



# TJS Art Curriculum


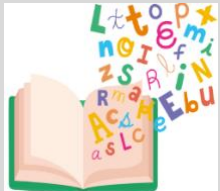
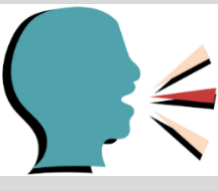


Together Everyone Achieves More



**“Every child is an artist. The problem is how to remain an artist once we grow up.”  
Pablo Picasso**

Our art curriculum empowers every child to think, make and talk like an artist. Through a rich and inclusive programme of drawing, painting, printmaking, sculpture, textiles and digital media, we nurture creativity, confidence and cultural understanding. Pupils learn to observe closely, experiment boldly, refine ideas through sketchbooks, and communicate meaning visually - developing a lifelong appreciation for art, craft and design.

**Our art curriculum encompasses the five key curriculum drivers in the following ways:**

<b>Numerate</b> 	<b>Literate</b> 	<b>Articulate</b> 	<b>World Wise</b> 	<b>Aspirational</b> 
Pupils apply spatial reasoning, proportion, symmetry and pattern; they use measurement when planning, scaling and constructing 2D and 3D outcomes.	Children use precise visual-arts vocabulary to describe, analyse and evaluate; they annotate sketchbooks to capture intent, process and reflection.	Pupils communicate ideas and emotions through visual media and critique, presenting work and explaining choices with clarity and confidence.	Learners explore artists, architects and designers from diverse cultures and periods, understanding art’s role in society and identity.	We inspire pupils to pursue creative interests beyond the classroom, building confidence, resilience and ambition for future creative pathways.

## Substantive Concepts - The ‘Big Ideas’ that children at Tollgate need to learn in art

Drawing	Painting and Colour	Sculpture and 3D Form
Observing carefully and recording ideas using line, tone, texture and shape to communicate accuracy, expression and meaning.	Understanding and applying colour theory (hue, tint, tone and shade), brush control and paint handling to create effect and mood.	Exploring form, structure, balance and stability through modelling, constructing and assembling with a range of materials.
Printmaking and Pattern	Materials, Techniques and Processes	Art History, Culture and Critique
Creating repeated designs using print processes, exploring pattern, motif, layering and positive and negative space.	Selecting, experimenting with and refining a range of media, tools and processes, understanding how choices affect outcomes.	Learning about artists, architects and designers from different times and cultures, and analysing and evaluating artwork using appropriate vocabulary.

## National Curriculum Requirements Key Stage 2

- **Use sketchbooks** to record observations and review, refine and revisit ideas.
- **Improve mastery of art and design techniques**, including drawing, painting and sculpture with a range of materials (e.g., pencil, charcoal, paint, clay).
  - **Learn about great artists, architects and designers** in history.

### Second order concept (disciplinary) development - throughout the year *How pupils think and work like artists, regardless of media*

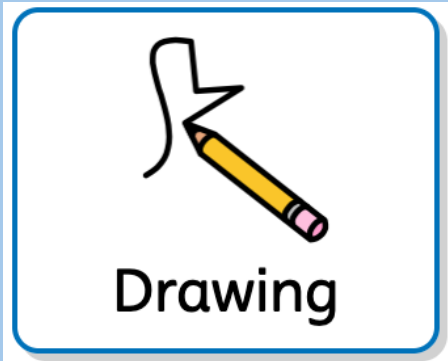
- **Observation:** Looking closely and purposefully at first-hand sources, images and objects to gather visual evidence that informs making.
- **Experimentation:** Exploring materials, tools and techniques through trial, risk-taking and play in order to discover effects and possibilities.
- **Technique and Control:** Developing increasing accuracy, fluency and confidence in using media and tools to achieve intended outcomes.
- **Composition and Intent:** Making deliberate choices about arrangement, scale, proportion, colour and focus to communicate meaning and ideas visually.
- **Reflection and Evaluation:** Reviewing work during and after the process; identifying strengths, areas for development, and next steps using appropriate vocabulary.
- **Context and Interpretation:** Understanding and interpreting artworks by artists, designers and craftspeople, and recognising how meaning is shaped by time, place and culture.

# Our Art Curriculum



	Term 1 & 2	Term 3 & 4	Term 5 & 6
Year 3	<p><b>Gestural Drawing with Charcoal</b> Access Art Year 3 Drawing/Materials, Techniques and Processes</p> <p>NC: Developing techniques • Materials • Evaluation</p>	<p><b>Working with Shape and Colour</b> Access Art Year 3 Painting and Colour/Printmaking and Pattern/Drawing</p> <p>NC: Developing techniques • Materials • Evaluation</p>	<p><b>Telling Stories through Making</b> Access Art Year 3 Sculpture and 3D form/ Materials, Techniques and Processes</p> <p>NC: Using materials creatively • Developing techniques</p>
Year 4	<p><b>Exploring Pattern</b> Access Art Year 4 Printmaking and Pattern/Drawing/ Materials, Techniques and Processes</p> <p>NC: Developing techniques • Materials • Evaluation</p>	<p><b>Still Life (Artist-led study)</b> Access Art Year 4 Drawing/Painting and Colour/Art History, Culture and Technique</p> <p>NC: Artists &amp; designers • Techniques • Evaluation</p>	<p><b>Sculpture, Structure and Inventiveness</b> Access Art Year 4 Sculpture and 3D form/ Materials, Techniques and Processes</p> <p>NC: Using materials creatively • Developing techniques</p>
Year 5	<p><b>Making Monotypes</b> Access Art Year 5 Printmaking and Patterns/Drawing/ Materials, Techniques and Processes</p> <p>NC: Developing techniques • Materials • Evaluation</p>	<p><b>Inspired by Land and Cityscapes (Artist-led study)</b> Access Art Year 5 Painting and Colour/Drawing/Art History, Culture and Critique</p> <p>NC: Artists &amp; designers • Materials • Techniques • Evaluation</p>	<p><b>Architecture: Big or Small</b> Access Art Year 5 Sculpture and 3D form/ Materials, Techniques and Processes</p> <p>NC: Using materials creatively • Developing techniques</p>
Year 6	<p><b>Printmaking and Activism</b> Access Art Year 6 Printmaking and pattern/Art History, Culture and Critique</p> <p>NC: Developing techniques • Materials • Evaluation</p>	<p><b>Identity</b> Access Art Year 6 Painting and Colour/Drawing/Art History, Culture and Critique</p> <p>NC: Artists &amp; designers • Materials • Techniques • Evaluation</p>	<p><b>Take a Seat</b> Access Art Year 6 Sculpture and 3D form/ Materials, Techniques and Processes</p> <p>NC: Using materials creatively • Developing techniques</p>

## Substantive Concepts: Threads Through Our Curriculum



### Drawing is about investigating:

- How careful observation helps artists record shape, proportion, texture and tone accurately.
- How different lines and marks can be used expressively to show movement, emotion and detail.
- How sketchbooks are used to practise, refine and develop ideas over time.

### Key question to thread this concept across the curriculum:

*How does careful observation improve the way we draw what we see and imagine?*

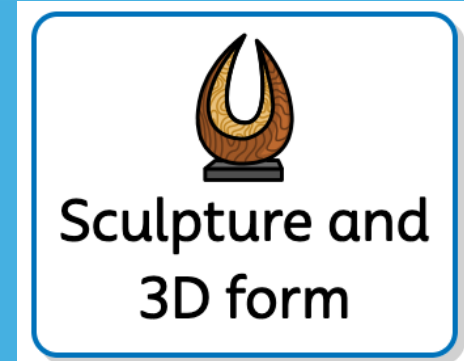


### Painting and Colour is about investigating:

- How colour can be mixed, layered and applied to create mood, depth and meaning.
- How artists use brush control and paint handling to produce different effects.
- How colour choices communicate feelings, atmosphere and ideas.

### Key question to thread this concept across the curriculum:

*How do artists use colour and paint to communicate mood and meaning?*



### Sculpture and 3D Form is about investigating:

- How shape, form, balance and structure are used to create strong three-dimensional outcomes.
- How materials can be manipulated, joined and modelled safely and effectively.
- How sculptures can be viewed and interpreted from different angles and perspectives.

### Key question to thread this concept across the curriculum:

*How do artists use form and structure to create meaning in three dimensions?*



## Printmaking and Patterns

**Printmaking and Patterns is about investigating:**

- How repeated shapes, motifs and marks can be used to create patterns and designs.
- How positive and negative space contributes to the overall effect of an image.
- How printing techniques allow artists to experiment with layering and repetition.

**Key question to thread this concept across the curriculum:**

*How does repetition help artists create pattern and visual impact?*



## Materials, Techniques and Processes

**Materials, Techniques and Processes is about investigating:**

- How different tools, materials and processes affect the outcome of an artwork.
- How experimenting and taking creative risks leads to refinement and improvement.
- How artists select appropriate materials to match their ideas and intentions.

**Key question to thread this concept across the curriculum:**

*How do artists choose and use materials to develop and improve their ideas?*



## Art History, Culture and Critique

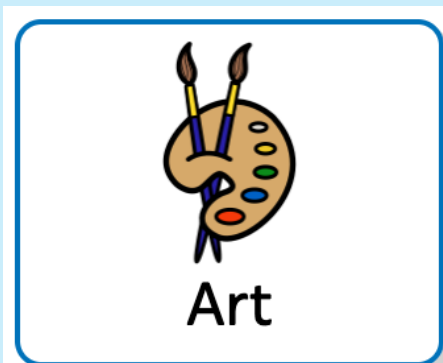
**Art History, Culture and Critique is about investigating:**

- How artworks reflect the culture, values and time in which they were created.
- How artists, designers and craftspeople influence each other across history.
- How artworks can be analysed, interpreted and evaluated using visual language.

**Key question to thread this concept across the curriculum:**


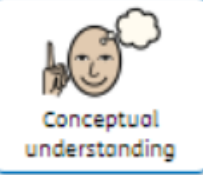
*How does learning about artists and cultures deepen our understanding of art?*


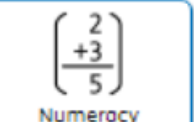

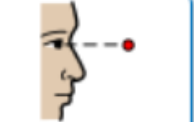

## Art and SEND



Any adaptations to the Art curriculum should be based on pupils' individual needs. These adaptations must focus on **how** the subject is taught rather than reducing the core concepts and skills pupils are expected to learn. Exposure to key ideas—observation, experimentation, technique, composition, and critique—is essential for progression. Reducing the curriculum can limit pupils' ability to develop confidence and creativity and should be avoided.

Instead, adaptations should include **scaffolding for practical tasks**, visual supports for techniques and vocabulary, and strategies to reduce unnecessary demands on working memory. Supporting pupils to access key art concepts and apply them in meaningful contexts will ensure they participate fully and make sustained progress.

Area of need	Adaptive practice
 <p>Vocabulary and/or language</p>	<ul style="list-style-type: none"> <li>▪ Provide visual word banks (icons for line, tone, texture, hue, tint, shade, proportion).</li> <li>▪ Pre-teach key terms and processes; revisit with retrieval prompts.</li> <li>▪ Use sentence stems for critique (e.g., “I noticed...”, “This choice creates... because...”).</li> <li>▪ Dual code instructions (photo/diagram + keyword + short step).</li> </ul>
 <p>Conceptual understanding</p>	<ul style="list-style-type: none"> <li>▪ Model techniques with worked examples (e.g., step-by-step shading gradient; colour mixing ladder).</li> <li>▪ Break multi-step processes into small chunks with success criteria.</li> <li>▪ Use graphic organisers for composition (rule of thirds, focal point, balance).</li> <li>▪ Connect new techniques to prior learning (“Today’s wire armature links to last term’s work on skeleton structure and balance”).</li> </ul>

 <p>Literacy difficulties</p>	<ul style="list-style-type: none"> <li>▪ Reduce writing where appropriate - enable <b>sketch, label, and oral</b> reflection; use teacher scribe or voice notes/QRs in sketchbooks.</li> <li>▪ Provide structured critique frames and visual rubrics.</li> <li>▪ Offer alternative evidence of thinking (photo sequences, short video explanations).</li> </ul>
 <p>Numeracy difficulties</p>	<ul style="list-style-type: none"> <li>▪ Provide simple scale grids, measuring guides and templates.</li> <li>▪ Use number lines for proportion (e.g., 1:2:4 scale).</li> <li>▪ Offer jigs/fixtures for accurate cutting, folding and joining; timelines for multi-stage processes (drying, glazing, printing).</li> </ul>
 <p>Change and transition</p>	<ul style="list-style-type: none"> <li>▪ Predictable lesson routines (Warm-up → Teach → Guided Practice → Independent Making → Critique/Review).</li> <li>▪ Visual task planners and timers; clear clean-up roles; labelled stations.</li> <li>▪ Pre-exposure to tools/materials (photos, short demo clips, touch trays).</li> <li>▪ Advance notice of sensory experiences (e.g., glue, clay, printing ink).</li> <li>▪ Chunk tasks; alternate seated and active making; offer movement breaks.</li> </ul>
 <p>Attention</p>	<ul style="list-style-type: none"> <li>▪ Provide low-distraction workspaces and tool trays; colour-coded instructions.</li> <li>▪ Offer tool choices to match sensory profiles (e.g., softer pencils, wider brushes, foam rollers, grip adaptors); consider ear defenders during loud processes (printing, tearing, fabric cutting).</li> </ul>
 <p>Motor Skills and Access</p>	<ul style="list-style-type: none"> <li>▪ Scaffold fine-motor tasks (thicker shafts, pencil grips, finger guards).</li> <li>▪ Provide stabilisers and mats; pre-scored fold lines; pre-cut or die-cut shapes where appropriate.</li> <li>▪ Allow alternative media (oil pastels instead of paint for control; air-dry clay for lighter handling).</li> </ul>

## Significant Artists, Architects and Designers

Pupils at Tollgate learn about a range of significant artists, architects and designers across history and from different cultures. Individuals are chosen to reflect diversity, historical and contemporary practice, and direct relevance to the concepts and techniques studied within each year group's art curriculum.

Year 3	Year 4	Year 5	Year 6
<p><b>Edgar Degas (1834–1917) Essential</b> Observational drawing, movement, expressive mark-making</p> <p><b>Laura McKendry (Contemporary)</b> Expressive charcoal drawing and atmosphere</p> <p><b>Romare Bearden (1911–1988)</b> Collage, shape and storytelling through art</p> <p><b>Henri Matisse (1869–1954)</b> Colour, shape and cut-paper composition</p> <p><b>Eric Carle (1929–2021)</b> Texture, collage and colour inspired by nature</p> <p><b>Marcus Coates (1968–)</b> Sculpture and drawing as a way of exploring animals and identity</p>	<p><b>Rachel Parker (Contemporary)</b> Pattern, motif and identity</p> <p><b>Shaheen Ahmed (Contemporary)</b> Pattern inspired by culture and personal symbolism</p> <p><b>Paul Cézanne (1839–1906) Essential</b> Still life, form, colour and structure</p> <p><b>Vincent van Gogh (1853–1890)</b> Expressive colour and brushwork</p> <p><b>Lubaina Himid (1954–) Essential</b> Painting, flat yet sculptural forms, narrative and culture</p> <p><b>Chris Kenny (Contemporary)</b> Sculpture and playful material exploration</p>	<p><b>Kevorg Mourad (1970–)</b> Monotype printmaking and narrative</p> <p><b>Luba Lukova (1960–) Essential</b> Graphic print, symbolism and communication</p> <p><b>Shepard Fairey (1970–)</b> Printmaking, repetition and visual messages</p> <p><b>Zaha Hadid (1950–2016) – Essential</b> Architecture, form, scale and innovation</p> <p><b>Hundertwasser (1928–2000)</b> Architecture, pattern, environment and individuality</p> <p><b>Shoreditch Sketcher – Ben Oakley (Contemporary)</b> Urban drawing, observation and place</p>	<p><b>Faith Ringgold (1930–2024) Essential</b> Identity, storytelling, art as a voice for social justice</p> <p><b>Yinka Shonibare (1962–) Essential</b> Identity, culture, symbolism and power</p> <p><b>Njideka Akunyili Crosby (1983–)</b> Layered portraits and personal identity</p> <p><b>Thandiwe Muriu (1990–)</b> Photography, pattern, identity and representation</p> <p><b>Yinka Ilori (1987–)</b> Furniture and spatial design, identity and colour</p> <p><b>Thomas J Price (1981–)</b> Sculpture, representation and contemporary identity</p>