



'Working together to succeed'

Democracy	Culture & Society	Technology & Progress	Equality & Diversity (Role of women)	Environment	Social Mobility and Aspirations
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Art Curriculum Overview and Big Questions 2025-2026

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1	Spirals Using drawing, collage and mark-making to explore spirals. Introducing sketchbooks.	Exploring Watercolour Exploring watercolour and discovering we can use accidental marks to help us make art.				Making Birds Sculptural project beginning with making drawings from observation, exploring media, and transforming the drawings from 2d to 3d to make a bird.
Year 2	Explore & Draw Introducing the idea that artists can be collectors & explorers as they develop drawing and composition skills.		Expressive Painting Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still lifes.	Be An Architect Exploring architecture and creating architectural models.		
Year 3		Gestural Drawing with Charcoal Making loose, gestural drawings with charcoal, and exploring drama and performance.	Working with Shape and Colour "Painting with Scissors": Collage and stencil in response to looking at artwork.		Telling Stories Through Drawing & Making Explore how artists are inspired by other art forms – in this case how we make sculpture inspired by literature and film.	
Year 4		Storytelling Through Drawing Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing.		Exploring Pattern Exploring how we can use colour, line and shape to create patterns, including repeating patterns.	Festival Feasts How might we use food and art to bring us together?	
Year 5		Storytelling Through Drawing Explore how artists create sequenced drawings to share and tell stories. Create accordion books or comic strips to retell poetry or prose through drawing		Making Monotypes Combine the monotype process with painting and collage to make visual poetry zines.	Architecture: Dream Big or Small? Explore the responsibilities architects have to design us a better world. Make your own architectural model.	
Year 6	2D Drawing to 3D Making Explore how 2D drawings can be transformed to 3D objects. Work towards a sculptural outcome or a graphic design outcome.			Exploring Identity Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.	Take a Seat Explore how craftspeople and designers bring personality to their work.	

ARTCurriculum Threads and Golden Nuggets

Year 1	Golden Nuggets	Thread	Vocabulary
Autumn 1 Spirals	- Drawing is both a physical and emotional activity, and artists can use their whole bodies to create expressive marks. - The quality of a line is shaped by how a drawing tool is held, the pressure applied, and the speed of movement. - Artists draw from observation or imagination, using colour to communicate ideas and engage the viewer.	Molly Haslund Where can we find spirals in nature and how can we use them in our art? Environment	Spiral — a line that curves round and round. Line — a mark that can be straight, wiggly, long or short. Mark-making — the different marks we can make with our tools. Sketchbook — a special book for our ideas and drawings. Pattern — shapes or lines that repeat. Texture — how something feels or looks like it feels (rough, smooth, bumpy). Shape — the outline of something (circle, square, spiral). Pressure — how hard or soft we press our pencil or chalk. Observe — to look closely at something before drawing it. Movement
Autumn 2 Exploring Watercolour	- That watercolour paint has special characteristics. - That we can use the elements of surprise and accident to help us create art. - That we can develop our painting by reflecting upon what we see and adding new lines and shapes to help develop imagery.	Paul Klee, Emma Burleigh How do people around the world use watercolour to share stories and ideas?" Culture and society	Watercolour — paint that mixes with water and makes soft, flowing colours. Brush — a tool we use to move paint around. Wash — a light, watery layer of colour. Blend — when colours mix together gently. Drip — when paint runs or falls in drops. Splash — when paint lands in little spots or bursts. Shape — the outline of something we see in our painting. Colour — the different shades we choose (red, blue, yellow...). Mark — any line, dot or stroke we make with paint.
Summer 2 Making Birds	- Drawing and making are connected processes, and we can transform two-dimensional drawings into three-dimensional forms. - Artists use both observational drawing and experimental mark-making to develop ideas, and even when starting from the same stimulus, each person's outcome will be unique. - Individual artworks can be combined to form a larger collective piece, showing how personal ideas contribute to a shared whole.	Andrea Butler, John Ruskin, Carel Fabritius How can our drawings and models show the different things that are important to us and our community? Culture and society	Line — a mark that can be straight, curved or wiggly. Shape — the outline of something, like a wing or beak. Texture — how something looks or feels (soft, rough, smooth). Mark-making — the different marks we make with pencils, crayons or pastels. Fold — bending paper to change its shape. Tear — pulling paper apart to make new edges. Crumple — scrunching paper to make it bumpy or 3D. Collage — sticking pieces of paper together to make art. Sculpture — artwork you can hold and see from all sides. Balance — making sure a sculpture stands up without falling.

Year 2	Golden Nuggets	Thread	Vocabulary
Autumn 1 Explore & Draw	- Artists look closely at the world around them, noticing familiar places and objects in new ways, and gathering visual material from their environments to inspire their work. - We can use the things we find to make observational drawings, exploring materials inventively, taking creative risks, and valuing both unexpected accidents and planned outcomes. - The shape of the page and the way we arrange elements on it help us create compositions that communicate ideas clearly and reflect our personal responses.	How can looking closely at nature help us make art that shows why our environment is special and worth looking after? Environment	Observe — to look closely and carefully. Composition — how we arrange things on the page. Texture — how something looks or feels (smooth, rough, bumpy). Pattern — shapes or lines that repeat. Symmetry — when two sides match or look similar. Mark-making — the different marks we make with pencils, pens or crayons. Sketchbook — a special book for collecting ideas and drawings. Wax resist — using wax to stop paint or ink from covering the paper. Shape — the outline of something we see or draw. Collage — cutting and sticking pieces to make an artwork.
Spring 1 Expressive Painting	- Artists use loose, gestural brush marks to create expressive paintings, which may be representational or abstract. - Painters explore texture through techniques such as impasto and sgraffito, using the physical qualities of paint to enrich the surface. - Colour can be used intuitively and experimentally, and we can enjoy and respond to the way paint and colour sit, move and interact on the page.	How can trying new tools and paint techniques—like thick paint or scratching into it—help us make exciting and modern artwork? Technology and Progress	Brushstroke — the mark a brush makes when it moves across the paper. Gesture — a big, loose movement that makes expressive marks. Abstract — art that doesn’t look exactly like real things. Primary colours — red, blue, yellow. Secondary colours — colours made by mixing primaries (green, orange, purple). Texture — how paint looks or feels (thick, smooth, rough). Impasto — thick paint that stands up from the page. Sgraffito — scratching into wet paint to make lines. Mixing — blending colours together to make new ones. Sketchbook — a place to explore ideas, colours and marks.
Spring 2 Be An Architect	- Architects take inspiration from the environment and the people their buildings will serve, and drawing helps us understand and analyse the work of other designers. - Digital tools such as drones and film can broaden our perspective, giving us new ways to observe spaces and spark imaginative architectural ideas. - We can design architectural models by using our imaginations and working through “Design Through Making”, connecting our ideas with our hands and materials to explore solutions to a particular need or stimulus.	How can our building designs show the different people, places and stories that make our community special? Culture & Society	Structure — how a building is put together. Form — the shape of a building or object. Model — a small version of a building we make. Design — planning and creating ideas for something new. Shape — the outline of something (square, circle, triangle). Line — marks we draw to show edges, walls or windows. Texture — how a material looks or feels (smooth, rough, bumpy). Balance — making sure a model stands up safely. Collage — sticking pieces together to make art or ideas.

Year 3	Golden Nuggets	Thread	Vocabulary
Autumn 2 Gestural Drawing with Charcoal	- That when we draw we can use gestural marks to make work. - That when we draw we can use the expressive marks we make to create a sense of drama. - That when we draw we can move around. - That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama.	Heather Hansen, Laura McKendry, Edgar Degas How have artists used gestural drawing to share stories about people and society? Culture and society	Gesture — a big, expressive movement that creates lively marks. Charcoal — a soft, black drawing material that smudges easily. Smudge — to blur or soften marks by rubbing. Tone — how light or dark something looks. Chiaroscuro — strong contrasts between light and dark. Expressive — showing feeling or energy in the marks. Shadow — the darker areas created when light is blocked. Highlight — the lightest areas where light hits. Movement — using the body to help create dynamic marks. Texture — the look or feel of a surface created by different marks.
Spring 1 Working with Shape and Colour	- Artists can respond creatively to key artworks, using shape and colour to simplify the world and explore both positive and negative shapes. - We can arrange and layer shapes to build strong compositions, using collage as a way to construct imagery. - Collage can act as a starting point for printmaking, helping us develop bold, graphic designs.	Henri Matisse, Claire Willberg How can using lots of different shapes and colours help us show that everyone is unique and important? Equality & Diversity	Shape — the outline of something, like a leaf, figure or object. Colour — the hues we choose and mix in our artwork. Composition — how we arrange shapes and colours on the page. Collage — sticking cut shapes together to make an artwork. Stencil — a cut-out shape used to make repeated marks or prints. Positive shape — the shape you cut out. Negative shape — the empty space left behind after cutting. Layering — placing shapes or colours on top of each other. Printmaking — making images by pressing or transferring ink.
Summer 1 Telling Stories Through Drawing & Making	- That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response. - That through making work in another medium we can make the work our own, re-interpreting and re-inventing. - That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour.	Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake How can we use colour, texture or materials to show different personalities or backgrounds? Equality & Diversity	Character — a person or creature from a story that we can draw or sculpt. Form — the 3D shape of a sculpture. Texture — how a surface looks or feels (smooth, rough, bumpy). Model — a small sculpture made from materials like clay or modroc. Construct — to build or put materials together. Exaggeration — changing features to show personality or emotion. Material — the stuff we use to make art (clay, paper, modroc). Structure — how a sculpture is supported and held together.

Year 4	Golden Nuggets	Thread	Vocabulary
Autumn 2 Storytelling Through Drawing	- That we can tell stories through drawing. - That we can use text within our drawings to add meaning. - That we can sequence drawings to help viewers respond to our story. - That we can use line, shape, colour and composition to develop evocative and characterful imagery.	Laura Carlin, Shaun Tan How can artists tell stories without using words? Equality and diversity	Narrative — the story your pictures tell. Sequence — images shown in an order to guide the viewer. Illustration — a drawing that helps tell a story. Panel — a box or frame used in comics or sequenced drawings. Composition — how things are arranged on the page. Character — the person or creature in your story. Expression — the feelings shown through faces, poses or marks. Line — the marks used to show shape, movement or detail. Text — words added to drawings to give meaning. Imagery — the pictures you create to bring ideas to life.
Spring 2 Exploring Pattern	- That the act of making drawings can be mindful. - That we can use line, shape and colour to create patterns. - That we can use folding, cutting and collage to help us create pattern. - That we can create repeated patterns to apply to a range of products or outcomes.	Rachel Parker, Shaheen Ahmed, Andy Gilmore, Louise Despont How do patterns help animals survive — like camouflage or warning colours? Environment	Pattern — a design made by repeating shapes, lines or colours. Tessellation — shapes that fit together with no gaps. Symmetry — when two sides match or reflect each other. Motif — a shape or symbol that repeats in a pattern. Repetition — using the same shape or mark again and again. Collage — sticking pieces together to make a design. Positive shape — the shape you cut out. Negative shape — the space left behind after cutting. Composition — how shapes and colours are arranged. Mindful drawing — slow, calm drawing that focuses on the process.
Summer 1 Festival Feasts	- That we can respond to a creative stimulus through lots of different media (paper, pen, paint, modelling materials and fabric) to work towards drawing, painting, collage, and sculpture. - That we can use our knowledge and curiosity of line, shape, colour and form to make playful and inventive art. - That we can make an individual artwork which contributes to a larger shared piece, or we can work on a shared artwork. - That making art can be fun and joyful, and that we can find subject matter which inspires us all and brings us together.	Claes Oldenberg, Lucia Hierro, Nicole Dyer How can art help us understand and appreciate celebrations from other parts of the world? Culture & Society	Form — the 3D shape of a sculpture. Texture — how a surface looks or feels (smooth, rough, sticky, bumpy). Model — a small sculpture made from materials like modroc, clay or card. Construct — to build or put materials together. Surface — the top layer you draw or paint on (paper, fabric, card). Collage — sticking different pieces together to make an artwork. Still life — drawing objects arranged in front of you. Composition — how objects, colours and shapes are arranged. Scale — how big or small something is compared to real life.

Year 5	Golden Nuggets	Thread	Vocabulary
Autumn 2 Storytelling Through Drawing	- That we can tell stories through drawing. - That we can use text within our drawings to add meaning. - That we can sequence drawings to help viewers respond to our story. - That we can use line, shape, colour and composition to develop evocative and characterful imagery.	Laura Carlin, Shaun Tan What can drawings teach us about the lives and traditions of people around the world? Culture and society	Narrative — the story your images communicate. Sequence — a series of images shown in a meaningful order. Illustration — artwork that helps tell or enhance a story. Storyboard — a set of drawings that map out events or scenes. Composition — how visual elements are arranged to guide the viewer. Perspective — showing depth or viewpoint in a drawing. Atmosphere — the mood created through colour, line and shading. Characterisation — showing personality through pose, expression and detail. Panel — a framed section of a comic or graphic narrative. Annotation — notes or text added to explain or enhance meaning.
Spring 2 Making Monotypes	- That Monotype is a process where we make images by transferring ink from one surface to another to make a single print. - That we can use the “distance” that monotype gives us between mark making and outcome to make images with texture and a sense of history/process. - That we can combine monotype with other disciplines such as painting and collage. - That we can make art by expressing our own personal response to literature or film.	Kevork Mourad How can monotype help us show the mood or atmosphere of a story from another time or place? Culture & Society	Monotype — a one-off print made by transferring ink from one surface to another. Transfer — moving ink or marks from one surface onto paper. Plate — the surface you draw or roll ink onto before printing. Impression — the printed image created when the paper is pressed onto the plate. Texture — the visual or tactile quality created by ink, pressure, or materials. Mark-making — the different lines, dots, smudges and textures you create. Layering — building an image by adding marks, paint, or collage on top of prints. Collage — sticking materials onto the print to add shape, colour or texture. Zine — a small handmade book used to share ideas, images or stories. Response — artwork created from your own interpretation of poetry, film or text.
Summer 1 Architecture: Dream Big or Small?	- That architects have a responsibility to design buildings which help make our world a better place, including thinking about the environmental impact of the buildings they design. - That we can make creative choices which both serves ourselves as individuals and the communities we belong to. - That we can use form, structure, materials, and scale to design innovative buildings. - That we can build architectural models to test out our ideas and share our vision.	Shoreditch Sketcher, Various Architects How might future cities look if we designed them to solve today’s problems? Technology & Progress	Architecture — the art and design of buildings and structures. Structure — how a building is supported and held together. Form — the overall shape and appearance of a building. Scale — the size of something compared to real life or other objects. Model — a small 3D version of a building used to test ideas. Sustainable — designed to protect the environment and use resources wisely. Perspective — showing depth and space in a drawing. Material — the substances used to build (foamboard, card, wood, glass). Design brief — the aims and needs a building must meet. Innovation — creative new ideas that improve how something works.

Year 6	Golden Nuggets	Thread/	Vocabulary
Autumn 1 2D Drawing to 3D Making	- Drawing and making are closely connected, and a two-dimensional drawing can be transformed into a three-dimensional object. - Artists use line, mark making, tonal value, shape, colour, pattern and composition to support this transformation, and techniques such as the grid method and negative space help them draw accurately. - Turning 2D surfaces into 3D forms involves creative problem-solving, using a mix of invention and logical thinking to overcome structural challenges.	Lubaina Himid, Claire Harrup How can transforming a drawing into a 3D object help us understand how artefacts from history were designed? Culture & Society	Transformation — changing a flat drawing into a 3D object. Negative space — the empty areas around and between shapes. Grid method — a drawing technique that helps with scale and accuracy. Tonal value — how light or dark a mark or area is. Typography — the design and style of lettering. Structure — how a 3D form is supported and held together. Surface design — the patterns, colours and marks applied to a flat material. Composition — how visual elements are arranged on a page or surface. Form — the 3D shape created when a flat design is built. Net — a flat layout that folds into a 3D shape (used in packaging design).
Spring 2 Exploring Identity	- That artists embrace the things which make them who they are: their culture, background, experiences, passions – and use these in their work to help them create work which others can relate to. - That people are the sum of lots of different experiences, and that through art we can explore our identity. - That we can use techniques such as working with layers to help create imagery which reflects the complex nature of our identities. - That as viewers we can then “read” imagery made by other people, unpicking imagery, line, shape, colour to help us understand the experience of the artist.	Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett How can art help everyone in a community feel seen, heard and represented? Democracy	Identity — the qualities, experiences and culture that make you who you are. Layering — building an image using multiple overlapping elements. Juxtaposition — placing different images or ideas side by side to create meaning. Symbolism — using objects, colours or images to represent ideas or aspects of yourself. Texture — the visual or tactile quality created through materials or marks. Portrait — an artwork that represents a person. Collage — combining cut or torn materials to construct an image. Constructed image — an artwork built from many parts to express complex ideas. Composition — how elements are arranged to guide meaning and focus. Interpretation
Summer 1 Take a seat	- Designers and craftspeople create furniture that reflects its era, culture, or the maker’s personality, and chairs can be both practical and expressive. - We can design and make our own model chairs using a wide range of materials, allowing our personality and ideas to influence the final outcome. - Form, structure, material, texture and construction choices all contribute to making a chair unique, even while meeting the basic requirements of what a chair needs to function.	Yinka Ilori How can our model chairs help us imagine how people in the future might live or relax? Culture & Society	Design — planning how something will look and work. Craftsperson — an artist who makes functional objects with skill and creativity. Structure — how a chair is built so it stands, supports weight, and stays stable. Form — the overall 3D shape of the chair. Function — what the chair is meant to do and how well it works. Aesthetic — the visual style or personality of the design. Construction — the process of joining materials to build the chair. Material — the substances used (card, wood, wire, fabric). Balance — how weight is distributed so the chair doesn’t tip. Innovation — creative new ideas that make the design unique.