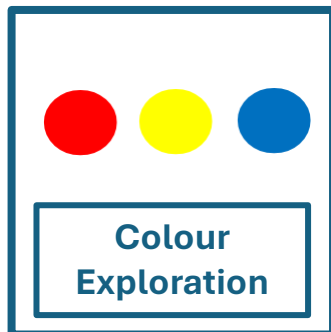


Key Stage One	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Year 1</b>	<i>Colour Exploration</i> Painting	<i>Taking a Line for a Walk</i> Drawing	<i>Tiger, Tiger</i> Printmaking	<i>Exploring Texture</i> Mix it Up!	<i>Patterns in Nature</i> Mix it Up!	<i>Watching the Waves</i> Sculpture
<b>Year 2</b>	<i>What a Colourful World!</i> Painting	<i>Making Faces</i> Mix it Up!	<i>The World's First Artists</i> Draw/Painting	<i>Springtime Printing</i> Printmaking	<i>Drip and Splatter</i> Painting	<i>Cityscapes</i> Sculpture/Mix it Up!

Lower Key Stage Two	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 3	<p><i><b>Vibrant Blooms</b></i> Painting</p>	<p><i><b>Sketch!</b></i> Drawing</p>	<p><i><b>Drawing with Scissors</b></i> Collage</p>	<p><i><b>Fossils, Fossils, Everywhere!</b></i> Printmaking</p>	<p><i><b>Under the Sea</b></i> Mix it Up!</p>	<p><i><b>Character Design</b></i> Sculpture</p>
Year 4	<p><i><b>Mini Masterpieces</b></i> Drawing/Painting</p>	<p><i><b>The Art of Anatomy</b></i> Mix it Up!</p>	<p><i><b>Still Life Studies</b></i> Drawing/Painting</p>	<p><i><b>Emotions</b></i> Drawing/Painting</p>	<p><i><b>Hadid's Buildings</b></i> Painting</p>	<p><i><b>Continuous Line Portraiture</b></i> Sculpture/Mix it Up!</p>

Upper Key Stage Two	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 5	<p><i>Wallpaper Designs</i> Printmaking</p> <p>(link to Aut 2)</p>	<p><i>Painting like Kehinde</i> Painting</p> <p>(link to Aut 1)</p>	<p><i>Artivism</i> Drawing/Painting</p>	<p><i>Concrete in Charcoal</i> Drawing</p>	<p><i>Shoebox Van Gogh</i> Sculpture</p>	<p><i>Urban Monet</i> Drawing/Painting</p>
Year 6	<p><i>Radial Symmetry Mandalas</i> Printmaking</p>		<p><i>Eye, Eye</i> Drawing/Painting</p>		<p><i>Enwonwu's Dancers</i> Sculpture</p>	

**Y1**



**Unit: Colour Exploration - Painting**

In this sequence, pupils explore the world of colour. They are introduced to the primary and secondary colour wheels and experiment with colour mixing primary colours to create secondary colours. Following colour mixing explorations, pupils mix colours with purpose and paint their own rainbow artwork. Pupils make colour collections and learn that colours can be described as warm or cool. Throughout the sequence, pupils explore how artists have used colour in their artworks, describing and discussing colour choices and their effects.



**Unit: Taking a Line for a Walk – Drawing**

Line is one of the seven elements of art; in this sequence pupils learn that a line is simply a dot that you take for a walk! They draw different types of lines- straight, curved, dotted, wavy - using a variety of mark making media. They also find lines in the environment, make line collections and describe them using specific vocabulary. Pupils develop an understanding of using lines to create shapes and pictures and look at how artists use line in their artworks. They draw and paint artwork using shapes and look closely at a subject to draw from observation.



**Unit: Tiger, Tiger – Printmaking**

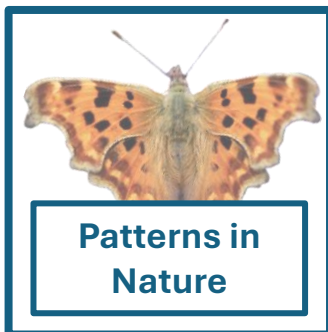
In this sequence of learning, pupils explore the oil painting Surprised! (1891) by French artist Henri Rousseau. They use their senses and imagination to immerse themselves in the jungle surroundings. Pupils learn about pattern and create representations of tiger fur using different media. Over three sessions, they create their own jungle landscapes. They mix tints and shades of green to print a background using sponges. They then use other tools to print another layer of flora using a variety of colours as seen in the jungle. A focal point (a tiger) is added to the composition using oil pastels.

**Y1**



**Unit: Exploring Texture – Mix it Up!**

In this sequence, pupils explore the world of texture, investigating the way things feel through touch. They go on indoor and outdoor texture hunts - searching for objects that feel a certain way. Pupils name and create rubbings of different textures and learn the difference between actual texture and implied texture. Pupils create 'textured' papers using different techniques to use in a collage artwork. They cut these papers into shapes and arrange them on a paper background to create a house. This activity gives pupils their first insight into architecture as they discuss the features of a house.



**Unit: Patterns in Nature – Mix it Up!**

Patterns are all around us, and some of the most beautiful and interesting ones can be found outside in the natural world. In this sequence, pupils explore the colours and patterns on butterflies and bugs and use them as inspiration for their own drawing, painting and printing activities. Mirror symmetry is explored, and pupils carry out controlled and careful observational drawing with pencils and multiple step printing with paint. Macro photography of minibeasts inspires pupils to create unique bugs and beetles from their imaginations.



**Unit: Watching the Waves - Sculpture**

In this sequence pupils enjoy exploring both paper and clay to create wave sculptures. They manipulate the different materials to form wave structures and use a variety of modelling tools for different effects. To make the paper constructions they use different techniques to turn paper from 2D to 3D form, bending and sticking it to create wave shapes. For the clay work, pupils roll, cut, bend, mould and shape clay until it resembles the ocean waves. They then attach it to clay tiles using a slip method. Once dry, pupils finish the tiles with paint.

**Y2**



**Unit: What a Colourful World – Painting/Collage**

In this sequence, pupils explore the colourful world of the American artist Alma Thomas. They learn about her life, her achievements and the challenges she faced as a Black female artist in the 1960s and 70s. They begin the sequence creating Alma Thomas themed artist research pages in their sketchbooks. Then, inspired by her catalogue of bright, colourful artworks, pupils create their own series of vibrant works. Including autumn leaf paintings and concentric circle artwork using her distinctive dash brushstrokes and paper collage interpretations of her field of flowers series.



**Unit: Making Faces – Mix it Up!**

In this introduction to portraiture, pupils learn how to draw realistic self-portraits, plotting facial features using guidelines to aid proportion. They learn how to mix skin tones using the primary colours and paint self-portraits, selecting brushes and using them with increasing control. Pupils compare the artwork of realist portrait artists with that of abstract artists and develop an understanding that there are, and have been, many types of portraits and self-portraits created. They create their own abstract portraits using drawing, painting and collage techniques.



**Unit: The World's First Artists – Drawing/Painting**

Who were the first artists? During this sequence, pupils learn about the artwork produced during the Stone Age. They develop knowledge of the artists, the materials they used, the canvases they worked on and the subjects of their artwork. Inspired by the paintings in caves such as Lascaux in France and Cueva de las Manos in Argentina, pupils create their own cave art. They explore drawing on different textures to create artwork of animals on a cave-like surface. They also create stencils of their hands from card to use to create their own large scale 'Cueva de las Manos' artwork.

**Y2**



**Unit: Springtime Printing - Printmaking**

In this sequence, daffodils are the source of inspiration for pupils' artwork. The unit starts with a focussed observational study of flowers with pupils working as botanical artists taking time to notice, and represent, the flower's unique details (shapes, colours, textures) in visual form. They then create simple daffodil designs for greetings cards to create impressed printing tiles from. They learn how to create prints using the tiles, printing rollers and inks transferring their daffodil images cleanly from one surface (the printing tiles) to another (the greetings cards).



**Unit: Drip and Splatter – Mix it Up!**

Flick, drip, splatter, pour, splash, spray! In this sequence pupils play and explore unconventional ways to create art with paint. They try out different mark making and flicking techniques with a variety of brushes, spray bottles, pots and sponges inspired by artists such as Jackson Pollock and Janet Sobel. After time playing with and discussing these tools and techniques, pupils work largescale, creating canvases on a colour theme of their choice, such as an emotion, season, colour collection (such as primary or secondary) or their favourite colours.



**Unit: Cityscapes – Drawing/Painting/Sculpture**

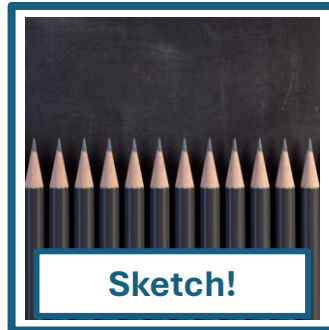
In this sequence, the local area and its architecture form the inspiration for pupil artwork. They create observational drawings of buildings using pens, pencils and charcoal, noticing and discussing the shapes and architectural features of each before moving on to creating 3D card cityscapes. The detailed drawings of Stephen Wiltshire provide inspiration for these observational tasks. Pupils then explore the more abstract cities of Lancelot Ribeiro and paint their own abstract Birmingham cityscapes using watercolour and acrylic paint.

**Y3**



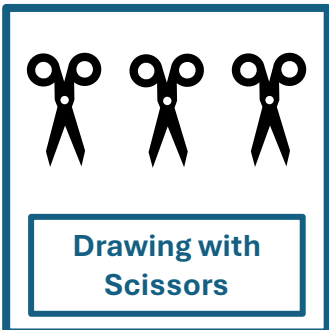
**Unit: Vibrant Blooms – Painting**

In this sequence, pupils study and explore the artwork of Leicester based artist Tim Fowler and create artwork inspired by his largescale paintings of the plants and flowers of Barbados. Pupils learn about the history and accuracy of botanical artwork (which Tim draws on in his practice) and create their own realistic drawings from observation in this style. They then create large, painted abstract compositions using Tim’s striking, fluorescent colour palette. During this sequence, pupils also explore what it can look like to work as an artist, with a glimpse into both studio and gallery settings.



**Unit: Sketch! – Drawing**

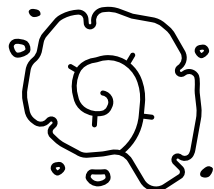
How do sketching pencils differ from regular pencils? In this unit, pupils experiment with different pencils, developing an understanding of the hardness grades (H and B) and the marks they make. They play with the pencils, creating zentangles patterns of different tones. Pupils create tonal bars in their sketchbooks using different pencils and sketching techniques such as hatching, cross-hatching and stippling, discussing how they range from light to dark or from dark to light. They use this understanding to create sketches of everyday objects from observation, noticing and drawing the effect of light and the appearance of shadows.



**Unit: Drawing with Scissors – Collage**

Cut, cut, snip, snip! Henri Matisse is famously known as the artist who created artwork by *drawing with scissors*. In this unit, pupils think about what this means, how is it possible to draw or paint with a pair of scissors? They learn about Matisse’s life, his works and place in art history, create sketchbook research pages, explore his paper cutting techniques and create collage artworks including 3D pop up versions! They also learn about the Indian artist Benode Mukherjee who also created collages with vibrant, paper cut outs. Pupils use bright complementary colours (primary, secondary and tertiary) and organic shapes to convey movement and emotions in the style of Matisse and Mukherjee.

**Y3**



**Fossils & Formations**

**Unit: Fossils, Fossils, Everywhere! - Printmaking**

The shape of the ammonite fossil is the inspiration for this unit of work which sees pupils draw and print several versions of these extinct shelled cephalopods. They draw the spiral shapes to create printing blocks and print on a variety of backgrounds including collaged paper and textiles. They also learn how to monoprint using oil pastel and create multi-coloured prints using this technique. During this sequence, pupils are given time to reflect and refine their printing skills and discover successful techniques for producing clean prints.



**Under the Sea**

**Unit: Under the Sea – Mix it Up!**

In this unit, pupils create an *under the sea* artwork in layers using a mixed media approach through painting, drawing, printing and collage techniques. They immerse themselves in the project watching videos of coral reefs, noticing and discussing the creatures, colours and plants they can see. After sketching out composition ideas in their sketchbooks, pupils work like artists, adding to an artwork over a series of weeks building depth and detail. They work on the background, middle ground and foreground of their artwork in stages.



**Character Design**

**Unit: Character Design - Sculpture**

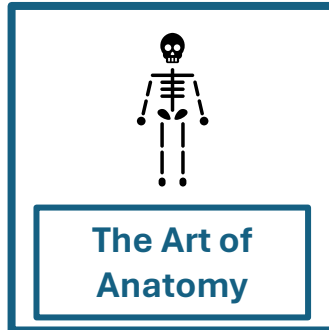
What is an illustrator. What does the job entail? How important are illustrators in the creation of picture books and the telling of a story? In this unit, pupils think and work like illustrators. They study a selection of book characters created by established illustrators Nadia Shireen, Dapo Adeola, Oliver Jeffers, Yabaewah Scott and Benji Davies, noting what makes them interesting and memorable. In response to a chosen brief, pupils invent, draw and paint a selection of characters, thinking about both appearance and personality. They then turn them from 2D to 3D using air drying clay finished off with acrylic paint.

**Y4**



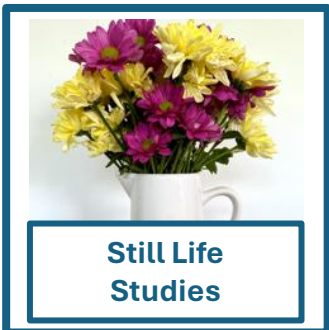
**Unit: Mini Masterpieces – Drawing/Painting**

Art doesn't have to be a standard size. Sometimes it is really, really big and other times it is really, really small! In this unit, pupils explore miniature artworks in painting and sculptural form. Learning about miniature watercolour portraiture from the 16<sup>th</sup> century through to the microscopic sculptures encased in the eyes of needles by Dr Willard Wigan today. How does looking at small artwork change the way we appreciate and value it? Pupils work in pairs to create their own mini portraits of each other on oval shaped paper, acting as both artists and sitters. They also create mini sculptures from Fimo housed in matchbox sized boxes.



**Unit: The Art of Anatomy – Drawing/Painting**

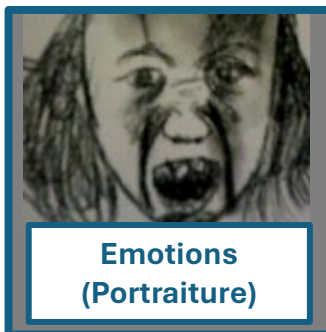
Leonardo da Vinci is famous worldwide for not only the Mona Lisa, but also his scientifically accurate and detailed drawings of the human anatomy. In this unit, pupils study the sketchbook pages of da Vinci, noting how he used the pages to explore, rehearse and refine his craft. They create their own versions, observing the human skeleton, drawing various bones and making annotations. Over the course of this sequence, they also draw the human skeleton in its complete form using chalk and charcoal on brown sugar paper and paint largescale versions using rollers and brushes.



**Unit: Still Life Studies – Drawing/Painting**

In this unit, pupils learn about a variety of still life artworks. They look at traditional compositions such as Paul Cezanne's *Still Life with Bread and Eggs* (1865) and the modern reimagining by Brianna Lois Parker *Still Life with Bun and Cheese* (2025), Pupils create their own versions featuring objects expected in these traditional paintings such as tablecloths, flowers, vases, fruit, bowls, bread and plates using watercolour paint and black ink. They are encouraged to look at the light and shadows in the scenes they are representing. Pupils then create a still life composition to represent themselves. In their sketchbooks they explore ideas, note down possible objects to include, sketch out possible compositions and write down thoughts and feelings on the subject. They set out their chosen objects, sketch them out and paint them.

**Y4**



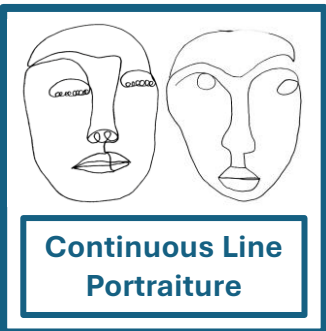
**Unit: Emotions – Drawing/Painting**

Happy, sad, excited, scared. How do our faces change when we experience these emotions? In this sequence, pupils use iPads to capture portraits of their faces displaying different emotions in photographic form. These photographs are then used as reference points for a series of mixed media drawings using chalk, charcoal and oil pastel. The monochromatic drawings are enhanced with a touch of colour in the form of oil pastel. Pupils choose a single colour which they associate with the emotion depicted in each portrait.



**Unit: Hadid's Buildings – Drawing/Painting**

Zaha Hadid was an architect famous for her innovative and abstract designs. In this unit, pupils learn about her life and work and take inspiration from her curved buildings. They learn how to sketch 2D elevations of 3D buildings. They design their own buildings featuring curves like Hadid's and sketch out different elevation viewpoints. In this unit, they also explore how architects, designers and engineers are making sustainable choices when designing new buildings today, in particular schools. They redesign Holy Trinity with adaptations designed to help the environment.



**Unit: Continuous Line Portraiture – Drawing/Sculpture**

In this unit, pupils explore the technique of creating artwork from a single continuous line. Beginning by drawing objects from observation, using a variety of mark making tools, before turning their focus to portraiture. After drawing single line self-portraits from wool and pen using photographs and mirrors as reference, pupils transfer drawn 2D images to 3D form by bending and manipulating lengths of fine craft wire. Inspiration for this unit comes from the continuous line artworks of artists Pablo Picasso, British artist Donald Rodney (who was born and raised in Birmingham) and Alexander Calder.

**Y5**



**Unit: Wallpaper Designs ([links to Painting like Kehinde](#)) – Printmaking**

Who was William Morris? This unit begins with pupils looking at and discussing examples of Morris' pattern work alongside learning facts about his life as a British textile and furniture designer. They create Morris themed sketchbook pages, draw examples of his nature themed designs and express their opinions on his style. They also learn about the work of his daughter, May Morris, who was also a notable designer. Pupils learn what collagraph printing is and create a collagraph printing tile by building a surface onto a cardboard base. They use this tile to create a repeated artwork on a painted piece of A3 watercolour paper. This forms the background of the Kehinde portraits created during the next sequence.



**Unit: Painting like Kehinde ([links to Wallpaper Designs](#)) – Painting**

Kehinde Wiley is famous for his largescale portraits of Black sitters placed in the traditional settings of Old Masters paintings, one of the most well-known being of President Barack Obama in 2018. Wiley's intricate backgrounds are inspired by the work of William Morris. Pupils compare Wiley's work with some of the Old Masters and note similarities and differences. How does Wiley positively represent and portray the identity of his subjects? In this unit, Pupils work towards drawing and painting themselves in poses like Wiley paints his sitters. They cut their self-portraits out and stick them onto their Morris inspired printwork from the previous unit.



**Unit: Artivism – Drawing/Painting**

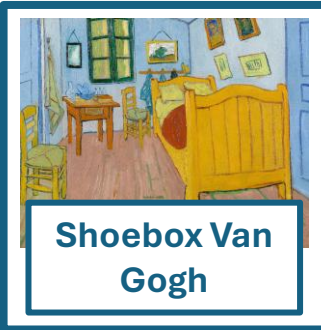
Art can change the world! Using the book *The Artivist* by Nikkolos Smith (Penguin Random House, 2023), the photography of Misan Harriman and the paintings of Bob and Roberta Smith, pupils develop an understanding of the way art can be used as a vehicle for raising awareness of issues and to influence change. An *artivist* is an *artist* and an *activist*, someone who uses their art to point out injustices in the world. During this sequence, pupils create artwork with a slogan and illustration designed to influence change for a cause of their choosing.

**Y5**



**Unit: Concrete in Charcoal – Drawing**

The brutalist architectural design of Birmingham’s Spaghetti Junction (Gravelly Hill Interchange) provides the stimulus for this unit. Designed by architect Evan Owen Williams and opened in 1972, its complex network resembles a plate of spaghetti and provides an interesting focus for drawing. Pupils use charcoal and learn techniques such as blending, smudging, layering and subtractive drawing to build depth and tonal variation. Using photographs of different viewpoints, they draw from observation, considering angles and perspective. The charcoal artwork of Birmingham artist, Stuart Jarvis is used to inspire.



**Unit: Shoebbox Van Gogh – Sculpture**

In this unit, pupils learn about 5 of the most recognisable paintings by Dutch painter Vincent Van Gogh - *Bedroom in Arles* (1889), *The Starry Night* (1889), *Café Terrace at Night* (1888), *Sunflowers* (1888) and *Olive Trees with Yellow Sky and Sun* (1889). After learning about his life, works and techniques, pupils turn ordinary shoeboxes into 3D versions of a chosen Van Gogh artwork using paint, cardboard, scissors and glue. They paint the external edges of the box and transform the inside into the famous painting. Pupils create depth by considering the placement of objects in the foreground, middle ground and background.

Image credit: Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



**Unit: Urban Monet – Drawing/Painting**

What would *Monet’s Bridge over a Pond of Water Lillies* (1899) have looked like if he’d been alive today and living in a more urban area of a city? In this unit, pupils reimagine this famous, beautiful painting in a different setting. Firstly, they discuss and appreciate the original, creating their own interpretations of the tranquil masterpiece before embarking on its reinvention. Pupils are encouraged to notice the details and discuss how these would differ if the bridge were located somewhere else. How would the riverbanks, the plants and the bridge style differ? Would there be people on the bridge? Maybe even graffiti? Pupils draw thumbnail sketches of possible compositions before choosing one to sketch out and paint.

**Y6**



**Radial Symmetry  
Mandalas**

**Unit: Radial Symmetry Mandalas - Printmaking**

In this unit, pupils create circular, geometric mandala designs featuring four-fold radial symmetry. They draw designs out in their sketchbooks before transferring them onto printing plates using an impressed relief print method. Colourful backgrounds (also featuring radial symmetry) are painted onto square pieces of watercolour paper; these form the printing base. The printing plates are coated with printing ink using rollers and then placed onto the paper. By rotating the plates to print, symmetrical radial designs are created.



**Eye, Eye**

**Unit: Eye, Eye! – Drawing/Painting**

Three very different artists inspire pupils in this sequence, the current practising hyperrealist Kelvin Okafor and the 20<sup>th</sup> century artists M.C. Escher and Renee Magritte. Pupils learn to draw eyes, taking time to look, notice and represent what they see on paper using sketching pencils. They focus on proportion, detail and tone to create realistic artworks. They then study Escher's *Eye* (1946) with its reflection and Magritte's *The False Mirror* (1928) and think about what they want to portray reflected in their own eyes. They use their imaginations to create their own versions of Magritte's surreal painting.



**Enwonwu's  
Dancers**

**Unit: Enwonwu's Dancers - Sculpture**

In this unit, pupils learn about the life and works of the pioneering Nigerian artist Ben Enwonwu. As well as learning about his important place in art history, they explore the key themes in his artworks such as African culture, dance/movement, social/political issues and nature/landscapes. During this project pupils look closely at the portrayal of dance and movement in artwork. How does Enwonwu make it look like the subjects are moving? Using charcoal and other mark making tools, pupils explore ways to draw the human form in motion before selecting a single dance position to represent in sculptural form using pipe cleaners, foil, papier mache and finished off with acrylic paint.