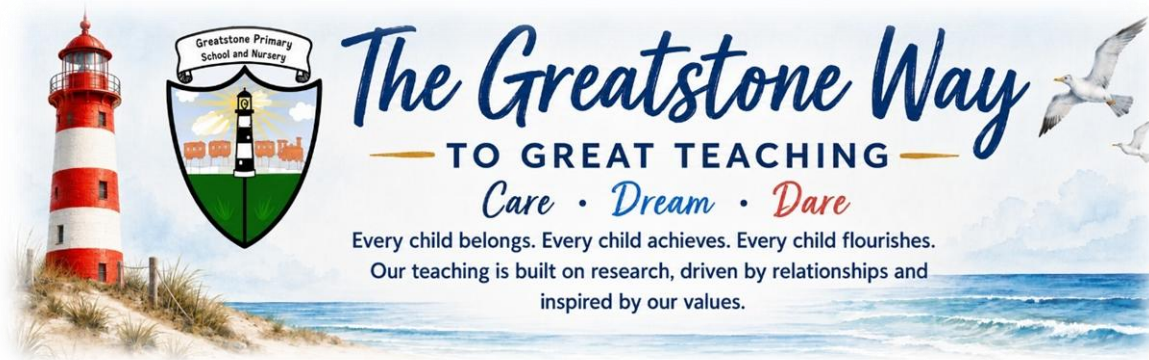


ART AND DESIGN: The Greatstone Way Curriculum



Curriculum Intent

At Greatstone Primary, our Expressive Arts curriculum inspires every child to be creative, curious and confident. Through a carefully sequenced curriculum, pupils develop artistic knowledge, technical skills and an appreciation of diverse artists and cultures, using creativity to express ideas, solve problems and make meaningful connections with the world around them through The Greatstone Way.

Curriculum Design Principles for Expressive Arts

The curriculum has been designed around six key principles.

1. Full National Curriculum Coverage

The sequence provides comprehensive coverage of all statutory National Curriculum requirements from EYFS to Year 6.

Art and Design

Pupils progressively develop:

- drawing
- painting
- sculpture

- printmaking
- textiles
- collage
- digital media
- sketchbooks
- evaluation
- knowledge of artists, architects and designers

Design and Technology

Pupils progressively develop:

- designing
- making
- evaluating
- technical knowledge
- structures
- mechanisms
- textiles
- food and nutrition
- electrical systems
- mechanical systems

2. A Carefully Sequenced Expressive Arts Curriculum

Expressive Arts has been deliberately sequenced so that pupils build creative knowledge, technical understanding and practical confidence progressively from EYFS to Year 6.

Rather than studying isolated artistic techniques or design skills, pupils revisit the fundamental concepts of creativity, design, making and evaluation through increasingly ambitious projects. Knowledge is deliberately connected across year groups so that each project builds on previous learning whilst introducing greater technical challenge and creative independence.

Year	Creative Focus
EYFS	Exploring materials, creativity and making
Year 1	Colour, construction and simple design

Year	Creative Focus
Year 2	Observation, textiles and purposeful making
Year 3	Refining techniques and designing for function
Year 4	Cultural creativity and technical precision
Year 5	Architecture, engineering and artistic style
Year 6	Independent creative enquiry, innovation and evaluation

Recurring concepts include:

- creativity
- observation
- colour
- form
- texture
- pattern
- function
- structure
- innovation
- evaluation
- sustainability
- expression

These concepts are revisited throughout the curriculum with increasing sophistication, enabling pupils to make meaningful connections between artistic expression, design and technological innovation.

3. Progressive Creative Knowledge and Technical Skills

Knowledge develops progressively across both subjects.

Children become increasingly confident in:

Art and Design

- observing

- recording
- experimenting
- refining
- evaluating
- communicating ideas visually

Design and Technology

- investigating
- designing
- making
- testing
- evaluating
- improving products

Practical experiences become increasingly independent, with pupils applying prior knowledge to solve increasingly complex creative and technical challenges.

4. Developing Creative Thinking

The curriculum has been designed so pupils increasingly think and work as artists and designers.

EYFS

Children

- explore materials through play
- investigate colour, texture and shape
- build, construct and create
- make choices about materials
- talk about what they have created

Years 1–2

Children

- develop control of artistic media and tools
- investigate how products work
- begin recording ideas
- evaluate simple outcomes
- explain creative choices

Years 3–4

Children

- investigate artists, designers and engineers
- refine techniques
- use sketchbooks and design criteria
- evaluate effectiveness
- improve outcomes

Years 5–6

Children

- develop personal creative styles
- solve increasingly complex design problems
- evaluate critically
- justify decisions
- work independently through an iterative design process

Longer projects in Upper Key Stage 2 allow pupils to investigate, refine, evaluate and present increasingly sophisticated artistic and technological outcomes, preparing them well for secondary education.

5. Curriculum Design and Project Sequencing

The Greatstone Expressive Arts Curriculum has been carefully sequenced to ensure pupils develop increasing artistic knowledge, technical understanding and creative independence from EYFS to Year 6. Drawing upon the Cornerstones Curriculum, projects have been thoughtfully selected and organised to provide a coherent progression across both Art and Design and Design and Technology, ensuring full National Curriculum coverage whilst avoiding unnecessary repetition.

Following Greatstone Primary's transition from a historic mixed-age curriculum to a single-form entry model, the curriculum has been reviewed to strengthen progression and remove repeated learning experienced by previous cohorts. Rather than attempting to deliver every available Cornerstones project, carefully chosen units provide the strongest progression of artistic disciplines, technical knowledge and creative thinking. This approach allows pupils to study fewer projects in greater depth, developing mastery through sustained investigation, experimentation, refinement and evaluation.

Art and Design and Design and Technology are taught as complementary disciplines across each term. Each subject retains its own disciplinary integrity and progression whilst contributing to a shared creative journey. Art and Design develops pupils' understanding of visual communication, creativity and artistic expression through drawing, painting, sculpture, printmaking, mixed media and the study of artists, architects and designers. Design and Technology enables pupils to investigate, design, make and evaluate purposeful products through progressively challenging experiences in structures, mechanisms, food and nutrition, textiles and engineering.

Projects have been deliberately aligned with the wider Greatstone curriculum wherever meaningful. Art and Design enriches pupils' understanding of historical periods, geographical places and scientific concepts through artists, architecture, cultural traditions and visual enquiry. Design and Technology provides authentic opportunities to apply scientific understanding whilst responding to practical challenges inspired by History, Geography and the local environment. These carefully considered links enhance learning across the curriculum without compromising the distinct knowledge, skills and disciplinary thinking of each subject.

Knowledge and skills are deliberately revisited throughout the curriculum. Pupils return to key concepts such as observation, creativity, function, structure, materials, innovation and evaluation in increasingly sophisticated contexts, enabling them to make meaningful connections between previous learning and new experiences. By Upper Key Stage 2, pupils are expected to work with increasing independence, confidently selecting appropriate materials and techniques, refining ideas, solving complex design problems and evaluating their outcomes using precise subject-specific vocabulary.

6. A Distinctive Greatstone Expressive Arts Curriculum

Expressive Arts at Greatstone is rooted in creativity, community and place. Our unique coastal location provides an inspiring environment in which pupils observe, investigate and create. Beach School and outdoor learning are woven throughout the curriculum, enabling children to draw inspiration from the beaches, dunes, marshes and changing landscapes that surround them. First-hand experiences of the natural and built environment encourage careful observation, environmental awareness and authentic creative responses.

The curriculum celebrates Greatstone's local identity whilst broadening pupils' cultural understanding. Children explore the work of artists, designers, architects and engineers from a wide range of historical periods, cultures and traditions, developing an appreciation of creativity as a universal form of communication and problem-solving. Local architecture, coastal heritage, sustainability and environmental responsibility provide meaningful contexts for both artistic expression and technological innovation.

Every project contributes to The Greatstone Way, creating a shared creative journey across the school. Through the half-termly themes of ROOTS, SURVIVORS, EXPLORERS, INVENTORS, PROTECTORS and LEGACY, pupils develop not only artistic and technical expertise but also the Greatstone values of Care, Dream and Dare. Autumn projects encourage pupils to care for themselves, others and their communities through creativity and

craftsmanship. Spring projects inspire pupils to dream by exploring new ideas, places, materials and possibilities. Summer projects encourage pupils to dare by taking creative risks, solving real-world problems, presenting their work with confidence and considering the legacy their ideas can leave behind.

Creative learning culminates in purposeful outcomes that celebrate pupil achievement and strengthen connections with the wider community. Exhibitions, galleries, design showcases, community projects and collaborative displays provide authentic audiences for pupils' work, encouraging pride, aspiration and reflection. Through these experiences, pupils come to understand that creativity is not simply about making something attractive; it is about communicating ideas, improving lives, solving problems and making a positive contribution to the world around them.

By the time pupils leave Greatstone Primary, they will have developed the confidence, knowledge and technical expertise to think creatively, work independently and apply artistic and technological understanding across a wide range of contexts. They leave as imaginative, resilient and reflective young people who recognise the power of creativity to inspire change, enrich communities and shape the future.

Progression of Knowledge and Skills

The Expressive Arts curriculum has been designed so that pupils progressively develop both substantive knowledge (the knowledge of art, design and technology) and disciplinary knowledge (how artists, designers and technologists think and work).

Throughout the curriculum, pupils revisit and deepen their understanding of the key concepts of creativity, design, making, evaluation, materials and innovation. Knowledge is deliberately sequenced so that children build secure foundations before applying increasingly sophisticated techniques, processes and ideas across a wide range of artistic and technological contexts.

In Art and Design, pupils learn how artists communicate ideas, emotions and culture through different media and artistic traditions. They develop increasing confidence in drawing, painting, sculpture, printmaking, textiles, digital media and mixed media whilst refining observational skills, technical control and creative decision-making.

In Design and Technology, pupils investigate how products are designed, made and improved. They progressively develop technical understanding across structures, mechanisms, textiles, food and nutrition, electrical systems and engineering whilst applying the iterative design process of researching, designing, making, testing, evaluating and refining.

As pupils move through the school, they become increasingly independent, making informed creative decisions, selecting appropriate materials and techniques, evaluating their work critically and applying prior knowledge to solve increasingly complex design challenges.

Progression of Creative Thinking

The curriculum has been designed so pupils increasingly think and work as artists, designers and makers.

EYFS

Children begin by exploring and creating through play. They investigate colour, shape, texture, materials and construction, learning that creativity allows them to express ideas and solve simple problems.

Years 1–2

Pupils develop confidence in using a range of materials, tools and techniques. They observe carefully, investigate artists and products, begin recording ideas and explain the choices they make when creating and designing.

Years 3–4

Pupils increasingly refine techniques, investigate the work of artists, designers and engineers, develop ideas through sketchbooks and design criteria and begin evaluating outcomes using subject-specific vocabulary. They compare creative approaches and justify improvements.

Years 5–6

Pupils become increasingly independent creators. They analyse artistic styles, evaluate design solutions, combine techniques confidently and work through iterative design processes to create purposeful outcomes. They use evidence, research and experimentation to justify creative decisions and communicate ideas effectively.

Longer projects in Upper Key Stage 2 allow pupils to investigate, refine, evaluate and present increasingly sophisticated creative outcomes, preparing them well for the expectations of secondary education.

Greatstone Way Themes

The **Expressive Arts Curriculum** is planned around the six Greatstone Way themes, ensuring every Art and Design and Design & Technology project contributes towards our wider curriculum vision. Creativity provides pupils with opportunities to communicate ideas, solve problems, express themselves and make a positive contribution to their community and the wider world. Each half-term theme encourages pupils to apply their artistic and design knowledge in purposeful and meaningful contexts whilst developing the Greatstone values of **Care, Dream and Dare**.

Term	Theme	Whole-School Big Question	Expressive Arts Focus
Autumn 1	ROOTS	Who are we and where do we belong?	Exploring identity, culture, community and belonging through observation, creativity and design. Pupils investigate how art and design reflect who we are and where we come from.

Autumn 2	SURVIVORS	How do people overcome challenges and adapt?	Developing resilience through creative experimentation, refining ideas, problem-solving and learning from mistakes. Pupils explore how artists, designers and inventors respond to challenge and change.
Spring 1	EXPLORERS	How does curiosity help us discover more?	Investigating artists, materials, places and creative processes through enquiry, observation and experimentation. Pupils broaden their understanding of the world through artistic and technological exploration.
Spring 2	INVENTORS	How do ideas change the world?	Applying creativity and innovation to design purposeful products and artistic outcomes. Pupils explore how design, engineering and artistic ideas improve everyday life and inspire change.
Summer 1	PROTECTORS	How can we care for people, places and our planet?	Creating responsibly by considering sustainability, environmental art, thoughtful design and the role creativity plays in improving communities and protecting the natural world.
Summer 2	LEGACY	What difference will we leave behind?	Reflecting on the lasting impact of artists, designers, architects and inventors. Pupils create high-quality outcomes that celebrate their own creative journey and consider how creativity can influence future generations.

Greatstone Expressive Arts Long-Term Plan

Year Group	Autumn (ROOTS & SURVIVORS)	Spring (EXPLORERS & INVENTORS)	Summer (PROTECTORS & LEGACY)
Year 1	Art: Mixing Colours DT: Shade and Shelter	Art: Rain and Sunrays DT: Taxi!	Art: Street Views DT: Chop, Slice and Mash
Year 2	Art: Exploring Colours DT: Remarkable Recipes	Art: Flower Head DT: Beach Hut	Art: Portraits and Poses DT: Cut, Stitch and Join
Year 3	Art: Contrast and Complement DT: Cook Well, Eatwell	Art: Ammonite DT: Making It Move	Art: Beautiful Botanicals DT: Greenhouse
Year 4	Art: Taotie DT: Fresh Food, Good Food	Art: Vista DT: Functional and Fancy Fabrics	Art: Nature's Art DT: Tomb Builders
Year 5	Art: Colour and Style DT: Moving Mechanisms	Art: Architecture DT: Eat the Seasons	Art: Mosaic Masters DT: Architecture (Engineering & Structures)
Year 6	Art: Trailblazers, Barrier Breakers DT: Food for Life	Art: Environmental Artists DT: Engineer	Art: Distortion and Abstraction DT: Make Do and Mend

EYFS – Expressive Arts (Art & Design) – Nursery

Curriculum Element	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
EYFS Theme	All About Me	Sparkle and Shine	Years Gone By	Growing and Changing	Our Wider World	The Next Chapter
Greatstone Way Theme	ROOTS	SURVIVORS	EXPLORERS	INVENTORS	PROTECTORS	LEGACY
Whole-School Learning Question	Where do I belong and how can we grow together?	How can we survive challenges and keep going?	What will we discover as we explore the world?	How can we use our ideas to invent the future?	How can we protect our planet and each other?	What kind of legacy do we want to leave behind?
EYFS Big Question	How can I express who I am?	How can I use different materials creatively?	What can I discover by exploring colours, textures and patterns?	How can I create and build something new?	How can creativity help us care for our world?	What can I create that shows everything I have learned?
Prior Learning	Home experiences of drawing, mark making, singing, building and imaginative play.	Developing confidence using paint, collage and construction materials indoors and outdoors.	Growing independence in selecting materials and exploring ideas.	Using previous creative experiences to plan and make independently.	Applying creative skills through Beach School and outdoor exploration.	Reflecting on favourite creations and preparing for Reception.
Curriculum Rationale	Develop children's confidence to explore, investigate and communicate ideas through colour, texture, construction and imaginative play. Children begin to recognise that creativity helps them express themselves and connect with others.	Extend children's understanding of different materials and creative processes through open-ended exploration and collaborative learning.	Foster curiosity by encouraging children to investigate artists, natural materials, pattern and texture through first-hand experiences.	Develop children's creativity through designing, making and problem-solving, encouraging them to test ideas and improve their creations.	Deepen children's appreciation of the natural world by using creativity to respond to their local environment and Beach School experiences.	Celebrate children's creative journey by encouraging independent expression, reflection and confidence as they prepare for Reception.
Greatstone Way Links	CARE • Belonging • Identity • Ready, Respect, Safe	CARE • Resilience • Community • Respect	DREAM • Curiosity • Exploration • Independence	DREAM • Creativity • Innovation • Problem Solving	DARE • Stewardship • Sustainability • Responsibility	DARE • Reflection • Confidence • Community
Characteristics of Effective Learning	Playing and Exploring through open-ended creative experiences.	Active Learning by revisiting and refining creative ideas.	Creating and Thinking Critically by investigating materials and making choices.	Planning, testing and adapting ideas through construction and artwork.	Applying knowledge independently through creative exploration.	Reflecting on learning, evaluating favourite work and sharing ideas confidently.
Sticky Knowledge	Colours, marks and materials can be used to communicate ideas. Everyone can create.	Different materials have different properties and purposes.	Artists observe carefully before creating. Nature provides inspiration.	Designs can be changed and improved. We can solve problems creatively.	Natural materials can be used to create art. We can care for our environment through creativity.	Creative work tells a story about our learning and experiences.
Substantive Concepts	Colour • Line • Shape • Identity	Texture • Pattern • Materials	Observation • Nature • Pattern	Design • Construction • Creativity	Environment • Sustainability • Expression	Reflection • Communication • Achievement
Disciplinary Concepts	Explore • Observe • Create • Talk About Artwork	Experiment • Select • Combine • Improve	Investigate • Compare • Represent	Design • Build • Test • Adapt	Respond • Create • Evaluate	Reflect • Explain • Celebrate
Expressive Arts Skills	Explore paint, drawing, collage, printing, malleable materials and construction.	Mix, join, tear, fold, cut and assemble materials safely.	Observe natural objects and represent them creatively.	Plan simple models, build and adapt designs, explain creative choices.	Create transient art outdoors using natural materials and found objects.	Select favourite media independently to create and present artwork.
Continuous Provision & Adult-Led Learning	Creative workshop, mark-making area, junk modelling, painting easels, loose parts, Beach School.	Open-ended collage, clay, construction, transient art, music and movement.	Artist-inspired provocations, observational drawing, printing and pattern making.	Design challenges, model making, construction and collaborative projects.	Environmental art, sculpture, weaving and outdoor creative exploration.	Independent creative studio celebrating children's interests and achievements.
Beach School & Outdoor Learning	Natural mark making, mud painting, stick drawing, transient art.	Create shelters, sculptures and collages using natural materials.	Explore colour, texture and pattern in the woodland and beach.	Design and build simple structures outdoors.	Environmental art, weaving, nature sculpture and habitat-inspired creations.	Outdoor gallery celebrating the year's creative journey.
Whole-School Hook	Greatstone Time Capsule Launch	Festival of Light Launch	Time Traveller Experience	Greatstone Growing Challenge	Beach Guardians Campaign	Passport Around the World
Nursery Hook	Mystery artist's sketchbook and creative studio appears in Nursery.	Creative workshop challenge using unusual materials.	Nature explorer's art bag.	Inventor's toolbox arrives.	Beach artist challenge.	Nursery Art Gallery opening.
Shared Showcase	Family Self-Portraits Gallery	Creative Materials Exhibition	Little Explorers Art Museum	Young Inventors Showcase	Beach Art Festival	Nursery Creative Celebration
Assessment Opportunities	Observation of exploration, vocabulary and creative confidence.	Evidence of experimenting with materials and developing techniques.	Observation, discussion and artistic choices.	Planning, creating and adapting independently.	Applying creative knowledge outdoors.	Independent creative outcomes and pupil voice.

Preparing for Reception	Children confidently explore a range of materials, communicate ideas creatively, solve simple design problems and begin Reception ready to develop increasingly independent artistic and design thinking.
--------------------------------	---

EYFS – Expressive Arts (Art & Design & Design Technology) – Reception						
Curriculum Element	AUTUMN 1	AUTUMN 2	SPRING 1	SPRING 2	SUMMER 1	SUMMER 2
EYFS Theme	All About Me	Sparkle and Shine	Long Ago	Ready, Steady, Grow	On the Beach	Around the World
Greatstone Way Theme	ROOTS	SURVIVORS	EXPLORERS	INVENTORS	PROTECTORS	LEGACY
Whole-School Learning Question	Where do I belong and how can we grow together?	How can we survive challenges and keep going?	What will we discover as we explore the world?	How can we use our ideas to invent the future?	How can we protect our planet and each other?	What kind of legacy do we want to leave behind?
EYFS Big Question	How can I express my ideas, experiences and feelings creatively?	How can I use different materials, tools and techniques to create?	How do artists, designers and makers help us see the world differently?	How can I design, build and improve my own creations?	How can creativity help us care for our beach and environment?	How can I use everything I have learned to create something I am proud of?
Prior Learning	Nursery experiences of drawing, painting, collage, construction, modelling and imaginative play.	Growing confidence selecting media, joining materials and creating independently.	Increasing independence using different materials and discussing artwork.	Applying previous creative experiences to solve simple design challenges.	Using creativity confidently indoors, outdoors and through Beach School.	Reflecting on creative achievements before moving into Key Stage One.
Curriculum Rationale	Develop children's confidence to communicate ideas through drawing, painting, sculpture, collage, construction and imaginative design. Encourage children to represent themselves, their families and their community creatively whilst establishing secure artistic foundations.	Extend children's understanding of artistic processes by exploring colour, texture, pattern and form using an increasingly wide range of materials, tools and techniques. Encourage resilience through experimentation and improvement.	Foster curiosity through the exploration of artists, crafts, architecture and design from the past and present. Encourage children to observe closely, ask questions and develop ideas through sketching, modelling and creative investigation.	Develop children's confidence as designers and makers by encouraging them to plan, create, evaluate and improve their work. Introduce simple design challenges that promote creativity, problem-solving and innovation.	Deepen children's understanding of how creativity can celebrate and protect the natural world. Beach School and outdoor learning inspire environmental art, transient sculpture and sustainable design using natural and recycled materials.	Celebrate children's creative journey by encouraging increasingly independent artistic expression and design thinking. Children apply their skills confidently across a range of media, preparing them for the Key Stage One Art and Design and Design Technology curriculum.
Greatstone Way Links	CARE • Belonging • Identity • Respect • Ready, Respect, Safe	CARE • Resilience • Community • Perseverance	DREAM • Curiosity • Exploration • Observation	DREAM • Creativity • Innovation • Problem Solving	DARE • Stewardship • Sustainability • Responsibility	DARE • Reflection • Confidence • Legacy
Characteristics of Effective Learning	Playing and Exploring through open-ended creative experiences, selecting resources independently and expressing ideas.	Active Learning by revisiting techniques, refining ideas and persevering when challenges arise.	Creating and Thinking Critically through observing, questioning, comparing and developing original ideas.	Planning, testing, adapting and evaluating creative solutions independently.	Applying knowledge confidently through collaborative outdoor creativity and purposeful design.	Reflecting on learning, evaluating creative outcomes and explaining artistic and design decisions confidently.
Sticky Knowledge	Artists and designers communicate ideas in many different ways. Colours, lines, shapes and textures can express meaning.	Different materials have different properties and can be combined for different purposes. Practice improves creative work.	Artists and designers observe carefully before creating. Inspiration comes from nature, people, stories and the environment.	Designs can be planned, tested, adapted and improved. Creative thinking helps solve problems.	Creativity can help us care for people, places and the environment. Natural and recycled materials can be used responsibly.	Everyone develops as an artist and designer through practice, reflection and perseverance. Creative work communicates ideas and celebrates achievement.

Substantive Concepts	Colour • Line • Shape • Identity • Expression	Texture • Pattern • Form • Materials	Observation • Nature • Inspiration • Culture	Design • Function • Construction • Creativity	Environment • Sustainability • Stewardship • Community	Reflection • Communication • Achievement • Legacy
Disciplinary Concepts	Explore • Observe • Represent • Create • Explain	Experiment • Select • Combine • Refine	Investigate • Compare • Develop Ideas • Record	Design • Build • Test • Evaluate • Improve	Respond • Collaborate • Create • Reflect	Present • Evaluate • Celebrate • Explain
Expressive Arts Skills	Draw, paint, print, sculpt, collage, model and construct with increasing control. Explore colour mixing, mark making and joining techniques.	Select appropriate materials and tools independently. Develop cutting, joining, folding, shaping and modelling techniques.	Observe carefully and represent people, objects and environments using a range of artistic media. Explore pattern and texture.	Design, build, adapt and evaluate simple models and products. Communicate ideas through drawings and models.	Create environmental art, transient sculpture and collaborative installations using natural and recycled materials.	Combine artistic techniques confidently, explain creative choices and complete independent creative outcomes across a range of media.
Continuous Provision & Adult-Led Learning	Open-ended creative studio, painting easels, junk modelling, collage, mark making, loose parts and construction challenges.	Clay, weaving, textiles, printing, transient art and collaborative model making.	Artist provocations, observational drawing, architecture exploration, pattern making and sketchbooks.	Design challenges, engineering stations, construction projects and collaborative invention tasks.	Beach School art studio, environmental sculpture, natural weaving, recycled art and outdoor design challenges.	Independent creative workshop with access to a full range of artistic media and construction resources, celebrating children's interests.
Beach School & Outdoor Learning	Observational drawing, natural mark making, transient art and sculpture using found materials.	Build shelters, create collaborative sculptures and investigate textures in the natural environment.	Explore colour, pattern and form through seasonal change and the local landscape.	Design and build structures using natural materials, testing and improving designs.	Environmental art, weaving, natural sculpture, beach installations and sustainable design challenges.	Outdoor gallery celebrating children's creative journey and preparing portfolios for transition into Year One.
Whole-School Hook	Greatstone Time Capsule Launch	Festival of Light Launch	Time Traveller Experience	Greatstone Growing Challenge	Beach Guardians Campaign	Passport Around the World
Reception Hook	An artist's travelling studio arrives with sketchbooks, unusual tools and mystery materials to inspire creative exploration.	A festive makers' workshop challenges children to create using light, colour and texture.	Children discover famous artworks, buildings and designs through an Explorer's Gallery.	An inventor's workshop appears with loose parts, construction kits and design challenges.	A message from the Beach Guardians asks children to create artwork and designs to help protect Greatstone's coastline.	Reception Creative Exhibition where children curate and present their favourite artistic and design achievements before moving into Year One.
Shared Showcase	Family Portrait Gallery	Creative Winter Exhibition	Young Explorers Art Museum	Reception Inventors Showcase	Beach Art & Design Festival	Reception Creative Celebration & Transition Exhibition
Assessment Opportunities	Observation of artistic exploration, vocabulary, independence and creative confidence.	Evidence of experimentation, resilience, fine motor development and creative decision making.	Assessment of observational skills, artistic vocabulary, discussion and representation.	Evidence of planning, designing, making, evaluating and improving creative outcomes.	Independent application of artistic and design knowledge through Beach School and collaborative projects.	Final independent creative outcomes, pupil voice, portfolios and transition assessment against the Expressive Arts ELG.
Preparing for Year 1	Children leave Reception as confident, independent artists and designers who can communicate ideas creatively, use a wide range of materials and tools appropriately, design and make purposeful creations, evaluate their work and explain their thinking. They are fully prepared for the Key Stage One Art and Design and Design Technology curriculum, building upon secure foundations in creativity, observation, making and problem-solving.					

YEAR 1 – MIXING COLOURS - Autumn Term

How can colour help us tell our story?

Section	Curriculum Overview
---------	---------------------

Curriculum Rationale	This project introduces pupils to the fundamental building blocks of Art and Design. Building on the exploratory experiences of EYFS, children investigate how artists use colour, line and shape to communicate ideas and feelings. Through practical exploration, pupils learn how primary colours can be mixed to create secondary colours and begin to understand how artists make purposeful choices. The project establishes the foundations for future artistic learning by developing observational skills, fine motor control and confidence in using a range of media.
The Greatstone Way	ROOTS – Who are we and where do we belong? Pupils explore their identity, family, school and local community through colour and creativity. They learn that art is a way of expressing who they are and celebrating what makes every individual unique. The project promotes the Greatstone value of Care , encouraging pupils to respect their own ideas, appreciate the creativity of others and develop pride in their work.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Use drawing, painting and sculpture to develop and share ideas, experiences and imagination. Develop a wide range of art and design techniques using colour, pattern, texture, line, shape, form and space. Learn about the work of a range of artists, craft makers and designers.
Curriculum Journey	Builds directly on the EYFS Expressive Arts curriculum, where children explored colour, texture and materials through play. This project introduces colour theory and artistic techniques before pupils progress to Rain and Sunrays , where they develop observational drawing and painting, and Street Views , where they apply colour and line to represent buildings and places.
Sticky Knowledge	Primary colours are red, yellow and blue. Primary colours can be mixed to make secondary colours. Artists use colour to communicate ideas and feelings. Different tools create different marks and effects. Every artist develops ideas through practice and experimentation.
Artistic Skills	Mix primary colours to create secondary colours. Hold and use a paintbrush with increasing control. Experiment with different painting tools and techniques. Create lines, shapes and patterns using paint and drawing media. Talk about artwork using simple artistic vocabulary. Observe and respond to the work of artists.
Substantive Concepts	Colour • Line • Shape • Pattern • Identity • Creativity
Disciplinary Concepts	Observation • Exploration • Experimentation • Artistic Expression • Evaluation
Core Vocabulary	primary colour, secondary colour, mix, paint, brush, palette, line, shape, pattern, texture, artist, artwork, design, create, observe, experiment
Artists & Reading Spine	Core Artist: Piet Mondrian (colour, line and shape). Supporting Artists: Henri Matisse (colour), Wassily Kandinsky (colour and expression). Reading Spine: <i>The Day the Crayons Quit</i> – Drew Daywalt; <i>Mouse Paint</i> – Ellen Stoll Walsh; <i>Mix It Up!</i> – Hervé Tullet.
Cross-Curricular Links	History: Childhood – self-portraits and identity. English: Descriptive vocabulary, speaking and listening, storytelling through pictures. Science: Everyday Materials; identifying and comparing materials used by artists. PSHE: Identity, belonging and celebrating differences. Maths: Shape, pattern and symmetry.
Beach School & Outdoor Learning	Explore colour in the natural environment through seasonal changes. Create natural paints using mud, chalk and plant materials. Collect natural objects to investigate colour, pattern and texture. Produce transient art using shells, pebbles and driftwood found around Greatstone.
Greatstone & Kent Links	Investigate the colours of Greatstone beach, dunes and sea throughout the seasons. Observe how artists capture coastal landscapes and compare these with pupils' own observations of their local environment. Use photographs of Greatstone as inspiration for colour palettes.
Memorable Hook	The Colour Laboratory – Children discover a mysterious artist's studio where only the three primary colours remain. Through investigation and experimentation they become "Colour Detectives", discovering how artists create every other colour.
Authentic Outcome / Showcase	Roots Gallery – Pupils curate an exhibition of self-portraits, colour studies and collaborative artwork celebrating themselves, their families and the Greatstone community. Families are invited to explore the gallery and hear pupils explain how colour communicates ideas and feelings.
Assessment End Point	Pupils confidently mix primary colours to create secondary colours, use a range of painting techniques with increasing control, talk about their artistic choices using appropriate vocabulary and explain how colour can communicate ideas, feelings and identity.

Year 1 Art – Mixing Colours

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Colour Laboratory	Artists use colour to communicate ideas. Primary colours are red, yellow and blue.	Where do colours come from?	Discover the mysterious artist's studio. Investigate colour through stories and discussion. Create colour wheels.	Primary poster paint, palettes, colour wheel templates, mirrors, sketchbooks, aprons	Colour hunt around school grounds collecting natural objects by colour.	Can pupils identify the three primary colours?
2	Mixing Colours	Primary colours can be mixed to create secondary colours.	What happens when colours are mixed?	Experiment mixing paints. Record discoveries in sketchbooks. Create colour swatches.	Red, yellow and blue paint, palettes, brushes, mixing trays, sketchbooks	Mix natural pigments using mud, chalk, berries and leaves.	Can pupils mix orange, green and purple independently?
3	Warm and Cool Colours	Colours create different feelings and moods.	How do colours make us feel?	Explore warm and cool colours. Create expressive paintings linked to emotions.	Paint, large paper, music, colour cards, artist images	Observe warm and cool colours on the beach and sky.	Can pupils explain how colours communicate feelings?
4	Learning from Artists	Artists make choices about colour, line and shape.	What can we learn from artists?	Study Piet Mondrian, Henri Matisse and Kandinsky. Recreate sections of artwork.	Artist prints, books, paint, black paper strips, rulers	Search for shapes and patterns in the outdoor environment.	Can pupils recognise features of different artists' work?
5	Lines and Shapes	Lines and shapes help artists organise artwork.	How do artists use lines and shapes?	Explore different lines and geometric shapes. Create abstract compositions.	Black pens, rulers, paint, coloured paper	Create giant line drawings using ropes and natural materials.	Can pupils confidently use different lines and shapes?
6	Texture and Pattern	Different tools create different textures and patterns.	How can we create interesting textures?	Print using everyday objects. Explore texture with sponges, forks and rollers.	Printing tools, rollers, textured materials, paint	Bark rubbings, shell printing and sand textures.	Can pupils create a range of textures?

7	Colour in Nature	Nature contains many shades and tones.	What colours can we find outside?	Observational colour study of leaves, flowers and shells. Begin nature sketchbook page.	Watercolours, magnifiers, natural objects, sketchbooks	Beach colour palette collection.	Can pupils observe colours carefully?
8	Self Portraits	Artists use colour to represent people.	How can colour show who we are?	Create self-portraits using mirrors. Mix skin tones and hair colours.	Mirrors, paint, pencils, portrait photographs	Draw portraits outdoors using natural light.	Can pupils observe facial features accurately?
9	Collaborative Artwork	Artists sometimes work together.	How can we create together?	Produce a class mural celebrating Greatstone using colour mixing skills.	Large mural paper, paint, collage materials	Collect natural materials for collaborative collage.	Can pupils contribute ideas collaboratively?
10	Refining Techniques	Artists improve work through practice.	How can we improve our artwork?	Return to favourite pieces. Refine painting and colour mixing. Add detail.	Previous artwork, paint, fine brushes	Outdoor sketching to improve observation.	Can pupils explain improvements they have made?
11	Preparing the Gallery	Artists prepare work for exhibition.	How do artists present their work?	Mount artwork, write labels and artist statements. Rehearse explanations.	Mounting paper, labels, pens, display materials	Choose outdoor display locations.	Can pupils talk confidently about their artwork?
12	Roots Gallery Showcase	Artists share ideas with others.	How can colour tell our story?	Curate the exhibition. Invite families. Reflect on learning journey and complete sketchbook evaluation.	Finished artwork, display boards, certificates, reflection sheets	Outdoor gallery walk celebrating the school's local environment.	Final assessment against project end points.

Consumables - Red, yellow, blue, black and white poster paint - Watercolour paints - Thick and thin paintbrushes - Mixing palettes - Water pots - Sugar paper - Cartridge paper - Sketchbooks - Pencils - Black fine liners - Wax crayons - Oil pastels - Chalks - Printing ink - Rollers - Sponges - Glue sticks - PVA glue - Coloured paper - Tissue paper - Mounting card		Equipment - Aprons - Drying rack - Mirrors - Magnifying glasses - Colour wheels - Rulers - Display boards - Visualiser - Interactive whiteboard Artist Resources - Piet Mondrian prints - Henri Matisse prints - Wassily Kandinsky prints - Colour theory posters - Artist biography cards Health & Safety - Wear aprons to protect clothing. - Demonstrate safe use of paintbrushes and water pots. - Clean spills immediately to prevent slips. - Wash hands thoroughly after painting. - Carry out Beach School risk assessments for outdoor painting activities.		Outdoor / Beach School - Shells - Pebbles - Driftwood - Leaves - Flowers - Sand - Mud - Chalk - Natural pigments - Bark - Pine cones - Sticks - Feathers Adaptive Teaching - Provide ready-mixed primary colours before introducing independent colour mixing. - Model each painting technique slowly using a visualiser or large demonstration. - Use colour cards and colour vocabulary mats to support language development. - Encourage pupils to explore colour through practical play before recording observations. - Provide larger brushes and paper for pupils developing fine motor control. - Challenge higher-attaining pupils to create tints and shades and explain how colour can communicate mood and feeling.		
---	--	---	--	--	--	--

Common Misconception	Teaching Response
You need lots of paint to mix colours.	Model using small amounts of paint to create new colours.
All greens, blues and reds are the same.	Explore different shades and tones found in nature.
Black should always be added to make colours darker.	Demonstrate creating darker colours through careful mixing.
Mixing more colours always makes better colours.	Investigate how too many colours can create muddy tones.
Painting is about copying perfectly.	Encourage experimentation and personal responses.

Reflection Question	Purpose
Which colours did you enjoy mixing most?	Encourage exploration and curiosity.
What surprised you when mixing colours?	Develop understanding of colour theory.
How did your colour choices change your painting?	Encourage purposeful artistic decisions.
Which painting technique did you find easiest?	Promote self-awareness of developing skills.
What would you change next time?	Develop reflection and resilience.
How has this project helped answer our big question?	Consolidate understanding of how artists use colour creatively.

YEAR 1 – RAIN AND SUNRAYS – Spring Term

How can artists help us see the beauty in the world around us?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' observational drawing and painting skills by encouraging them to explore the beauty of the natural world through colour, light and pattern. Building on the colour knowledge developed in Mixing Colours , pupils investigate how artists observe closely before creating artwork. They experiment with different painting techniques, learn how weather and seasons influence colour, and begin to represent natural forms with increasing accuracy. Through first-hand experiences, children develop an appreciation of nature as a source of artistic inspiration whilst strengthening their confidence as young artists.
The Greatstone Way	EXPLORERS – How does curiosity help us discover more? Through observation and artistic enquiry, pupils explore the colours, patterns and textures of the natural world. They develop the Greatstone value of Dream by using curiosity and imagination to interpret what they see, recognising that artists notice details that others may overlook and use creativity to help us appreciate the world around us.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Use drawing, painting and sculpture to develop and share ideas, experiences and imagination. Develop a wide range of art and design techniques using colour, pattern, texture, line, shape, form and space. Learn about the work of a range of artists, craft makers and designers.
Curriculum Journey	Builds on Mixing Colours , where pupils developed an understanding of primary and secondary colours. This project extends that learning by introducing observational drawing, painting techniques and the careful study of nature. It prepares pupils for Street Views , where they apply observation, colour and composition to represent buildings and places within their local community.
Sticky Knowledge	Artists observe carefully before creating. Nature contains many different colours, shapes, textures and patterns. Colours change with the seasons, weather and light. Different brushes and tools create different effects. Artwork can represent what we see as well as how a place or object makes us feel.
Artistic Skills	Observe natural objects carefully before drawing or painting. Develop pencil control through simple observational drawing. Mix and apply colours with increasing confidence. Experiment with brush sizes, printing and mark-making techniques. Create texture using paint and mixed media. Discuss artwork using simple artistic vocabulary.
Substantive Concepts	Observation • Colour • Pattern • Texture • Nature • Light
Disciplinary Concepts	Observation • Exploration • Recording • Experimentation • Interpretation • Evaluation
Core Vocabulary	observe, sketch, texture, pattern, light, shade, weather, season, landscape, nature, petals, leaves, sky, brushstroke, print, blend, artist, composition
Artists & Reading Spine	Core Artists: Vincent van Gogh (colour and expressive landscapes); Claude Monet (light and seasons). Supporting Artists: Georgia O'Keeffe (flowers), Eric Carle (collage inspired by nature). Reading Spine: <i>The Tiny Seed</i> – Eric Carle; <i>A Walk in London</i> (natural observations); <i>The Extraordinary Gardener</i> – Sam Boughton.
Cross-Curricular Links	Geography: Bright Lights, Big City – comparing natural and urban environments. Science: Seasonal Changes; Everyday Materials; Plants. English: Descriptive vocabulary and poetry inspired by nature. Maths: Pattern, symmetry and repeating sequences. PSHE: Appreciating the beauty of the natural environment.
Beach School & Outdoor Learning	Observe seasonal changes on Greatstone Beach and around the school grounds. Collect natural materials to create transient artwork, bark rubbings, leaf prints and texture studies. Paint outdoors using the changing colours of the sky, sea and dunes as inspiration.
Greatstone & Kent Links	Use Greatstone's coastline as an outdoor classroom to observe the colours of the sea, sky, dunes and marshes across different weather conditions. Compare local wildflowers and coastal habitats with those found elsewhere in Kent. Celebrate the unique beauty of the local landscape through observational artwork.
Memorable Hook	Nature Detectives – Children receive an artist's field journal containing sketches, colour samples and mystery natural objects. They become Nature Detectives, using magnifying glasses and sketchbooks to investigate the colours, textures and patterns hidden within the school grounds and Greatstone's natural environment.
Authentic Outcome / Showcase	The Greatstone Seasons Gallery – Pupils curate an exhibition of observational drawings, paintings, nature prints and collaborative landscape artwork inspired by Greatstone's changing seasons. Families are invited to explore the gallery whilst pupils explain how artists use observation, colour and texture to celebrate the natural world.
Assessment End Point	Pupils confidently observe natural objects before creating artwork, mix and apply colour appropriately, use a range of drawing and painting techniques with increasing control, and explain how artists use colour, light and texture to represent the natural world.

Year 1 Art – Rain and Sunrays

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the enquiry – Becoming Nature Detectives	Artists observe carefully before creating. Nature inspires artists.	What can artists discover by looking closely?	Discover the artist's field journal filled with sketches and colour samples. Explore the school grounds looking for interesting colours, shapes and textures. Begin a nature sketchbook.	Sketchbooks, magnifying glasses, clipboards, pencils, artist journal, natural objects	Nature walk around the school collecting interesting leaves, flowers and textures.	Can pupils explain why artists observe before creating?
2	Looking Closely at Nature	Every natural object has unique shapes and patterns.	What details do we notice when we slow down?	Observe shells, leaves, flowers and feathers. Create detailed pencil drawings using simple observational techniques.	Natural objects, pencils, magnifiers, visualiser	Beach treasure hunt collecting natural inspiration.	Can pupils observe and record simple details accurately?
3	Colour in Nature	Nature contains many different shades and colours.	How many colours can we find outdoors?	Create colour charts inspired by natural objects. Mix colours to match leaves, flowers and shells.	Poster paint, palettes, brushes, colour cards	Collect natural colour samples around Greatstone.	Can pupils mix colours to match natural objects?
4	Light and Weather	Light changes the way colours appear.	How does sunshine change what we see?	Compare photographs of Greatstone in different weather. Paint the same landscape in sunshine and cloudy weather.	Landscape photographs, paint, brushes, large paper	Observe the sea and sky at different times of day.	Can pupils explain how light changes colour?

5	Learning from Artists	Artists notice different things about nature.	How do artists show nature differently?	Study Monet's gardens, Van Gogh's landscapes and Georgia O'Keeffe's flowers. Compare colours and brushstrokes. Recreate small sections.	Artist prints, books, paint, sketchbooks	Identify similarities between artists' work and the local environment.	Can pupils identify features of different artists?
6	Exploring Texture	Artists create texture using different tools and materials.	How can we make our artwork feel interesting?	Experiment with sponges, forks, cotton buds and natural printing tools. Create textured backgrounds.	Sponges, rollers, forks, natural objects, paint	Bark rubbings, sand textures and shell printing outdoors.	Can pupils create different textures confidently?
7	Printing with Nature	Nature can become an artist's tool.	How can natural objects help us create art?	Print using leaves, shells, flowers and vegetables. Compare repeated patterns.	Printing trays, paint, leaves, shells, vegetables	Print with natural materials collected during Beach School.	Can pupils use printing techniques successfully?
8	Painting Flowers and Plants	Artists observe before painting.	How can we show the beauty of plants?	Observe flowers closely before creating paintings. Focus on shape, colour and careful brush control.	Fresh flowers, watercolours, brushes, sketchbooks	Draw and paint spring flowers growing around school.	Can pupils observe before painting?
9	Greatstone Landscapes	Landscapes show places we know.	How can we capture Greatstone in our artwork?	Paint Greatstone beach, dunes or sea using photographs and memories. Introduce foreground and background.	Local photographs, paint, brushes, large paper	Sketch the local landscape outdoors.	Can pupils represent features of the local landscape?
10	Collaborative Nature Mural	Artists sometimes work together.	How can we create something beautiful together?	Create a large collaborative mural celebrating the changing seasons around Greatstone.	Large mural paper, collage materials, paint	Collect natural materials for collage elements.	Can pupils collaborate effectively whilst contributing their own ideas?
11	Refining and Preparing Artwork	Artists improve work before exhibiting it.	How can we make our artwork even better?	Select favourite artwork. Improve details, mount pieces and write simple artist labels.	Mounting paper, labels, glue, pencils	Choose outdoor exhibition spaces.	Can pupils identify improvements to their own work?
12	Greatstone Seasons Gallery	Artists share their work with others.	How can art help people appreciate nature?	Curate the Seasons Gallery. Present artwork to families and explain inspiration, colours and techniques. Complete reflection activities.	Finished artwork, display boards, certificates, reflection sheets	Outdoor gallery walk celebrating Greatstone's natural beauty.	Final assessment against end points and pupil explanations.
Resources Drawing • Sketchbooks • HB pencils • Colouring pencils • Black fine liners • Erasers • Pencil sharpeners • Clipboards Painting • Poster paint • Watercolour paints • Mixing palettes • Thick and thin brushes • Water pots • Aprons Observation • Magnifying glasses • Mirrors • Local photographs • Seasonal objects • Fresh flowers • Plants • Shell collections			Printing & Texture • Rollers • Sponges • Cotton buds • Corks • Bubble wrap • Corrugated card • Leaves • Shells • Pine cones • Bark • Feathers Artist Resources • Claude Monet • Vincent van Gogh • Georgia O'Keeffe • Eric Carle Artist postcards Books Virtual gallery images Health & Safety • Supervise outdoor sketching and observation. • Wear suitable clothing for weather conditions. • Demonstrate safe use of paint and printing equipment. • Wash hands after practical sessions. • Complete Beach School risk assessments before outdoor learning.		Beach School Resources • Buckets • Collection trays • Natural objects • Driftwood • Pebbles • Shells • Sand • Seaweed • Leaves • Wildflowers • Chalk • Mud paints Adaptive Teaching • Use real weather observations alongside photographs and videos. • Model drawing and painting techniques in manageable steps. • Provide weather vocabulary cards and visual prompts. • Encourage pupils to experiment with different mark-making tools. • Offer pre-drawn outlines where appropriate to support composition. • Challenge higher-attaining pupils to combine colour, texture and line to communicate different weather conditions.		

Common Misconception	Teaching Response
The sky is always blue.	Observe weather across different seasons and times of day.

Rain is always grey.	Explore the colours created by light and reflections during rainfall.
Sunshine is always yellow.	Discuss warm colours and different lighting conditions.
Weather artwork should always be realistic.	Study expressive artists who communicate atmosphere and mood.
One technique suits every weather effect.	Compare brushwork, printing and mark-making.

Reflection Question	Purpose
Which weather inspired you most? Why?	Develop observation and personal response.
How did colour help show different weather?	Build understanding of colour and atmosphere.
Which marks best represented rain or sunshine?	Encourage evaluation of techniques.
How did looking outside improve your artwork?	Value first-hand observation.
What did you improve during this project?	Promote reflective learning.
How has this project helped answer our big question?	Consolidate understanding of how artists represent weather and seasons.

YEAR 1 – STREET VIEWS – Summer Term	
How can artists help us see the places where we live?	
Section	Curriculum Overview
Curriculum Rationale	This project encourages pupils to look closely at the built environment and recognise that artists record the places, buildings and communities that shape our lives. Building on the colour knowledge developed in Mixing Colours and the observational skills established in Rain and Sunrays , pupils investigate how artists represent streets, buildings and local landmarks using line, shape, colour and perspective. Through observational drawing, collage, painting and mixed media, pupils learn that every community has its own identity and that art can celebrate the places where we belong.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Pupils explore how artists celebrate communities by recording the places that matter to them. They develop the Greatstone value of Dare by confidently representing their own environment, recognising that creativity helps preserve memories, celebrate local identity and leave a lasting record of the places we value.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Use drawing, painting and sculpture to develop and share ideas, experiences and imagination. Develop a wide range of art and design techniques using colour, pattern, texture, line, shape, form and space. Learn about the work of a range of artists, craft makers and designers, describing similarities and differences between different creative works.
Curriculum Journey	Builds on Mixing Colours , where pupils developed confidence with colour theory, and Rain and Sunrays , where they learned to observe and represent the natural world. Pupils now apply these skills to the built environment, developing confidence in drawing buildings, using collage and creating simple compositions. This project prepares pupils for Year 2, where observational drawing, composition and portraiture become increasingly refined.
Sticky Knowledge	Artists record places as well as people. Buildings are made from simple shapes and lines. Every community has landmarks that make it unique. Different viewpoints create different pictures. Art can preserve memories of places for the future.
Artistic Skills	Observe buildings carefully before drawing. Draw simple buildings using lines and geometric shapes. Mix colours confidently to represent buildings and landscapes. Use collage to create texture and architectural detail. Explore simple foreground and background. Discuss artwork using increasingly confident artistic vocabulary.
Substantive Concepts	Place • Community • Line • Shape • Composition • Perspective
Disciplinary Concepts	Observation • Recording • Interpretation • Representation • Evaluation
Core Vocabulary	street, building, house, landmark, skyline, roof, window, door, architecture, community, foreground, background, composition, collage, texture, perspective, observe, sketch
Artists & Reading Spine	Core Artists: L. S. Lowry (communities and streets); James Rizzi (colourful cityscapes). Supporting Artists: Stephen Wiltshire (architectural drawing), Paul Klee (simplified buildings). Reading Spine: <i>Katie in London</i> – James Mayhew; <i>A Walk in London</i> – Salvatore Rubbino; <i>The Little House</i> – Virginia Lee Burton.
Cross-Curricular Links	History: School Days – comparing past and present schools and communities. Geography: Bright Lights, Big City – comparing Greatstone with London and recognising human features. Science: Everyday Materials – identifying materials used to build homes and schools. English: Descriptive writing, postcards and local information texts. Maths: Shape, position, direction and simple geometry.
Beach School & Outdoor Learning	Sketch local buildings, beach huts, shelters and the Greatstone coastline. Observe how natural and human features exist alongside one another. Create transient street scenes using natural materials and investigate patterns in buildings and pathways.
Greatstone & Kent Links	Explore Greatstone's beach huts, local homes, Romney Marsh architecture and community buildings. Compare these with London's landmarks and different types of housing. Study historical photographs showing how Greatstone has changed over time, linking directly to the History project <i>School Days</i> .
Memorable Hook	The Greatstone Postcard Project – Children receive a collection of mystery postcards showing famous streets, villages and cities. They become Community Artists, exploring their own local area to create a new collection of postcards celebrating Greatstone for future visitors.
Authentic Outcome / Showcase	Our Greatstone Gallery – Pupils curate an exhibition of observational drawings, paintings, collages and large collaborative street scenes celebrating Greatstone's unique identity. Families and members of the local community are invited to view the exhibition and pupils act as gallery guides, explaining how artists preserve the places we value.
Assessment End Point	Pupils confidently observe and represent local buildings using drawing, painting and collage techniques. They use colour, line and shape purposefully, recognise that artists record important places, and explain how artwork can celebrate communities and preserve memories of the local environment.

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Greatstone Postcard Project	Artists record the places where people live and work.	Why do artists draw buildings and streets?	Open the mystery postcard collection. Compare postcards from Greatstone, London and other places. Begin a sketchbook entitled <i>My Community</i> .	Vintage postcards, local photographs, sketchbooks, pencils, large map of Greatstone	Walk around the school identifying buildings and landmarks.	Can pupils explain why artists record places?
2	Looking Closely at Buildings	Buildings are made from simple shapes and lines.	What shapes can we see in buildings?	Observe photographs of homes, schools and beach huts. Draw buildings using circles, squares, rectangles and triangles.	Photographs of local buildings, rulers, pencils, shape cards	Sketch beach huts and local buildings.	Can pupils identify and draw simple shapes within buildings?
3	Learning from Artists	Different artists represent communities in different ways.	How do artists show places differently?	Study L. S. Lowry, James Rizzi and Stephen Wiltshire. Compare styles, colours and detail. Create small artist-inspired studies.	Artist prints, books, paint, coloured pencils	Compare artist styles with Greatstone's landscape.	Can pupils recognise different artistic styles?
4	Drawing Greatstone	Artists observe carefully before drawing.	What makes Greatstone special?	Observe photographs and local views before completing observational drawings of familiar places.	Clipboards, pencils, local photographs, sketchbooks	Outdoor sketching around the school grounds.	Can pupils observe carefully before drawing?
5	Colouring Our Community	Colour helps communicate mood and place.	How can colour change the way a place feels?	Paint local buildings using colours inspired by different seasons and weather conditions.	Poster paint, watercolours, palettes, brushes	Observe how colours change across the beach and village.	Can pupils select colours purposefully?
6	Exploring Texture through Collage	Different materials create different textures.	How can collage make buildings look realistic?	Create textured houses and buildings using paper, fabric and recycled materials.	Coloured paper, magazines, tissue paper, glue, fabric, cardboard	Collect natural materials to create textured collages.	Can pupils use collage to represent texture?
7	Foreground and Background	Artists arrange objects to create interesting pictures.	Which parts of a picture are closest and furthest away?	Explore simple foreground and background using landscapes and buildings. Produce layered compositions.	Landscape photographs, paint, paper, collage materials	Observe how the sea, beach and buildings appear at different distances.	Can pupils arrange objects within a composition?
8	Designing Greatstone Postcards	Artwork can communicate information about places.	What would visitors need to know about Greatstone?	Design postcards celebrating favourite local places using drawing, painting and simple captions.	Blank postcards, pencils, paints, fine liners	Sketch favourite local landmarks.	Can pupils create artwork that celebrates their community?
9	Collaborative Street Scene	Artists sometimes work together to create large artworks.	How can we work together to celebrate Greatstone?	Create a large class mural of Greatstone showing homes, beach huts, the school and local landmarks.	Large mural paper, paint, collage materials	Collect textures and colours from the local environment to include in the mural.	Can pupils contribute effectively to a collaborative artwork?
10	Improving Our Artwork	Artists refine their work before sharing it.	How can we make our artwork even better?	Return to individual pieces. Add detail, improve colour choices and refine compositions.	Previous artwork, pencils, paints, fine brushes	Outdoor observational drawing to improve details.	Can pupils identify and make improvements independently?
11	Preparing the Exhibition	Artists prepare work carefully for display.	How do artists share their work?	Mount artwork, write simple artist labels and practise explaining techniques and inspiration.	Mounting paper, labels, display boards, glue	Choose locations for an outdoor gallery trail.	Can pupils talk confidently about their artwork?
12	Our Greatstone Gallery	Art helps celebrate communities and preserve memories.	How can our artwork help people appreciate Greatstone?	Curate the exhibition for families. Present postcards, collages, paintings and the collaborative mural. Complete reflection activities in sketchbooks.	Finished artwork, display boards, reflection sheets, certificates	Outdoor gallery walk linking artwork to real local landmarks.	Final assessment against project end points and pupil voice.
Resources Drawing • Sketchbooks • HB pencils • Coloured pencils • Fine liners • Erasers • Rulers • Clipboards Painting • Poster paint • Watercolour paints • Mixing palettes • Paintbrushes (various sizes)			Collage & Mixed Media • Coloured paper • Tissue paper • Corrugated card • Fabric scraps • Recycled packaging • Magazines • Newspapers • Glue sticks • PVA glue • Scissors Artist Resources Core Artists • L. S. Lowry		Beach School Resources • Clipboards • Pencils • Measuring tapes • Natural collage materials • Driftwood • Shells • Pebbles • Sand • Leaves • Chalk • Cameras/iPads for observational photography Adaptive Teaching • Use photographs of Greatstone alongside local walks to support observation.		

- Water pots - Aprons Observation Resources - Photographs of Greatstone - Beach hut images - Local maps - Historical photographs of Greatstone - Postcards - Aerial photographs	- James Rizzi Supporting Artists - Stephen Wiltshire - Paul Klee Artist books, postcards and digital gallery images. Health & Safety - Carry out risk assessments before local walks. - Reinforce road safety and adult supervision outdoors. - Demonstrate safe handling of drawing equipment. - Ensure digital devices are used safely if photographing buildings. - Wash hands after practical activities.	- Demonstrate simple perspective through overlapping shapes rather than formal perspective. - Break drawing into manageable stages. - Provide building shape templates where appropriate. - Support vocabulary with labelled images of buildings and features. - Challenge higher-attaining pupils to include increasing detail, texture and observational accuracy within their compositions.
--	---	--

Common Misconception	Teaching Response
Every building looks the same.	Compare different buildings in Greatstone and beyond.
Buildings should all be drawn the same size.	Discuss objects appearing different depending on distance.
Roads are always straight.	Observe local roads and pathways.
Art is about drawing perfectly.	Celebrate careful observation and individual responses.
Cities are the only places with interesting buildings.	Explore local architecture and community landmarks.

Reflection Question	Purpose
What interesting details did you notice about our local buildings?	Develop observational skills.
How did your drawing change after looking more carefully?	Encourage close observation.
Which technique helped make your street scene more realistic?	Evaluate artistic choices.
How does your artwork celebrate Greatstone?	Build pride in the local community.
What would you improve if you created another street scene?	Develop reflective practice.
How has this project helped answer our big question?	Consolidate understanding that artists observe and celebrate the places where people live.

YEAR 2 – EXPLORING COLOURS – Autumn Term

How do artists use colour to tell stories and express ideas?	
Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' understanding of colour as a powerful artistic tool for communicating ideas, emotions and meaning. Building on the foundations established in Year 1, pupils extend their knowledge of colour mixing by exploring shades, tints, tones and complementary colours through increasingly confident experimentation. They investigate how artists use colour to create atmosphere, represent the natural world and communicate feelings. Through drawing, painting, printmaking and mixed media, pupils become increasingly independent in selecting colours and techniques to achieve a desired effect, laying the foundations for more sophisticated colour theory in Key Stage 2.
The Greatstone Way	ROOTS – Who are we and where do we belong? Pupils explore how colour reflects identity, memories and belonging. They investigate the colours that represent themselves, their families and their local community whilst developing the Greatstone value of Care through respecting different artistic viewpoints and celebrating individuality through creativity.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Develop drawing, painting and mixed-media techniques using colour, pattern, texture, line, shape, form and space. Develop a wide range of art and design techniques using increasing control. Learn about the work of artists, craft makers and designers, describing similarities and differences and making links to their own work.
Curriculum Journey	Builds on Year 1, where pupils learned to mix primary and secondary colours, observe the natural world and represent local places through art. This project extends colour knowledge through the introduction of shades, tints and expressive colour choices. It prepares pupils for Flower Head , where colour is applied to detailed observational work, and ultimately for Contrast and Complement in Year 3, where pupils begin to understand complementary colour theory.
Sticky Knowledge	Colours can be made lighter by adding white and darker by adding black. Artists choose colours carefully to create mood and atmosphere. Colours can communicate feelings and ideas. Different artists use colour in different ways. Colour choices can change how we interpret artwork.
Artistic Skills	Mix and refine colours with increasing accuracy. Create tints, shades and simple tones. Use colour purposefully to communicate mood and atmosphere. Experiment confidently with paint, pastels and mixed media. Observe and compare the work of different artists. Evaluate and explain artistic choices using appropriate vocabulary.
Substantive Concepts	Colour • Tone • Mood • Expression • Observation • Creativity
Disciplinary Concepts	Observation • Experimentation • Interpretation • Artistic Choice • Evaluation
Core Vocabulary	tint, shade, tone, primary colour, secondary colour, warm colours, cool colours, blend, palette, mood, atmosphere, expressive, observe, experiment, artist, composition
Artists & Reading Spine	Core Artists: Henri Matisse (expressive colour), Vincent van Gogh (emotion through colour). Supporting Artists: Sonia Delaunay (bold colour), Alma Thomas (pattern and colour). Reading Spine: <i>The Colour Monster</i> – Anna Llenas; <i>Mix It Up!</i> – Hervé Tullet; <i>The Dot</i> – Peter H. Reynolds.

Cross-Curricular Links	History: Movers and Shakers – using colour to celebrate influential people. Science: Uses of Everyday Materials and Living Things and Their Habitats – observing colour in natural materials and habitats. English: Descriptive writing, poetry and vocabulary inspired by colour. PSHE: Identity, emotions and celebrating diversity. Maths: Pattern, symmetry and repeating designs.
Beach School & Outdoor Learning	Observe and record seasonal colour changes around Greatstone. Create colour palettes inspired by the beach, dunes and Romney Marsh. Produce transient art using natural materials and experiment with natural pigments. Explore how weather and light affect colour in the outdoor environment.
Greatstone & Kent Links	Investigate the changing colours of Greatstone's coastline throughout the seasons. Compare coastal colours with local woodland, farmland and marsh environments across Kent. Create artwork inspired by local sunsets, beach huts, wildflowers and the sea.
Memorable Hook	The Missing Colours Mystery – Children discover a collection of famous paintings that have mysteriously lost their colours. They become Colour Explorers, investigating how artists use colour to bring artwork to life before restoring the missing masterpieces through their own experimentation.
Authentic Outcome / Showcase	The Greatstone Colour Gallery – Pupils curate an exhibition exploring colour, mood and identity through paintings, colour studies, collaborative artwork and sketchbooks inspired by Greatstone and the artists they have studied. Visitors are invited to explore how colour communicates meaning through pupil-led gallery tours.
Assessment End Point	Pupils confidently mix and refine colours to create tints and shades, explain how artists use colour to communicate mood and meaning, select colours purposefully for different effects and discuss their own work using increasingly confident artistic vocabulary.

Year 2 Art – Exploring Colours

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Colour Detectives Academy	Artists use colour to communicate ideas, emotions and meaning.	Why is colour important in art?	Discover the "Missing Colours Mystery". Investigate famous artworks with altered colours. Discuss how colour changes meaning. Create an individual colour wheel in sketchbooks.	Artist reproductions, sketchbooks, colour wheels, primary paints, palettes, pencils	Colour hunt around school and Beach School area, collecting natural objects by colour groups.	Can pupils explain why artists use colour purposefully?
2	Revisiting Colour Mixing	Primary and secondary colours can be mixed confidently.	How do artists create new colours?	Retrieve Year 1 learning by mixing primary and secondary colours. Create accurate colour charts and compare results.	Red, yellow and blue paint, palettes, brushes, colour cards	Create natural colour palettes using leaves, shells and pebbles.	Can pupils accurately mix secondary colours without support?
3	Tints, Shades and Tones	White and black change colours in different ways.	How can we change a colour?	Introduce tints, shades and tones through practical colour mixing. Record colour scales in sketchbooks.	White and black paint, palettes, paint strips, sketchbooks	Observe light and shadow on the beach and school grounds.	Can pupils create simple tints and shades?
4	Warm and Cool Colours	Warm and cool colours create different moods.	How do colours make us feel?	Explore warm and cool colours through paintings and music. Produce expressive artwork showing contrasting moods.	Paint, large paper, music clips, artist images	Observe warm and cool colours in the sea, sky and vegetation.	Can pupils explain how colour affects mood?
5	Learning from Henri Matisse	Artists make deliberate colour choices.	What can we learn from Henri Matisse?	Investigate Matisse's use of bold colour and collage. Produce a simple cut-paper composition inspired by his work.	Matisse prints, coloured paper, scissors, glue	Create natural collages inspired by Matisse using found materials.	Can pupils identify characteristics of Matisse's artwork?
6	Learning from Vincent van Gogh	Colour can communicate emotion and movement.	How did Van Gogh use colour to tell stories?	Explore expressive brushstrokes and colour in Van Gogh's paintings. Recreate small sections focusing on colour and texture.	Artist prints, acrylic/poster paint, textured brushes	Observe movement in grasses, clouds and waves before painting.	Can pupils describe how colour creates emotion?
7	Colour in Nature	Nature provides endless colour inspiration.	Which colours can we discover outdoors?	Observe flowers, leaves and shells. Create colour studies using watercolour and pencil.	Watercolours, sketchbooks, natural objects, magnifiers	Seasonal colour walk along Greatstone beach or school grounds.	Can pupils accurately observe and record natural colour?
8	Colour and Identity	Artists use colour to represent people and feelings.	Which colours tell my story?	Produce expressive self-portraits using colour to represent personality and emotions.	Mirrors, paints, pencils, portrait examples	Outdoor portrait sketching using natural light.	Can pupils explain their colour choices?
9	Collaborative Colour Canvas	Artists collaborate to communicate ideas.	How can colour bring us together?	Create a large collaborative mural inspired by Greatstone using colour to represent community, sea and landscape.	Large paper, paints, collage materials	Collect natural textures and colours for collage additions.	Can pupils contribute thoughtfully to collaborative artwork?
10	Developing Personal Artwork	Artists improve work through reflection and practice.	How can I improve my artwork?	Return to favourite pieces. Refine colour mixing, add detail and improve composition. Complete sketchbook reflections.	Previous artwork, paint, sketchbooks, fine brushes	Outdoor observation to refine colours and details.	Can pupils identify strengths and improvements in their work?
11	Curating a Gallery	Artists prepare work carefully for exhibition.	How do artists present their work?	Mount artwork, write gallery labels and prepare short artist statements explaining colour choices.	Mounting card, labels, display boards, glue	Select outdoor display locations inspired by the landscape.	Can pupils confidently discuss their artistic decisions?

12	Greatstone Colour Gallery	Colour communicates ideas and emotions.	How can colour tell a story?	Curate and present the Greatstone Colour Gallery. Pupils lead visitors through the exhibition explaining techniques, artists studied and personal inspiration. Complete project reflection.	Finished artwork, certificates, reflection sheets, gallery displays	Outdoor gallery trail linking artwork to the colours of Greatstone.	Final assessment against project end points, sketchbooks and pupil voice.
Resources Drawing & Recording - Sketchbooks - HB pencils - Colouring pencils - Fine liners - Erasers - Clipboards Painting - Poster paint - Watercolour paints - White and black paint - Mixing palettes - Paintbrushes (various sizes) - Water pots - Aprons Observation - Magnifying glasses - Mirrors - Colour wheels - Seasonal photographs - Natural objects (shells, flowers, leaves, pebbles)			Mixed Media & Collage - Coloured papers - Tissue paper - Patterned papers - Fabric scraps - Glue sticks - PVA glue - Scissors Artist Resources Core Artists - Henri Matisse - Vincent van Gogh Supporting Artists - Sonia Delaunay - Alma Thomas Artist books, postcards, virtual gallery images and biography cards. Beach School Resources - Collection trays - Shells - Pebbles - Driftwood - Leaves - Wildflowers - Sand - Chalk - Natural pigments - Cameras/iPads for colour photography		Adaptive Teaching - Provide colour wheels and visual prompts to reinforce colour vocabulary. - Model colour mixing and painting techniques in small, manageable steps. - Use artist examples to demonstrate how colour creates mood and atmosphere. - Offer partially completed colour wheels or templates where appropriate. - Encourage pupils to discuss colour choices before beginning practical work. Challenge higher-attaining pupils to create harmonious and contrasting colour palettes inspired by famous artists and explain their choices using artistic vocabulary. Health & Safety - Demonstrate safe use of paints, palettes and brushes. - Encourage pupils to wear aprons. - Clean spills immediately to prevent slips. - Wash hands thoroughly after painting. - Carry out Beach School risk assessments for outdoor colour investigations.		

Common Misconception	Teaching Response
Colours always have one meaning.	Explore how artists use colour differently to communicate emotions and ideas.
Mixing more colours creates brighter paintings.	Demonstrate how careful mixing produces cleaner, richer colours.
All artists use realistic colours.	Compare realistic, expressive and abstract artwork.
Colour is less important than drawing.	Investigate how colour changes the impact and mood of artwork.
There is one correct way to use colour.	Encourage personal interpretation and experimentation.

Reflection Question	Purpose
Which colours worked well together? Why?	Develop understanding of colour harmony.
How did colour change the feeling of your artwork?	Encourage purposeful artistic choices.
Which artist inspired your colour choices?	Reflect on artistic influences.
What new painting skill did you develop?	Promote self-awareness of progress.
What would you improve next time?	Encourage reflection and resilience.
How has this project helped answer our big question?	Consolidate understanding of how artists communicate through colour.

YEAR 2 – FLOWER HEAD – Spring Term How do artists reveal the beauty and detail of the natural world?	
Section	Curriculum Overview

Curriculum Rationale	This project develops pupils' observational drawing and painting skills through the close study of flowers, plants and natural forms. Building on the expressive use of colour explored in Exploring Colours , pupils learn that artists carefully observe before creating detailed artwork. They investigate shape, pattern, symmetry and texture within plants and flowers, using a range of media to record increasingly accurate observations. Through drawing, painting, printing and collage, pupils develop greater control, refine their artistic techniques and appreciate how artists celebrate the beauty and diversity of the natural world.
The Greatstone Way	EXPLORERS – How does curiosity help us discover more? Pupils become botanical explorers, investigating the colours, structures and patterns found in plants and flowers. They develop the Greatstone value of Dream , recognising that careful observation, curiosity and creativity help us discover new ways of understanding and appreciating the world around us.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Develop drawing, painting and mixed-media techniques using colour, pattern, texture, line, shape, form and space. Use sketchbooks to develop and revisit ideas where appropriate. Learn about the work of artists, craft makers and designers, describing similarities and differences and using artistic vocabulary to discuss their own work.
Curriculum Journey	Builds on Exploring Colours , where pupils developed confidence in colour mixing, mood and artistic expression. This project introduces increasingly accurate observational drawing, pattern and texture through botanical studies. It prepares pupils for Portraits and Poses , where observational skills are transferred from plants to people, and provides the foundations for Beautiful Botanicals in Year 3.
Sticky Knowledge	Artists observe carefully before drawing. Flowers and plants have distinctive shapes, colours, patterns and textures. Looking closely helps artists notice detail. Repeated patterns often occur in nature. Artists use sketchbooks to record observations and develop ideas before creating finished artwork.
Artistic Skills	Draw from direct observation with increasing accuracy. Mix and apply colour to represent natural forms. Create texture using paint, printing and collage. Identify repeating patterns and symmetry in nature. Refine observational drawings through repeated practice. Discuss artistic techniques using appropriate vocabulary.
Substantive Concepts	Observation • Nature • Pattern • Texture • Symmetry • Detail
Disciplinary Concepts	Observation • Recording • Investigation • Interpretation • Refinement • Evaluation
Core Vocabulary	observation, botanical, petals, stem, leaf, roots, blossom, texture, symmetry, pattern, detail, sketch, composition, print, collage, watercolour, artist, refine
Artists & Reading Spine	Core Artists: Georgia O'Keeffe (flowers and scale); Vincent van Gogh (<i>Sunflowers</i>). Supporting Artists: William Morris (botanical pattern), Yayoi Kusama (repetition and pattern). Reading Spine: <i>The Extraordinary Gardener</i> – Sam Boughton; <i>A Seed Grows</i> – Antoinette Portis; selected botanical illustrations and non-fiction texts about plants.
Cross-Curricular Links	Geography: Let's Explore the World – comparing plants and environments around the world. Science: Plants and Living Things and Their Habitats – identifying plant parts, growth and habitats. English: Nature poetry, descriptive vocabulary and observational writing. Maths: Symmetry, repeated patterns and shape. PSHE: Appreciating nature and caring for living things.
Beach School & Outdoor Learning	Observe wildflowers, grasses and coastal plants around Greatstone. Sketch seasonal changes in plants and habitats. Collect natural materials to create botanical collages, transient art and printed patterns inspired by the local environment.
Greatstone & Kent Links	Investigate the wildflowers, coastal grasses and natural habitats found around Greatstone Beach, Romney Marsh and the surrounding countryside. Compare local plant life with plants from other regions of the United Kingdom and around the world, linking with geographical learning.
Memorable Hook	The Secret Garden Studio – Children discover an artist's sketchbook filled with unfinished botanical drawings, pressed flowers and colour studies. They become Botanical Artists, investigating the hidden beauty of plants and flowers through careful observation and artistic exploration.
Authentic Outcome / Showcase	The Greatstone Botanical Gallery – Pupils curate an exhibition of observational drawings, paintings, botanical prints and collaborative floral artwork celebrating the plants and habitats of Greatstone. Families and visitors are invited to explore the exhibition while pupils explain how artists observe nature to create detailed and beautiful artwork.
Assessment End Point	Pupils confidently create observational drawings and paintings of flowers and plants, accurately represent colour, pattern and texture, explain how artists use careful observation to improve their work and apply increasingly precise artistic vocabulary when discussing both their own work and the work of others.

Year 2 Art – Flower Head

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Secret Garden Studio	Artists study nature carefully before creating artwork.	Why do artists spend time looking closely at flowers?	Discover the artist's botanical sketchbook containing pressed flowers and unfinished drawings. Introduce botanical art and begin a nature sketchbook.	Sketchbooks, pressed flowers, magnifiers, clipboards, pencils, botanical illustrations	Nature walk to discover signs of spring and collect observational inspiration.	Can pupils explain why observation is important in art?
2	Observing Shape and Structure	Flowers are made of different parts with distinctive shapes.	What shapes can we discover inside a flower?	Observe real flowers. Identify petals, stems, leaves and centres before producing simple line drawings.	Fresh flowers, magnifiers, pencils, visualiser, sketchbooks	Sketch wildflowers and grasses growing around the school or Beach School site.	Can pupils identify and accurately draw the main parts of a flower?
3	Exploring Colour in Nature	Plants contain many shades and tones of colour.	How can we match the colours we see?	Mix paint to match flower colours. Produce botanical colour charts and observational studies.	Poster paint, palettes, brushes, flowers, colour cards	Create seasonal colour palettes using local flowers and foliage.	Can pupils mix colours accurately from observation?
4	Learning from Georgia O'Keeffe	Artists sometimes enlarge objects to help us notice detail.	How did Georgia O'Keeffe help people see flowers differently?	Investigate O'Keeffe's flower paintings. Produce enlarged flower drawings focusing on detail and colour.	Artist prints, drawing paper, pencils, watercolours	Observe flowers through magnifiers before sketching outdoors.	Can pupils identify features of Georgia O'Keeffe's work?
5	Learning from Van Gogh	Artists use colour and brushstrokes to create texture and movement.	How did Van Gogh bring flowers to life?	Study <i>Sunflowers</i> . Experiment with expressive brushstrokes and layered paint techniques.	Artist prints, acrylic/poster paint, varied brushes, palette knives	Observe movement in grasses and flowers on a windy day.	Can pupils experiment with expressive brushstrokes?

6	Pattern and Symmetry	Nature contains repeating patterns and symmetry.	What patterns can we find in flowers and leaves?	Explore radial symmetry and repeating botanical patterns. Create printed flower designs inspired by William Morris.	Printing blocks, leaves, rollers, printing ink, coloured paper	Collect leaves and flowers for printing and pattern making.	Can pupils recognise and create repeating patterns?
7	Texture Through Printing and Collage	Artists use different techniques to represent texture.	How can we make our flowers look realistic?	Combine collage, printing and painting to create textured botanical artwork.	Tissue paper, textured papers, fabric, glue, paint, rollers	Collect natural textures for rubbings and collage.	Can pupils represent different textures confidently?
8	Botanical Watercolours	Watercolour creates soft colour transitions.	How can watercolour help us paint delicate flowers?	Introduce watercolour techniques. Create detailed botanical paintings from direct observation.	Watercolour sets, fine brushes, watercolour paper, flowers	Paint outdoors using natural light and observation.	Can pupils control watercolour effectively?
9	Greatstone Wildflower Study	Local plants inspire artists.	What makes Greatstone's plants special?	Study local wildflowers and coastal plants. Produce labelled observational artwork linking with science.	Local plant photographs, sketchbooks, pencils, paints	Explore dunes, grasses and coastal habitats (or school grounds if off-site isn't possible).	Can pupils identify local plants through observation?
10	Refining Botanical Artwork	Artists improve work by returning to it.	How can we improve our observational drawings?	Review sketchbooks, revisit earlier pieces and refine detail, colour and composition.	Previous artwork, fine brushes, pencils, sketchbooks	Compare first and final sketches completed outdoors.	Can pupils identify improvements in their work?
11	Preparing the Botanical Gallery	Artists prepare work carefully for exhibition.	How should we present our artwork?	Mount artwork, write botanical artist labels and prepare short explanations of techniques used.	Mounting card, labels, glue, display materials	Create an outdoor botanical trail linking artwork with living plants.	Can pupils explain their artistic choices confidently?
12	Greatstone Botanical Gallery	Artists help us appreciate and protect nature.	How can our artwork encourage people to notice nature?	Curate the Botanical Gallery. Present observational artwork to families. Complete sketchbook reflections and celebrate learning.	Finished artwork, certificates, reflection sheets, display boards	Outdoor gallery walk identifying the plants that inspired the artwork.	Final assessment against project end points, sketchbooks and pupil voice.
Resources Drawing & Observation • Sketchbooks • HB pencils • Coloured pencils • Fine liners • Erasers • Clipboards • Magnifying glasses Painting • Poster paint • Watercolour paints • Mixing palettes • Fine and broad paintbrushes • Water pots • Aprons Observation Materials • Fresh flowers • Leaves • Seed heads • Shells • Local plant photographs • Botanical specimens • Plant identification guides			Printing & Mixed Media • Rollers • Printing ink • Printing trays • Leaves • Flowers • Sponges • Tissue paper • Coloured paper • Fabric scraps • Glue sticks • PVA glue • Scissors Artist Resources Core Artists • Georgia O'Keeffe • Vincent van Gogh Supporting Artists • William Morris • Yayoi Kusama Artist books, postcards, digital gallery images and biography cards. Health & Safety • Check for pollen and plant allergies before handling flowers. • Remind pupils not to taste or smell unknown plants. • Wash hands after handling natural materials. • Carry out Beach School risk assessments before plant studies. Demonstrate safe handling of scissors when preparing displays or collages.			Beach School Resources • Collection trays • Plant identification cards • Magnifiers • Clipboards • Natural materials • Cameras/iPads • String frames for close observation • Chalk • Natural pigments Adaptive Teaching • Provide fresh flowers alongside photographs for close observation. • Demonstrate observational drawing techniques step by step. • Use magnifying glasses to help pupils notice fine details. • Offer simplified drawing frames where appropriate. • Support vocabulary using labelled botanical diagrams. • Challenge higher-attaining pupils to create increasingly detailed observational studies using accurate colour mixing and tonal shading.	

Common Misconception	Teaching Response
Every flower looks the same.	Compare a wide variety of flowers and discuss similarities and differences.
Leaves are always green.	Observe seasonal colour changes and natural variation.
Drawing means copying quickly.	Model slow, careful observation before drawing.
Flowers should always be symmetrical.	Explore natural variation in shape and growth.

Botanical art is simply decorative.	Explain that artists often study plants carefully to record them accurately.
-------------------------------------	--

Reflection Question	Purpose
What details did you notice when you looked carefully?	Develop observational skills.
Which part of the flower was most difficult to draw? Why?	Encourage reflection on artistic challenges.
How did colour help make your artwork realistic?	Build understanding of colour observation.
What did you learn from studying real flowers?	Reinforce first-hand observation.
How did your artwork improve during the project?	Encourage evaluation and refinement.
How has this project helped answer our big question?	Consolidate understanding that artists learn by carefully observing the natural world.

Year 2 Art – Portraits and Poses – Summer Term How can artists capture the people who matter most?	
Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' observational drawing and painting skills through the study of portraiture. Building on the close observation of flowers and natural forms in Flower Head , pupils now transfer these skills to observing people, facial features, expressions and movement. They investigate how artists create portraits to tell stories about individuals and communities, exploring proportion, colour, line and expression through drawing, painting, collage and mixed media. Pupils begin to understand that portraits can communicate identity, personality and emotion, developing confidence in representing themselves and others with increasing accuracy.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Pupils celebrate the people who make Greatstone special by creating portraits that capture identity, kindness and belonging. They develop the Greatstone value of Dare by confidently expressing themselves through art, recognising that portraits preserve memories, celebrate relationships and create a lasting legacy for families and the wider community.
National Curriculum Coverage	Produce creative work, exploring ideas and recording experiences. Develop drawing, painting and mixed-media techniques using colour, pattern, texture, line, shape, form and space. Develop a wide range of art and design techniques with increasing control. Learn about the work of artists, craft makers and designers, describing similarities and differences between different creative works and making links to their own artwork.
Curriculum Journey	Builds on Exploring Colours , where pupils learned to use colour expressively, and Flower Head , where they developed increasingly accurate observational drawing. Pupils now apply these skills to portraiture, learning to observe facial features, proportions and expressions. This provides a strong foundation for the more sophisticated observational drawing, composition and artistic analysis introduced in Year 3.
Sticky Knowledge	Portraits tell us about people. Artists carefully observe faces before drawing. Facial features are positioned in predictable places. Expressions communicate feelings and emotions. Colour, line and texture help artists represent personality and mood. Portraits preserve memories and celebrate people.
Artistic Skills	Draw facial features with increasing accuracy through observation. Mix colours to represent different skin tones and hair colours. Use line, shape and proportion to create simple portraits. Experiment with collage and mixed media to add texture and detail. Discuss portraits using increasingly confident artistic vocabulary. Evaluate and refine artwork based on observation.
Substantive Concepts	Identity • Portraiture • Observation • Expression • Proportion • Community
Disciplinary Concepts	Observation • Recording • Interpretation • Representation • Evaluation • Refinement
Core Vocabulary	portrait, self-portrait, expression, emotion, proportion, features, eyes, nose, mouth, eyebrows, skin tone, composition, identity, observation, sketch, refine, artist, community
Artists & Reading Spine	Core Artists: Frida Kahlo (self-portrait), Pablo Picasso (portraiture), Kehinde Wiley (celebrating identity). Supporting Artists: Vincent van Gogh (self-portraits), Julian Opie (simplified portraits). Reading Spine: <i>The Colours of Us</i> – Karen Katz; <i>Only One You</i> – Linda Kranz; <i>All Are Welcome</i> – Alexandra Penfold.
Cross-Curricular Links	History: Magnificent Monarchs – royal portraits and how monarchs have been represented throughout history. English: Character descriptions, biographies and speaking and listening. Science: Animals Including Humans – body parts and senses. PSHE: Identity, relationships, belonging and celebrating diversity. RE: Respecting individuality and communities.
Beach School & Outdoor Learning	Create portrait sketches outdoors using natural light. Collect natural materials to create textured portraits and collaborative land art celebrating members of the school community. Explore how changing light affects colour and facial features.
Greatstone & Kent Links	Celebrate the Greatstone community by creating portraits of classmates, family members, school staff and local community figures. Compare historical portraits with modern photographs to explore how people have represented themselves over time. Link with local history by studying portraits connected with Kent's heritage where appropriate.
Memorable Hook	The Portrait Gallery Mystery – Pupils discover a gallery of mysterious portraits with no names or stories. They become Portrait Detectives, investigating clues within artworks before learning how artists use portraits to communicate identity, achievements and personality.
Authentic Outcome / Showcase	Faces of Greatstone Exhibition – Pupils curate a gallery celebrating the people who make Greatstone special. The exhibition includes self-portraits, family portraits, collaborative class artwork and written artist statements explaining how artistic choices communicate identity and emotion. Families and members of the school community are invited to attend the exhibition.
Assessment End Point	Pupils confidently create observational portraits showing increasing accuracy in proportion, facial features and colour mixing. They explain how artists communicate identity and emotion through portraiture, evaluate their own work using artistic vocabulary and produce a finished portrait that celebrates a person within the Greatstone community.

Year 2 Art – Portraits and Poses
Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Portrait Gallery Mystery	Portraits tell us about people and their lives.	What can a portrait tell us about a person?	Discover the mystery portrait gallery. Discuss who the people might be and what clues artists have included. Begin portrait sketchbooks.	Portrait prints, sketchbooks, pencils, mirrors, magnifying glasses	Create quick partner sketches outdoors.	Can pupils explain the purpose of a portrait?
2	Looking Closely at Faces	Faces are made from recognisable features arranged in similar positions.	What do all faces have in common?	Observe faces using mirrors. Draw eyes, noses, mouths and ears separately before combining them into simple portraits.	Mirrors, pencils, face templates, sketchbooks	Observe facial expressions outdoors while working with partners.	Can pupils identify and position facial features accurately?
3	Proportion and Shape	Artists carefully measure and compare before drawing.	How do artists make portraits look realistic?	Explore simple facial proportions using observation rather than measurement. Draw self-portraits from mirrors.	Mirrors, pencils, sketchbooks, portrait examples	Outdoor observational portrait drawing using natural light.	Can pupils improve the placement of facial features?
4	Learning from Frida Kahlo	Self-portraits tell personal stories.	How did Frida Kahlo tell her story through art?	Explore Kahlo's self-portraits. Discuss colour, symbolism and background. Create a personal background representing favourite places and interests.	Artist prints, paints, coloured paper, sketchbooks	Collect natural objects that represent children's interests or personalities.	Can pupils identify features of Frida Kahlo's work?
5	Learning from Pablo Picasso	Artists can represent people in different ways.	Do portraits always have to look realistic?	Compare realistic portraits with Picasso's abstract portraits. Create expressive portraits inspired by Cubism.	Picasso prints, collage paper, paint, scissors	Create collaborative outdoor portraits using natural materials.	Can pupils explain the differences between realistic and abstract portraits?
6	Colour and Skin Tones	Artists mix colours carefully to represent people.	How can we mix colours to match different skin tones?	Investigate colour mixing for skin tones and hair colours. Produce colour charts before revisiting earlier portraits.	White, black, red, yellow and blue paint, palettes, mirrors	Observe how natural light changes skin tones outdoors.	Can pupils confidently mix a range of skin tones?
7	Facial Expressions	Expressions communicate feelings and emotions.	How can artists show emotions?	Explore photographs showing different emotions. Draw expressive portraits focusing on eyes and mouths.	Emotion cards, mirrors, pencils, sketchbooks	Partner games acting out emotions before sketching.	Can pupils represent different facial expressions?
8	Mixed Media Portraits	Artists combine different materials to create texture and interest.	How can different materials improve our portraits?	Add collage, fabric and textured papers to create mixed media portraits.	Tissue paper, fabric, magazines, glue, paint	Collect natural materials to add texture to collaborative artwork.	Can pupils use mixed media confidently?
9	Portraits of People Who Help Us	Portraits celebrate important people.	Who would you choose to celebrate in a portrait?	Draw and paint portraits of family members, school staff or community figures. Link to people who help us and local community.	Photographs (with permission), paints, pencils, sketchbooks	Invite a school visitor or community member to sit for quick sketches outdoors.	Can pupils explain why they chose their subject?
10	Refining Our Portraits	Artists improve work by observing and making changes.	How can we improve our portraits?	Return to earlier work, refine proportions, improve colour and add detail. Reflect in sketchbooks.	Previous artwork, mirrors, fine brushes, pencils	Repeat outdoor sketching to compare progress.	Can pupils identify strengths and next steps?
11	Preparing the Faces of Greatstone Exhibition	Artists prepare work carefully before sharing it.	How should we display our portraits?	Mount artwork, write artist labels and prepare simple explanations about artistic choices and inspiration.	Mounting card, labels, glue, display boards	Create an outdoor portrait trail around the school.	Can pupils confidently explain their artwork?
12	Faces of Greatstone Exhibition	Portraits preserve memories and celebrate communities.	How can portraits help us remember people?	Curate the exhibition. Present artwork to families and invited community members. Complete project reflections and celebrate learning.	Finished artwork, display boards, certificates, reflection sheets	Outdoor gallery walk celebrating the people who make Greatstone special.	Final assessment against project end points, sketchbooks and pupil voice.
Resources Drawing • Sketchbooks • HB pencils • Coloured pencils • Fine liners • Erasers • Clipboards Painting • Poster paint • Watercolour paints • Mixing palettes • White, black, red, yellow and blue paint • Variety of paintbrushes • Water pots			Mixed Media • Tissue paper • Patterned papers • Fabric scraps • Magazines • Card • Glue sticks • PVA glue • Scissors Health & Safety • Demonstrate safe use of mirrors and drawing equipment. • Supervise use of scissors and collage materials where appropriate. • Ensure digital devices are used safely when photographing poses.		Artist Resources Core Artists • Frida Kahlo • Pablo Picasso Supporting Artists • Kehinde Wiley • Julian Opie Artist biographies, postcards, books and digital gallery images. Beach School Resources • Mirrors • Clipboards • Cameras/iPads • Natural collage materials • Collection trays • Chalk		

- Aprons Observation Resources - Mirrors - Portrait photographs (copyright-free or with permission) - Emotion cards - Face templates - Artist prints	- Carry out Beach School risk assessments for outdoor portrait activities. - Wash hands after practical sessions.	- Natural pigments Adaptive Teaching - Provide mirrors and photographs to support observation. - Model facial proportions and drawing techniques one step at a time. - Use simple face templates where appropriate before independent work. - Encourage paired discussion about facial expressions and body language. - Support pupils with vocabulary mats showing facial features and artistic terminology. - Challenge higher-attaining pupils to communicate personality and emotion through pose, expression, colour and composition.
---	---	---

Common Misconception	Teaching Response
Every face looks the same.	Compare different facial features and celebrate individuality.
Eyes belong at the top of the head.	Demonstrate correct facial proportions through observation.
Portraits only show faces.	Explore full-body portraits and expressive poses.
Portraits must always look realistic.	Compare realistic, expressive and abstract portrait artists.
A portrait is simply a picture of someone.	Explain that portraits communicate identity, personality and emotion.

Reflection Question	Purpose
How did your portrait show personality or emotion?	Develop understanding of portraiture.
Which artist influenced your portrait most?	Reflect on artistic inspiration.
How did careful observation improve your drawing?	Reinforce observational skills.
Which technique helped you represent facial features most successfully?	Encourage evaluation of techniques.
What changes did you make after reviewing your work?	Promote refinement and resilience.
How has this project helped answer our big question?	Consolidate understanding that portraits tell stories about people and celebrate identity.

YEAR 3 – CONTRAST AND COMPLEMENT – Autumn Term

How do artists use colour to create impact and meaning?

Section	Curriculum Overview
The Greatstone Way	ROOTS – Who are we and where do we belong? Pupils explore how colour communicates identity, culture and belonging. Linked to Invasion , they investigate how different cultures have expressed themselves through colour, pattern and symbolism. Pupils develop the Greatstone value of Care , appreciating that art reflects different communities and traditions whilst respecting diverse artistic viewpoints.
National Curriculum Coverage	Create sketchbooks to record observations and review ideas. Improve mastery of drawing, painting and mixed media techniques. Learn about great artists, architects and designers in history. Develop increasing control of colour, line, pattern, texture, tone, shape, form and composition. Evaluate and analyse creative works using artistic vocabulary.
Curriculum Journey	Builds on Portraits and Poses , where pupils refined observational drawing and colour mixing. This project introduces formal colour theory through contrasting and complementary colours, preparing pupils for Taotie in Year 4, where colour, pattern and symbolism become increasingly sophisticated, and ultimately Colour and Style in Year 5.
Sticky Knowledge	Complementary colours sit opposite each other on the colour wheel. Contrasting colours make artwork stand out. Artists use colour to create emphasis, mood and movement. Colour choices influence how viewers respond to artwork. Artists often experiment before selecting final colour combinations.
Artistic Skills	Use sketchbooks to investigate colour combinations. Identify and apply complementary colours. Create contrast using colour, tone and texture. Experiment with painting, printing and mixed media techniques. Evaluate artwork using increasingly sophisticated artistic vocabulary. Make informed artistic decisions based on experimentation.
Substantive Concepts	Colour Theory • Contrast • Complement • Tone • Composition • Expression
Disciplinary Concepts	Investigation • Experimentation • Observation • Artistic Decision Making • Evaluation • Refinement
Core Vocabulary	complementary colours, contrast, colour wheel, primary, secondary, tertiary, tint, shade, tone, harmony, emphasis, composition, palette, foreground, background, expression, evaluate
Artists & Reading Spine	Core Artists: Vincent van Gogh (complementary colour), Sonia Delaunay (contrast and abstraction). Supporting Artists: Henri Matisse, Bridget Riley, Josef Albers. Reading Spine: <i>The Dot</i> – Peter H. Reynolds; <i>The Noisy Paint Box</i> – Barb Rosenstock; selected non-fiction texts exploring colour theory and famous artists.
Cross-Curricular Links	History: Invasion – Anglo-Saxon and Viking pattern, shields and symbolism. Science: Light – how light affects colour and perception. English: Descriptive vocabulary, poetry inspired by colour and mood. Maths: Pattern, symmetry and geometry. PSHE: Identity, diversity and expressing ideas creatively.

Beach School & Outdoor Learning	Investigate complementary colours within Greatstone's coastal environment, observing how sea, sky, sand and vegetation contrast throughout the seasons. Produce colour studies outdoors, create transient art using contrasting natural materials and investigate how changing light alters colour relationships.
Greatstone & Kent Links	Explore contrasting colours found within Greatstone's coastline, Romney Marsh and surrounding countryside. Compare coastal landscapes at different times of day and throughout the seasons. Investigate local artists whose work is inspired by Kent's landscapes and natural environment.
Memorable Hook	The Colour Laboratory Reopens – Pupils receive an artist's sketchbook containing unfinished paintings and mysterious colour wheels. Through a series of creative challenges, they become Colour Scientists, investigating how contrasting and complementary colours transform ordinary artwork into powerful visual images.
Authentic Outcome / Showcase	The Greatstone Colour Experience – Pupils curate an immersive exhibition exploring colour theory through paintings, printmaking, mixed-media compositions and collaborative installations. Visitors are invited to interact with colour experiments and discover how artists use contrast to communicate ideas, emotions and cultural identity.
Assessment End Point	Pupils confidently apply complementary and contrasting colours to create purposeful artistic outcomes. They explain how colour influences mood, emphasis and meaning, use sketchbooks to develop and refine ideas, and evaluate their own work and the work of others using accurate artistic vocabulary.

Year 3 Art – Contrast and Complement
Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launching the Colour Laboratory	Artists use colour purposefully to create meaning and impact.	How can colour change the way we see a piece of art?	Open the Colour Laboratory containing mysterious artworks and colour wheels. Discuss how changing colours alters meaning. Begin colour investigations in sketchbooks.	Sketchbooks, colour wheels, artist prints, primary paints, palettes	Collect contrasting natural objects from the beach and school grounds.	Can pupils explain that artists make deliberate colour choices?
2	Revisiting Colour Theory	Primary, secondary and tertiary colours work together to create harmony and contrast.	How are colours connected?	Retrieve prior learning from KS1. Create accurate colour wheels including tertiary colours. Record findings in sketchbooks.	Paint, colour wheel templates, palettes, sketchbooks	Create natural colour wheels using shells, pebbles and seaweed.	Can pupils confidently identify primary, secondary and tertiary colours?
3	Complementary Colours	Complementary colours create strong visual contrast.	Why do some colours make each other stand out?	Investigate complementary colour pairs. Produce abstract compositions using only complementary colours.	Paint, coloured paper, colour wheel posters	Find complementary colours in Greatstone's landscape (blue/orange sky, green/red plants).	Can pupils identify and apply complementary colours?
4	Learning from Vincent van Gogh	Artists use complementary colours to create movement and emotion.	How did Van Gogh make his paintings so powerful?	Study <i>Starry Night</i> and <i>Sunflowers</i> . Analyse brushwork, colour and contrast before creating an artist study.	Van Gogh prints, acrylic/poster paint, varied brushes	Observe changing skies over Greatstone before painting.	Can pupils explain Van Gogh's use of colour?
5	Learning from Sonia Delaunay	Colour can create rhythm, movement and energy.	How can colour create movement?	Investigate Delaunay's abstract work. Produce circular abstract designs exploring colour relationships.	Artist prints, compasses, coloured paper, paint	Observe repeating patterns in waves, pebbles and shells.	Can pupils create balanced colour compositions?
6	Tone, Tint and Shade	Artists use tone to create depth and atmosphere.	How can we make colours look lighter or darker?	Create tonal scales and apply them to simple still-life objects. Compare colour changes using light and shadow.	White, black and coloured paints, objects for observation	Observe shadows at different times of day outdoors.	Can pupils create smooth tonal changes?
7	Pattern and Contrast	Colour and pattern work together to create impact.	How do patterns become more interesting through colour?	Design Anglo-Saxon and Viking inspired patterns using complementary colour schemes. Link directly with Invasion .	Pattern templates, pencils, paint, fine liners	Collect natural patterns from shells, bark and grasses to inspire designs.	Can pupils apply colour theory to patterned artwork?
8	Mixed Media Colour Studies	Artists combine materials to enhance colour.	Which materials work best together?	Combine paint, collage and printing to create textured colour studies inspired by Greatstone.	Tissue paper, textured papers, rollers, glue, paint	Produce transient artwork using contrasting natural materials.	Can pupils select appropriate media independently?
9	Developing a Final Composition	Artists experiment before producing a final piece.	Which colour choices best communicate my ideas?	Use sketchbooks to plan a final composition inspired by Greatstone or Anglo-Saxon art. Trial colour combinations before beginning the final piece.	Sketchbooks, planning sheets, artist references	Sketch outdoor compositions inspired by the coastline.	Can pupils use sketchbooks effectively to develop ideas?
10	Creating the Final Artwork	Artists refine ideas through careful application of techniques.	How can I use colour to make my artwork stand out?	Produce a final painting or mixed-media artwork using complementary colours and confident composition.	Canvas boards or cartridge paper, paints, mixed media	Observe natural light before completing final colour choices.	Can pupils confidently apply colour theory in a finished piece?

11	Refining and Evaluating	Artists evaluate and improve their work.	How can I improve my artwork?	Peer critique using agreed success criteria. Refine compositions, colour balance and presentation. Write artist statements.	Previous artwork, sketchbooks, labels, fine brushes	Compare finished artwork with outdoor observations.	Can pupils justify artistic decisions using subject vocabulary?
12	The Greatstone Colour Experience	Colour communicates mood, culture and meaning.	How can colour help us tell powerful stories?	Curate the exhibition. Present artwork and explain colour choices to families and visitors. Reflect on learning journey and complete sketchbook evaluation.	Display boards, certificates, reflection sheets, finished artwork	Outdoor gallery trail celebrating Greatstone's natural contrasts.	Final assessment against project end points, sketchbooks, pupil voice and exhibition presentation.

Resources Drawing & Recording - A3 sketchbooks - HB, 2B and 4B pencils - Fine liners - Colour wheels - Colour theory reference cards - Clipboards Painting - Acrylic or high-quality poster paint - Watercolour paints - White and black paint - Mixing palettes - Flat and round brushes Palette knives - Water pots - Aprons Artist Resources Core Artists - Vincent van Gogh - Sonia Delaunay Supporting Artists - Henri Matisse - Bridget Riley - Josef Albers Books, digital gallery images, artist biographies and postcards			Mixed Media - Tissue paper - Coloured papers - Patterned papers - Printing rollers - Printing ink - Corrugated card - Fabric scraps - Glue sticks - PVA glue - Scissors Observation Resources - Natural objects - Shells - Pebbles - Seaweed - Leaves - Driftwood - Colour wheels - Local landscape photographs - Anglo-Saxon and Viking artefacts and pattern references Health & Safety - Demonstrate safe handling and care of paintbrushes and painting equipment. - Encourage pupils to wear aprons and wash hands after using paint. - Ensure water pots are positioned safely to prevent spills. - Supervise the use of scissors and collage materials where appropriate. - Complete Beach School risk assessments before outdoor sketching or colour investigations. - Ensure pupils use cameras or tablets safely during outdoor observations.			Beach School Resources - Colour collection trays - Cameras/iPads - Clipboards - Natural pigments - Chalk - Shells - Pebbles - Driftwood - Seaweed - Bark - Leaves Adaptive Teaching - Provide colour wheels and artist reference cards to support understanding of complementary and contrasting colours. - Model colour mixing, brush control and sketchbook techniques step by step before independent practice. - Use viewfinders and simplified compositions to help pupils focus on key elements. - Support vocabulary through illustrated word banks and classroom displays. - Encourage paired discussion before pupils evaluate their own or others' artwork. - Challenge higher-attaining pupils to manipulate colour intentionally to communicate atmosphere, movement and emotion while justifying their artistic decisions.	
--	--	--	--	--	--	--	--

Common Misconception	Teaching Response
Complementary colours simply match each other.	Demonstrate that complementary colours sit opposite one another on the colour wheel and create strong visual contrast.
Colour is only decorative.	Explore how artists use colour to communicate ideas, mood and meaning.
Black and white should always be added to change colour.	Investigate mixing colours to create a range of tones and shades.
Realistic colours are always best.	Compare expressive and abstract artists who use colour symbolically.
Successful artists never change their work.	Model evaluating, refining and improving artwork throughout the creative process.

Reflection Question	Purpose
How did contrasting colours help your artwork stand out?	Develop understanding of colour relationships.
Which artist influenced your work most, and why?	Encourage reflection on artistic inspiration.
How did experimenting with colour improve your final piece?	Promote resilience and creative risk-taking.
Which colour combinations created the strongest mood or atmosphere?	Develop understanding of colour as a visual language.
What changes did you make after evaluating your work?	Encourage refinement and self-evaluation.
How has this project helped answer our big question?	Consolidate understanding that artists use colour intentionally to communicate ideas, emotions and meaning.

YEAR 3 – AMMONITE – Spring Term

How do artists use nature and fossils to inspire their work?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' observational drawing, sculpture and printmaking skills through the study of fossils, shells and natural forms. Building upon the colour theory and artistic decision-making developed in Contrast and Complement , pupils investigate how artists have been inspired by natural objects throughout history. Through close observation, sketchbook work, clay modelling, relief printing and mixed media, pupils develop increasing technical accuracy whilst exploring texture, pattern, form and repetition. The project encourages children to understand that artists often look to the natural world for inspiration and that careful observation underpins successful artistic practice.
The Greatstone Way	EXPLORERS – How does curiosity help us discover more? Pupils become artists, geologists and explorers, investigating fossils, shells and coastal landscapes through observation and experimentation. They develop the Greatstone value of Dream , recognising that curiosity, careful observation and creativity help us understand both the natural world and our place within it.
National Curriculum Coverage	Create sketchbooks to record observations and review ideas. Improve mastery of drawing, painting, sculpture and printmaking. Develop increasing control of texture, form, pattern, tone and composition. Learn about great artists, architects and designers in history and evaluate creative works using artistic vocabulary.
Curriculum Journey	Builds on Contrast and Complement , where pupils explored colour theory and composition. This project develops increasingly accurate observational drawing and introduces relief sculpture and printmaking. It prepares pupils for Beautiful Botanicals , where detailed observation continues through botanical studies, and later Year 4 projects exploring pattern, texture and cultural art forms.
Sticky Knowledge	Artists observe carefully before creating. Fossils preserve evidence of life from millions of years ago. Texture and pattern help create realistic artwork. Sculptors use shape and form to create three-dimensional work. Printmaking allows repeated designs to be created from one original image.
Artistic Skills	Create detailed observational drawings from natural objects. Develop relief sculpture using clay. Create simple relief prints. Use line, tone and texture to represent form. Refine ideas through sketchbook studies. Evaluate artistic outcomes using increasingly sophisticated vocabulary.
Substantive Concepts	Observation • Texture • Pattern • Form • Sculpture • Printmaking
Disciplinary Concepts	Investigation • Observation • Experimentation • Refinement • Evaluation • Artistic Decision Making
Core Vocabulary	fossil, ammonite, texture, relief, sculpture, printmaking, impression, form, pattern, composition, clay, carving, observation, refine, evaluate, natural form
Artists & Reading Spine	Core Artists: Andy Goldsworthy (natural sculpture), Ernst Haeckel (scientific illustration). Supporting Artists: Barbara Hepworth (organic form), Rachel Whiteread (casting and relief). Reading Spine: <i>Stone Girl Bone Girl</i> – Laurence Anholt; <i>Fossil Hunter</i> – Kate Winter; information texts about fossils and prehistoric life.
Cross-Curricular Links	Geography: Blue Abyss – coastal landscapes, erosion and fossils. Science: Rocks and Fossils. English: Non-fiction writing, explanation texts and descriptive vocabulary. Maths: Spirals, symmetry and repeating patterns.
Beach School & Outdoor Learning	Observe shells, pebbles and coastal textures around Greatstone. Create transient sculptures using natural materials. Sketch natural forms outdoors. Produce clay impressions from shells and stones collected during Beach School.
Greatstone & Kent Links	Investigate fossils found along the Kent coastline. Explore shells, pebbles and coastal landforms unique to Greatstone. Compare local coastal geology with famous fossil sites around Britain.
Memorable Hook	The Fossil Discovery – Pupils discover a crate of mysterious fossils, shells and sketchbooks left behind by a travelling naturalist. They become Artist Explorers, investigating how fossils inspire artists and scientists alike.
Authentic Outcome / Showcase	The Greatstone Fossil Gallery – An exhibition of observational drawings, fossil prints, clay ammonites and natural sculptures celebrating the hidden beauty of the coastline and prehistoric past.
Assessment End Point	Pupils confidently create observational drawings showing increasing accuracy, produce relief sculptures and simple prints inspired by fossils, explain how artists use natural forms to inspire creativity and evaluate their own work using appropriate artistic vocabulary.

YEAR 3 SPRING – 12 WEEK TEACHING SEQUENCE

Ammonite

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Fossil Discovery Hook	Fossils provide evidence of ancient life.	Investigate mystery fossils and sketch first observations.	Fossils, shells, sand trays, sketchbooks	Fossil and shell hunt	Prior knowledge assessment	Focus on curiosity before technical accuracy.
2	Observational Drawing	Artists observe carefully before creating artwork.	Draw ammonites from photographs and real specimens.	Fossils, pencils, magnifiers	Observe shells on the beach	Sketchbook review	Encourage slow looking and accurate proportion.
3	Spiral Patterns	Natural forms contain repeated mathematical patterns.	Create enlarged spiral studies.	Compasses, pencils, charcoal	Photograph spiral patterns in nature	Teacher feedback	Introduce line quality and composition.
4	Texture	Fossils preserve surface textures.	Texture rubbings and mark-making.	Wax crayons, paper, textured objects	Collect textured natural materials	Practical assessment	Encourage experimentation with different marks.
5	Clay Techniques	Clay can represent natural forms.	Create ammonite relief tile.	Air-dry clay, modelling tools	Impress shells into clay	Observe modelling skills	Model rolling, carving and smoothing.
6	Relief Sculpture	Relief sculpture creates raised surfaces.	Refine clay fossil.	Clay tools, water pots	Natural object impressions	Mid-unit assessment	Encourage refinement rather than rushing.

7	Fossil Printing	Printing can repeat natural textures.	Foam or polystyrene relief print.	Printing foam, rollers, ink	Print shell patterns	Evaluate print quality	Demonstrate even pressure.
8	Artist Study	Artists use nature as inspiration.	Explore Ernst Haeckel and Andy Goldsworthy.	Artist images, sketchbooks	Environmental art observations	Discussion and critique	Compare scientific and artistic observation.
9	Final Design	Artists plan before creating.	Plan mixed-media fossil artwork.	Planning sheets, sketchbooks	Collect reference photographs	Teacher conferencing	Encourage originality.
10	Final Piece (1)	Combine techniques effectively.	Begin final artwork.	Mixed media	Optional outdoor sketching	Observation of technique	Support individual choices.
11	Final Piece (2)	Refine and improve artwork.	Complete and evaluate artwork.	Mixed media	Photograph final work outdoors	Self-assessment	Encourage thoughtful refinement.
12	Greatstone Fossil Gallery	Artists communicate ideas through exhibitions.	Curate exhibition and present artist statements.	Display materials	Family exhibition	End-point assessment	Celebrate vocabulary and artistic confidence.
Whole Unit Resource List Drawing • Sketchbooks • HB–4B pencils • Charcoal • Fine liners • Erasers • Magnifying glasses Sculpture • Air-dry clay • Clay tools • Rolling pins • Clay boards • Water pots • Sponges			Printmaking • Printing foam • Rollers • Block printing ink • Printing paper • Sponges Natural Materials • Fossils • Ammonite replicas • Shells • Pebbles • Driftwood • Sand • Leaves Beach School Resources • Collection trays • Cameras • Clipboards • Magnifiers		Adaptive Teaching • Provide enlarged fossil images for observation. • Use tracing frames for pupils requiring additional support with proportion. • Model each clay technique in small steps. • Offer textured templates for pupils needing support with pattern. • Pair pupils for discussion before independent evaluation. • Challenge higher-attaining pupils to combine multiple media and explain how scientific observation has influenced artistic choices. Health & Safety • Demonstrate safe handling of clay tools. • Wash hands after using clay and printing inks. • Supervise use of printing equipment. • Risk assess Beach School visits and remind pupils not to collect sharp objects or fragile fossils. • Ensure fossils and specimens are handled carefully to avoid damage.		
Misconception			Teaching Response				
Fossils are simply old rocks.			Explain that fossils are preserved remains or traces of living things.				
Observational drawing means copying exactly.			Emphasise looking carefully and interpreting what is seen.				
Texture is only something we can feel.			Explore both visual and tactile texture.				
Clay mistakes cannot be corrected.			Demonstrate refining, smoothing and rebuilding techniques.				
Artists and scientists work in completely different ways.			Compare how both observe carefully, record accurately and ask questions about the natural world.				
Reflection Question				Purpose			
What did careful observation help you notice that you missed at first?				Develop observational skills.			
How did natural patterns influence your artwork?				Recognise artistic inspiration from nature.			
Which technique created the most realistic fossil texture? Why?				Evaluate technical choices.			
How did studying fossils change the way you approached your artwork?				Make links between science and art.			
What improvements did you make during the project?				Encourage reflection and refinement.			
How has this project helped answer our big question?				Consolidate understanding that nature and history continue to inspire artists today.			

YEAR 3 – BEAUTIFUL BOTANICALS – Summer Term

How do artists reveal the hidden beauty of plants and the natural world?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' ability to create increasingly accurate observational drawings and botanical artwork inspired by the natural world. Building upon the close study of fossils, shells and natural forms in Ammonite , pupils now investigate living plants, flowers and leaves, developing greater precision, control and artistic independence. Through drawing, watercolour, printmaking and

	mixed media, pupils explore composition, texture, pattern and form whilst studying the work of botanical artists and illustrators. The project encourages pupils to understand how artists document, celebrate and protect the natural world through careful observation and scientific accuracy.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Pupils investigate the beauty and importance of local plants and habitats, recognising how artists help people appreciate and protect nature. Through careful observation and creativity, pupils develop the Greatstone value of Dare , creating artwork that celebrates biodiversity and encourages stewardship of the local environment.
National Curriculum Coverage	Create sketchbooks to record observations and review ideas. Improve mastery of drawing, painting, printmaking and mixed media. Develop increasing control of line, tone, texture, colour, form and composition. Learn about great artists and illustrators and evaluate creative works using appropriate artistic vocabulary.
Curriculum Journey	Builds upon Contrast and Complement , where pupils developed colour theory, and Ammonite , where they refined observational drawing, sculpture and printmaking. This project transfers these increasingly sophisticated skills to the study of living plants before pupils move into Year 4, where pattern, symbolism and cultural artwork become increasingly complex through Taotie and Nature's Art .
Sticky Knowledge	Botanical artists combine scientific observation with artistic creativity. Plants contain repeating patterns, textures and structures. Careful observation leads to increasingly accurate artwork. Watercolour techniques can represent delicate natural forms. Artists use sketchbooks to record observations before creating finished work.
Artistic Skills	Produce increasingly accurate observational drawings. Apply watercolour techniques with greater control. Use printmaking to create repeating botanical patterns. Develop composition using foreground, background and focal points. Refine artwork through observation and evaluation. Use sketchbooks independently to investigate ideas.
Substantive Concepts	Observation • Botanical Illustration • Pattern • Texture • Composition • Watercolour
Disciplinary Concepts	Investigation • Observation • Recording • Experimentation • Refinement • Evaluation
Core Vocabulary	botanical, illustration, composition, foreground, background, focal point, texture, vein, petal, stem, watercolour, wash, transparency, printmaking, refine, evaluate
Artists & Reading Spine	Core Artists: Marianne North (botanical painting), William Morris (botanical pattern and design). Supporting Artists: Karl Blossfeldt (plant photography), Beatrix Potter (scientific illustration). Reading Spine: <i>The Lost Words</i> – Robert Macfarlane & Jackie Morris; <i>A Walk in the Woods</i> – Maria Dek; botanical field guides and illustrated nature books.
Cross-Curricular Links	History: Dynamic Dynasties – symbolism in nature and Chinese botanical art where appropriate. Science: Plants; Plant Reproduction. English: Nature poetry, descriptive writing and explanation texts. Geography: Misty Mountain, Winding River – plant habitats, rivers and ecosystems.
Beach School & Outdoor Learning	Sketch coastal plants, grasses and wildflowers found around Greatstone. Produce botanical field studies using sketchbooks. Create natural dyes, leaf prints and transient artwork using leaves, flowers and seed heads collected responsibly.
Greatstone & Kent Links	Explore the unique flora of Greatstone Beach, Romney Marsh and the surrounding countryside. Compare local species with mountain and river plants studied through Geography. Celebrate Kent's rich biodiversity through observational artwork.
Memorable Hook	The Botanist's Field Station – Pupils discover an abandoned botanical field station containing pressed plants, scientific journals and artists' sketchbooks. They become Botanical Artists, documenting the plants growing around Greatstone to create a lasting artistic record of their local environment.
Authentic Outcome / Showcase	The Greatstone Botanical Collection – A professional-style botanical exhibition featuring observational drawings, watercolour studies, botanical prints and field journals celebrating the diverse plant life of Greatstone and Kent. Visitors are encouraged to explore the relationship between art, science and conservation.
Assessment End Point	Pupils confidently produce detailed observational botanical artwork using drawing, watercolour and printmaking. They demonstrate increasing control of composition, texture and colour, explain how artists combine observation with creativity and evaluate their own work using increasingly sophisticated artistic vocabulary.

Year 3 Art – Beautiful Botanicals

Suggested 12-Week Teaching Sequence

Week	Learning Focus	Knowledge to be Secured	Art Enquiry Question	Learning Activities	Resources	Beach School / Outdoor Learning	Assessment Opportunity
1	Launch the Botanist's Field Station	Botanical artists carefully observe living plants.	Why do artists study plants so carefully?	Discover field journals, pressed flowers and botanical illustrations. Begin botanical sketchbooks.	Sketchbooks, magnifiers, pressed plants, botanical books	Plant hunt around the school grounds.	Can pupils explain the purpose of botanical art?
2	Observational Drawing	Observation improves accuracy.	What details do we notice when we slow down?	Sketch leaves, flowers and grasses from direct observation.	Fresh plants, pencils, magnifiers	Sketch coastal plants outdoors.	Accuracy of observation.
3	Scientific Illustration	Botanical artists record plants accurately.	How do artists combine science and art?	Label botanical drawings and identify plant structures.	Plant specimens, botanical diagrams	Compare different local plants.	Accuracy of labelled drawings.
4	Learning from Marianne North	Artists document plants from around the world.	Why did Marianne North paint plants?	Study botanical paintings and produce observational watercolours.	Artist prints, watercolours	Observe colour changes in local habitats.	Understanding artist techniques.
5	Learning from William Morris	Nature inspires pattern and design.	How can plants inspire beautiful patterns?	Create repeating botanical patterns using leaves and flowers.	Morris prints, printing materials	Collect leaves for printing.	Use of repeating pattern.
6	Watercolour Techniques	Watercolour creates delicate natural effects.	How can watercolour show light and detail?	Explore washes, layering and blending techniques.	Watercolour paints, brushes	Paint outdoors using natural light.	Control of watercolour.
7	Botanical Printmaking	Artists repeat designs through printmaking.	How can one design become many?	Produce relief prints using botanical designs.	Foam printing sheets, rollers, ink	Print leaves and grasses collected outdoors.	Quality of printed designs.
8	Mixed Media Studies	Artists combine techniques to create rich artwork.	Which techniques work best together?	Combine drawing, watercolour and printmaking into layered botanical compositions.	Tissue paper, printing ink, paints	Add natural textures collected outdoors.	Choice of media.

9	Planning the Final Piece	Artists develop ideas through sketchbooks.	Which observations should I develop further?	Plan a final botanical artwork inspired by Greatstone's flora.	Sketchbooks, planning sheets	Sketch favourite local plants outdoors.	Evidence of thoughtful planning.
10	Creating the Final Artwork	Artists refine techniques to produce high-quality outcomes.	How can I create a botanical artwork that celebrates Greatstone?	Produce a final watercolour and mixed-media botanical illustration.	High-quality paper, paints, printing materials	Final observational study before completing artwork.	Technical accuracy and artistic control.
11	Evaluating and Refining	Artists improve work through reflection.	How can I make my artwork stronger?	Peer critique using agreed success criteria. Refine artwork and write artist statements.	Sketchbooks, labels, fine brushes	Compare artwork with living specimens.	Use of evaluation vocabulary.
12	The Greatstone Botanical Collection	Art helps people appreciate and protect nature.	How can art encourage people to care for plants?	Curate the exhibition and present work to families and visitors. Reflect on the artistic journey.	Display boards, certificates, finished artwork	Create an outdoor botanical gallery trail around the school grounds.	Final assessment against project end points, sketchbooks and pupil voice.

Whole Unit Resource List Drawing - Sketchbooks - HB–4B pencils - Fine liners - Erasers - Magnifying glasses - Viewfinders Painting - Watercolour paints - Watercolour paper - Paintbrushes (various sizes) - Mixing palettes - Water pots Printmaking - Printing ink - Rollers - Printing foam or polystyrene sheets - Printing paper			Mixed Media - Tissue paper - Pressed flowers and leaves - Botanical photographs - Coloured papers - Glue - Scissors Natural Resources - Fresh flowers - Leaves - Ferns - Grasses - Seed heads - Bark - Shells - Twigs Beach School Resources - Clipboards - Cameras/iPads - Plant identification guides - Magnifying glasses - Collection trays			Adaptive Teaching - Provide real plant specimens alongside photographs to support observation. - Model drawing techniques step by step using a visualiser. - Use viewfinders to help pupils isolate small sections of complex plants. - Provide vocabulary mats with labelled botanical diagrams. - Support colour mixing through teacher demonstrations and colour swatches. - Challenge higher-attaining pupils to create scientifically accurate botanical studies inspired by more than one artist and include detailed annotations explaining their artistic decisions. Health & Safety - Check for allergies to pollen or plant materials. - Remind pupils not to eat, smell or touch unknown plants. - Wash hands after handling natural materials. - Carry out Beach School risk assessments before plant collection. - Encourage sustainable collecting by using fallen materials wherever possible and avoiding disturbance to habitats.	
--	--	--	--	--	--	--	--

Common Misconception	Teaching Response
Botanical art is simply drawing flowers.	Explain that botanical illustration records the whole plant accurately, including leaves, stems, roots and seed heads.
Plants are all one shade of green.	Observe closely to identify the wide variety of greens, browns, reds and yellows found in nature.
Artists invent details.	Reinforce that botanical artists work through careful scientific observation.
Every flower has the same structure.	Compare different flowering plants and discuss variation.
Botanical illustration is only decorative.	Explain its role in science, exploration and conservation.

Reflection Question	Purpose
What details did you only notice after spending time observing the plant carefully?	Develop close observational skills.
How did colour mixing help your artwork become more realistic?	Encourage reflection on technical development.
Which botanical artist inspired you most, and why?	Build understanding of artistic influence.
How has studying plants changed the way you look at nature?	Develop appreciation of the natural world.
What changes did you make to improve your final artwork?	Encourage evaluation and refinement.
How has this project helped answer our big question?	Consolidate understanding that careful observation helps artists celebrate and record the beauty of the natural world.

YEAR 4 – Taotie – AUTUMN Term

How does art help us understand the beliefs, identity and achievements of ancient civilisations?

Section	Overview
Curriculum Rationale	This project introduces pupils to the remarkable bronze artwork of Ancient China through the study of Taotie motifs and Shang Dynasty artefacts. Pupils investigate how art reflected power, belief and identity within one of the world's earliest civilisations. They develop observational drawing, relief sculpture and printmaking skills whilst exploring pattern, symbolism and composition. Through experimentation with clay and mixed media, pupils create original designs inspired by ancient Chinese craftsmanship.
The Greatstone Way	ROOTS → SURVIVORS – Children explore how art helps us understand the identity and beliefs of ancient societies before investigating how artistic traditions survived across thousands of years. They recognise that creativity preserves culture and communicates stories across generations.
National Curriculum Coverage	• Create sketchbooks to record observations and review ideas. • Improve mastery of drawing, sculpture and printmaking techniques. • Learn about great artists and craft makers from different cultures and historical periods. • Develop critical evaluation using artistic vocabulary.
Cornerstones Knowledge Progression	Pupils investigate Shang Dynasty bronzes, analyse symbolic motifs, develop relief pattern work, experiment with clay techniques and create original Taotie-inspired artwork using increasingly confident artistic decision-making.
Curriculum Journey	Previous Learning: Year 3 – Contrast and Complement, Ammonite, Beautiful Botanicals. Current Learning: Investigating symbolism, pattern and sculpture within Ancient Chinese art. Future Learning: Year 5 – Colour and Style develops increasingly sophisticated personal artistic responses and cultural analysis.
Sticky Knowledge	Taotie are decorative motifs found on Shang Dynasty bronze vessels. Ancient Chinese artists used pattern and symmetry to communicate beliefs and status. Sculpture and relief can create texture and visual impact. Artists often draw inspiration from historical artefacts.
Knowledge & Skills	Analyse historical artefacts. Draw from observation. Design symmetrical motifs. Use clay to create relief patterns. Evaluate and refine artwork. Develop printing and decorative techniques.
Formal Elements	Pattern • Shape • Texture • Form • Line • Symmetry • Tone
Artistic Disciplines	Drawing • Sculpture • Clay • Relief • Printmaking
Vocabulary	Taotie, motif, relief, bronze, Shang Dynasty, artefact, symmetry, pattern, texture, sculpt, carve, impress, composition, evaluate, refine
Beach School & Outdoor Learning	Explore natural textures and patterns. Create clay impressions using shells, leaves and natural objects. Investigate symmetry found in nature before applying ideas to Taotie designs.
Greatstone & Local Links	Study local archaeological finds and compare decorative motifs with natural patterns found along Greatstone beach. Explore how local heritage is preserved through museums and historical collections.
Cross-Curricular Links	History: Ancient Civilisations. Mathematics: Symmetry and pattern. English: Descriptive writing and artefact interpretation. Design Technology: Clay modelling techniques.
High Quality Texts	<i>The Emperor's Silent Army</i> – Jane O'Connor <i>Ancient China (DK Eyewitness)</i> <i>The Great Race</i> (Chinese folklore)
Artists/Craftspeople Studied	Shang Dynasty bronze makers, contemporary ceramic artists and Chinese decorative artists.
Memorable Hook	Museum Mystery – Children discover replica bronze artefacts hidden around the classroom and become archaeologists, investigating symbols and patterns to uncover clues about Ancient China.
Authentic Outcome	Ancient China Exhibition – Pupils curate a museum display of Taotie-inspired relief sculptures, annotated sketchbooks and printed designs, explaining how their artwork reflects the beliefs and artistry of the Shang Dynasty.
Assessment End Point	Pupils confidently analyse historical artwork, create symmetrical Taotie-inspired designs, demonstrate control of relief sculpture techniques and evaluate their work using appropriate artistic vocabulary.

YEAR 4 AUTUMN – 12 WEEK TEACHING SEQUENCE

Taotie

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Museum Mystery	Ancient artwork tells us about the past.	Explore replica artefacts.	Artefact images, replicas, sketchbooks	Texture hunt	Prior knowledge	Encourage careful observation before explanation.
2	Discovering Taotie	Taotie motifs are symmetrical and symbolic.	Observational drawing.	Images, pencils	Natural symmetry hunt	Sketchbook evidence	Introduce specialist vocabulary.
3	Pattern & Symmetry	Artists repeat patterns for effect.	Pattern design.	Grid paper, rulers	Shell pattern study	Teacher feedback	Reinforce line quality.
4	Texture	Relief creates raised surfaces.	Clay texture tiles.	Clay, tools	Natural texture printing	Practical assessment	Demonstrate safe clay techniques.

5	Clay Sculpture	Clay can be carved and impressed.	Relief plaque.	Clay boards, modelling tools	Natural object impressions	Skill observation	Allow time for refinement.
6	Ancient Bronze	Ancient bronzes were highly decorative.	Metallic paint techniques.	Paints, brushes	Photograph local metal textures	Mid-unit assessment	Discuss craftsmanship.
7	Printing Patterns	Printing repeats decorative designs.	Relief printing.	Printing foam, rollers	Leaf printing	Printing quality	Model ink application carefully.
8	Developing Personal Designs	Artists adapt historical ideas creatively.	Personal motif planning.	Sketchbooks	Outdoor inspiration	Design review	Encourage originality.
9	Final Piece Planning	Composition influences visual impact.	Plan final artwork.	Planning sheets	Sketch outdoors	Teacher conference	Individual feedback.
10	Final Piece (1)	Apply techniques confidently.	Begin final clay artwork.	Clay, tools	Optional outdoor working	Observation	Encourage independence.
11	Final Piece (2)	Refine artwork carefully.	Complete artwork.	Paints, sealant	Photograph work	Self-evaluation	Focus on craftsmanship.
12	Ancient China Exhibition	Reflect and communicate learning.	Curate exhibition.	Display materials	Family exhibition	End-point assessment	Celebrate artistic vocabulary.

Whole Unit Resource List Drawing • Sketchbooks • HB and 2B pencils • Fine liners • Erasers • Rulers Sculpture • Air-dry clay • Clay tools • Rolling pins • Clay boards • Water pots • Sponges •			Printing • Printing foam • Rollers • Printing ink • Metallic paints Sponges Beach School Resources • Shells • Pebbles • Leaves • Bark • Seed heads • Cameras • Clipboards			Adaptive Teaching • Provide simplified Taotie templates where appropriate. • Use enlarged images for observational drawing. • Model clay techniques step by step. • Offer pre-cut printing materials. • Encourage verbal evaluation before written reflection. • Challenge higher-attaining pupils to incorporate multiple symbolic elements into original compositions. Health & Safety • Demonstrate safe use of clay tools. • Ensure good hygiene when handling clay. • Supervise use of printing equipment and inks. • Follow Beach School risk assessments when collecting natural materials. • Wash hands thoroughly after practical sessions.	
--	--	--	--	--	--	---	--

Common Misconception	Teaching Response
Ancient art is simple or primitive.	Study the complexity and craftsmanship of Shang bronzes.
Symmetry means both sides are identical in every detail.	Explore balanced design with slight variations.
Sculpture is only three-dimensional.	Demonstrate relief sculpture as a raised surface.
Historical artists copied each other exactly.	Discuss tradition alongside creativity and innovation.
Clay mistakes cannot be corrected.	Model refining, smoothing and rebuilding techniques.

Reflection Question	Purpose
Why did Shang artists use repeated patterns?	Develop understanding of symbolism and communication.
How did symmetry improve your design?	Reinforce understanding of formal elements.
What did you learn from studying ancient artefacts?	Build appreciation of historical sources.
How did you improve your artwork during the project?	Develop evaluative thinking.
Which technique was most effective for creating texture?	Encourage technical reflection.
How has this project helped answer our big question?	Consolidate understanding of art as a window into ancient civilisations.

YEAR 4 – VISTA – Spring Term How do artists capture the beauty, scale and atmosphere of landscapes?	
Section	Curriculum Overview

Curriculum Rationale	This project develops pupils' understanding of landscape art by exploring how artists represent space, atmosphere and perspective. Building on the observational skills, pattern and symbolism developed in Taotie , pupils investigate how artists capture the beauty and character of different environments. Through drawing, painting and mixed media, pupils learn to use composition, foreground, middle ground and background to create increasingly realistic landscapes. They investigate how light, weather and colour influence mood whilst developing confidence in selecting artistic techniques to communicate their own response to the world around them.
The Greatstone Way	EXPLORERS → INVENTORS – How does curiosity help us discover more? How do ideas change the world? Pupils investigate landscapes from Greatstone, Kent and across the world, recognising how artists encourage us to see places differently. They develop the Greatstone value of Dream through curiosity, exploration and creative experimentation whilst understanding how artists inspire appreciation of the natural and human environment.
National Curriculum Coverage	Create sketchbooks to record observations and review ideas. Improve mastery of drawing, painting and mixed media techniques. Develop increasing control of composition, perspective, colour, tone, texture and atmosphere. Learn about great artists, architects and designers in history. Evaluate and analyse creative works using increasingly sophisticated artistic vocabulary.
Curriculum Journey	Builds upon Beautiful Botanicals , where pupils refined observation and composition through botanical illustration. This project broadens observational drawing to include entire landscapes, introducing perspective, depth and atmosphere. It prepares pupils for Nature's Art in Summer and for the architectural and compositional challenges of Year 5.
Sticky Knowledge	Landscapes contain foreground, middle ground and background. Artists use perspective to create depth. Colour, tone and light create atmosphere. Different viewpoints produce different compositions. Artists often sketch outdoors before producing finished work.
Artistic Skills	Draw landscapes using perspective and composition. Mix colours to represent changing light and weather. Use watercolour and mixed media to create atmosphere. Apply texture using brushes and other tools. Develop compositions through sketchbooks before producing final artwork. Evaluate artistic decisions using subject vocabulary.
Substantive Concepts	Landscape • Perspective • Composition • Atmosphere • Tone • Space
Disciplinary Concepts	Observation • Investigation • Experimentation • Composition • Refinement • Evaluation
Core Vocabulary	landscape, perspective, foreground, middle ground, background, horizon, viewpoint, composition, atmosphere, tone, wash, texture, depth, scale, proportion, refine
Artists & Reading Spine	Core Artists: J.M.W. Turner (light and atmosphere), John Constable (landscape painting). Supporting Artists: Hokusai (landscapes), David Hockney (modern landscapes). Reading Spine: <i>Window</i> – Jeannie Baker; <i>The Lost Spells</i> – Robert Macfarlane & Jackie Morris; landscape photography and atlases.
Cross-Curricular Links	Geography: Interconnected World – landscapes, settlements, continents and physical geography. Science: States of Matter and the Water Cycle (weather and atmosphere). English: Descriptive writing and setting descriptions. Maths: Scale, proportion and geometry.
Beach School & Outdoor Learning	Sketch panoramic views of Greatstone Beach and Romney Marsh. Observe changing skies, weather and light. Experiment with plein air painting and create transient landscape compositions using natural materials.
Greatstone & Kent Links	Compare the landscapes of Greatstone, Romney Marsh and the Kent coastline with mountain, rainforest and urban landscapes studied through Geography. Investigate how local artists have represented Kent's natural beauty.
Memorable Hook	The Landscape Artist's Studio – Pupils discover unfinished landscape paintings alongside artists' sketchbooks and field equipment. They become Landscape Artists, exploring how observation and experimentation help artists capture places they love.
Authentic Outcome / Showcase	The Greatstone Landscape Gallery – A professional exhibition of observational landscapes, watercolour studies and mixed-media compositions celebrating the beauty of Greatstone, Kent and landscapes from around the world.
Assessment End Point	Pupils confidently create landscape artwork using perspective, composition and atmosphere. They explain how artists use colour, light and viewpoint to communicate mood, evaluate their own work using artistic vocabulary and produce a final composition inspired by careful observation.

YEAR 4 SPRING – 12 WEEK TEACHING SEQUENCE

Vista

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Become a Landscape Artist	Landscape artists use observation to capture places and viewpoints.	Explore famous landscapes and create first sketchbook responses.	Landscape paintings, sketchbooks, viewfinders	Find and sketch favourite views around the school	Assess prior knowledge of landscapes	Introduce the term <i>vista</i> and discuss foreground, middle ground and background.
2	Exploring Perspective	Artists use perspective to create depth.	Draw simple landscapes using foreground, middle ground and background.	Pencils, rulers, photographs	Sketch the beach or school grounds from different viewpoints	Sketchbook review	Focus on placement rather than perfect perspective.
3	Line and Tone in Landscapes	Line and tone help create distance and atmosphere.	Tonal landscape studies using pencil and charcoal.	Charcoal, graphite pencils, blending tools	Observe shadows in the outdoor environment	Teacher feedback	Demonstrate tonal gradation and atmospheric perspective.
4	Colour in Landscapes	Colour changes with distance, light and season.	Watercolour landscape studies.	Watercolours, palettes, brushes	Colour matching from the local environment	Practical assessment	Encourage mixing subtle natural colours.
5	Texture	Artists use texture to represent natural landscapes.	Experiment with dry brush, stippling and sponge techniques.	Paint, sponges, textured tools	Collect texture references from bark, rocks and grasses	Observe technique	Encourage pupils to compare different methods.
6	Artist Study	Landscape artists communicate mood and place.	Explore the work of J.M.W. Turner and Hokusai (or the artists identified in the overview).	Artist reproductions, sketchbooks	Observe changing skies and weather	Mid-unit assessment	Compare different artistic styles and techniques.
7	Mixed Media Landscapes	Artists combine materials to create visual interest.	Collage and painted landscape experiments.	Tissue paper, collage papers, paint	Collect natural textures for inspiration	Evaluate experimentation	Promote thoughtful material choices.

8	Planning the Final Vista	Composition influences the impact of landscape artwork.	Plan a personal landscape inspired by Greatstone.	Planning sheets, sketchbooks	Photograph favourite local views	Teacher conferencing	Encourage pupils to include depth and atmosphere.
9	Final Piece (1)	Apply drawing and painting skills confidently.	Begin final mixed-media landscape.	Chosen media	Optional outdoor painting session	Observe independence	Support composition decisions.
10	Final Piece (2)	Refine artwork using evaluation.	Continue and improve final artwork.	Mixed media	Compare artwork with original sketches	Self-assessment	Encourage pupils to revisit sketchbooks.
11	Final Details & Artist Statement	Artists explain their creative decisions.	Complete artwork and write an artist statement.	Mounting paper, writing frames	Photograph completed work in its chosen location	Teacher assessment	Encourage use of artistic vocabulary.
12	Greatstone Landscape Gallery	Art communicates a sense of place.	Curate an exhibition celebrating Greatstone landscapes.	Display materials, labels	Outdoor gallery walk with families	End-point assessment	Celebrate technical progress and personal responses.
Whole Unit Resource List Drawing - Sketchbooks - HB–6B pencils - Charcoal - Fine liners - Erasers - Viewfinders Painting - Watercolour paints - Acrylic paints - Paintbrushes - Mixing palettes - Water pots Mixed Media - Tissue paper - Collage papers - Natural materials - Sponges - Glue - Textured tools			Beach School Resources - Clipboards - Cameras/iPads - Viewfinders - Magnifying glasses - Natural texture samples Adaptive Teaching - Provide landscape templates showing foreground, middle ground and background. - Use viewfinders to support composition. - Demonstrate one technique at a time before independent practice. - Offer pre-mixed colours where appropriate. - Use annotated examples to reinforce artistic vocabulary. - Challenge higher-attaining pupils to experiment with atmosphere, light and multiple viewpoints within one composition.			Health & Safety - Demonstrate safe handling of charcoal and painting equipment. - Ensure paints are used appropriately and hands are washed after practical sessions. - Carry out Beach School risk assessments for outdoor sketching and painting. - Ensure pupils are supervised when using cameras or tablets outdoors. - Check weather conditions before extended outdoor activities.	

Common Misconception	Teaching Response
Landscapes always include mountains.	Explore coastal, urban, woodland and rural landscapes.
Everything should be the same size.	Demonstrate how perspective creates depth.
The sky is always blue.	Observe changing weather and light conditions.
Landscape painting is only about accuracy.	Encourage pupils to consider mood, atmosphere and personal interpretation.
Artists complete a landscape in one attempt.	Reinforce planning, sketching and refining as part of the artistic process.

Reflection Question	Purpose
How did your viewpoint change the landscape you created?	Develop understanding of perspective and composition.
Which techniques helped create depth in your artwork?	Encourage evaluation of artistic techniques.
How did studying famous landscape artists influence your work?	Build understanding of artistic inspiration.
What changes did you make during the creative process?	Promote refinement and reflective practice.
How does your artwork capture the feeling of a place?	Encourage pupils to consider atmosphere and emotional response.
How has this project helped answer our big question?	Consolidate understanding that artists use observation and technique to communicate a sense of place.

YEAR 4 – NATURE'S ART – Summer Term How can artists use the natural world to inspire creativity and encourage people to care for our planet?	
Section	Curriculum Overview
Curriculum Rationale	This project encourages pupils to investigate how artists use the natural environment both as inspiration and as a medium for artistic expression. Building on the landscape composition, perspective and atmosphere explored in Vista , pupils explore environmental art, transient sculpture, natural sculpture, land art and mixed-media techniques. They investigate how artists respond to place, sustainability and environmental issues whilst developing increasing independence in planning, creating and evaluating their own artwork. Through drawing, sculpture, printmaking and collaborative outdoor installations, pupils recognise that art can inspire people to value, protect and celebrate the natural world.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Pupils explore how artists encourage people to appreciate and protect the environment. Through environmental art inspired by Greatstone's coastline and local habitats, pupils develop the Greatstone value of Dare , recognising that creativity can inspire positive change and leave a lasting legacy for future generations.
National Curriculum Coverage	Create sketchbooks to record observations and review ideas. Improve mastery of drawing, sculpture, printmaking and mixed media. Develop increasing control of texture, form, composition and scale. Learn about great artists and designers in history. Evaluate and analyse creative works using appropriate artistic vocabulary.
Curriculum Journey	Builds upon Vista , where pupils developed perspective, composition and landscape painting. This project broadens pupils' understanding of landscape by introducing environmental and installation art. It prepares pupils for Architecture and Mosaic Masters in Year 5, where artistic outcomes become increasingly ambitious, collaborative and purposeful.
Sticky Knowledge	Environmental artists often create artwork outdoors using natural materials. Some artwork is temporary and changes over time. Artists can raise awareness of environmental issues through their work. Scale, texture and placement influence how artwork is experienced. Sketchbooks help artists develop ideas before creating larger pieces.
Artistic Skills	Create observational studies of natural materials. Design and build temporary sculptures and installations. Experiment with natural materials and mixed media. Develop large-scale collaborative artwork. Record artistic ideas through sketchbooks and photography. Evaluate environmental artwork using increasingly sophisticated vocabulary.
Substantive Concepts	Environment • Sculpture • Installation • Texture • Scale • Sustainability
Disciplinary Concepts	Investigation • Experimentation • Collaboration • Construction • Reflection • Evaluation
Core Vocabulary	environmental art, installation, transient art, sculpture, natural materials, sustainability, composition, scale, texture, balance, collaboration, stewardship, evaluate, refine
Artists & Reading Spine	Core Artists: Andy Goldsworthy (environmental sculpture), Richard Long (land art). Supporting Artists: Chris Drury, Nils-Udo, James Brunt. Reading Spine: <i>The Lost Words</i> – Robert Macfarlane & Jackie Morris; <i>The Stick Book</i> – Fiona Danks; environmental art and conservation texts.
Cross-Curricular Links	Geography: Sow, Grow and Farm – sustainable environments, farming and stewardship. Science: Living Things and Their Habitats. English: Persuasive writing and environmental poetry. Design Technology: Sustainable design and natural materials.
Beach School & Outdoor Learning	Beach School becomes the primary classroom. Pupils investigate natural patterns, create land art, construct sculptures from driftwood and stones, develop transient installations and document artwork through photography before nature reclaims it.
Greatstone & Kent Links	Use Greatstone Beach, Romney Marsh and surrounding habitats as inspiration for environmental artwork. Explore local conservation work and discuss how creativity can encourage others to value and protect Kent's coastal environment.
Memorable Hook	The Environmental Artist's Camp – Pupils discover a temporary outdoor studio containing sculptures, sketchbooks and photographs left behind by an environmental artist. They become Creative Guardians, exploring how art can celebrate and protect the landscapes of Greatstone.
Authentic Outcome / Showcase	The Greatstone Nature Art Trail – Families follow a trail through the school grounds or Beach School site to discover sculptures, installations, transient artwork, photography and sketchbooks celebrating the beauty of the natural world. Pupils act as curators and explain how artists can inspire environmental responsibility.
Assessment End Point	Pupils confidently design and create environmental artwork using natural materials, explain how artists use sculpture and installation to communicate ideas, work collaboratively on large-scale creative projects and evaluate their own work using increasingly sophisticated artistic vocabulary.

YEAR 4 SUMMER – 12 WEEK TEACHING SEQUENCE

Nature's Art

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Nature's Gallery	Artists are inspired by the natural world and use it in different ways.	Explore environmental artworks and begin a nature sketchbook.	Images of Andy Goldsworthy, Georgia O'Keeffe and William Morris, sketchbooks	Nature walk to collect inspiration	Assess prior knowledge	Encourage discussion about whether nature itself can be art.
2	Careful Observation	Artists observe closely to understand natural forms.	Observational drawings of flowers, leaves, shells and seed heads.	Pencils, magnifiers, natural specimens	Sketch coastal plants and beach finds	Sketchbook review	Emphasise looking before drawing.
3	Pattern in Nature	Natural patterns inspire artists and designers.	Create repeating botanical patterns.	Fine liners, tracing paper, natural objects	Pattern hunt using leaves, bark and shells	Teacher feedback	Introduce symmetry, repetition and rhythm.
4	Texture and Rubbings	Nature provides a wide range of textures.	Texture rubbings and mixed-media studies.	Wax crayons, cartridge paper, charcoal	Collect bark, leaves and stone textures	Practical assessment	Compare visual and tactile texture.

5	Colour in Nature	Natural colours vary subtly according to light and season.	Watercolour studies of plants and natural objects.	Watercolours, palettes, brushes	Colour matching using local plants	Observe colour mixing	Encourage careful colour observation rather than using ready-made greens.
6	Artist Study	Artists interpret nature in different ways.	Explore the work of Andy Goldsworthy, Georgia O'Keeffe and William Morris.	Artist reproductions, sketchbooks	Compare artists' work with the natural environment	Mid-unit assessment	Discuss realism, abstraction and design.
7	Environmental Art	Art can be temporary and created outdoors.	Create transient land art using natural materials.	Leaves, stones, shells, driftwood	Beach School environmental sculpture	Evaluate collaborative work	Discuss respecting nature and leaving no trace.
8	Developing Personal Ideas	Artists combine observation with imagination.	Develop designs for a mixed-media natural artwork.	Sketchbooks, planning sheets	Photograph natural arrangements	Teacher conferencing	Encourage individual responses to nature.
9	Planning the Final Piece	Composition affects how artwork communicates ideas.	Plan final artwork inspired by Greatstone's natural environment.	Planning templates, sketchbooks	Gather reference photographs	Teacher feedback	Encourage balance, focal point and thoughtful composition.
10	Final Piece (1)	Apply drawing, painting and collage techniques confidently.	Begin mixed-media artwork.	Watercolours, collage papers, natural materials	Optional outdoor working	Observe application of techniques	Encourage independent decision-making.
11	Final Piece (2)	Refine artwork using evaluation and reflection.	Complete final artwork and artist statement.	Mixed media, mounting materials	Photograph completed work outdoors	Self-assessment	Encourage craftsmanship and refinement.
12	Nature's Art Exhibition	Artists communicate ideas by sharing their work.	Curate an exhibition celebrating the beauty of nature.	Display boards, labels, sketchbooks	Outdoor gallery for families	End-point assessment	Celebrate artistic vocabulary, observation and creativity.
Whole Unit Resource List Drawing - Sketchbooks - HB–4B pencils - Fine liners - Charcoal - Erasers - Magnifying glasses Painting - Watercolour paints - Acrylic paints - Paintbrushes - Mixing palettes - Water pots Mixed Media - Tissue paper - Collage papers - PVA glue - Scissors - Natural fibres - Pressed leaves and flowers (teacher prepared where appropriate)			Natural Materials - Leaves - Flowers - Seed heads - Shells - Pebbles - Driftwood - Feathers - Bark - Pine cones - Grasses Beach School Resources - Collection trays - Clipboards - Cameras/iPads - Magnifiers - Identification guides			Adaptive Teaching - Provide real specimens alongside photographs. - Use viewfinders to support composition. - Demonstrate one artistic technique at a time. - Offer vocabulary mats with labelled botanical diagrams. - Support pupils through paired discussion before evaluation. - Challenge higher-attaining pupils to combine observational drawing with abstract or environmental art techniques inspired by multiple artists. Health & Safety - Carry out Beach School risk assessments before collecting natural materials. - Check for pollen, plant and insect allergies. - Remind pupils not to pick protected plants or disturb habitats. - Demonstrate safe use of scissors and art equipment. - Wash hands after handling natural materials.	

Common Misconception	Teaching Response
Nature art must only be realistic.	Explore realism, abstraction, pattern and environmental art.
Environmental art should last forever.	Explain that some artists intentionally create temporary artwork.
All leaves and flowers are the same colour.	Encourage careful observation of subtle variations in colour and tone.
Collecting natural materials never affects the environment.	Teach responsible collecting and "leave no trace" principles.
Artists simply copy nature.	Reinforce that artists interpret, select and develop ideas from nature.

Reflection Question	Purpose
What did careful observation help you notice about nature?	Develop close observational skills.
How did nature inspire your artistic choices?	Strengthen understanding of artistic inspiration.
Which technique best represented natural texture? Why?	Encourage technical evaluation.
How did working outdoors influence your creativity?	Reflect on the value of first-hand experiences.

Why is it important for artists to care for the environments that inspire them?	Build understanding of environmental responsibility.
How has this project helped answer our big question?	Consolidate understanding that artists use the natural world as a source of inspiration while encouraging appreciation and stewardship of the environment.

YEAR 5 – COLOUR AND STYLE – Autumn Term	
How do artists use colour and style to reflect culture, identity and civilisation?	
Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' understanding of how artists use colour, style and technique to communicate culture, identity and historical context. Building upon the landscape composition and atmospheric techniques explored in Vista and the observational skills developed throughout Lower Key Stage 2, pupils investigate how artistic styles have evolved across different civilisations and time periods. Through drawing, painting and mixed media, pupils analyse colour palettes, brushwork, symbolism and composition before developing their own artistic style. They increasingly justify artistic decisions using subject-specific vocabulary whilst recognising that style reflects both individual creativity and wider cultural influences.
The Greatstone Way	ROOTS – Who are we and where do we belong? Linked to Through the Ages , pupils explore how colour, pattern and artistic style reflect the beliefs, traditions and identities of different civilisations. They develop the Greatstone value of Care by appreciating diverse artistic traditions and recognising that creativity helps preserve cultural heritage across generations.
National Curriculum Coverage	Create sketchbooks to record observations, review ideas and refine techniques. Improve mastery of drawing, painting and mixed media. Learn about great artists, architects and designers throughout history. Develop increasing control of colour, composition, texture, form and style. Evaluate and analyse artistic works using appropriate artistic language.
Curriculum Journey	Builds upon Nature's Art , where pupils refined observational drawing and composition through natural forms. This project introduces stylistic analysis, encouraging pupils to compare artists, identify characteristic techniques and develop increasingly personal responses. It prepares pupils for Architecture , where composition and design become increasingly sophisticated, and Mosaic Masters , where artistic traditions are explored through Roman art.
Sticky Knowledge	Artistic style develops through choices about colour, materials and techniques. Different cultures develop distinctive artistic traditions. Colour communicates symbolism as well as emotion. Artists are influenced by history, beliefs and their environment. Sketchbooks help artists refine personal ideas before creating finished work.
Artistic Skills	Analyse and compare artistic styles. Experiment with colour palettes inspired by different cultures. Develop increasingly independent sketchbook investigations. Select techniques purposefully to communicate ideas. Evaluate artwork using increasingly sophisticated vocabulary. Refine artistic outcomes through experimentation and reflection.
Substantive Concepts	Style • Colour • Identity • Culture • Composition • Symbolism
Disciplinary Concepts	Analysis • Investigation • Experimentation • Artistic Decision Making • Interpretation • Evaluation
Core Vocabulary	style, palette, symbolism, civilisation, culture, composition, contrast, harmony, influence, interpretation, refine, evaluate, technique, expression, identity, heritage
Artists & Reading Spine	Core Artists: Pablo Picasso (Blue and Rose Periods), Henri Matisse (colour and style). Supporting Artists: Frida Kahlo, Gustav Klimt, Aboriginal Australian artists (exploring cultural style). Reading Spine: <i>The Story of Paintings</i> – Mick Manning & Brita Granström; <i>13 Artists Children Should Know</i> ; selected historical and cultural art texts.
Cross-Curricular Links	History: Through the Ages – prehistoric art, Bronze Age artefacts, Iron Age Celtic patterns and cultural identity. Science: Properties and Changes of Materials (pigments and media). English: Comparative writing, explanation texts and art criticism. Maths: Symmetry, tessellation and geometric design.
Beach School & Outdoor Learning	Investigate natural pigments and colours found in Greatstone's coastal environment. Create colour palettes inspired by the beach, marshes and changing seasons. Produce temporary artworks exploring historical symbolism using natural materials.
Greatstone & Kent Links	Compare colours and artistic traditions inspired by Greatstone's coastline with those from ancient civilisations. Explore how Kent's landscapes and heritage continue to influence artists today.
Memorable Hook	The Curator's Challenge – Pupils discover a travelling exhibition containing artworks from different cultures with the artists' names removed. They become Curators, investigating colour, style and symbolism to identify where each artwork might have originated before developing their own culturally inspired artistic responses.
Authentic Outcome / Showcase	The Greatstone Gallery of Civilisations – Pupils curate an exhibition comparing artistic styles from different historical periods and cultures. Their sketchbooks, paintings and mixed-media outcomes demonstrate how artists use colour and style to communicate identity and preserve cultural heritage.
Assessment End Point	Pupils confidently analyse and compare artistic styles, use colour purposefully to communicate ideas and symbolism, develop increasingly independent sketchbook investigations and justify artistic decisions using accurate subject-specific vocabulary.

YEAR 5 AUTUMN – 12 WEEK TEACHING SEQUENCE

Colour and Style

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – The Power of Colour	Artists use colour and style to communicate ideas, emotions and identity.	Explore famous artworks and create initial colour responses in sketchbooks.	Artist reproductions, sketchbooks, colour wheels	Colour hunt around the school and beach	Assess prior knowledge	Discuss how the same subject can be painted in different styles.

2	Colour Theory Revisited	Artists select colours purposefully to create mood and atmosphere.	Create colour harmony and contrast studies.	Acrylic paints, palettes, colour wheels	Observe colours in the coastal landscape	Sketchbook review	Revise complementary, analogous and contrasting colours.
3	Artist Study – Colour	Different artists use colour in distinctive ways.	Investigate the work of Henri Matisse and Sonia Delaunay.	Artist images, sketchbooks	Photograph colourful natural and human-made objects	Teacher feedback	Focus on recognising individual artistic styles.
4	Brush Techniques & Texture	Paint application affects the appearance of artwork.	Experiment with layering, blending and expressive brushwork.	Acrylic paints, varied brushes, palette knives	Observe textures in natural surroundings	Practical assessment	Encourage exploration before perfection.
5	Developing Personal Style	Artists develop individual approaches through experimentation.	Produce a series of style studies inspired by different artists.	Mixed media, sketchbooks	Sketch coastal views using different artistic styles	Observe experimentation	Encourage risk-taking and reflection.
6	Composition and Mood	Composition and colour work together to communicate meaning.	Create small composition studies.	Viewfinders, planning sheets	Photograph interesting compositions outdoors	Mid-unit assessment	Discuss focal points and visual balance.
7	Mixed Media Exploration	Artists combine media to achieve different effects.	Experiment with paint, collage and drawing together.	Paint, collage materials, pastels	Collect textures and colours from the environment	Evaluate techniques	Promote thoughtful material selection.
8	Planning the Final Piece	Artists refine ideas before beginning a finished artwork.	Plan a personal artwork inspired by colour and style.	Sketchbooks, planning templates	Gather photographic references	Teacher conferencing	Encourage originality while showing artistic influence.
9	Final Piece (1)	Apply techniques confidently and independently.	Begin final artwork.	Chosen media	Optional outdoor painting	Observe application of skills	Reinforce careful planning.
10	Final Piece (2)	Refine work through evaluation.	Continue and improve final artwork.	Mixed media	Compare artwork with original plans	Self-assessment	Encourage purposeful refinement.
11	Artist Statement	Artists explain their creative decisions using specialist vocabulary.	Complete artwork and write artist statement.	Mounting materials, writing frames	Photograph completed work	Teacher assessment	Encourage pupils to justify artistic choices.
12	Colour and Style Exhibition	Artists communicate ideas by sharing their work.	Curate an exhibition celebrating personal artistic style.	Display boards, labels	Outdoor exhibition for families	End-point assessment	Celebrate individuality, experimentation and confident use of colour.
Whole Unit Resource List Drawing & Painting • Sketchbooks • Graphite pencils • Acrylic paints • Watercolours • Palette knives • A range of paintbrushes • Colour wheels • Mixing palettes Mixed Media • Oil pastels • Soft pastels • Coloured papers • Tissue paper • Printing materials • Charcoal • Fine liners			Beach School Resources • Clipboards • Cameras/iPads • Colour swatches • Viewfinders • Natural materials Adaptive Teaching • Provide colour-mixing guides and visual examples. • Model painting techniques step by step before independent practice. • Use artist comparison grids to support analysis. • Offer partially completed colour wheels where appropriate. • Encourage verbal discussion before written evaluation. • Challenge higher-attaining pupils to synthesise the influence of several artists into one coherent personal style.			Health & Safety • Demonstrate safe use of acrylic paints and palette knives. • Ensure good ventilation when using fixatives if required. • Wash hands thoroughly after practical sessions. • Carry out Beach School risk assessments before outdoor sketching and photography. • Supervise the use of digital equipment outdoors.	

Common Misconception	Teaching Response
Colour always represents the same emotion.	Explore how artists use colour differently depending on context and intention.
Good art must copy reality.	Compare realistic, abstract and expressive styles.
Style means using one technique repeatedly.	Explain that style develops from personal choices across colour, composition and technique.
Bright colours always create happy artwork.	Investigate how composition, texture and subject matter influence mood alongside colour.
Mixing many colours produces richer paintings.	Demonstrate controlled colour mixing to avoid muddy tones.

Reflection Question	Purpose
How did your choice of colour influence the mood of your artwork?	Develop understanding of colour as a visual language.
Which artist influenced your work most, and how?	Encourage pupils to identify artistic inspiration.
How has your own artistic style developed during this project?	Promote self-awareness and artistic identity.
Which techniques were most successful, and why?	Encourage evaluation of technical choices.

How did experimenting help improve your final piece?	Reinforce the value of creative risk-taking and refinement.
How has this project helped answer our big question?	Consolidate understanding that artists use colour and style to communicate ideas, emotions and individuality.

YEAR 5 – ARCHITECTURE – Spring Term

How do architects shape the way we live, work and experience the world?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' understanding of architecture as both an art form and a practical discipline. Building on the compositional skills, environmental awareness and observational drawing developed throughout Lower Key Stage 2, pupils investigate how architects combine creativity, mathematics, engineering and design to shape places and communities. Through drawing, perspective, model making and mixed media, pupils study famous buildings from different cultures and periods before designing architectural responses inspired by both local environments and global landmarks. The project encourages pupils to understand that architecture reflects society, culture and technological innovation whilst developing increasingly sophisticated drawing, composition and design skills.
The Greatstone Way	EXPLORERS → INVENTORS – How does curiosity help us discover more? How do ideas change the world? Pupils investigate architecture from around the world, recognising how designers solve problems and improve people's lives. They develop the Greatstone value of Dream , understanding that creativity, innovation and imagination have shaped some of humanity's greatest achievements.
National Curriculum Coverage	Create sketchbooks to record observations and develop ideas. Improve mastery of drawing, painting, mixed media and design techniques. Learn about great architects, artists and designers throughout history. Develop increasing control of perspective, composition, proportion, line, tone and form. Evaluate and analyse creative works using increasingly sophisticated artistic vocabulary.
Curriculum Journey	Builds upon Nature's Art , where pupils explored environmental design and large-scale composition. This project develops perspective drawing, architectural observation and design thinking, preparing pupils for Distortion and Abstraction in Year 6, where pupils manipulate composition and perspective with increasing confidence.
Sticky Knowledge	Architects combine creativity with practical design. Buildings reflect culture, history and purpose. Perspective helps create realistic architectural drawings. Scale and proportion are essential in architecture. Sketches help architects develop and refine ideas before construction begins.
Artistic Skills	Draw buildings using one- and two-point perspective. Develop increasingly accurate observational drawings. Create architectural studies using line, tone and texture. Design original buildings through annotated sketchbook work. Evaluate architecture using artistic and architectural vocabulary.
Substantive Concepts	Architecture • Perspective • Scale • Proportion • Design • Structure
Disciplinary Concepts	Observation • Investigation • Design • Composition • Evaluation • Refinement
Core Vocabulary	architecture, architect, perspective, proportion, scale, elevation, façade, structure, skyline, horizon, composition, blueprint, annotation, design brief, refine
Artists & Reading Spine	Core Architects/Artists: Zaha Hadid, Antoni Gaudí. Supporting: Norman Foster, Frank Lloyd Wright, Stephen Wiltshire (architectural drawing). Reading Spine: <i>The Three Little Pigs: An Architectural Tale</i> ; <i>If I Built a House</i> – Chris Van Dusen; illustrated books exploring famous buildings around the world.
Cross-Curricular Links	Geography: One Planet, Our World – settlements, sustainability and global cities. DT: Eat the Seasons (design process and evaluation). Maths: Geometry, scale, angles and symmetry. English: Persuasive design proposals and architectural presentations.
Beach School & Outdoor Learning	Sketch Greatstone beach huts, coastal shelters and local buildings. Investigate how architecture responds to weather, landscape and environment. Compare natural and built environments.
Greatstone & Kent Links	Explore the architecture of Greatstone, Dungeness, Romney Marsh and Canterbury. Compare local architecture with world-famous landmarks and sustainable buildings from different countries.
Memorable Hook	The Architect's Studio – Pupils receive a portfolio of architectural sketches, blueprints and models left behind by a visiting architect. They become architects, exploring how buildings combine creativity, function and beauty.
Authentic Outcome / Showcase	The Greatstone Architecture Exhibition – Pupils present architectural drawings, perspective studies, concept sketches and final designs for a sustainable Greatstone building or public space. Families and governors are invited to explore the exhibition and hear pupils explain their design thinking.
Assessment End Point	Pupils confidently apply perspective, proportion and composition when creating architectural drawings. They explain how architects respond to purpose, place and culture, develop ideas independently through sketchbooks and evaluate their work using increasingly sophisticated artistic vocabulary.

YEAR 5 – MOSAIC MASTERS

How can artists use pattern, colour and craftsmanship to create a lasting legacy?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' understanding of decorative art, pattern and composition through the study of Roman mosaics and decorative traditions from across history. Building upon the perspective, architectural drawing and design thinking developed in Architecture , pupils investigate how artists combine colour, geometry, symbolism and craftsmanship to create artworks that survive for centuries. Through drawing, printmaking, collage and mosaic techniques, pupils develop increasingly precise artistic control whilst exploring how repeated pattern, balance and composition communicate stories, beliefs and identity. Pupils learn that great works of art are carefully planned, refined and crafted over time, developing resilience, patience and pride in their own creative outcomes.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Linked directly to Emperors & Empires , pupils investigate how Roman mosaics have preserved stories, beliefs and achievements for nearly two thousand years. They develop the Greatstone value of Dare , recognising that creativity has the power to preserve culture, celebrate communities and leave a lasting legacy for future generations.
National Curriculum Coverage	Create sketchbooks to record observations, review and revisit ideas. Improve mastery of drawing, printmaking, collage and mixed-media techniques. Develop increasing control of colour, pattern, composition, line, shape and texture. Learn about great artists, craftspeople and designers throughout history. Evaluate and analyse creative works using increasingly sophisticated artistic vocabulary.
Curriculum Journey	Builds upon Architecture , where pupils developed perspective, composition and design thinking. This project shifts from large-scale architectural design to intricate decorative art, requiring increasing precision, planning and craftsmanship. It prepares pupils for Year 6, where abstraction, distortion and conceptual artistic thinking become increasingly sophisticated.
Sticky Knowledge	Roman mosaics communicated stories, beliefs and status. Mosaics are created from many small pieces called tesserae. Pattern, symmetry and repeated motifs create harmony. Artists carefully plan compositions before creating final artwork. Decorative art often reflects culture and identity.
Artistic Skills	Design repeating patterns using sketchbooks. Create balanced compositions using geometric shapes. Develop mosaic techniques using paper, card and mixed media. Apply colour purposefully to create emphasis and harmony. Evaluate and refine artistic outcomes independently. Use historical research to inform artistic decisions.
Substantive Concepts	Pattern • Mosaic • Symbolism • Composition • Heritage • Craftsmanship
Disciplinary Concepts	Investigation • Planning • Construction • Refinement • Interpretation • Evaluation
Core Vocabulary	mosaic, tesserae, motif, symmetry, tessellation, composition, decorative, craftsmanship, heritage, Roman, border, geometric, harmony, pattern, refine, evaluate
Artists & Reading Spine	Core Artists: Ancient Roman Mosaic Artists (Pompeii, Fishbourne Roman Palace). Supporting Artists: Antoni Gaudí (mosaic), Sonia King (contemporary mosaics). Reading Spine: <i>Roman Diary</i> – Richard Platt; <i>Escape from Pompeii</i> – Christina Balit; information texts about Roman Britain and mosaics.
Cross-Curricular Links	History: Emperors & Empires – Roman civilisation, culture and daily life. Maths: Geometry, tessellation, symmetry, angles and pattern. DT: Engineering and structures inspired by Roman innovation. English: Historical explanation writing and museum interpretation panels.
Beach School & Outdoor Learning	Investigate natural repeating patterns found in shells, pebbles and coastal habitats. Create large collaborative transient mosaics using natural materials collected responsibly from the Beach School environment. Explore symmetry and pattern within nature.
Greatstone & Kent Links	Study the Roman heritage of Kent, including nearby Roman sites, villas and roads. Compare Roman mosaics with patterns found naturally on Greatstone Beach and Romney Marsh. Use local shells and pebbles as inspiration for mosaic designs.
Memorable Hook	The Roman Archaeologist's Discovery – Pupils uncover fragments of a damaged Roman mosaic together with an archaeologist's notebook. They become Mosaic Conservators, investigating Roman art before designing and creating mosaics that celebrate Greatstone's own story for future generations.
Authentic Outcome / Showcase	The Greatstone Roman Museum – Pupils curate a gallery of mosaics, sketchbooks, archaeological studies and collaborative artworks inspired by Roman Britain. Visitors explore how mosaics communicate stories whilst pupils explain the symbolism, craftsmanship and historical significance of their work.
Assessment End Point	Pupils confidently design and create detailed mosaic compositions demonstrating careful planning, precision and craftsmanship. They explain how mosaics communicate stories and cultural identity, justify artistic decisions using appropriate vocabulary and evaluate their work independently using sketchbooks to demonstrate the development of ideas.

YEAR 5 SPRING – 12 WEEK TEACHING SEQUENCE

Architecture

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Become an Architect	Architecture combines art, engineering and design to create buildings for different purposes.	Explore famous buildings and complete an architecture sketchbook investigation.	Images of famous buildings, sketchbooks, iPads	Architectural walk around the school	Assess prior knowledge	Discuss how architecture reflects culture, history and environment.
2	Looking Closely at Buildings	Architects observe shape, proportion and detail.	Observational drawings of local buildings.	HB pencils, rulers, photographs	Sketch Greatstone buildings, beach huts and local landmarks	Sketchbook review	Encourage accurate proportion before detail.
3	Architectural Styles	Different periods and cultures have distinctive architectural styles.	Compare Gothic, Classical and Modern architecture.	Artist/architect images, sketchbooks	Photograph contrasting local buildings	Teacher feedback	Introduce key architectural vocabulary.
4	Perspective Drawing	Perspective creates the illusion of depth.	One-point perspective drawing of buildings.	Rulers, pencils, perspective guides	Draw school buildings from observation	Practical assessment	Model vanishing point techniques carefully.

5	Texture and Surface	Architects use different materials to create character and function.	Texture studies using pencil, charcoal and printing.	Charcoal, graphite, textured papers	Texture rubbings from walls, pavements and natural materials	Observe technical skills	Compare natural and manufactured materials.
6	Architect Study	Architects solve problems through creative design.	Explore the work of Zaha Hadid, Antoni Gaudí and Norman Foster.	Architect profiles, videos, sketchbooks	Observe how buildings interact with the landscape	Mid-unit assessment	Compare historical and contemporary architecture.
7	Designing Buildings	Architects consider purpose, users and environment.	Develop design ideas for a Greatstone building.	Planning sheets, sketchbooks	Investigate suitable locations around the school	Evaluate planning	Encourage links to sustainability and coastal conditions.
8	Mixed Media Architectural Drawing	Artists and architects communicate ideas using different media.	Experiment with ink, watercolour and collage.	Fine liners, watercolours, collage papers	Gather colour inspiration outdoors	Teacher conferencing	Promote experimentation and refinement.
9	Planning the Final Piece	Careful planning improves design quality.	Plan final architectural artwork.	Sketchbooks, planning templates	Photograph reference viewpoints	Teacher feedback	Encourage annotations explaining design choices.
10	Final Piece (1)	Apply drawing and mixed-media techniques confidently.	Begin final architectural artwork.	Chosen media	Optional outdoor sketching	Observe independence	Reinforce perspective and composition.
11	Final Piece (2)	Refine artwork using evaluation.	Complete artwork and artist statement.	Mixed media, mounting materials	Photograph completed work	Self-assessment	Encourage careful craftsmanship and presentation.
12	Greatstone Architecture Exhibition	Architecture communicates ideas about people and place.	Curate an exhibition showcasing architectural artwork and design ideas.	Display boards, labels	Guided exhibition around the school	End-point assessment	Celebrate creativity, technical accuracy and thoughtful design.
Whole Unit Resource List Drawing - Sketchbooks - HB–6B pencils - Fine liners - Rulers - Set squares - Perspective guides - Erasers Painting & Mixed Media - Watercolour paints - Acrylic paints - Paintbrushes - Charcoal - Ink - Collage papers - Tissue paper			Architectural Resources - Building photographs - Architectural plans - Images of famous buildings - Tracing paper - Grid paper Beach School Resources - Clipboards - Cameras/iPads - Measuring tapes - Viewfinders - Local maps		Adaptive Teaching - Provide perspective templates and step-by-step demonstrations. - Use tracing overlays to support understanding of proportion. - Offer annotated examples of architectural drawings. - Support vocabulary with illustrated word banks. - Allow pupils to photograph buildings before drawing them. - Challenge higher-attaining pupils to incorporate complex perspectives and sustainable design features into their final compositions Health & Safety - Demonstrate safe use of rulers, compasses and drawing equipment. - Supervise outdoor sketching sessions and road safety if leaving the school grounds. - Carry out Beach School risk assessments before local fieldwork. - Ensure digital devices are used safely outdoors. - Maintain good classroom organisation when using mixed media.		

Common Misconception	Teaching Response
Architecture is simply drawing buildings.	Explain that architecture combines creativity, engineering and problem-solving.
All buildings should look realistic.	Explore imaginative, modern and conceptual architecture.
Perspective is about making objects smaller randomly.	Demonstrate how vanishing points create consistent depth.
Decoration is more important than function.	Discuss how architects balance appearance, safety and purpose.
Every architect has the same style.	Compare the distinctive approaches of different architects.

Reflection Question	Purpose
How does architecture reflect the people and places it was created for?	Develop understanding of architecture as a cultural expression.
Which architect influenced your ideas most, and why?	Encourage pupils to evaluate artistic and architectural influences.
How did perspective improve your drawing?	Reflect on technical development.
How did your design balance appearance with function?	Reinforce the relationship between art and design.
What changes did you make to improve your final artwork?	Encourage refinement and evaluation.
How has this project helped answer our big question?	Consolidate understanding that architecture is both an art form and a practical response to the needs of people and places.

YEAR 5 – Mosaic Masters – SUMMER Term

How can art preserve stories, cultures and legacies for future generations?

Section	Overview
Curriculum Rationale	This project introduces pupils to the rich tradition of mosaic art from Ancient Rome through to contemporary public art. Pupils investigate how artists use colour, pattern, shape and composition to create enduring works of art that tell stories, commemorate events and celebrate communities. Through drawing, designing and constructing mosaics using a range of materials, pupils develop precision, craftsmanship and an appreciation of how art can preserve culture and identity across generations.
The Greatstone Way	PROTECTORS → LEGACY – Children investigate how mosaics have preserved stories, beliefs and achievements throughout history. They reflect on the legacy they leave within their own community by designing and creating a collaborative mosaic celebrating Greatstone, encouraging pride, stewardship and belonging.
National Curriculum Coverage	• Create sketchbooks to record observations and develop ideas. • Improve mastery of drawing, colour, pattern and mixed-media techniques. • Learn about great artists, architects and designers in history. • Evaluate and analyse creative works using artistic vocabulary. • Produce increasingly accomplished works of art using a range of materials.
Cornerstones Knowledge Progression	Pupils investigate Roman and Byzantine mosaics, analyse pattern and symbolism, develop precision in composition, experiment with tessellation and colour before designing and producing an original mosaic inspired by historical and local influences.
Curriculum Journey	Previous Learning: Colour and Style; Architecture. Current Learning: Using colour, pattern and precision to communicate ideas through mosaic design. Future Learning: Year 6 – Trailblazers, Barrier Breakers develops increasingly personal artistic responses inspired by significant artists.
Sticky Knowledge	Mosaics are created from many small pieces called tesserae. Roman mosaics often told stories and decorated important buildings. Colour, pattern and composition influence the impact of a mosaic. Artists carefully plan designs before construction. Contemporary artists continue to use mosaic techniques in public art today.
Knowledge & Skills	Investigate historical mosaics. Draw and develop mosaic designs. Understand tessellation and pattern. Select colours purposefully. Construct mosaics with increasing precision. Evaluate and refine artistic outcomes.
Formal Elements	Colour • Shape • Pattern • Texture • Space • Composition
Artistic Disciplines	Drawing • Design • Collage • Mixed Media • Mosaic Construction
Vocabulary	mosaic, tesserae, tessellation, grout, composition, symmetry, pattern, geometric, motif, Roman, Byzantine, craftsmanship, refine, evaluate
Beach School & Outdoor Learning	Explore natural patterns, shells and pebbles to inspire mosaic designs. Investigate naturally occurring tessellations and create temporary pebble mosaics on Greatstone beach before developing permanent artwork.
Greatstone & Local Links	Study local public art, memorials and community spaces. Design mosaics celebrating Greatstone's coastline, wildlife and community identity. Explore how public art creates a lasting legacy.
Cross-Curricular Links	History: Roman Britain and ancient civilisations. Mathematics: Tessellation, symmetry, shape and geometry. Geography: Local environment and coastal identity. Design & Technology: Construction techniques and material selection. PSHE: Community, belonging and legacy.
High Quality Texts	<i>Romans on the Rampage</i> – Jeremy Strong <i>Roman Diary</i> – Richard Platt <i>Mosaics</i> – Mary Nhin Roman art reference books
Artists/Craftspeople Studied	Roman mosaic craftsmen, Byzantine artists, Antoni Gaudí, Isaiah Zagar and contemporary public mosaic artists.
Memorable Hook	The Lost Roman Villa – Pupils discover fragments of a 'Roman mosaic' hidden around the classroom and work as archaeologists to reconstruct the design before investigating its story.
Authentic Outcome	The Greatstone Legacy Mosaic – Pupils collaboratively design and create a permanent or semi-permanent mosaic celebrating Greatstone's history, coastline and community, accompanied by artist statements explaining the symbolism within their designs.
Assessment End Point	Pupils confidently explain the history and purpose of mosaics, demonstrate precision when constructing mosaic artwork, apply colour and pattern purposefully and evaluate how their artwork communicates meaning and celebrates community.

YEAR 5 SUMMER – 12 WEEK TEACHING SEQUENCE

Mosaic Masters

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Roman Archaeologists	Mosaics tell stories and preserve history.	Investigate and reconstruct a broken Roman mosaic.	Mosaic fragments, Roman images, sketchbooks	Observe patterns in shells and pebbles	Assess prior knowledge	Discuss what mosaics can tell us about the past.
2	Exploring Roman Mosaics	Roman mosaics use pattern, symbolism and colour.	Observational drawings of historical mosaics.	Roman mosaic images, pencils	Sketch natural patterns on the beach	Sketchbook review	Encourage careful observation of repeated motifs.

3	Tessellation & Pattern	Repeating shapes create strong compositions.	Explore tessellation through geometric designs.	Squared paper, rulers, coloured pencils	Investigate natural tessellations	Teacher feedback	Link to mathematics and geometry.
4	Colour & Composition	Colour choices influence mood and meaning.	Develop colour studies for mosaic designs.	Colour wheels, paints, mosaic examples	Collect colour inspiration from Greatstone	Practical assessment	Encourage purposeful colour selection.
5	Artist Study	Mosaic traditions continue today.	Explore Gaudí and Isaiah Zagar alongside Roman examples.	Artist images, sketchbooks	Photograph local public art	Observe artistic analysis	Compare historical and contemporary approaches.
6	Planning a Mosaic	Artists carefully plan before construction.	Develop a detailed mosaic design inspired by Greatstone.	Sketchbooks, planning sheets	Gather local reference photographs	Mid-unit assessment	Encourage symbolic imagery linked to the local area.
7	Temporary Natural Mosaics	Mosaics can be created using natural materials.	Create collaborative pebble and shell mosaics.	Pebbles, shells, driftwood	Beach School environmental mosaics	Evaluate teamwork	Reinforce leave-no-trace principles.
8	Constructing a Mosaic	Precision creates successful mosaics.	Begin constructing individual mosaic panels.	Mosaic tiles, card, adhesive	Observe texture and arrangement outdoors	Teacher conferencing	Demonstrate spacing and placement.
9	Refining Techniques	Artists refine work as they create.	Continue mosaic construction with increasing accuracy.	Tesserae, tile cutters (teacher), adhesives	Photograph progress	Observe craftsmanship	Encourage patience and attention to detail.
10	Final Piece (1)	Apply colour, pattern and composition confidently.	Complete individual or collaborative mosaic.	Mosaic materials	Optional outdoor working	Observe independence	Support individual creative decisions.
11	Final Piece (2)	Evaluate and improve artwork.	Finish mosaic and prepare artist statement.	Mounting materials, writing frames	Photograph completed work	Self-assessment	Focus on presentation and craftsmanship.
12	Greatstone Legacy Exhibition	Public art celebrates community and creates lasting memories.	Curate an exhibition and present collaborative mosaic.	Display boards, labels	Community exhibition or outdoor display	End-point assessment	Celebrate collaboration, craftsmanship and artistic legacy.
Whole Unit Resource List Drawing & Design - Sketchbooks - HB–4B pencils - Fine liners - Coloured pencils - Rulers - Squared paper Mosaic Construction - Mosaic tiles (glass, ceramic or foam) - Card or MDF boards - Tile adhesive/PVA - Grout (teacher demonstration if appropriate) - Tile nippers (adult use) - Safety goggles - Sponges - Cloths			Beach School Resources - Shells - Pebbles - Driftwood - Sea glass (where safely collected) - Cameras/iPads - Clipboards Health & Safety - Demonstrate safe handling of mosaic materials. - Adults only should use tile cutters. - Wear eye protection when cutting tiles. - Wash hands after handling grout or adhesives. - Carry out Beach School risk assessments when collecting natural materials. - Ensure collected materials are clean and free from sharp edges.			Adaptive Teaching - Provide tessellation templates for pupils requiring additional support. - Use enlarged mosaic examples to model composition. - Demonstrate construction techniques in small steps. - Offer foam or paper tesserae as an alternative to ceramic tiles where needed. - Provide vocabulary mats with illustrated examples. - Challenge higher-attaining pupils to incorporate symbolism, complex tessellations and multiple artistic influences into their final designs.	

Misconception	Teaching Response
Mosaics are simply pictures made from tiles.	Explore their historical purpose in storytelling, decoration and celebration.
Tesserae should fit together without spaces.	Explain how spacing and grout are part of the finished design.
Every mosaic follows the same style.	Compare Roman, Byzantine and contemporary mosaics.
More colours always improve a mosaic.	Discuss how careful colour selection strengthens composition.
Public art is only decorative.	Explore how public art reflects identity, memory and community.

Reflection Question	Purpose
Why have mosaics survived for thousands of years?	Develop understanding of durability, craftsmanship and legacy.
How did colour and pattern help communicate your ideas?	Encourage evaluation of artistic decisions.
What challenges did you overcome when constructing your mosaic?	Promote resilience and reflective thinking.
How does your mosaic celebrate Greatstone and its community?	Strengthen connections to local identity and belonging.
Which historical or contemporary artist influenced your work most?	Develop appreciation of artistic inspiration.
How has this project helped answer our big question?	Consolidate understanding that art preserves stories, celebrates communities and creates lasting legacies.

YEAR 6 - Trailblazers, Barrier Breakers – AUTUMN Term

How have courageous artists changed the way we see the world?

Section	Overview
Curriculum Rationale	This ambitious project introduces pupils to artists who challenged conventions, broke barriers and transformed the history of art. Children investigate how artists have used creativity to question society, celebrate identity and inspire change. Through studying a diverse range of trailblazing artists from different cultures, backgrounds and periods, pupils critically evaluate artistic styles before developing their own personal responses. The project encourages pupils to become increasingly independent artists who confidently experiment, refine and justify creative decisions.
The Greatstone Way	ROOTS → SURVIVORS – Pupils explore how identity, culture and lived experience influence artists' work before investigating how resilience, courage and determination have enabled artists to overcome barriers. Children reflect on how creativity can influence communities and inspire positive change.
National Curriculum Coverage	• Create sketch books to record observations and review ideas. • Improve mastery of drawing, painting and mixed media techniques. • Learn about great artists, architects and designers in history. • Develop proficiency in analysing and evaluating creative works using artistic vocabulary. • Produce increasingly personal and original artwork.
Cornerstones Knowledge Progression	Pupils investigate significant artists, analyse artistic movements, evaluate symbolism and meaning, compare artistic techniques and create an individual mixed-media outcome inspired by multiple artists while developing an increasingly independent artistic style.
Curriculum Journey	Previous Learning: Year 5 – Colour and Style, Architecture, Mosaic Masters. Current Learning: Investigating artists who challenged expectations through innovative approaches and personal expression. Future Learning: Secondary art builds on independent artistic enquiry, critical analysis and personal creative identity.
Sticky Knowledge	Art reflects society and culture. Artists communicate ideas and emotions. Many influential artists challenged accepted traditions. Artistic movements influence future generations. Artists often develop highly individual styles through experimentation and resilience.
Knowledge & Skills	Analyse artwork critically. Compare artistic styles. Experiment confidently with media. Develop personal symbolism. Refine techniques through evaluation. Produce an original final piece demonstrating individual artistic choices.
Formal Elements	Line • Shape • Form • Colour • Tone • Texture • Pattern • Composition • Perspective
Artistic Disciplines	Drawing • Painting • Mixed Media • Printmaking • Digital Art • Collage
Vocabulary	trailblazer, barrier, influence, innovation, composition, symbolism, narrative, identity, perspective, expression, contemporary, portraiture, abstract, figurative, movement, evaluate, refine, critique
Beach School & Outdoor Learning	Explore public art and sculpture in the local environment. Create environmental portraits inspired by identity and place. Produce transient land art reflecting personal journeys. Photograph installations using digital media.
Greatstone & Local Links	Explore local artists, memorials and public artworks across Kent. Discuss how communities celebrate significant people through art. Consider Greatstone's coastal identity when creating final outcomes.
Cross-Curricular Links	History: Significant individuals and social change. English: Biography, persuasive writing and artist statements. PSHE: Identity, equality and diversity. Computing: Digital photography and presentation. Music: Artistic expression across disciplines.
High Quality Texts	<i>The Dot</i> – Peter H. Reynolds <i>Frida Kahlo</i> (Little People, BIG DREAMS) <i>Jean-Michel Basquiat</i> (Little People, BIG DREAMS) <i>Yayoi Kusama: From Here to Infinity</i>
Artists Studied	Frida Kahlo, Jean-Michel Basquiat, Lubaina Himid, Yayoi Kusama, Banksy, Pablo Picasso, Faith Ringgold (selected according to class focus).
Memorable Hook	Greatstone Gallery Takeover – The classroom is transformed into an art gallery showcasing anonymous reproductions of trailblazing artworks. Pupils become art critics, exploring, discussing and predicting who created each piece and what message it conveys.
Authentic Outcome	Breaking Barriers Exhibition – Pupils curate a professional exhibition celebrating artists who changed the world alongside their own original responses, presenting artist statements explaining how their work has been inspired by courage, resilience and creativity.
Assessment End Point	Pupils independently analyse artwork, explain artistic influences using specialist vocabulary, demonstrate confident control of a range of media and produce a thoughtful, original artwork reflecting personal style and purposeful creative choices.

YEAR 6 AUTUMN – 12 WEEK TEACHING SEQUENCE

Trailblazers, Barrier Breakers

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Gallery Launch	Understand that artists communicate ideas and challenge society.	Gallery critique and discussion.	Artwork reproductions, sketchbooks	Outdoor sculpture walk	Prior knowledge discussion	Encourage open interpretation.

2	Frida Kahlo	Explore identity through portraiture.	Symbolic self-portrait sketches.	Images, mirrors, pencils	Identity photography	Sketchbook observations	Focus on symbolism rather than copying.
3	Jean-Michel Basquiat	Understand expressive mark-making and symbolism.	Mixed-media experimentation.	Acrylics, oil pastels, collage	Texture collection	Experimentation evidence	Encourage bold risk-taking.
4	Lubaina Himid	Art as storytelling and social commentary.	Narrative composition planning.	Mixed media	Local community observations	Teacher conferencing	Discuss representation and diversity.
5	Yayoi Kusama	Repetition and pattern create impact.	Pattern studies.	Paint, fine liners	Natural pattern hunt	Technique development	Explore scale and repetition.
6	Banksy	Art can communicate powerful messages.	Stencil investigation.	Card, spray alternatives, printing tools	Photograph local textures	Mid-unit assessment	Discuss ethical considerations.
7	Comparing Artists	Artists develop unique styles.	Comparative sketchbook pages.	Reference books	Outdoor sketching	Vocabulary use	Encourage analytical thinking.
8	Developing Personal Ideas	Artists refine ideas through experimentation.	Media exploration.	Mixed media	Coastal inspiration gathering	Review sketchbooks	Promote independent choices.
9	Planning Final Outcome	Composition communicates meaning.	Final composition planning.	Sketchbooks, planning templates	Photography for reference	Teacher feedback	Individual guidance.
10	Creating Final Piece (1)	Apply techniques independently.	Begin final artwork.	Chosen media	Optional outdoor working	Observation of independence	Encourage refinement.
11	Creating Final Piece (2)	Refine and evaluate artwork.	Complete final artwork.	Mixed media	Photograph finished work	Self-evaluation	Develop artist statements.
12	Breaking Barriers Exhibition	Reflect on artistic journey and communicate ideas.	Curate exhibition and present work.	Display materials	Exhibition for families	End-point assessment	Celebrate artistic voice.
Whole Unit Resource List Drawing & Painting • Sketchbooks • Graphite pencils • Charcoal • Fine liners • Coloured pencils • Acrylic paint • Watercolour paint • Paint brushes • Palettes Mixed Media • Oil pastels • Soft pastels • Printing foam • Cardboard • Collage papers • Fabric scraps • Tissue paper • Modelling materials • Glue guns (teacher use) • PVA glue			Digital Resources • iPads/cameras • Interactive whiteboard • Artist videos • Virtual gallery tours Beach School Resources • Natural materials • Cameras • Clipboards • Charcoal sticks • Found objects			Adaptive Teaching • Provide artist vocabulary mats with visual prompts. • Use step-by-step demonstrations before independent practice. • Offer tracing or viewfinders where appropriate to support observation. • Provide pre-selected media for pupils requiring reduced cognitive load. • Encourage oral rehearsal before written evaluations. • Challenge higher-attaining pupils to synthesise influences from multiple artists into one coherent personal style. Health & Safety • Demonstrate safe use of scissors, craft knives (teacher only) and printing tools. • Follow COSHH guidance for paints and adhesives. • Ensure good ventilation when using fixatives or specialist media. • Supervise use of digital equipment outdoors. • Complete risk assessments for Beach School art activities and environmental installations.	

Common Misconception	Teaching Response
Great artists are born talented.	Emphasise experimentation, practice and perseverance.
Art must look realistic to be successful.	Explore abstract, expressive and symbolic artwork.
There is only one correct interpretation of a piece of art.	Encourage discussion using evidence from the artwork.
Copying an artist is the final goal.	Reinforce that artists inspire new, personal creative responses.
Mistakes ruin artwork.	Model refinement and adaptation as part of the creative process.

Reflection Question	Purpose
---------------------	---------

How did this artist challenge expectations?	Develop understanding of innovation and resilience.
Which artist has influenced your work most, and why?	Encourage evaluation of artistic influences.
How does your artwork communicate your ideas?	Strengthen intentional artistic decision-making.
What risks did you take during the creative process?	Promote resilience and experimentation.
How has your work changed through refinement?	Develop evaluative and reflective practice.
How has this project helped answer our big question?	Consolidate understanding of art as a catalyst for change.

YEAR 6 – ENVIRONMENTAL ARTISTS – Spring Term

How can artists help people understand and respond to environmental change?

Section	Curriculum Overview
Curriculum Rationale	This project develops pupils' understanding of art as a powerful means of investigating, interpreting and communicating environmental issues. Building on the study of influential artists and social change in Trailblazers, Barrier Breakers , pupils explore how contemporary artists respond to climate change, pollution, habitat loss, consumption and sustainability. Through drawing, sculpture, installation, photography and mixed media, pupils investigate how materials, scale, location and symbolism influence meaning. They work with increasing independence to develop an environmental message and create an artistic response that encourages reflection or action.
The Greatstone Way	EXPLORERS → INVENTORS – How does curiosity help us discover more? How do ideas change the world? Linked to Our Changing World and Near and Far , pupils investigate environmental change locally and globally before using creative ideas to communicate possible solutions. They develop the Greatstone value of Dream by imagining how art can influence attitudes, inspire action and contribute to a more sustainable future.
National Curriculum Coverage	Create sketchbooks to record observations, investigate ideas and review and revisit work. Improve mastery of drawing, sculpture, installation, photography and mixed media. Learn about great artists, architects and designers in history and contemporary practice. Evaluate and analyse creative work using the language of art, craft and design.
Curriculum Journey	Builds on Trailblazers, Barrier Breakers , where pupils considered how artists challenge injustice and influence society. Pupils now apply this understanding to environmental concerns, developing conceptual thinking, independent research and purposeful use of materials. The project prepares pupils for Distortion and Abstraction , where they manipulate visual elements more freely to communicate complex ideas and leave a personal artistic legacy.
Sticky Knowledge	Environmental artists use art to communicate ideas about people, places and the planet. Materials can carry meaning as well as create visual effects. Installation art is designed for a particular space and may surround or involve the viewer. Some environmental art is temporary, while other work is preserved through photography or film. Artists can raise awareness but viewers may interpret their messages differently.
Artistic Skills	Record environmental observations through drawing and photography. Analyse how artists use material, scale, site and symbolism. Experiment with natural, found and recycled materials. Develop installation and sculptural ideas through sketchbooks and models. Select materials purposefully. Create, evaluate and refine an independent environmental artwork.
Substantive Concepts	Environment • Sustainability • Installation • Sculpture • Material • Message • Place
Disciplinary Concepts	Investigation • Interpretation • Experimentation • Selection • Construction • Evaluation
Core Vocabulary	environmental art, installation, site-specific, temporary, permanent, assemblage, found object, recycled material, sustainability, symbolism, scale, audience, message, conceptual, document, curate
Artists and Reading Spine	Core artists: Andy Goldsworthy; Agnes Denes; El Anatsui. Supporting artists: Olafur Eliasson; Maya Lin; Chris Jordan; Aurora Robson. Reading spine: <i>The Promise</i> – Nicola Davies; <i>One Plastic Bag</i> – Miranda Paul; <i>The Lost Words</i> – Robert Macfarlane and Jackie Morris; environmental photography and artist interviews.
Cross-Curricular Links	Geography: Our Changing World and Near and Far – climate change, sustainability, contrasting environments and human impact. Science: Living Things and Their Habitats; Evolution and Inheritance; Looking After Our Environment. English: Persuasive writing, explanation, poetry and artist statements. Computing: Digital photography, image editing and documenting temporary artwork.
Beach School & Outdoor Learning	Greatstone Beach and the school grounds provide the main source of observation and inspiration. Pupils investigate coastal change, natural patterns and evidence of human impact. They create temporary land art, photograph site-specific work and use responsibly sourced or collected waste materials to communicate environmental messages.
Greatstone & Kent Links	Investigate coastal erosion, litter, habitat protection and changing land use around Greatstone, Dungeness and Romney Marsh. Consider how art could support local conservation campaigns and encourage residents and visitors to care for the coastline.
Memorable Hook	Message from the Shore – Pupils discover a temporary installation made from natural and discarded materials alongside photographs of environmental artworks. A message challenges them to investigate what is changing in Greatstone and use art to make others notice.
Authentic Outcome / Showcase	Greatstone Environmental Art Trail – Pupils curate a trail of installations, sculptures, photographs and mixed-media work across the school grounds or Beach School site. Each artwork includes a concise interpretation explaining its environmental concern, material choices and intended impact.
Assessment End Point	Pupils independently develop and create an environmental artwork with a clear message. They select materials, scale and location purposefully, explain how environmental artists influence audiences, document temporary work appropriately and evaluate the effectiveness of their own artistic decisions.

YEAR 6 SPRING – 12 WEEK TEACHING SEQUENCE

Environmental Artists

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
------	----------------	-------------------------	--------------------	-----------	---------------------------------	--------------------------	---------------

1	Hook – Art Can Change the World	Environmental artists use art to inspire people to care for the planet.	Explore powerful examples of environmental art and record first responses.	Images/videos of Andy Goldsworthy, Chris Jordan, Aurora Robson, John Dahlsen, sketchbooks	Environmental walk around the school and coastline	Assess prior knowledge	Introduce the concept that art can be a form of environmental activism.
2	Nature as Inspiration	Artists use the natural environment as both subject and material.	Observational studies of natural forms and textures.	Sketchbooks, pencils, magnifiers	Coastal sketching and photography	Sketchbook review	Encourage careful observation before artistic interpretation.
3	Environmental Sculpture	Sculpture can be temporary and work in harmony with nature.	Create transient sculptures using natural materials.	Natural materials, cameras	Beach School land art inspired by Andy Goldsworthy	Teacher feedback	Discuss "leave no trace" principles and respect for habitats.
4	Recycled Art	Artists transform discarded materials into meaningful artwork.	Experiment with recycled materials to create small sculptures.	Plastic, cardboard, wire, fabric, glue	Beach litter survey and material collection (where appropriate)	Practical assessment	Discuss pollution, sustainability and responsible material choices.
5	Artist Study	Environmental artists communicate important global messages.	Investigate the work of Andy Goldsworthy, Chris Jordan, Aurora Robson and John Dahlsen.	Artist biographies, videos, sketchbooks	Compare artists with local environmental issues	Observe artistic analysis	Focus on symbolism and purpose rather than technique alone.
6	Art with a Message	Artists use symbolism to communicate ideas.	Develop visual metaphors linked to environmental issues.	Sketchbooks, planning sheets	Record environmental observations around Greatstone	Mid-unit assessment	Encourage pupils to identify issues they care about.
7	Planning a Final Outcome	Artists develop ideas through experimentation and refinement.	Produce annotated plans for final artwork.	Sketchbooks, recycled materials, planning templates	Photograph environmental inspiration	Teacher conferencing	Encourage meaningful links to Greatstone's coastal environment.
8	Media Exploration	Artists select media to strengthen meaning.	Experiment with mixed media, collage and sculpture techniques.	Mixed media, recycled materials	Gather natural textures and colours	Evaluate media choices	Encourage independence and thoughtful experimentation.
9	Final Piece (1)	Apply techniques confidently and purposefully.	Begin final environmental artwork.	Chosen media	Optional outdoor construction	Observe application of skills	Support pupils in communicating a clear environmental message.
10	Final Piece (2)	Refine artwork through reflection and evaluation.	Continue and improve final artwork.	Mixed media, recycled resources	Photograph work in natural surroundings	Self-assessment	Encourage refinement and craftsmanship.
11	Artist Statement	Artists explain the purpose behind their work.	Complete artwork and produce an artist statement explaining environmental message.	Mounting materials, writing frames	Photograph artwork for exhibition	Teacher assessment	Encourage specialist vocabulary and thoughtful evaluation.
12	Environmental Art Exhibition	Art can inspire positive action within communities.	Curate an exhibition and present artwork to the school community.	Display materials, labels	Outdoor exhibition or Beach School gallery	End-point assessment	Celebrate creativity, environmental responsibility and artistic confidence.
Whole Unit Resource List Drawing & Design • Sketchbooks • Graphite pencils • Charcoal • Fine liners • Coloured pencils • Viewfinders Mixed Media • Cardboard • Plastic packaging • Bottle tops • Wire • Fabric scraps • Newspaper • Tissue paper • String • Natural adhesives where appropriate • Glue guns (adult use) • PVA glue			Sculpture • Modelling wire • Recycled plastics • Clay (optional) • Found objects • Natural materials Beach School Resources • Pebbles • Driftwood • Shells • Seaweed (where appropriate) • Cameras/iPads • Clipboards • Gloves • Litter pickers • Collection buckets		Adaptive Teaching • Provide visual planning templates for sculpture design. • Model one technique at a time before independent work. • Offer pre-sorted recycled materials for pupils requiring additional support. • Support vocabulary through illustrated word banks. • Encourage collaborative planning where appropriate. • Challenge higher-attaining pupils to combine natural and recycled materials while clearly communicating a sophisticated environmental message. Health & Safety • Carry out Beach School risk assessments before collecting natural materials. • Wear gloves when handling recycled or found objects. • Check all collected materials for sharp edges before use. • Adults should supervise the use of wire cutters, glue guns and other specialist tools. • Ensure pupils wash hands after handling natural or recycled materials. • Reinforce "leave no trace" principles during all outdoor activities.		

Misconception	Teaching Response
Environmental art is simply art made outside.	Explore how environmental art communicates ideas about nature, sustainability and human impact.
Recycled materials make artwork look untidy.	Study professional artists who transform waste into powerful works of art.
Temporary artwork is less valuable than permanent artwork.	Discuss the purpose and impact of transient environmental art.
Environmental artists only create sculptures.	Explore drawing, photography, installation, collage and mixed media.
Art cannot influence environmental change.	Investigate examples where art has raised awareness and inspired action.

Reflection Question	Purpose
How can art encourage people to care for the environment?	Develop understanding of art as a catalyst for change.
Which materials best communicated your environmental message? Why?	Evaluate artistic choices and effectiveness.
How did working outdoors influence your ideas?	Reflect on first-hand observation and environmental inspiration.
How has studying environmental artists changed your own thinking?	Encourage personal reflection on sustainability.
What legacy would you like your artwork to leave?	Link artistic expression to the Greatstone Way theme of LEGACY and responsible citizenship.
How has this project helped answer our big question?	Consolidate understanding that artists can inspire environmental awareness, responsibility and positive action through creative expression.

Year 6 Distortion and Abstraction - Summer Term

How can changing reality help artists communicate a powerful legacy?

Section	Curriculum Overview
Curriculum Rationale	This culminating Art and Design project enables pupils to draw together their knowledge of colour, observation, composition, symbolism, perspective and artistic interpretation. Building on the purposeful environmental communication developed through Environmental Artists , pupils investigate how artists distort, simplify and abstract reality to communicate emotion, memory and complex ideas. Through sustained sketchbook enquiry, drawing, painting, collage, printmaking and digital experimentation, pupils develop a personal artistic response linked to protection, conflict, remembrance or legacy. The project prepares pupils for Key Stage 3 by expecting independence, critical analysis, purposeful experimentation and confident evaluation.
The Greatstone Way	PROTECTORS → LEGACY – How can we care for people, places and our planet? What difference will we leave behind? Linked to Britain at War , pupils explore how artists communicate experiences of conflict, courage, protection, loss and remembrance without relying only on literal representation. They develop the Greatstone value of Dare by taking thoughtful creative risks, forming personal interpretations and producing a final artwork that communicates the legacy they believe should be remembered.
National Curriculum Coverage	Create sketchbooks to record observations and use them to review and revisit ideas. Improve mastery of drawing, painting, printmaking, collage, digital media and mixed-media techniques. Learn about great artists, architects and designers in history. Evaluate and analyse creative work using the language of art, craft and design.
Curriculum Journey	Builds on Environmental Artists , where pupils used artistic choices to communicate a public message. Pupils now move towards greater abstraction and personal interpretation, manipulating reality to express complex themes. This is the final Art project at Greatstone and brings together technical skill, cultural understanding, artistic voice and critical reflection in preparation for secondary Art and Design.
Sticky Knowledge	Abstract art does not need to represent reality accurately. Distortion changes shape, proportion, viewpoint or scale to strengthen meaning. Artists use colour, line, texture, juxtaposition and symbolism to communicate emotions and ideas. Viewers may interpret the same abstract artwork differently. A mature artistic outcome develops through sustained experimentation, selection, refinement and evaluation.
Artistic Skills	Analyse and compare abstraction and distortion in artists’ work. Transform observed images through simplification, fragmentation, exaggeration and multiple viewpoints. Use colour and texture symbolically. Combine media independently. Develop a sustained personal enquiry through sketchbooks. Critique, refine and present a resolved final artwork with an articulate artist statement.
Substantive Concepts	Abstraction • Distortion • Expression • Memory • Conflict • Protection • Legacy
Disciplinary Concepts	Analysis • Interpretation • Experimentation • Transformation • Selection • Refinement • Evaluation
Core Vocabulary	abstraction, distortion, fragmentation, simplification, exaggeration, multiple viewpoint, symbolism, juxtaposition, expressionism, cubism, conceptual, composition, representation, interpretation, ambiguity, legacy
Artists and Reading Spine	Core artists: Pablo Picasso; Wassily Kandinsky. Supporting artists: Henry Moore; Paul Nash; Barbara Hepworth; Mark Rothko; Frank Bowling. Reading spine: <i>The Arrival</i> – Shaun Tan; selected visual texts, war poetry, wartime photographs and museum resources connected with remembrance and conflict.
Cross-Curricular Links	History: Britain at War – protection, conflict, civilian experience, remembrance and legacy. English: War poetry, interpretation, artist statements and critical writing. Music: Mood, rhythm and abstract response. Computing: Digital image manipulation and layered composition. PSHE: Courage, peace, memory and moral responsibility.
Beach School & Outdoor Learning	Use the coastline, sea defences, changing light and local wartime landscape as starting points for drawing and photography. Distort or abstract photographs and sketches through cropping, repetition, layering and altered colour.
Greatstone & Kent Links	Explore Kent’s wartime role, coastal defences, memorials and Greatstone’s position within the Front Line County. Use local structures, landscapes and remembrance symbols as starting points for personal and abstract responses.
Memorable Hook	Fragments of Memory – Pupils receive a collection of cropped photographs, torn maps, symbolic objects, wartime textures and abstract artworks. They investigate how fragments can communicate powerful stories before developing their own visual response to protection and legacy.

Authentic Outcome / Showcase	Greatstone Legacy Exhibition – Pupils curate their final primary art exhibition, presenting resolved abstract or distorted artworks alongside sketchbooks and professional artist statements. The exhibition explores protection, courage, memory, peace and the legacy pupils believe should be carried forward.
Assessment End Point	Pupils independently develop a sustained artistic enquiry and create a resolved artwork using distortion or abstraction purposefully. They explain how visual elements communicate meaning, compare relevant artists, justify technical and conceptual choices and evaluate how successfully their work expresses a personal interpretation of protection or legacy.

YEAR 6 SUMMER – 12 WEEK TEACHING SEQUENCE

Distortion and Abstraction

Week	Learning Focus	Knowledge to be Secured	Practical Activity	Resources	Beach School / Outdoor Learning	Assessment Opportunities	Teacher Notes
1	Hook – Seeing the World Differently	Artists can distort, simplify and abstract reality to communicate ideas and emotions.	Explore abstract and distorted artworks and record initial responses in sketchbooks.	Images of Picasso, Kandinsky, Bridget Riley, Ben Nicholson and Georgia O'Keeffe, sketchbooks	Observe and photograph unusual patterns and shapes around the school and beach	Assess prior knowledge	Encourage pupils to discuss how abstract art makes them think and feel rather than searching for a "correct" meaning.
2	Distortion in Art	Artists deliberately change proportion, shape and perspective.	Create observational drawings before experimenting with distortion techniques.	Mirrors, pencils, sketchbooks	Sketch natural objects then distort them creatively	Sketchbook review	Compare realistic and distorted drawings to show artistic intention.
3	Abstraction	Artists simplify shapes, colours and lines to communicate ideas.	Develop abstract compositions from photographs.	Coloured papers, fine liners, photographs	Collect coastal photographs to abstract	Teacher feedback	Encourage simplification rather than decoration.
4	Line, Shape and Composition	Abstract artists use formal elements purposefully.	Produce geometric and organic abstract studies.	Rulers, compasses, paints, collage materials	Observe natural and man-made shapes outdoors	Practical assessment	Discuss balance, rhythm and movement.
5	Artist Study	Abstract artists each develop distinctive visual languages.	Investigate the work of Kandinsky, Picasso, Bridget Riley and Ben Nicholson.	Artist books, videos, sketchbooks	Compare artists' work with patterns found locally	Observe artistic analysis	Focus on why artists made particular choices.
6	Colour and Emotion	Colour influences the meaning and mood of artwork.	Experiment with expressive colour palettes.	Acrylics, watercolours, colour wheels	Record colours found in changing coastal light	Mid-unit assessment	Encourage purposeful rather than decorative colour choices.
7	Mixed Media Abstraction	Artists combine materials to strengthen visual impact.	Explore collage, paint and drawing together.	Mixed media materials	Collect textures from Beach School	Evaluate experimentation	Promote confident exploration of media.
8	Planning the Final Piece	Artists refine ideas before creating finished artwork.	Develop annotated plans inspired by Greatstone's coastline and environment.	Sketchbooks, planning templates	Photograph textures, sea, sky and coastal forms	Teacher conferencing	Encourage pupils to explain symbolism and artistic intent.
9	Final Piece (1)	Apply abstraction and distortion confidently.	Begin final mixed-media artwork.	Chosen media	Optional outdoor working	Observe independent application	Reinforce personal interpretation rather than copying.
10	Final Piece (2)	Refine artwork through evaluation and experimentation.	Continue and improve final artwork.	Mixed media	Photograph artwork in natural surroundings	Self-assessment	Encourage thoughtful refinement and craftsmanship.
11	Artist Statement	Artists explain their intentions and evaluate their work.	Complete artwork and produce an artist statement.	Mounting materials, writing frames	Photograph completed artwork	Teacher assessment	Encourage specialist artistic vocabulary and critical reflection.
12	Legacy Gallery Exhibition	Art can communicate ideas in many different ways.	Curate an exhibition celebrating pupils' artistic journeys from EYFS to Year 6.	Display boards, labels, sketchbooks	Outdoor sculpture and gallery trail	End-point assessment	Celebrate creative confidence, originality and progression across primary school.
Whole Unit Resource List Drawing • Sketchbooks • HB–6B pencils • Charcoal • Fine liners • Coloured pencils • Erasers Painting & Mixed Media • Acrylic paints • Watercolour paints • Oil pastels • Soft pastels			Digital Resources • Cameras or iPads • Interactive whiteboard • Artist videos • Digital image editing (optional) Beach School Resources • Clipboards • Cameras • Viewfinders • Natural objects • Shells • Pebbles • Driftwood			Adaptive Teaching • Provide visual examples showing the progression from realism to abstraction. • Model each technique before independent exploration. • Use artist comparison grids to support analysis. • Offer composition templates where appropriate. • Encourage paired discussion before written evaluation. • Challenge higher-attaining pupils to synthesise influences from several artists into a highly personal final outcome with a clearly articulated concept. Health & Safety • Demonstrate safe use of scissors, craft tools and mixed-media equipment.	

• Ink • Tissue paper • Coloured papers • Card • Printing materials • Glue • Scissors	Magnifiers	• Ensure paints, inks and adhesives are used safely. • Supervise the use of digital equipment outdoors. • Carry out Beach School risk assessments before outdoor sketching and photography. • Wash hands after practical sessions and ensure workspaces remain organised.
--	------------	---

Misconception	Teaching Response
Abstract art has no meaning.	Explore how artists communicate ideas, emotions and experiences through abstraction.
Distortion means drawing incorrectly.	Demonstrate how distortion is an intentional artistic choice.
Abstract art is random.	Analyse how artists carefully consider composition, colour and shape.
There is only one correct interpretation of abstract art.	Encourage discussion supported by evidence from the artwork.
Artistic success depends on realism.	Reinforce that successful artwork communicates ideas effectively, regardless of style.

Reflection Question	Purpose
How did distortion help communicate your ideas?	Develop understanding of artistic intention.
Which abstract artist influenced your work most, and why?	Encourage evaluation of artistic influences.
How did your use of colour affect the mood of your artwork?	Reflect on expressive use of colour.
What creative risks did you take during this project?	Promote resilience, experimentation and creative confidence.
How has your artistic style developed since Year 1?	Encourage pupils to reflect on their artistic progression and prepare for secondary education.
How has this project helped answer our big question?	Consolidate understanding that artists use abstraction and distortion to communicate powerful ideas in unique and personal ways.

Art & Design Assessment Principles

At Greatstone Primary, assessment in Art and Design is continuous, formative and purposeful. It celebrates creativity while ensuring pupils develop increasingly secure artistic knowledge, technical skills and the confidence to express themselves through a wide range of media. Assessment is based on the progression of knowledge, skills and artistic thinking rather than the quality of a finished product alone.

Teachers assess pupils through sketchbooks, observation, discussion, practical outcomes and self-reflection. Pupils are encouraged to evaluate their own work and that of others using increasingly sophisticated artistic vocabulary, helping them understand that refinement, experimentation and resilience are central to the creative process.

End Points by Project

Project	Knowledge End Point	Artistic Skills End Point	Authentic Outcome
Mixing Colours	Understand how primary colours combine to create secondary colours.	Mix colours confidently using paint.	Colour Gallery
Rain and Sunrays	Explain how artists represent weather using colour and texture.	Use different painting techniques to represent weather.	Seasonal Weather Exhibition
Street View	Understand how artists observe buildings and local places.	Create observational drawings of local streets.	Greatstone Streets Gallery
Exploring Colour	Explain how artists use colour to create mood and meaning.	Apply colour confidently using a range of techniques.	Colour Exhibition
Flower Head	Understand how artists observe plants closely.	Produce detailed botanical studies.	Botanical Gallery
Portraits and Poses	Explain how portraits communicate identity.	Create expressive portraits using proportion and observation.	Portrait Gallery
Contrast and Complement	Explain how complementary colours influence artwork.	Use contrasting colour palettes confidently.	Colour and Contrast Exhibition
Ammonite	Understand how fossils inspire artists.	Create observational drawings and relief artwork.	Fossil Gallery
Beautiful Botanicals	Explain how botanical artists combine science and art.	Produce detailed observational botanical artwork.	Botanical Exhibition
Taotie	Explain how ancient cultures communicated through art.	Create relief sculptures inspired by historical artefacts.	Ancient China Exhibition
Vista	Explain how artists create depth and atmosphere in landscapes.	Use perspective, tone and colour in landscape art.	Landscape Gallery
Nature's Art	Explain how artists use nature as inspiration.	Create environmental and mixed-media artwork.	Nature Art Exhibition
Colour and Style	Explain how artists develop individual styles.	Apply colour purposefully to communicate ideas.	Colour & Style Exhibition
Architecture	Explain how architects combine creativity with function.	Create detailed architectural drawings using perspective.	Architecture Showcase
Mosaic Masters	Explain how mosaics preserve stories and culture.	Design and construct detailed mosaic artwork.	Greatstone Legacy Mosaic

Trailblazers, Barrier Breakers	Explain how artists influence society and culture.	Create original artwork inspired by significant artists.	Breaking Barriers Exhibition
Environmental Artists	Explain how art can inspire environmental action.	Create artwork communicating an environmental message.	Environmental Art Exhibition
Distortion and Abstraction	Explain how artists use abstraction and distortion to communicate ideas.	Create an original abstract artwork demonstrating personal style.	Legacy Gallery

Art & Design Curriculum Risk Assessment

Activity/Hazard	Risks	Who is at Risk	Control Measures	Further Action	Responsible
Scissors	Cuts	Pupils	Age-appropriate scissors; modelling; supervision	Replace damaged scissors	Teacher
Craft knives	Serious cuts	Staff	Teacher use only unless specialist secondary activity	None	Teacher
Glue	Skin irritation	Pupils	Non-toxic glue only; wash hands	Monitor allergies	Teacher
Paint	Allergic reactions, ingestion	Pupils	Non-toxic paint; aprons worn; handwashing	Check allergies	Teacher
Clay	Dust, slips	Pupils	Damp clean-up; avoid creating dust; wash hands	Monitor	Teacher
Wire	Cuts, eye injury	Pupils	Soft modelling wire only; safety briefing; goggles if appropriate	Supervise carefully	Teacher
Printing tools	Cuts, pinching	Pupils	Age-appropriate tools only	Monitor	Teacher
Natural materials	Allergies	Pupils	Avoid toxic plants; wash hands	Check allergies	Teacher
Found objects	Sharp edges	Pupils	Teacher checks all materials before use	Dispose of unsafe items	Teacher
Sewing needles	Puncture wounds	Pupils	Large blunt needles in KS1/LKS2; supervision	Count equipment	Teacher
Fabric scissors	Cuts	Pupils	Demonstrate correct use	Replace damaged items	Teacher
Hot glue gun	Burns	Staff/older pupils	Teacher only unless specifically risk assessed	Individual RA	Teacher
Ink/charcoal	Staining, dust	Pupils	Aprons; handwashing; ventilation	Monitor	Teacher
Outdoor art	Trips, weather	Pupils	Dynamic assessment; appropriate footwear	Review	Teacher
Beach art	Uneven surfaces, tides	Pupils	Beach School procedures followed	Dynamic assessment	Visit Leader

General Control Measures

- Aprons provided.
- Tables protected.
- Ventilation maintained when required.
- Resources stored safely.
- Handwashing after practical work.
- Allergies checked.
- Appropriate supervision throughout.

Design & Technology Curriculum Risk Assessment

Activity/Hazard	Risks	Who is at Risk	Control Measures	Further Action	Responsible
Scissors	Cuts	Pupils	Age-appropriate equipment; modelling	Replace damaged scissors	Teacher
Junior hacksaws	Cuts	Pupils	KS2 only; one-to-one supervision where appropriate	Review	Teacher
Hand drills	Pinched fingers	Pupils	Teacher demonstration; supervision	Monitor	Teacher
Glue guns	Burns	Pupils, staff	Low-temperature guns; teacher controlled unless upper KS2 and risk assessed	Individual RA	Teacher
Staplers	Finger injuries	Pupils	Demonstrate safe use	Monitor	Teacher
Sewing needles	Punctures	Pupils	Blunt needles where possible; supervised	Count equipment	Teacher

Textiles	Entanglement	Pupils	Tie back long hair; supervise	Reminder	Teacher
Food technology	Allergies, burns, food hygiene	Pupils	Follow allergy records; wash hands; food hygiene procedures; teacher handles hot equipment	Check records before each lesson	Teacher
Small components	Choking	EYFS/KS1	Age-appropriate resources only; close supervision	Store securely	Teacher
Wood	Splinters	Pupils	Sand edges; inspect materials	Monitor	Teacher
Cardboard construction	Paper cuts	Pupils	Safe handling demonstrated	Monitor	Teacher
Electrical components	Electric shock	Pupils	Low-voltage battery circuits only	Equipment inspection	Teacher
CAM mechanisms	Pinched fingers	Pupils	Demonstrate correct use	Monitor	Teacher
Pneumatic systems	Flying tubing	Pupils	Secure connections; supervise testing	Monitor	Teacher
Beach School construction	Trips, lifting	Pupils	Dynamic assessment; safe lifting techniques	Review	Teacher

General Control Measures

- All tools appropriate for pupils' age.
- Teacher demonstrations before practical activities.
- PPE used where appropriate.
- Medical needs considered.
- Food hygiene procedures followed.
- Equipment inspected regularly.
- Damaged tools removed immediately.
- Good housekeeping maintained to reduce trip hazards.

Curriculum-Specific Additional Expectations

These should apply across all three subjects:

Expectation	Requirement
Staff Training	Staff are familiar with school Health & Safety procedures and subject-specific guidance.
Beach School	Outdoor learning follows the separate Beach School risk assessment and dynamic assessment process.
SEND	Adaptive equipment and additional adult support provided where required.
Medical Needs	Allergies, asthma, epilepsy and other medical needs checked before every practical lesson.
First Aid	First aid kit accessible; staff aware of emergency procedures.
Safeguarding	Appropriate supervision ratios maintained at all times.
Equipment	Annual audit of practical resources by subject leaders.
Monitoring	Subject leaders monitor safe practice through learning walks and resource audits.
Review	Risk assessments reviewed annually or following any incident.