
- Changes made by the post-impressionists: expressing emotion (Van Gogh) painting from the imagination (Gauguin) and constructive brushstrokes (Cezanne)

Y6 - Art the 20th Century - Modernism and Beyond

- Modernism
- Cubism
- Abstract v figurative painting and sculpture
- · Influence of the second world war
- · Art about identity: race and gender





4. Disciplinary Knowledge

Examples of development of disciplinary knowledge across the PKC art curriculum include:

The varying purposes of art

Y1 - Architecture

- · Buildings are created to serve different purposes
- The purpose of a building influences its design

Y1 - Style in Art/Narrative Art

- Art can be used to tell stories
- · Art can tell us about the nature of different characters in a story

Y1 - Paintings of Children

• Art can tell us about the past (see Hogarth's The Graham Children)

Y2 - Colour, Shape and Texture

- Two-dimensional art can show us how something feels using colour and line
- Art can tell us about the past (see Jan van Eyck's Arnolfini Portrait)

Y2 - Portraits and Self-Portraits

- Portraits and self-portraits can communicate what someone looks like but also show their feelings, character, status and interests
- Cubism is a way of painting or drawing where an artist shows more than one view of something in the same picture

Y2 - History Painting

- History paintings tell narratives which include myths and stories from the Bible
- History painting can tell us about the nature of different characters in a story

Y2 - Murals and Tapestries

- Murals/tapestries can tell stories or contain a message
- Sometimes it isn't clear what a piece of art is about (See Paula Rego's Crivelli's Garden)

Y3 Still Life and Form

• Two-dimensional art can use line, shape, colour and tone to make something appear three-dimensional and real





The varying purposes of art

Y3 Art from Ancient Egypt

- Art from ancient Egypt sought to show the power of the pharaohs
- The ancient Egyptians used art to decorate their coffins and tombs, often showing different ancient Egyptian gods
- · Objects were placed in the coffins and tombs of ancient Egyptians to accompany them into the afterlife

Y3 - Modern Architecture

- Buildings are created to serve different purposes.
- The purpose of a building influences its design and features

Y4 – Light

- · Light can be used to show drama and realism in a work of art
- · A work of art can represent light itself

Y4 - Space

• A work of art can use size, tone and colour to create an illusion of three-dimensions, space and depth in a painting

Y4 - Design

• The design of a work of art can seek to express emotion in a work of art. This has been called Expressionism and Neo-Expressionism.

Y4 - Monuments of Ancient Rome

• Monuments of ancient Rome demonstrated the power of different Roman emperors

Y4 - Monuments of the Byzantine Empire

- The Hagia Sofia was built as a church, then became a mosque, then a museum and is now a mosque once again. Decoration of the Hagia Sofia demonstrates Byzantine design.
- In mosaics found in Ravenna, Justinian I showed that he was both head of the state and head of the church

Y4 - Needlework, Embroidery and Weaving

- Embroidery is the art of making patterns or pictures by sewing stitches directly onto cloth with a needle. It can be used to decorate clothes.
- Weaving can create a tapestry. A tapestry is a thick piece of fabric, with patterns and sometimes, pictures on it, made by weaving. Pictures shown on a tapestry can tell a story.





The varying purposes of art

Y5 - Style in Art

- Rococo style in art is known for being pretty and light-hearted whereas the modernist style rejected the use of decoration and ornament, favouring simplicity
- Modernism is known for abstract art which is art that doesn't try to look like something, but uses shapes, colours, lines and form to achieve an effect
- Some artists have related abstract art to music: as music is patterns of sound art can be patterns of form, colour and line
- Some artists have used the idea art should not represent the material world but can be used to represent the spiritual or emotional. This is called abstract expressionism.

Y5 - Islamic Art and Architecture

- Islamic art can refer to art contained in religious books, manuscripts or buildings. It can also refer to art which is contained in secular books, manuscripts or buildings which come from an Islamic culture.
- Features of Islamic art and design include geometric patterns, vegetal patterns and calligraphy (which are often words/phrases from the Koran). If used in a religious buildings Islamic art is not permitted to contain images of people or animals.

Y5 – Chinese Painting and Ceramics

• Traditional Chinese brush painting often sought to present an idealised version of nature

Y5 - Printmaking

• Printmaking allows the creation of multiple versions of the same design and has therefore, often been used to produce cheap and socially influential works of art (for example the works of Hogarth and Hokusai)

Y5 - History of Photography

• Photography can be used for different purposes, for example documentary photography (to record and represent a 'real' scene, such as the work of Dorothea Lange) or photography presented as art (such as the work of Man Ray)

Y6 - Art in the Italian Renaissance

· Art from the Italian Renaissance sought to present realistic representations of people and nature

Y6 - Renaissance Sculpture and Architecture

• Sculpture from the Italian Renaissance sometimes presented idealised representations of people

Y6 - Victorian Art and Architecture

- Victorian architecture drew on gothic and classical styles from the past which demonstrated different purposes and ideas
- The Pre-Raphaelite artists are known for their rejection of ideal forms which they associated with the Renaissance.





The varying purposes of art

Y6 - William Morris

- Morris was an architect, designer, writer and businessman who was a leader in the British Arts and Crafts movement.
- Morris rejected industrialisation and was influenced by medieval and Islamic art and design

Y6 - Impressionism and Post-Impressionism

- The Impressionists are known for painting landscapes and scenes from everyday life, which they often painted outside
- The Impressionists often sought to express the transient effects of weather and light
- The Post-Impressionists are known for expressing emotion (Van Gogh), painting from the imagination (Gauguin) and prioritising form and the painted surface over reality (Cezanne)

Y6 - Art in the 20th Century - Modernism and Beyond

- Cubism, developed at the beginning of the 20th century is a way of painting or drawing where an artist shows more than one view of something in the same picture
- Some 20th century painters and sculptors have sought to represent what they see (figurative art) whereas some have sought to create abstract art which is art that doesn't try to look like something, but uses shapes, colours, lines and form to achieve an effect
- · Some artists have made art about identity including works about race and gender