



**CURRICULUM SUMMARY Art & Design – Years 3-6 Overview**

	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>
Art & Design	<p><b>Painting</b> <i>Stone Age</i> – gradient colourwash (paint)</p> <p><b>Drawing</b> <i>Iron Age</i> – cave painting (chalk and pastels)</p> <p><b>Sculpture</b> <i>Greeks</i> – Greek pottery (clay)</p> <p><b>Artists/Architects/designers</b> <i>School History and study of United Kingdom landscapes</i> – Constable, Lowry, Sir Norman Foster, Sir Christopher Wren, Mary Quant (research, ICT skills)</p> <p><b>Emily Gopaul Unit</b> – Georgia O’Keeffe (collaged giant flowers on board)</p>	<p><b>Painting</b> <i>Europe and History - Celts</i> – marbling (paint)</p> <p><b>Drawing</b> <i>Europe</i> – sketching (sketching pencils)</p> <p><b>Sculpture</b> <i>Romans</i> – Roman tiles (clay)</p> <p><b>Artists/Architects/designers</b> <i>Europe and Romans</i> – Degas, Renoir, Vespasian, Richard Burbage, Vivienne Westwood (textiles, ICT skills, research, presentation of research, mixed media)</p> <p><b>Emily Gopaul Unit</b> – Brianna McCarthy (collaged masks)</p>	<p><b>Painting</b> <i>Jackson Pollock</i> – representing emotions (paint)</p> <p><b>Drawing</b> <i>Ancient Egypt</i> – sketching/etching onto papyrus (using shade, marks and line in an organised way)</p> <p><b>Sculpture</b> <i>Ancient Egypt</i> – representing emotions using masks (papier-mâché) Using tools (clay amulets)</p> <p><b>Artists/Architects/designers</b> <i>North America</i> - Andy Warhol, Jackson Pollock, Frank Lloyd Wright, Islamic art, William Morris (ICT skills, links to RE, perspective drawing, understanding influence)</p> <p><b>Emily Gopaul Unit</b> – Global body art (mudroc casts of decorated hands)</p>	<p><b>Painting</b> <i>South America</i> – self-portrait (discovering their personal style with paint)</p> <p><b>Drawing</b> <i>South America</i> – Mayan civilizations to demonstrate perspective skills (pastels/charcoal/line, tone and shadow)</p> <p><b>Sculpture</b> Salt clay <i>Mayan artefacts</i> (replaces WWII aeroplanes (chicken wire))</p> <p><b>Printing</b> <i>Henry Moore WWI ‘Women and Children in The Tube’, 1940</i> – making decisions based on experimentation (lino printing)</p> <p><b>Artists/Architects/designers</b> <i>South America and WWII</i> - Frida Kahlo, Van de Rohe, Henry Moore, Anish Kapoor, Andy Goldsworthy (comparisons, ICT skills, influence, development of personal style)</p> <p>Extension – Andy Goldsworthy nature collage/photography</p> <p><b>Emily Gopaul Unit</b> – Delita Martin, Peter Blake, Njideka Akunyili Crosby, Chila Kumari Burman (mixed media self-portrait)</p>

**Our rationale for sequencing the subject in this way**

Our art curriculum is deliberately planned to enable pupils to build upon and progress with their art and design skills across the key stage. Planning allows for coverage of drawing, painting and sculpture and exposure to artists, architects and designers. It also enhances our wider curriculum by enabling pupils to use the subject knowledge learnt in history and geography and to represent this creatively through a range of mediums. Our art curriculum is bespoke to our school. We have worked with primary art expert, Emily Gopaul, to design units of study for each year group which celebrate diversity (through the artists studied and final pieces) and promote our school values. In addition, we recognise the value of cultural capital and our responsibility to expose pupils to famous artists, with art that is globally recognisable (whilst having an awareness that this can fall into a western, male art history canon), as well as to explore the work of present-day artists, those lesser known and under-represented, and to use this as a stimulus for their own creativity. We strive for pupils to be able to discuss their art with authenticity, that of others’ with confidence and to feel courageous about exploring new techniques and experimenting as they create.

In order to teach art techniques successfully, and recognising the complexity of developing such knowledge, guidance booklets for teachers have been produced, in-house, to model the desired technical outcomes of each art unit of study and to show the skills pupils should learn and which will develop their expertise. For example, how to use charcoals, types of pencil strokes, how to create a colourwash. These step-by-step guides enable confident modelling and promote fluency. Self and teacher assessment enables pupils to review their ideas and identify progression, as they move from one year into the next. For example, the architecture accompanying the human-form when Year 3 explore Lowry, is selected to be simpler than the perspective required to produce drawings of Mayan pyramid buildings with complex stairs in Year 6. An almost two-dimensional Roman tile surface onto which to paint in Year 4 becomes a curvaceous surface on which to paint the details of an Egyptian death mask in Year 5. We want our pupils to feel proud of what they can create, to give them the tools and techniques to flourish and to value the uniqueness of this subject; to feel captivated by the works of others and find joy in their own creative expression.