



Being an Artist – Intent and Curriculum Approach:

- At our school we believe that a high-quality art education should engage, inspire and challenge all pupils, nurturing their ability to explore ideas and express themselves creatively.
- Our curriculum equips children with the knowledge, skills and confidence to experiment, invent and create their own works of art, craft and design.
- Through carefully sequenced learning, pupils develop increasing control over a wide range of materials, techniques and processes, enabling them to communicate ideas visually and respond thoughtfully to the world around them.
- As pupils progress, they learn to think critically, reflect on their own work and evaluate the work of others.
- They build a secure and more rigorous understanding of how art and design have developed over time, recognising the ways in which artists, designers and craftspeople both reflect and shape the societies in which they live.
- Our approach ensures that children appreciate the vital role art and design play in our culture, heritage and economy.



Being an Artist – Teaching and Learning Approach:

- All artist enquiries begin with artist appreciation. Exploring different artists and their work increases knowledge, cultural capital and vocabulary.
- Subsequent lessons then provide children with the opportunity to explore the area of art they are focusing on. Techniques will be clearly modelled before the children practice the skills. There will be opportunities to experiment with different techniques and mediums.
- Lessons then progress onto designing their final piece of artwork and then the creation, in which children are able to apply the skills they have developed more creatively and independently.
- Children also have opportunities to evaluate and critique their work which supports them to think and work like artists. Children can also provide peer feedback.
- There should also be opportunities to share their artwork with the wider community. For example, through the creation of a class gallery, inviting another class/year group in or sharing pictures on Dojo.
- Being an Artist is assessed through ongoing formative assessment. Teachers provide feedback in the moment and adapt teaching as necessary. Art folders also evidence the process and development across each enquiry and year. Pupil voice is also collected to inform future planning.

	Drawing	Painting	Collage	Sculpture	Printing
Term 1	<ul style="list-style-type: none"> • Early mark making (zigzags, swirls, squiggles, dots) 	<ul style="list-style-type: none"> • Hand and fingerprint pictures • Rangoli patterns 	<ul style="list-style-type: none"> • Paper plate collage faces • Feely (texture) pictures 	<ul style="list-style-type: none"> • Playdough people 	<ul style="list-style-type: none"> • Fruit and vegetable printing
Term 2	<ul style="list-style-type: none"> • Bonfire art 	<ul style="list-style-type: none"> • Diwali art 	<ul style="list-style-type: none"> • Bonfire art 	<ul style="list-style-type: none"> • Making poppies 	<ul style="list-style-type: none"> • Bonfire art
Term 3	<ul style="list-style-type: none"> • Chalk fireworks • Design a helmet 	<ul style="list-style-type: none"> • Painting with toothbrushes 	<ul style="list-style-type: none"> • Healthy plates • Cut and stick uniforms of people who help us • Fire collages 	<ul style="list-style-type: none"> • Decorate your own glasses 	<ul style="list-style-type: none"> • Toilet roll printing (fireworks)
Term 4	<ul style="list-style-type: none"> • Draw a picture of your house • Draw favourite book characters • Design a new school uniform • Favourite meal drawings 	<ul style="list-style-type: none"> • Paint a picture of your house • Observational fruit and vegetable paintings 	<ul style="list-style-type: none"> • Natural resource collages (pinecones, acorns, sticks, etc.) 	<ul style="list-style-type: none"> • Clay hedgehogs • Tree hangings 	<ul style="list-style-type: none"> • Food printing • Bark rubbings
Term 5	<ul style="list-style-type: none"> • Car and bike step-by-step drawing • Train journey drawings 	<ul style="list-style-type: none"> • Sea paintings (making blue) • Sunset paintings • Water art (watercolours, marbling, bubbles, etc.) 	<ul style="list-style-type: none"> • Rocket and train pictures using 2D shapes 	<ul style="list-style-type: none"> • Paper plate hot air balloons and cars 	<ul style="list-style-type: none"> • Tyre tracks printing • Hand and footprint printing
Term 6	<ul style="list-style-type: none"> • Observational flower drawings • Night and day pictures 	<ul style="list-style-type: none"> • Animal paintings (from animals seen on trip) • Colour missing frog art 	<ul style="list-style-type: none"> • Natural collages (stones, seeds, leaves, etc.) • Owl collages • Paper plate butterflies 	<ul style="list-style-type: none"> • Clay and twig hedgehogs • Pebble minibeads • Paper chain caterpillars 	<ul style="list-style-type: none"> • Prints using natural resources (petals, leaves, etc.) • Jungle background
	<ul style="list-style-type: none"> • Hold and use a variety of drawing tools with increasing control (pencils, crayons, chalk, markers). • Make marks to represent objects, people and ideas. • Explore different types of lines (straight, curved, zig-zag, wavy). • Begin to add simple details to drawings (eyes, patterns, shapes). • Experiment with pressure to create light and dark marks. • Choose colours purposefully to represent real objects or imaginative ideas. 	<ul style="list-style-type: none"> • Use a paintbrush with growing control, learning how to hold and move it effectively. • Explore mixing colours, noticing what happens when colours combine. • Apply paint in different ways (dabbing, sweeping, dotting). • Select colours intentionally for a purpose (e.g., painting the sky blue). • Begin to paint simple shapes, forms and patterns. 	<ul style="list-style-type: none"> • Explore and handle a range of materials (paper, fabric, natural materials). • Begin tearing, cutting, folding and glueing materials. • Arrange and layer materials to create images or textures. • Select materials based on colour, texture or purpose. • Begin to plan where pieces will go before sticking. • Combine different materials to represent ideas or objects. 	<ul style="list-style-type: none"> • Manipulate malleable materials (clay, dough, plasticine) by pinching, rolling, squeezing and flattening. • Build simple structures using blocks, recycled materials or natural objects. • Begin joining materials using tape, glue or simple connectors. • Explore how to make models stand up or stay together. • Add simple details to 3D creations (features, textures, shapes). 	<ul style="list-style-type: none"> • Explore printing with hands, fingers, objects and natural materials. • Experiment with pressing, rubbing, rolling and stamping. • Notice and begin describing textures, shapes and patterns. • Begin repeating different patterns.

Enquiry	Term 1 Drawing - Portraits	Term 2 Collage – Matisse	Term 3 What am I? (secondary state) – Collage
Key Knowledge	<ul style="list-style-type: none"> • Faces have basic features: eyes, nose, mouth, ears, eyebrows, hair. • Features sit in rough positions (eyes near the top half of the face, mouth below the nose). • A portrait is a picture of a person. • Artists look closely to spot differences between people. • Portraits can show emotion. 	<ul style="list-style-type: none"> • Collage is made by cutting, tearing and sticking different materials. • Different materials create different effects. • Materials can be cut, torn or crumpled to create different shapes and textures. • Overlapping pieces creates layers. • Collage can be used to create pictures of people, places and objects. 	<ul style="list-style-type: none"> • Collage is made by cutting, tearing and sticking different materials. • ‘Pattern’ is where lines, shapes or colours are repeated. • Animal patterns (spots, stripes, scales) are made from simple shapes and colours.
Key Skills	<ul style="list-style-type: none"> • Hold and control drawing tools with increasing steadiness. • Use simple lines and shapes to draw facial features. • Begin placing features in roughly the right area of the face. • Look closely at a face and draw what they notice (not just what they imagine). • Begin adding simple details such as hair direction, eyebrows or glasses. 	<ul style="list-style-type: none"> • Cut simple shapes with scissors safely and with improving accuracy. • Use glue appropriately (amount and placement) to attach materials securely. • Arrange shapes to create simple images or patterns. • Layer materials to create basic depth or contrast. • Select materials based on colour or texture with some intention. 	<ul style="list-style-type: none"> • Cut simple shapes with scissors safely and with improving accuracy. • Use glue appropriately to attach materials securely. • Arrange shapes to create patterns. • Use paint and tissue paper to create patterns. • Layer materials effectively. • Select materials based on colour or texture with some intention.
Key Vocabulary	portrait, sketch, features	collage, material, shape, cut, tear, layer, overlap	pattern, line, colour, shape, repeat, camouflage
Artists Studied	Luciano Cian	Henri Matisse	

Enquiry	Term 4 Drawing – Op Art	Term 5 What do Artists do? – Painting and Sculpture	Term 6 Printing – Collagraph
Key Knowledge	<ul style="list-style-type: none"> • Drawings can be made using different tools. • Lines can look different (e.g. curved, straight, wavy, zig-zagged, thick, thin). • Shapes can be used to build simple drawings. • Drawings can show patterns and texture using repeated marks. 	<ul style="list-style-type: none"> • Artists use paint to represent people, places and stories. • Red, yellow and blue are the three primary colours. • Primary colours can be mixed to make secondary colours. • Paint brushes come in different sizes. • Thick paint creates bold marks; thin paint creates lighter marks. 	<ul style="list-style-type: none"> • Printing uses a surface that transfers paint or ink. • A repeating pattern is made by printing the same shape more than once. • Prints can be arranged in lines, grids or random patterns. • Tools like rollers and trays help spread paint evenly.
Key Skills	<ul style="list-style-type: none"> • Use a range of drawing tools with growing control. • Explore using different types of lines to create different effects. • Use simple shapes to build drawings and illusions. • Begin adding simple patterns and textures using repeated marks. • Gain confidence using different media. 	<ul style="list-style-type: none"> • Hold and use a paintbrush with increasing control. • Mix primary colours to create secondary colours. • Apply paint using different brushstrokes (dabbing, sweeping, stippling). • Paint simple shapes, lines and forms. • Begin to fill areas with colour more neatly. 	<ul style="list-style-type: none"> • Use simple objects to create prints and repeating patterns. • Explore printing with natural and man-made materials • Begin to use printing tools correctly (rollers, trays, blocks). • Create simple relief prints using different materials (e.g. plasticine, foam shapes, string).
Key Vocabulary	op art, illusion, thick, thin, straight, wavy	primary colour, secondary colour, dot	print, texture, pattern
Artists Studied	Bridget Riley, Victor Vasarely, Jesus Rafael Soto	Yayoi Kusama, Georges Seurat	Eunice Kim, Suzi Thompson

Enquiry	Term 1 Drawing - Portraits	Term 1/2 How do we live a healthy life? (secondary state) – Drawing	Term 2 Sculpture – Pinch Pots
Key Knowledge	<ul style="list-style-type: none"> • Faces have symmetry. • Eyes are halfway down the head, not at the top. • The space between the eyes is roughly one eye width. • The nose and mouth sit in predictable zones of the face. • Artists use light and dark to show simple form. 	<ul style="list-style-type: none"> • Shading can make areas look lighter or darker. • Simple textures can be shown using marks (e.g. dots, dashes). • Drawings can show more detail when you look closely. 	<ul style="list-style-type: none"> • Sculpture is a type of art that can be viewed from all angles – they are three-dimensional. • Pinch pots are a simple hand-made pottery form used historically in different cultures. • Artists use different techniques, including rolling, kneading and pinching, to manipulate clay.
Key Skills	<ul style="list-style-type: none"> • Draw a head shape that is more intentional. • Place eyes, nose and mouth with increasing accuracy. • Use simple guidelines to help position features. • Add more detail to features (eyelashes, nostrils, lip line). • Use light pencil pressure to sketch and adjust. • Begin to show simple emotions through facial expression. 	<ul style="list-style-type: none"> • Control drawing tools with increasing accuracy. • Begin to use shading to make areas lighter or darker. • Use marks to show simple textures. • Draw from observation with more detail. • Experiment further using a range of media (pastels, paints, etc.) 	<ul style="list-style-type: none"> • Use simple tools to shape, cut and add texture to clay. • Shape clay into simple forms with more control. • Smooth surfaces using fingers or small tools.
Key Vocabulary	symmetry, pressure, light, dark	still life, sketch, shade, detail, cross section	pinch pot
Artists Studied	Alfredo Arreguín	Giuseppe Arcimboldo	Magdalene Olundo, Elspeth Owen, Kathy Jeffers

Enquiry	Term 3 Textiles – Pennants	Term 5 How are Artists inspired by nature? – Sculpture	Term 6 Painting – Jasper Johns
Key Knowledge	<ul style="list-style-type: none"> • Different fabrics have different purposes. • Fabric can be cut, shaped, and joined in simple ways (glue, simple stitches). • Needles and thread are tools used to join fabric securely. • A running stitch can be used to join two pieces of fabric. • Textiles can be embellished (buttons, beads, sequins, applique). 	<ul style="list-style-type: none"> • Some sculptures are permanent and some sculptures are not permanent (temporary). • Sculptures can be made from natural material. • Different materials have different properties. 	<ul style="list-style-type: none"> • Orange, green and purple are secondary colours. • Adding white to a colour makes it lighter (tint). • Adding black to a colour makes it darker (shade). • Different types of paint have different properties. • Paint can be layered to change colour or texture. • Different brush strokes create different effects (dabbing, sweeping, stippling). • ‘Wax resist’ is a technique used to create patterns, texture and resist paint.
Key Skills	<ul style="list-style-type: none"> • Use simple tools with increasing independency (needles, threaders, fabric scissors). • Experiment joining fabrics using glue, staples, or simple stitches. • Explore embellishing fabric (buttons, sequins, felt shapes). • Create simple textile pieces combining fabric, thread, and embellishments. 	<ul style="list-style-type: none"> • Experiment constructing and joining recycled, natural, and man-made materials. 	<ul style="list-style-type: none"> • Mix colours with more accuracy, including secondary colours and simple tints and shades. • Control the consistency of paint with increasing accuracy. • Paint simple backgrounds and foregrounds. • Experiment with different tools and techniques (e.g. mixed media, layering, scrapping through).
Key Vocabulary	pennant, fabric, running titch,, embellish	natural materials, permanent, temporary	tint, shade
Artists Studied	Emily Kame Kngwarreye	Andy Goldsworthy	Jasper Johns

Enquiry	Term 1 Drawing - Portraits	Term 1 What is the difference between surviving and being healthy? (secondary state) – Painting	Term 2 Painting - Lowry
Key Knowledge	<ul style="list-style-type: none"> The head is a 3D form (a sphere/oval), not a flat circle. Shadows help show volume on the face. Features can be broken into shapes (oval head, almond eyes, triangle nose). Hair has shape and direction, not just lines around the head. Artists use guidelines to place features. 	<ul style="list-style-type: none"> Directional brushstrokes influence the 3D appearance of a shape. Paint can be blended to create gradients and smooth transitions. Adding the correct amount of black or white to a colour changes the shade or tint. 	<ul style="list-style-type: none"> A 'composite painting' is a painting composed from sketches and observations of different locations. Paint can be blended to create gradients and smooth transitions. Additives can be added to paint to change the texture. Adding the correct amount of black or white to a colour changes the shade or tint.
Key Skills	<ul style="list-style-type: none"> Break features into shapes and draw them more realistically. Use guidelines with increasing confidence to structure the face. Add early shading to show form (light vs dark areas). Draw hair as shapes or sections (rather than lines). Begin to draw neck and shoulders to support the head. 	<ul style="list-style-type: none"> Begin using directional brushstrokes to increase the form of objects. Experiment creating a clear contrast between light, mid and dark using their knowledge of shade and tint. Begin blending paint smoothly to create gradients. 	<ul style="list-style-type: none"> Blend colours smoothly to create gradients. Mix a wider range of colours with increasing precision. Use different painting techniques with increasing confidence (e.g. washes, blocking). Experiment painting figures.
Key Vocabulary	form, shade	pop art, still life, gradient, contrast	composite painting
Artists Studied	Nelson Makamo	Andy Warhol Cezanne	LS Lowry

Enquiry	Term 3 How did the Romans change Britain? (secondary state) – Mosaic	Term 4 Collage - Cubism	Term 6 Printing - Overlaid
Key Knowledge	<ul style="list-style-type: none"> • Mosaics can show stories, symbols or important events. • Mosaics are made with small pieces of stone, glass or pottery called tesserae. • Arranging pieces (tesserae) carefully creates patterns or scenes. • Accurate cutting and shaping improves detail. 	<ul style="list-style-type: none"> • Arranging pieces carefully creates patterns or scenes. • Accurate cutting and shaping improves detail. • Layering can create depth and texture. • Materials can be manipulated for 3D effects. • Collage can mix drawn or painted elements with materials. • Artists use collage for both realistic and abstract work. 	<ul style="list-style-type: none"> • A printing block is a raised surface that transfers ink. • Positive space is the raised parts that print, negative space is the part that doesn't print. • Overlapping prints creates new shapes and colours. • Relief printing involves carving or pressing into a surface to create raised areas.
Key Skills	<ul style="list-style-type: none"> • Cut tesserae with increasing control into specific shapes to fit a design. • Work with improved accuracy when spacing and aligning pieces. 	<ul style="list-style-type: none"> • Cut more complex shapes with control to create more detailed shapes. • Use tearing purposefully for effect (soft edges, texture). • Create texture through layering, overlapping, and material choice. • Experiment manipulating materials for added texture. • Arrange and reposition pieces to improve composition before sticking. • Use layering to build scenes, patterns, or backgrounds. 	<ul style="list-style-type: none"> • Print with increasing control and accuracy. • Create simple printing blocks (e.g. foam tiles, string boards). • Experiment with materials, colours and overlays to create layered prints. • Begin to understand positive and negative space in prints • Use rollers and ink trays independently.
Key Vocabulary	mosaic, tesserae, pattern, villa, decoration	cubism, texture, layer, overlap, background, foreground	positive space, negative space
Artists Studied		Pablo Picasso, George Braque, Juan Gris	Sarah Ross Thompson

Enquiry	Term 1 Drawing - Portraits	Term 2 Drawing – Islamic Tiles	Term 2 Why do we live here? (secondary state) – Drawing
Key Knowledge	<ul style="list-style-type: none"> • Features have distinct shapes (eyelids, nostrils, lip curves). • Light creates highlights and shadows that define form. • The neck and shoulders support the head and affect posture. • Erasers can be used to create texture in a drawing. • Artists use different media to create texture (pencil, charcoal, pastel). 	<ul style="list-style-type: none"> • Tessellation is repeating patterns of geometric shapes without gaps or overlaps. • Tessellation in Islamic art is culturally significant. • Geometric patterns use repeated squares and circles, symbolising unity and order. 	<ul style="list-style-type: none"> • Perspective is used in drawings to represent the ways objects appear smaller as they move further into the distance. • There are different techniques used by artists to create perspective. • Objects can be broken into shapes (such as cylinders, spheres and cubes).
Key Skills	<ul style="list-style-type: none"> • Apply proportion rules consistently (eye line, nose line, mouth line). • Add more realistic detail to features (eyelids, lip shape, nostril form). • Use tonal shading to show volume and light direction. • Experiment blending pencil marks to create smoother gradients. • Use different media (pencil, charcoal, pastel) to create effects. • Use erasing as a constructive tool (refining shapes, lifting highlights). 	<ul style="list-style-type: none"> • Draw shapes with increasing precision using rulers. • Combine shapes to create more complex patterns. • Maintain consistency across a repeated design. 	<ul style="list-style-type: none"> • Use simple perspective techniques (e.g. horizon line, vanishing point). • Explore breaking objects into shapes.
Key Vocabulary	form, texture, highlights, tone	tessellation, geometric	perspective, horizon, vanishing point
Artists Studied	Rembrandt	M. C. Escher, Ayesha Gamiet	LS Lowry

Enquiry	Term 2 How do artists represent their environment? - Painting	Term 4 Sculpture – Coil Pots	Term 6 Textiles - Batik
Key Knowledge	<ul style="list-style-type: none"> • Tertiary colours are made from primary and secondary colours. • Complementary colours (oppose on the colour wheel) create contrast and visual impact. • Different paintbrushes have different purposes. • Scale (comparison of size between objects) and perspective are used to show depth. 	<ul style="list-style-type: none"> • Clay can be shaped using techniques including pinching, coiling and smoothing. • Sculptures need structural integrity. • Clay needs to be joined using scoring and slipping. 	<ul style="list-style-type: none"> • Textiles can be constructed using a range of stitches. • Different stitches have different purposes (e.g., over stitch for edges, running stitch for joining). • Fabric choices affect the outcome. • Patterns can be created through tie-dye, batik or block printing. • Textiles can be used to communicate ideas (symbols, motifs, cultural patterns).
Key Skills	<ul style="list-style-type: none"> • Create tertiary colours from primary and secondary colours. • Use complementary and contrasting colours with more intention. • Paint with greater control and accuracy. • Paint objects correctly sized in comparison with other objects with more success. • Create objects in the foreground that appear larger than those in the background with more success. • Experiment identifying areas of shadow and light and blend tones accurately to create soft gradients. 	<ul style="list-style-type: none"> • Shape clay with increasing accuracy and intention. • Use coil techniques to create different forms. • Use scoring and slip to join clay pieces securely with increasing success. • Refine surfaces by smoothing carving or adding patterned detail. 	<ul style="list-style-type: none"> • Explore dyeing or printing on fabric. • Use flour-based batik technique. • Use fabric tools independently and safely.
Key Vocabulary	tertiary colours, scale	coil, structure, score, slip	batik
Artists Studied	JMW Turner, David Hockney	Grayson Perry, Juan Quezada Celado, Andrea Moon	

Enquiry	Term 1 Drawing - Portraits	Term 1 What does the Earth look like from the solar system? (secondary state) – Painting	Term 3 Collage – Beatriz Milhazes
Key Knowledge	<ul style="list-style-type: none"> Shading uses gradients rather than single tones. Portraits can show mood through lighting, angle, and composition. 	<ul style="list-style-type: none"> Different painting styles use colour and brushwork differently. Blue, green and purple belong to the cool colour family; red, orange and yellow belong to the warm colour family. A gradient is created when using light, mid and dark colours. Artists use light and shadow to create form. 	<ul style="list-style-type: none"> Contrast (colour, texture, size) draws attention to key areas. Composition choices (balance, symmetry, asymmetry) affect how the viewer sees the work. Colour can be used to create vibrancy and visual impact. Pattern can be repeated to create rhythm and movement.
Key Skills	<ul style="list-style-type: none"> Create tonal gradients to show depth (eye sockets, cheekbones, jaw). Draw features with 3D awareness (curved eyelids, rounded lips, nose planes). Capture more subtle expressions and personality. Use cross-hatching, blending or layered shading techniques. Make choices about composition (angle, cropping, background). 	<ul style="list-style-type: none"> Use a range of painting mediums confidently. Apply techniques to show light, shadow and form with increasing success. Blend tones and gradients using appropriate pressure with increasing success. 	<ul style="list-style-type: none"> Use contrast (colour, size, texture) to create focal points. Manipulate material for added texture. Build complex layers to create depth and interest. Select materials deliberately to communicate an idea or theme. Refine work by adjusting placement, trimming edges or adding detail.
Key Vocabulary	depth, gradient	colour family	contrast, composition
Artists Studied	Leonardo Di Vinci		Beatriz Milhazes

Enquiry	Term 4 Painting – Representative Portraits	Term 5 How can you show what you believe in? (secondary state) – Sculpture	Term 6 Printing - Stencils
Key Knowledge	<ul style="list-style-type: none"> • Representational portraits aim to show a recognisable likeness of a person. • Accurate proportion and placement of facial features are essential for realism. • Skin tones are created by mixing and adjusting colours rather than using a single colour. • Tone creates the illusion of 3D form in a painted face. • Backgrounds and colour choices support the overall composition without distracting from the subject. 	<ul style="list-style-type: none"> • Detailed features can be added using carving, etching, layering or relief. • Etching technique is when clay is cut, imprinted or pierced to create a design. • Relief technique is when clay shapes are attached on top of clay to create a 3D surface. 	<ul style="list-style-type: none"> • Street art is created in public spaces and can communicate ideas to a wide audience, comment on social issues, challenge or provoke viewers. • A stencil is a template used to transfer a design onto another surface. • Simplicity is important in stencil design to ensure clarity when printed. • Multi-layer printing builds images using more than one colour or block. • Different printing methods (relief, mono, stencil) create different effects. • Prints can be refined by adjusting pressure, ink amount or block design. • Colour layering affects tone, depth and contrast.
Key Skills	<ul style="list-style-type: none"> • Use sketching to map out proportions before painting. • Check and adjust placement of features for accuracy. • Mix a range of skin tones by adjusting primary colours with white and darker tones. • Blend tones smoothly to show gradual changes across the face. • Use layering techniques to improve accuracy and finish. • Paint key facial features with increasing precision. • Maintain proportion and balance across the whole portrait. 	<ul style="list-style-type: none"> • Add detail to clay work using controlled carving and modelling. • Experiment with etching and relief techniques. • Apply surface treatments (glaze, paint) with purpose to enhance the final piece. 	<ul style="list-style-type: none"> • Simplify complex images into clear, stencil-friendly shapes. • Use craft knives safely with increasing precision to cut clean, controlled lines and shapes. • Create effective stencils from card. • Create layered prints using two-coloured overlays. • Experiment with overlays to build depth. • Enhance prints with additional colour or detail after drying.
Key Vocabulary	representational, composition	symbol, etching, relief	street art, overlay
Artists Studied	Michele Curtis	Mayan and Egyptian artefacts	Banksy

Enquiry	Term 1 Drawing – Portraits	Term 1 Who were the greater engineers – the Romans or the Ancient Britons? (secondary state) – Sketching	Term 2 Sculpture – Slab Vases
Key Knowledge	<ul style="list-style-type: none"> • Proportion can be accurate or intentionally altered for effect. • Shading follows a light source consistently across the face. • Features are drawn with anatomical awareness (cheekbones, jawline, brow ridge). • Artists use contrast, colour and composition to guide attention. 	<ul style="list-style-type: none"> • Different bridge types (beam, arch, suspension, truss) have distinct structural and visual characteristics. • Understand that line, shape, tone and texture can be used to represent strength, movement and structure in artwork. • Sketching is used by designers to develop and refine ideas before final outcomes 	<ul style="list-style-type: none"> • A slab vase is constructed from rolled-out sheets (slabs) of clay joined together. • Slabs must be rolled evenly to ensure structural stability • Clay must be kneaded (wedged) to remove air bubbles and improve workability. • Joining clay securely requires scoring, applying slip and pressing and smoothing joins. • Reinforcements (such as coils) strengthen joins. • Pattern and texture can be applied through carving, impressing or painting.
Key Skills	<ul style="list-style-type: none"> • Draw accurate or intentionally stylised proportions with confidence. • Use consistent, controlled shading to create realistic form. • Capture likeness through careful observation of unique features. • Use contrast, highlights and shadow to create impact. • Experiment with different styles (realistic, expressive, abstract). 	<ul style="list-style-type: none"> • Produce detailed observational sketches of bridges using line, tone and proportion. • Use perspective techniques to show depth and structure. 	<ul style="list-style-type: none"> • Independently knead (wedge) clay to remove air bubbles and achieve an even, workable consistency. • Roll clay evenly to a consistent thickness using guides. • Measure, cut, and shape slabs with increasing accuracy. • Join clay securely. • Smooth surfaces using fingers and tools to improve finish. • Strengthen structure while maintaining intended shape. • Use a range of techniques (carving, impressing, adding relief, painting) with control and intention.
Key Vocabulary	contrast, composition	artist impression	wedge, scoring, slip
Artists Studied	Adam Riches		Cody Hoyt, Jacqueline Poncelet

Enquiry	Term 4 Drawing – Cubist Portraits	Term 5 Where does your food really come from? (secondary state) – Sculpture	Term 6 Textiles – Cushions
Key Knowledge	<ul style="list-style-type: none"> • Cubism artwork breaks down objects/subjects into geometric shapes and abstract forms, depicting multiple viewpoints simultaneously. • Perspective can be distorted. 	<ul style="list-style-type: none"> • Pop art reflects consumer culture and advertising (as it is inspired by popular culture). • Sculptures can be used to convey messages or critique society. 	<ul style="list-style-type: none"> • Textiles can be used to express identity, culture or storytelling. • Quilting has historical roots in communities as both a practical craft and an artistic tradition. • Cushions are 3D textile forms constructed from fabric panels joined and filled. • Fabric must be pinned or secured before stitching. • Reversing sewn fabric hides seams internally. • Seam allowance must be left to prevent splitting.
Key Skills	<ul style="list-style-type: none"> • Fragment and reassemble images intentionally. • Use line, tone, and shape to guide the viewer’s eye. • Experiment with multiple viewpoints in one composition. • Create Cubist drawings with multiple viewpoints. 	<ul style="list-style-type: none"> • Design and build sculptures with a clear purpose. • Experiment using IT to create artwork. • Manipulate materials to create specific effects (smooth, glossy, textured). • Combine multiple techniques and materials effectively. 	<ul style="list-style-type: none"> • Select appropriate stitches and techniques for purpose. • Use a range of stitches with increasing control (running stitch with consistent spacing, overhand stitch to neatly join edges). • Reverse sew fabric to conceal seams. • Create more complex applique and layered textile designs. • Experiment with fabric manipulation techniques (pleating, gathering, fraying) and apply them . • Combine textile techniques to create a finished product.
Key Vocabulary	Cubism, abstract, perspective, distort	pop art	reverse sew, seam allowance
Artists Studied	Pablo Picasso, Juan Gris, Salvador Dali	Jason Mecier, Andy Warhol	Faith Ringgold