



TO LOVE GOD ABOVE ALL THINGS
BY
LEARNING TOGETHER
LOVING OURSELVES
LOVING EACH OTHER
LOVING ALL PEOPLE
LOVING LIFE ITSELF
AND
CONSTANTLY STRIVING FOR
EXCELLENCE
WORTHY OF OUR GOD GIVEN GIFTS.



Vision

Catholic vision and Catholic principles drive **the vision** of the school, at St. Mary's we aim: -

For every child to receive an outstanding education, so that they reach their full-human potential worthy of their God-given gifts.

For every child to leave St. Mary's equipped with the skills they need for the next stage of their education and lives, knowing their contribution makes a difference in our world.

Art Progression Grid and Coverage Document

Vision

At St. Mary's, our art curriculum gives children opportunities to notice, imagine and create. We want children to recognise and develop their God-given gifts and to value the work and ideas of others. Through drawing, making and looking closely, children explore people, places, stories and feelings in visual form.

Intent

At St Mary's, children are encouraged to love God above all things by constantly striving for excellence worthy of our God given gifts. By offering a curriculum which is progressive, children have the opportunity to develop their skills year upon year so that by the time they leave St Mary's they are proficient in a range of artistic techniques.

As pupils progress through school, they should begin to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

Aims

The aims of teaching art and design in our school are:

- To engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design.
- To produce creative work, exploring their ideas and recording their experiences.
- To become proficient in drawing, painting, sculpture and other art, craft and design techniques
- To evaluate and analyse creative works using the language of art, craft and design.
- To know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

Implementation

At St Mary's, Art and design is planned and taught by our Art Specialist in discrete weekly art lessons which focus on the range of knowledge and skills from the National Curriculum. Due to this, there is a clear progression of skills, knowledge and techniques which the children build upon and develop year by year and our specialist's love of art is mirrored by the children. During their time at St Mary's, the children will have the opportunity to work with a range of medias including; painting, collage, sculpture, drawing and digital media.

Each half term, the children undertake a new project in which their knowledge and skills are built upon over a sequence of lesson, culminating in a final, accomplished piece of artwork. In this way, the children end each topic with a strong sense of achievement. At last two times a year, the children start a new topic with an artist study which goes on to inspire their work for the rest of the project. The medium-term plans organise learning into an introduction to the artist, artwork or process; practical exploration or planning; production and refinement; and a gallery or review. The balance varies by unit. Teachers model

specific techniques, including folding, directional pastel strokes, blending, printing, cutting, embossing and photographic composition. Children revisit designs before transferring them to card or completing the final piece.

Throughout the corridors at St Mary's, the children's master pieces are given pride of place on displays and the children take great joy in seeing their work as they move around the school.

Diversity and representation in our Art curriculum

At St Mary's, our Art curriculum reflects our Catholic belief in the dignity of every person and the value of each child's God-given gifts. We want children to understand that creativity belongs to everyone and that art can communicate different identities, experiences, beliefs and perspectives.

Children encounter women artists through Catherine Rayner's illustration in Year 1 and Yayoi Kusama's distinctive use of pattern and repetition in Year 2. Alongside the other artists studied, these examples help children recognise that both women and men contribute to artistic life.

Our planned units introduce a range of cultural traditions and contexts. These include Indian Mehndi and Rangoli patterns, Ghanaian Kente cloth, Japanese origami, Hokusai's The Great Wave and Notan, alongside Greek masks, Roman mosaics, Mayan-inspired metal repoussé and Lindisfarne illumination.

Children explore how artistic choices relate to particular purposes, histories and traditions, recognising that individual examples represent part of a culture's artistic heritage.

Personal portraits, Keith Haring-inspired refugee narratives and Year 6 work on rights and democracy provide opportunities to explore identity, belonging and different experiences. Children are encouraged to express their own ideas and respond respectfully to the work of others.

Art Pathway at St Mary's

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EYFS	Self-portrait Primary-colour paint and drawing faces	Cards Sculpt and build Choose materials	Junk modelling People Who Help Us Mix primary colours	Puppets and printing	Andy Goldsworthy Landscapes	Tinting shading and animal pictures
Y1	Catherine Rayner Hare portrait Drawing and colouring	Lines Colour and Space Plasticine line exploration Watercolour strip collage	Playground Constructed paper sculpture	Modigliani My Mother Colouring-pencil portrait	Miró's Magic Shapes Watercolour and felt tips	Kandinsky Tree of Life Paint pastel and paper collage
Y2	Warhol Pop Art Portraits Felt-tip-coloured photocopies	Mondrian Drawing and paper collage	Mehndi Patterns Warm and cold felt-tip colours	Picasso Le Coq Drawing and oil pastels	Origami Paper boat and raised paper sea	Kusama Spotted Mushrooms Drawing colouring and flat collage
Y3	Stonehenge in tones and shades Paint and silhouette collage	Arcimboldo Food-image portrait collage	Leonardo da Vinci Landscape depth Coloured pencils and photo	Kente Cloth Polystyrene block printing	St Basil's Cathedral Architectural drawing and pattern	Henri Rousseau Toucan and jungle Pencils and felt tips
Y4	Greek Masks Paper and card construction	Picasso Portraits Pencil and wax crayon	Roman Mosaic Paper tesserae	Eli Helman Tree of Life Black felt-tip drawing	Cézanne Still-life composition and photography	Metal repoussé Raised metal design and pastel background
Y5	Keith Haring Journey of a Refugee Felt-tip visual narrative	Lindisfarne Illumination Coloured-pencil initial	Henri Matisse Collages Cut-paper composition	Colour Theory Painted colour wheel and umbrella illustration	Hokusai Great Wave Drawing and oil pastels	Holst and Kandinsky Drawing to music Felt tips pencils or collage
Y6	WW1 Still Life Photography and tonal pencil drawing	The Scream Oil pastel and photograph	Pop Democracy Lichtenstein lettering in felt tips	Hair Movement Observational felt-tip line drawing	Notan Positive and negative cut-paper design	Project and Production Work†

Progression

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Drawing and mark making	Explore drawing tools. Use lines and shapes to represent faces and animals. Observe recognisable features, add detail and explain the marks made. Develop accuracy through summer animal drawings. (Self-portraits; Animal Pictures) (Bt5M: Creating with materials, Range 5.) Develops an understanding of using lines to enclose a space, and begins to use drawing to represent actions and objects based on imagination, observation and experience ELG - Fine Motor Skills Begin to show accuracy and care when drawing. ELG - The Natural World Explore the natural world around them, making observations and drawing pictures of animals and plants.	Lines describe shape and detail. Portraits depict people or animals; artists can change facial proportions to create a distinctive style. Abstract drawings can use recurring symbols and imaginative shapes. Observe the illustrated hare and draw clear outlines. Place facial features in an elongated Modigliani-style portrait. Plan a balanced Miró composition in a sketchbook; transfer drawings onto card and refine lines and proportions. Draw concentric circles with firm oil-pastel marks. (Catherine Rayner; My Mother; Miró's Magic Shapes; Tree of Life)	Horizontal and vertical lines structure geometric compositions. Repeated marks make decorative patterns. Simplified and exaggerated animal features can express an artist's style; directional strokes describe feathers. Use a ruler accurately for Mondrian rectangles and squares. Draw around a hand and place repeated Mehndi-inspired shapes within it. Sketch and refine Picasso's cockerel, including its distinctive features and proportions. Draw three Kusama-inspired mushrooms, varying size and shape while controlling round spots and spacing. (Mondrian; Mehndi Patterns; Picasso Le Coq; Spotted Mushrooms)	Foreground, middle ground and background organise a landscape. Smaller, lighter and less detailed distant forms suggest depth. Observation supports accurate architectural features; repeated and overlapping shapes can fill space and create texture. Plan a Leonardo-inspired landscape and adjust size, detail and colour strength to suggest distance. Draw towers from stacked rectangles and add onion domes, varied patterns and fine architectural details. Draw Rousseau-inspired toucan and overlapping leaves. Transfer plans onto card, refining balance, proportion and clarity. (Leonardo Landscapes; St Basil's Cathedral; Rousseau Jungle Art)	Cubism combines geometric fragmentation and multiple viewpoints. In patterned ink drawings, line thickness, repeated motifs and pattern density change clarity, rhythm and contrast. Symmetry supports balanced mask design. Observe and reproduce key structural lines from a Picasso portrait. Plan a central tree and layered landscape, then develop varied geometric and organic patterns. Draw in pen using steady pressure and deliberate thick and thin lines, refining spacing and clarity. Sketch half a Greek mask on folded paper and improve the design before constructing it. (Picasso Portraits; Eli Helman Tree of Life; Greek Masks)	Simplified figures, expressive poses and movement lines can communicate a narrative. Decorative lettering and motifs carry personal meaning. Directional marks and proportion emphasise movement; abstract line can respond to music. Plan three or four Haring-inspired images with symbolic figures and a clear sequence. Draw a proportioned illuminated initial, interlaced detail and repeated personal motifs. Observe and refine the large wave, foam and boats in Hokusai's composition. Make spontaneous marks to Holst's Mars, then select, rearrange and refine them into an abstract composition. (Journey of a Refugee; Lindisfarne Illumination; The Great Wave; The Planets)	Proportion, perspective, overlap and negative space affect observational accuracy. Tonal contrast describes form and texture. Repeated directional lines can describe hair; expressive curves and dramatic diagonals suggest tension. Typography directs attention to a message. Draw a photographed WW1 still life using proportion and negative space, then develop gradients, hatching and cross-hatching. Map hair growth from a photograph and build controlled pen texture. Recreate the swirling sky and bridge perspective of The Scream. Design bold comic-style lettering with shadows, layered shapes and a clear focal word. (WW1 Still Life; Hair Movement; The Scream; Pop Democracy)

Painting and brush control	Explore applying paint with different tools. Develop control when moving a brush to create lines, shapes and areas of colour. Name and use primary colours. Mix colours, notice changes and begin to repeat mixtures deliberately. Explore making colours lighter and darker. (Primary Colours; Mixing Primary Colours; Tinting, Shading and Animal Pictures) (Bt5M: Creating with materials, Range 5.) Continues to explore colour and how colours can be changed. ELG - Creating with Materials Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.	Watercolour is transparent and blends differently from thicker paints. Colour washes can create a light background; smooth coverage and colour choices affect the finished composition. Compare watercolour with other paints. Paint smooth washes and blended gradients for Lines, Colour and Space. Make loose, light watercolour backgrounds for Miró-inspired shapes, controlling the brush and gently blending colour. Paint sky and grass for Tree of Life with even coverage and a considered horizon. (Lines, Colour and Space; Miró's Magic Shapes; Tree of Life)	—	Adding white creates tints and adding black creates shades. A graded blue sky and dark silhouettes can create atmosphere and contrast. Smaller additions of black are needed when darkening the colour. Plan the moon and stone placement, then paint from white through increasingly strong blue to darker blue-black shades. Mix colours with control and aim for smooth transitions. Combine the painted sky with carefully cut stone silhouettes, judging the moon's impact, balance and the atmospheric effect of the colour gradient. (Stonehenge in Light and Shade)	—	The Colour Wheel unit uses yellow, magenta and cyan as primary pigments and explores secondary mixtures. Complementary colours sit opposite on the wheel; colour contrast can communicate emotion. Mix the specified primary paints to make orange, green and purple and position them on a six-part wheel. Use the brush like a pencil to outline each section before filling it smoothly. Adjust mixtures and maintain controlled edges and even application. Combine the wheel with an umbrella figure and a contrasting background, evaluating colour accuracy and symbolic effect. (Colour Wheel and Emotional Expression)	—
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Colour application with pencils pastels and pens	Explore the marks and colours made by available drawing materials. Develop control when adding colour to drawings. Choose colours to represent familiar features or express an idea. Explore how pressure and movement change the marks made by a drawing tool. (Self-portraits; Animal Pictures) (Bt5M: Creating with materials, Range 6.) Uses increasing dexterity, knowledge and understanding of tools and techniques and growing expertise with key materials to explore their interests and enquiries and develop thinking ELG - Fine Motor Skills Hold a pencil effectively in preparation for fluent writing – using the tripod grip in almost all cases.	Complementary colours help a subject stand out. Layered or blended pencil colours can suggest skin tones. Firm pastel marks create strong coverage; felt-tip colour and black outlines strengthen shapes. Colour the hare precisely within its outlines and choose an opposite background colour. Blend at least three colouring-pencil tones in the portrait of mother. Fill Miró-inspired shapes with bold felt-tip colour and clear black outlines. Use firm oil-pastel coverage in concentric circles, varying size and colour while filling shapes completely. (Catherine Rayner; My Mother; Miró's Magic Shapes; Tree of Life)	Changed colour combinations alter repeated portraits. Primary palettes, warm or cold groups and contrasting backgrounds create different effects. Oil pastels can be layered into bold directional marks and softer blends. Colour four Warhol-inspired photocopies with varied bold felt-tip palettes. Use primary colours within a Mondrian composition and select a consistent warm or cold Mehndi palette. Apply layered directional oil-pastel strokes to Picasso's cockerel and blend a softer background. Maintain accurate spotted colouring in Kusama-inspired mushrooms. (Warhol Pop Art Portraits; Mondrian; Mehndi Patterns; Picasso Le Coq; Spotted Mushrooms)	Pencil pressure and layered colour affect intensity and blending. Distant landscape forms can appear lighter and duller. Contrasting colours and patterned areas can separate the subject from its surroundings. Blend and layer coloured pencils in Leonardo-inspired landscapes, varying pressure and colour strength to suggest distance. Combine black-and-white architectural patterns with coloured-pencil fireworks around St Basil's-inspired buildings. Colour a toucan evenly with pencils and use contrasting felt-tip colours for overlapping jungle leaves, keeping edges and shapes clear. (Leonardo Landscapes; St Basil's Cathedral; Rousseau Jungle Art)	Wax-crayon layering can produce texture, tone and vibrant contrast. Dark outlines define fragmented sections. Marker and pastel colour can emphasise a metal relief and its patterned surround. Experiment with blending and layering wax crayons before colouring a Picasso portrait. Maintain clear divisions between geometric sections and strengthen them with dark crayon outlines. Apply marker colour to the embossed metal design, then layer oil pastels into a bold repeated-pattern background, selecting colours that help the central design stand out. (Picasso Portraits; Metal Repoussé)	A limited, consistent palette helps viewers follow a visual story. Blended pencil colours can enrich decorative letters. Directional pastel marks and warm/cool contrast suggest movement, depth and mood; colour can respond to music. Keep a Haring figure the same colour through a sequence and limit each image to five colours. Blend and layer coloured pencils in illuminated letters. Apply blue oil-pastel tones following the wave's direction and blend a warm sunset. Select felt-tip, pencil or collage colour to express responses to Mars. (Journey of a Refugee; Lindisfarne Illumination; The Great Wave; The Planets)	Selective colour can carry symbolism within monochrome work. Complementary and contrasting colours, rich pastel layers and bold strokes can create atmosphere and emotional tension. Restricted bright palettes help lettering remain the focal point. Add selective red pencil to a tonal still life to communicate remembrance. Compare colour versions of The Scream, trial pencil blends and develop layered oil-pastel transitions and expressive skies. Apply felt-tip colour consistently to a democracy word design, using deliberate contrast and strong outlines to keep the message clear. (WW1 Still Life; The Scream; Pop Democracy)
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Sculpture and three dimensional form	Explore stacking, arranging and joining materials. Talk about what they want to make and choose suitable pieces. Use glue or tape to join materials. Explore ways to make a model stand and hold together. Add recognisable features and adjust their construction with support. (Cards—Sculpt and Build; Junk Modelling—People Who Help Us; Puppets) (Bt5M: Creating with materials, Range 6.) Develops their own ideas through experimenting with and combining diverse materials, eg light, digital images, loose parts etc., to express and communicate discoveries and understanding ELG - Managing Self Be confident to try new activities and show independence, resilience and perseverance in the face of challenge.	Sculpture has height, width and depth and is viewed from different angles. Paper can be transformed into forms by folding, curling, twisting and joining; abstract structures can represent imagined play equipment. Model line types in plasticine. Experiment with loops, spirals, stair-folds, bends and simple two-strip paper weaving. Select forms for a playground, adjust folds and curls for support and join pieces into larger structures. Attach them securely to a card base, considering height, balance, direction and different viewpoints. (Lines, Colour and Space; Playground Structures)	The origami boat is formed through paper folding without cutting or sticking. Accurate edges and sharp creases help the form remain stable. Lifted paper can make textured waves and introduce depth and movement. Practise a prototype boat before making a final version. Follow the folding sequence, match corners and edges and press creases firmly, checking shape and stability. Select varied blue strips for a sea background; bend and attach them so parts lift from the surface. Position and attach the boat to create a balanced scene. (Origami)	—	Folded, curled and layered paper creates expressive three-dimensional mask features. Repoussé creates raised metal designs by working from the reverse; controlled pressure is needed to shape thin metal without tearing. Plan a symmetrical comedy or tragedy mask, accurately cut its openings and attach a separate nose. Build hair and decorative features using paper construction. Trace a bold Maya-inspired symbol, secure the metal over a support and emboss it with controlled pressure. Strengthen unclear areas, colour details and mount the relief within a patterned composition. (Greek Masks; Metal Repoussé)	—	—
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Collage and paper craft	Explore paper, card and other available materials. Develop control when tearing, cutting and arranging pieces. Choose materials for their colour, shape or texture. Try different arrangements before attaching pieces and combine materials to represent an idea. (Cards; Junk Modelling; Puppets) (Bt5M: Creating with materials, Range 5.) Uses tools for a purpose (Bt5M: Creating with materials, Range 6.) Uses various construction materials, eg joining pieces, stacking vertically and horizontally, balancing, making enclosures and creating spaces ELG - Fine Motor Skills Use a range of small tools, including scissors, paint brushes and cutlery.	Arranging separate shapes changes balance and visual interest. Gaps between pieces form negative space. A mixed-media image can combine a painted background, coloured shapes and a cut-paper structure. Cut along wavy painted lines and arrange strips with deliberate gaps on black card. Cut oil-pastel concentric circles and a branching paper trunk, narrowing the trunk and adding smaller branches. Test the placement of the pieces before gluing them onto a painted Tree of Life background. Review neat cutting, spacing and the overall arrangement. (Lines, Colour and Space; Tree of Life)	Paper colour, shape and position affect composition. Repeated images and geometric arrangements make patterns; textured layers can suggest movement. Changing mushroom scale creates variety within a repeated theme. Assemble four coloured portrait photocopies into a Warhol-inspired composition. Create a Mondrian collage using accurately cut primary-coloured shapes and black strips, retaining white spaces. Layer and bend blue sea strips beneath an origami boat. Cut three decorated mushrooms and experiment with their placement on a drawn patterned background before attaching them. (Warhol Pop Art Portraits; Mondrian; Origami; Spotted Mushrooms)	Food imagery can represent facial features through visual metaphor. A collage depends on selection, proportion and placement. Cut silhouettes and photographic elements can be combined with painted or drawn settings. Select food-magazine images for an Arcimboldo-inspired face, explaining how fragments or combined objects could represent features. Cut precisely, arrange and edit the collage as it develops. Cut weathered Stonehenge silhouettes and position them against the painted sky. Carefully cut and place a portrait photograph within a Leonardo-inspired landscape. (Arcimboldo Food Portraits; Stonehenge; Leonardo Landscapes)	Roman mosaics use tesserae to form images and repeated borders. The placement and spacing of small pieces determine the clarity of a motif and balance of the whole design. Plan a sea-creature motif within a repeating patterned frame. Free-cut paper strips into similar-sized tesserae and organise the pieces for use. Assemble the creature's outline and border with small, even gaps, then complete the image. Refine regular spacing, clear shape and border repetition, gluing securely and evaluating precision and craftsmanship. (Roman Mosaic)	Matisse's cut-outs use organic and geometric forms, colour, scale and spacing to create rhythm and movement. Shapes can be developed directly with scissors and rearranged to improve a composition. Cut flowing and complex sea-inspired shapes without drawing their outlines first. Plan a collage using scale, overlap and balance, then refine cut edges and test loose arrangements. Layer and glue the selected forms deliberately to create movement and visual rhythm. Where chosen in The Planets, use coloured-paper collage as part of an abstract response to music. (Matisse Collages; The Planets)	In the Notan activity, reflected cut-outs reveal relationships between positive and negative space. Strong light-dark contrast, symmetry and accurate placement create balance; smaller internal cuts increase complexity. Plan edge-based shapes on a sketch square, cut and flip a prototype and adjust the design. Cut curves and corners with control, preserving each piece. Reflect and glue shapes precisely at the corresponding edges, adding smaller internal details and checking alignment. In The Scream, integrate a cut-out self photograph into an expressive pastel composition. (Notan; The Scream)
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Printmaking	Explore making impressions with objects and printing tools. Notice how different surfaces produce different marks. Develop control when pressing and lifting a printing tool. Repeat impressions and begin to arrange shapes and colours to create a pattern. (Puppets and Printing) (Bt5M: Creating with materials, Range 6.) Uses the visual elements of line, colour, shape and space etc. with intention and purpose, in order to make visible their own ideas and share these with others ELG - Self-Regulation Give focused attention to what the teacher says, responding appropriately even when engaged in activity, and show an ability to follow instructions involving several ideas or actions.	—	—	Printing reproduces a design multiple times. Kente-inspired motifs use geometry, repetition and symmetry; colours and patterns are considered in relation to the woven Ghanaian tradition being studied. Design a repeat pattern in pairs as part of a group artwork. Transfer the design through tracing paper onto polystyrene and impress clear lines with controlled pressure. Apply ink evenly and print in red, yellow and green on black paper. Repeat motifs with careful spacing and alignment, evaluating clarity, consistency and the group's overall composition. (Kente Cloth Pattern Print and Culture)	—	—	—
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Composition, including digital photography	Explore where to place shapes and objects within a picture, model or arrangement. Notice spaces between pieces. Try different positions before fixing materials and talk about how the arrangement changes. (Andy Goldsworthy—Landscapes; Cards; Junk Modelling) (Bt5M: Creating with materials, Range 6.) Uses the visual elements of line, colour, shape and space etc. with intention and purpose, in order to make visible their own ideas and share these with others ELG - Self-Regulation Set and work towards simple goals, being able to wait for what they want and control their immediate impulses when appropriate.	Arrange painted strips with deliberate gaps between them. Position paper forms on a base, considering their direction, height and appearance from different viewpoints. Arrange shapes within an abstract picture and position a horizon to organise a landscape. (Lines; Playground; Miró; Tree of Life)	Arrange repeated portraits and geometric shapes to create a balanced composition. Consider the placement of coloured shapes and the white spaces between them. Explore the position and spacing of mushrooms before attaching them. Arrange a folded boat and raised paper waves within a scene. (Warhol; Mondrian; Kusama; Origami)	Organise a landscape using foreground, middle ground and background. Use changes in size, detail and colour to suggest distance. Select and position food images to represent facial features. Arrange repeated print motifs and overlap drawn shapes to create depth. (Leonardo da Vinci; Arcimboldo; Kente Cloth; Rousseau)	Organise a detailed drawing within a frame and arrange a mosaic motif within a patterned border. Arrange still-life objects, considering height, overlap, spacing and colour contrast. Use an iPad to photograph arrangements from different viewpoints. Review photographs and explain the choice of a final composition. (Eli Helman; Roman Mosaic; Cézanne)	Organise images into a clear visual narrative. Explore scale, spacing and overlap when arranging cut-paper shapes. Use a dominant wave shape to structure a composition. Select and rearrange music-inspired marks and shapes to develop balance, rhythm and movement. (Haring; Matisse; The Great Wave; The Planets)	Arrange and photograph a still life, exploring viewpoint and framing before selecting an image for observational drawing. Consider proportion, overlap and negative space. Establish a clear focal point through lettering and surrounding shapes. Position reflected cut-outs precisely to balance positive and negative space. (WW1 Still Life; Pop Democracy; Notan)
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Disciplinary Knowledge and Skills

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Disciplinary Knowledge	Recognise that artists use materials to express ideas and represent people, places and experiences. Look closely at Goldsworthy's natural arrangements; discuss shapes, colours and textures. (Goldsworthy; Self-portraits; Junk Modelling) (Bt5M: Being imaginative and expressive, Range 6.) Chooses particular movements, instruments, sounds, colours and materials for their own imaginative purposes ELG - Listening, Attention and Understanding Listen attentively and respond to what they hear with relevant questions, comments and actions when being read to and during whole class discussions and small group interactions. Make comments about what they have heard and ask questions to clarify their understanding.	Know the role of an illustrator through Catherine Rayner. Recognise Modigliani's elongated portrait style, Miró's abstract symbols and Kandinsky's use of circles and colour. Compare figurative and abstract approaches and notice how shape, background symbols and colour can communicate ideas or personal meaning. Identify visible features of studied artworks and link selected features to their own drawings, portraits and mixed-media work. (Catherine Rayner; My Mother; Miró's Magic Shapes; Tree of Life)	Know Warhol's use of repeated imagery and bold colour, Mondrian's geometric abstraction, Picasso's varied styles and Kusama's repeated dots. Explore Mehndi in its Indian cultural context and origami as a Japanese paper-folding tradition. Recognise that art can express identity, decorate a surface or transform paper into a form. Identify characteristic features of Mehndi patterns and explain how an artist or tradition informed their choices. (Warhol; Mondrian; Mehndi; Picasso Le Coq; Origami; Kusama)	Know Arcimboldo and Leonardo as Renaissance artists, including food-based visual metaphor and landscape depth. Explore the cultural meaning of Ghanaian Kente designs and study St Basil's architectural forms alongside Gloucester Cathedral. Recognise Rousseau's simplified jungle imagery, repetition and overlap. Describe how the studied artist or tradition uses composition, pattern or colour. Make connections between reference examples and the choices in their own portrait, landscape, print or building design. (Arcimboldo; Leonardo; Kente Cloth; St Basil's Cathedral; Rousseau)	Understand the expressive purpose of Greek theatre masks, Picasso's fragmented Cubist viewpoints, Roman mosaic decoration and the symbolic use of Mayan designs. Recognise Helman's dense patterned ink style and Cézanne's deliberate still-life arrangements. Connect artistic choices with performance, decoration, expression and cultural meaning. Identify relevant stylistic and historical features and explain their influence on a chosen design, construction, composition or material treatment. (Greek Masks; Picasso Portraits; Roman Mosaic; Eli Helman; Cézanne; Metal Repoussé)	Understand Haring's use of symbols and figures for social messages; recognise the significance and decorative features of Lindisfarne illumination. Know Matisse's cut-out method and Hokusai's printmaking and landscape context. Revisit Kandinsky's abstract responses to sound through Holst's Mars. Recognise different purposes for visual narrative, personal symbolism and abstract expression. Explain how a studied method or visual language informs their own composition and communicate the intention behind selected imagery, colour and forms. (Journey of a Refugee; Lindisfarne; Matisse; The Great Wave; The Planets)	Understand how Munch's expressive line, distortion and colour communicate feelings; recognise Lichtenstein's comic-inspired Pop Art and use of typography. Explore the Japanese concept of Notan and positive-negative balance. Understand how objects and selective colour can carry remembrance symbolism in the WW1 still life. Compare the emotional effects of versions of The Scream and explain links between visual choices and meaning in expressive, commemorative and message-based artwork. (The Scream; Pop Democracy; Notan; WW1 Still Life)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Disciplinary Skills	Describe artwork, share ideas and choose materials. Explain the process used, listen to others and revisit work to add details or improve it. (Across Reception units) (Bt5M: Creating with materials, Range 6.) Develops their own ideas through experimenting with and combining diverse materials, eg light, digital images, loose parts etc., to express and communicate discoveries and understanding ELG - Creating with Materials Share their creations, explaining the process they have used. ELG - Speaking Participate in small group, class and one-to-one discussions, offering their own ideas, using recently introduced vocabulary.	Looking closely and talking about artwork helps identify what works well. Arrangement, colour and style can be changed as ideas develop. Explore references, plan simple drawings and transfer them with clearer lines. Experiment with paper forms before arranging a playground. Share work in a gallery, describe choices using simple art words and notice techniques in others' work. Suggest a change or improvement, including in Miró and Playground assessments. (Catherine Rayner; My Mother; Playground; Miró)	A design can be improved through practice, careful comparison and testing an arrangement before fixing it. Feedback can focus on identifiable features such as colour, pattern, precision and balance. Refine a cockerel sketch in an art book before transferring it. Make an origami prototype before the final boat. Test the placement of mushrooms and Mondrian pieces. Use a gallery to describe successes and suggest a specific improvement in colour choices, pattern or composition. (Picasso Le Coq; Origami; Kusama; Mondrian; Mehndi)	Selection and arrangement communicate meaning and affect clarity. Evaluation uses visual language to identify strengths and improvements in technique and composition. Sketch landscape and building compositions, revise proportion and placement during transfer and select alternative food images as a collage develops. Design linked print motifs with others and reflect on the contribution made to a group outcome. Evaluate depth, pattern, balance, colour and precision, making relevant links to the artist or tradition studied. (Leonardo; St Basil's Cathedral; Arcimboldo; Kente Cloth)	A successful outcome depends on how technique serves the intended expression or design. Reviewing alternatives can support a reasoned final choice. Use sketchbooks to plan a Cubist portrait or patterned landscape and test crayon techniques. Improve a mask prototype before card construction. Experiment with still-life arrangements and photographs, then justify the selected image. Evaluate expression, symmetry, line, contrast, spacing or craftsmanship according to the particular unit's success criteria. (Picasso Portraits; Eli Helman; Greek Masks; Cézanne; Roman Mosaic; Metal Repoussé)	Artists can plan a visual intention and refine material, image and composition choices to communicate it. Different pupils may interpret the same stimulus differently. Plan and revise a symbolic narrative, personal initial or sea-themed collage in an art book. Trial pencil blends and loose cut-paper arrangements. Select, enlarge, repeat or simplify spontaneous music-inspired marks. Evaluate how clearly the work communicates a story, personality, movement or mood, using specific evidence from colour, shape and composition. (Journey of a Refugee; Lindisfarne; Matisse; The Planets)	Observation, technical trials and composition testing support purposeful refinement. Evaluation considers the relationship between the intended message and the resulting visual effect. Select a still-life photograph, practise tone and test a shaded section before developing the final drawing. Compare expressive colour alternatives, plan a typographic focal point and test reflected Notan shapes in a prototype. Review outcomes using appropriate vocabulary about proportion, tone, visual tension, positive-negative balance and symbolism; explain strengths and possible improvements. (WW1 Still Life; The Scream; Pop Democracy; Notan)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Procedural Skills	Develop control when using drawing tools, brushes and scissors. Use tools and materials with care. Practise cutting, arranging and joining pieces using glue or tape. Choose resources to carry out an idea, share materials and explore ways to solve practical problems with support. (Across the EYFS units, particularly Cards, Junk Modelling and Puppets) (Bt5M: Creating with materials, Range 6.) Uses increasing dexterity, knowledge and understanding of tools and techniques and growing expertise with key materials to explore their interests and enquiries and develop thinking ELG - Building Relationships Work and play cooperatively and take turns with others.	Different materials need different handling: pencil and crayon colour can be controlled within shapes, watercolour can be washed and blended, and folds or joins affect how a paper form stands. Transfer a sketch, colour completely, outline carefully and cut curved shapes. Use a brush for light washes and even painted coverage. Fold, curl, twist and join paper, adjust weak forms and attach them securely. Arrange pieces before gluing and complete work with care. (Catherine Rayner; Lines; Playground; Miró; Tree of Life)	Accurate lines, cut edges, folds and repeated placement improve the clarity of a finished design. The amount and direction of pastel application change its effect. Use a ruler for straight structures, colour neatly with felt tips and layer directional oil-pastel marks. Refine a sketch during transfer. Follow and check a folding sequence, match edges and strengthen creases. Cut hand and mushroom outlines, prepare collage pieces and attach them carefully with deliberate spacing and balance. (Mondrian; Mehndi; Picasso Le Coq; Origami; Kusama)	Controlled mixing and pencil pressure change colour effects; accurate transfers and placements support successful repeated printing and composite images. Mix tints and shades progressively, blend pencil colour through controlled pressure and cut selected images precisely. Trace a print design, impress it without damaging the block, apply ink evenly and align repeat impressions. Reproduce planned architectural shapes with fine linework. Edit and assemble separate elements so the composition remains clear and balanced. (Stonehenge; Leonardo; Arcimboldo; Kente Cloth; St Basil's Cathedral)	Material control includes precision in cutting, line pressure, spacing, layering, secure construction and careful embossing. Viewpoint and framing require deliberate control when recording a composition. Transfer and improve a mask design, cut openings and construct raised features. Free-cut similar paper tesserae and leave regular gaps. Maintain steady pen pressure and vary line thickness; blend wax layers without losing section boundaries. Trace and emboss thin metal without tearing it. Review and select photographs based on their arrangement and viewpoint. (Greek Masks; Roman Mosaic; Eli Helman; Picasso Portraits; Metal Repoussé; Cézanne)	Different effects require purposeful procedural choices, including palette limits, smooth pencil blends, brush-edge control, directional pastel strokes and direct scissor cutting. Maintain colour continuity and precise outlines across a sequence. Transfer intricate letter designs and layer pencil colour smoothly. Cut complex shapes without pre-drawing and adjust an arrangement before gluing. Mix accurate secondary paints and outline wheel segments with the brush before filling. Vary oil-pastel pressure and stroke direction, then refine details and overall presentation. (Journey of a Refugee; Lindisfarne; Matisse; Colour Wheel; The Great Wave)	Refinement depends on sustained control across a complete composition: tonal range, directional marks, clear lettering or accurately reflected pieces must remain consistent with the intended effect. Vary pencil pressure and combine gradients, hatching and cross-hatching across a still life. Layer expressive pastel colour while retaining perspective and detail. Build consistent pen texture following observed hair flow. Maintain clear typographic outlines and full felt-tip coverage. Cut intricate Notan shapes intact, align reflections precisely and add smaller internal details without losing overall balance. (WW1 Still Life; The Scream; Hair Movement; Pop Democracy; Notan)

Key Organising Concepts

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Line	Explore making straight, curved, wavy and other lines. Begin to control the direction of marks. Combine lines to represent familiar features, such as hair, mouths and animal details. (Self-portraits; Animal Pictures) (Bt5M: Creating with materials, Range 6.) Develops an understanding of using lines to enclose a space, and begins to use drawing to represent actions and objects based on imagination, observation and experience ELG - Fine Motor Skills Begin to show accuracy and care when drawing.	Recognise straight, wavy, zigzag, curved and broken lines; model them in plasticine and cut wavy painted strips. Draw clear hare outlines and Miró symbols. (Lines; Rayner; Miró)	Draw ruled horizontal and vertical lines; repeat hand-pattern lines; make directional oil-pastel strokes on feathers. (Mondrian; Mehndi; Picasso Le Coq)	Create engraved pattern lines on polystyrene; draw repeated architectural patterns and clearly outlined, overlapping leaves. (Kente; St Basil's; Rousseau)	Control thick and thin black lines and repeat patterns through a framed landscape; strengthen fragmented portrait outlines with dark wax crayon. (Eli Helman; Picasso)	Use movement lines to show action; develop decorative letter patterns; follow the wave's direction with pastel strokes; draw freely to music. (Haring; Lindisfarne; Great Wave; Planets)	Use hatching and cross-hatching for tone; draw swirling lines and a diagonal bridge; vary hair-line direction and spacing to suggest flow and texture. (WW1; Scream; Hair Movement)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Colour and tone	Recognise and name familiar colours, including primary colours. Explore mixing colours and describe what changes. Begin to repeat a colour mixture and choose colours for a purpose. Explore making colours lighter and darker. (Primary Colours; Mixing Primary Colours; Tinting, Shading and Animal Pictures) (Bt5M: Creating with materials, Range 5.) Continues to explore colour and how colours can be changed ELG - Speaking Offer explanations for why things might happen, making use of recently introduced vocabulary from stories, non-fiction, rhymes and poems when appropriate.	Use opposite background colour; blend at least three colouring-pencil skin tones; create transparent washes and bright pastel circles. (Rayner; Modigliani; Lines; Tree of Life)	Use red, yellow and blue with black and white in Mondrian designs; choose warm or cold colours for Mehndi; contrast bold pastel feathers with a softer background. (Mondrian; Mehndi; Le Coq)	Add white to blue for tints and black for shades; make distant landscape colours lighter and duller with pencils; print using red, yellow and green. (Stonehenge; da Vinci; Kente)	Layer and blend wax crayons in contrasting portrait sections; use black and white pattern; consider fruit colour contrast in photographs; create a bold pastel background for metal relief. (Picasso; Helman; Cézanne; Repoussé)	Mix yellow, magenta and cyan in the painted colour wheel; maintain one figure colour across a narrative; blend warm sunset and cool sea colours in oil pastel. (Colour Theory; Haring; Great Wave)	Use a broad pencil tonal range with selective red highlights; blend oil pastels for atmosphere; use a limited contrasting felt-tip palette to emphasise lettering. (WW1; Scream; Pop Democracy)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Shape and form	Use simple shapes to represent people and animals. Combine flat pieces and solid objects, changing their shape and exploring how they fit together. In Spring 2, use completed puppets to retell familiar stories. (Self-portraits; Animal Pictures; Cards; Junk Modelling; Puppets) (Bt5M: Being imaginative and expressive, Range 6.) Uses available resources to create props to support play ELG - Creating with Materials Make use of props and materials when role playing characters in narratives and stories. ELG - Comprehension Demonstrate understanding of what has been read to them by retelling stories and narratives using their own words and recently introduced vocabulary.	Recognise height, width and depth in sculpture; turn paper strips into loops, curls and folds; draw oval faces and abstract symbols. (Playground; Modigliani; Miró)	Fold a stable boat with matched edges and sharp creases; create raised paper waves. Draw geometric grids and vary mushroom cap and stem proportions. (Origami; Mondrian; Kusama)	Use weathered silhouette shapes; select food images for facial features; draw towers from stacked rectangles and add domes; overlap jungle shapes. (Stonehenge; Arcimboldo; St Basil's; Rousseau)	Cut a symmetrical mask and add a separate projecting nose; create a raised metal symbol; represent fragmented Cubist face shapes and mosaic sea creatures. (Masks; Repoussé; Picasso; Mosaic)	Distinguish organic and geometric shapes; cut directly with scissors; simplify figures; enlarge, repeat or simplify music-inspired shapes. (Matisse; Haring; Planets)	Use proportion and tone to suggest solid objects in drawings; design shapes that flip from square edges and add smaller internal cut-outs. (WW1; Notan)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Texture and pattern	Explore and describe how materials look and feel, using words such as smooth, rough, soft and bumpy. Notice patterns in artwork and natural objects. Repeat marks, shapes, colours or objects to create patterns. Use vocabulary from animal books to discuss markings and textures represented in pictures. (Puppets and Printing; Andy Goldsworthy—Landscapes; Junk Modelling; Animal Pictures) (Bt5M: Creating with materials, Range 6.) Uses the visual elements of line, colour, shape and space etc. with intention and purpose, in order to make visible their own ideas and share these with others	Repeat concentric pastel rings; weave two paper strips and combine curled, folded and twisted surfaces. (Tree of Life; Playground)	Repeat Mehndi motifs and Kusama spots with control; use directional pastel strokes and raised paper waves for texture and movement. (Mehndi; Kusama; Le Coq; Origami)	Print repeated geometric motifs in a group composition; vary patterns inside architectural sections; repeat jungle leaves. Study Kente weaving. (Kente; St Basil's; Rousseau)	Place paper tesserae with even gaps and a repeating border; use dense line patterns; emboss a metal surface and repeat pastel background motifs. (Mosaic; Helman; Repoussé)	Combine interlaced and personal motifs in an initial; repeat cut shapes for rhythm; use varied pastel pressure and direction on water. (Lindisfarne; Matisse; Great Wave)	Build hair texture through controlled repeated lines; use hatching for surface and shade; cut patterns within patterns in Notan. (Hair Movement; WW1; Notan)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Space and composition	Explore where to place shapes and objects within a picture, model or arrangement. Notice spaces between pieces. Place materials beside, around and on top of one another. Move pieces and talk about how the arrangement changes. (Andy Goldsworthy—Landscapes; Cards; Junk Modelling) (Bt5M: Creating with materials, Range 6.) Uses the visual elements of line, colour, shape and space etc. with intention and purpose, in order to make visible their own ideas and share these with others ELG - Listening, Attention and Understanding Hold conversation when engaged in back-and-forth exchanges with their teacher and peers.	Leave deliberate gaps between painted strips on black or white card; arrange paper forms on a base for different viewpoints; position a horizon away from the page centre. (Lines; Playground; Tree of Life)	Leave white areas within a Mondrian composition; arrange four portraits, three mushrooms, or a boat against its sea; consider spacing and balance before fixing. (Mondrian; Warhol; Kusama; Origami)	Plan foreground, middle ground and background; make distant objects smaller; arrange silhouettes, food-image facial features and group prints. (da Vinci; Stonehenge; Arcimboldo; Kente)	Frame a layered tree landscape; balance a mosaic within a border; vary height, overlap, spacing and viewpoint in fruit photographs. (Helman; Mosaic; Cézanne)	Sequence three or four images; test collage spacing and overlap; keep the wave dominant; rearrange marks into a balanced abstract composition. (Haring; Matisse; Great Wave; Planets)	Arrange and photograph artefacts; consider proportion, overlap and negative space; make lettering the focal point; align flipped shapes precisely. (WW1; Pop Democracy; Notan)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Movement and expression	Use marks, lines and facial features to communicate ideas and feelings. Make choices about colour, shape and materials to suggest a character. In Spring 2 and later play, use puppets to invent, adapt and act out stories with others. This contributes to the story-performance aspect of the ELG. (Self-portraits; Animal Pictures; Puppets) (Bt5M: Being imaginative and expressive, Range 6.) Creates representations of imaginary and real-life ideas, events, people and objects ELG - Being Imaginative and Expressive Invent, adapt and recount narratives and stories with peers and their teacher. Perform songs, rhymes, poems and stories with others, and – when appropriate – try to move in time with music.	Notice how lines suggest movement; use abstract paper shapes to suggest slides and tunnels; explore colour and abstract shapes as expressive choices. (Lines; Playground; Kandinsky-	Exaggerate cockerel features and direct strokes along feathers; bend blue paper strips to suggest moving waves. (Picasso Le Coq; Origami)	Create an atmospheric moonlit sky and use overlap to establish a layered jungle image. These are the planned effects; no additional movement study is claimed. (Stonehenge; Rousseau)	Choose comedy or tragedy and exaggerate mask features to convey emotion; use flowing lines and repeating patterns in a tree landscape. (Greek Masks; Helman)	Show action and emotion through Haring-style poses; suggest wave motion with curves; draw to the rhythm and intensity of Holst's Mars. (Haring; Great Wave; Planets)	Compare moods in versions of The Scream; use oil-pastel line and colour for tension; observe and describe hair flow through pen marks. (Scream; Hair Movement)

	EYFS	Y1	Y2	Y3	Y4	Y5	Y6
Meaning and context	Create pictures and models connected to themselves, familiar people and their experiences. Talk about who or what their work represents. Explore how natural materials can be used to make art and begin to connect an artist's work with their own ideas. (Self-portraits; People Who Help Us; Andy Goldsworthy—Landscapes) (Bt5M: Being imaginative and expressive, Range 6.) Creates representations of imaginary and real-life ideas, events, people and objects ELG - Speaking Express their ideas and feelings about their experiences using full sentences, including use of past, present and future tenses and making use of conjunctions, with modelling and support from their teacher.	Understand an illustrator's role in stories; add background symbols showing a mother's interests; compare figurative and abstract examples. (Rayner; Modigliani; Miró)	Study self-portrait repetition in Warhol, Mehndi and Rangoli pattern traditions, origami's Japanese origin and Kusama's repeated spots. (Warhol; Mehndi; Origami; Kusama)	Learn about Renaissance artists; study meaning in Ghanaian Kente colours and motifs; compare cathedral designs and examine Rousseau's jungle imagery. (Arcimboldo; da Vinci; Kente; St Basil's; Rousseau)	Connect mask expression to Greek theatre, paper mosaics to Roman decoration, metal symbols to Mayan design, and portrait fragmentation to Cubism. (Masks; Mosaic; Repoussé; Picasso)	Use symbolic images for a refugee journey and personal motifs in an illuminated initial; relate art to music and colour to hope and emotion. (Haring; Lindisfarne; Planets; Colour Theory)	Use selective colour for remembrance; interpret emotion in Munch; design a democracy-related word in Lichtenstein's visual style. (WW1; Scream; Pop Democracy)

National Curriculum Coverage

The first column records the relevant programme of study. The remaining columns show evidence from the supplied medium-term plans. Coverage is assessed across each key stage; absence in one year is not automatically absence across the key stage.

Key Stage 1 Years 1 and 2

National Curriculum Statement	Year Group(s)	Unit(s) Covered	How It Is Covered
Use a range of materials creatively to design and make products.	Y1 Y2	Lines; Playground; Miró; Tree of Life; Mondrian; Origami; Kusama	Children model plasticine lines, apply watercolour, fold and curl paper, create a paper playground, assemble painted/pastel paper shapes, make a folded boat and raised sea, and arrange cut mushroom drawings. Each process is recorded according to the actual medium used.
Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.	Y1 Y2	Rayner; Modigliani; Lines; Playground; Miró; Tree of Life; Picasso Le Coq; Origami	Drawing and colouring recur across both years. Painting is explicitly taught in Y1 Lines, Miró and Tree of Life. Sculpture includes Y1 plasticine line exploration and paper Playground, followed by Y2 Origami and raised paper waves
Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.	Y1 Y2	Lines; Playground; Modigliani; Mondrian; Mehndi; Picasso Le Coq; Origami; Kusama	Watercolour gradients and deliberate gaps teach colour and negative space. Folding and curling develop form. Pastel direction and raised paper waves develop visual and physical texture. Mondrian teaches ruled line; Mehndi and Kusama teach controlled repetition and pattern.
Learn about the work of a range of artists, craft makers and designers, describing differences and similarities between different practices and disciplines, and making links to their own work.	Y1 Y2	Rayner; Modigliani; Miró; Kandinsky; Warhol; Mondrian; Picasso; Kusama; Mehndi; Origami	Children examine the studied artists' approaches and use features in their own work. Mehndi is compared with Rangoli; origami is introduced as Japanese paper folding.

Key Stage 2 Years 3 to 6

National Curriculum Statement	Year Group(s)	Unit(s) Covered	How It Is Covered
Develop techniques, including control and use of materials, with creativity, experimentation and increasing awareness of different kinds of art, craft and design.	Y3–Y6	Kente Cloth; Greek Masks; Metal repoussé; Cézanne; Matisse; Lindisfarne; Notan; WW1 Still Life	Children control indentation and ink in polystyrene printing, construct paper features, emboss metal, frame photographs, cut shapes directly, blend coloured pencils, align positive/negative cut-outs and use tonal pencil techniques.
Create sketch books to record observations and use them to review and revisit ideas.	Y3–Y6	St Basil's; Picasso Portraits; Eli Helman; Haring; Matisse; Planets; Pop Democracy; Hair Movement; Notan	Plans use sketchbooks or art books for architectural designs, portrait studies, patterned landscapes, visual narratives, collage plans, drawing to music, typography and photographic observation. Notan includes a test cut-out before the final design.
Improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.	Y3–Y6	Drawing across the key stage; Stonehenge and Y5 Colour Theory; Greek Masks and Metal repoussé	Drawing develops through spatial landscape, Cubist study, detailed pattern, lettering, visual narrative and tonal still life. Paint techniques are explicit in Y3 Stonehenge and Y5 Colour Theory. Sculpture is explicit in Y4 constructed masks and metal relief.
Learn about great artists, architects and designers in history.	Y3–Y6	Arcimboldo; da Vinci; Rousseau; Picasso; Cézanne; Haring; Matisse; Hokusai; Kandinsky; Munch; Lichtenstein; St Basil's; Lindisfarne	Children study named artists, analyse stylistic features and discuss selected historical and cultural contexts. The architecture unit compares St Basil's Cathedral with Gloucester Cathedral. Roman mosaic and Lindisfarne introduce historical design traditions.

National Curriculum source: Department for Education, Art and design programmes of study, England (2013):

<https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study>