



## Art Curriculum Map 2025-26

At St Theresa's, our Art and Design curriculum is designed to engage, inspire and challenge our young artists while nurturing their confidence and creativity. We aim to equip children with the knowledge and skills they need to participate in, experiment with and take imaginative risks in their own art, craft and design. Throughout their time with us, pupils explore a wide range of materials and experiences, revisiting and building on them to deepen understanding.

Our curriculum follows a process-based model in which the act of creating is valued as highly as the final outcome. We believe children learn most effectively through hands-on exploration, benefiting from the physicality, curiosity and emotional connection that come with "having a go".

We are committed to ensuring that Art and Design is accessible and meaningful for every child. Lessons are adapted so all pupils can participate fully, express their ideas confidently and experience success regardless of their starting points or individual needs.

Children encounter a broad range of artists, styles, genres and skills. Learning builds on prior knowledge and connects to wider contexts such as history, geography and culture. Teachers support children to think creatively and critically about artwork by modelling talk routines, providing sentence starters and explicitly teaching subject vocabulary and etymology. This strengthens visual literacy and supports our whole-school focus on oracy.

Diverse artists and culturally rich themes are woven throughout the curriculum. We want children to understand that art is created by many different people in many different ways—and that they should see themselves represented in the work they study. We also aim for pupils to develop an appreciation of the many disciplines within art, craft and design, recognising how these fields shape both our past and our future.

Our selected artists link closely to our whole-school theme *Being Significant*. Children explore the influence these artists have had on the world, the techniques they used and the contexts in which they lived. The goal is not for pupils to copy these artists but to be inspired by them, expressing their own creativity and developing personal, imaginative responses.

Above all, we value the learning journey each child undertakes and the processes that shape their artistic development.



	Autumn	Spring	Summer
Focus	Drawing (Artist Focus)	Painting (Artist Focus)	Sculpture (Artist Focus)
<b>EYFS</b>	<p><b>Pablo Picasso</b> 1881-1973 Modern Art / Cubism</p> <p>Children explore mark-making through bold lines and shapes, inspired by Picasso's portraits. They experiment with continuous line drawing, simple shapes, expressive marks and face features. Focus on: using large arm movements, early control of line, recognising shapes, beginning to form images with meaning. Materials include pencils, crayons, felt tips and chalk.</p>	<p><b>Wassily Kandinsky</b> 1866-1944 Abstract Art / Expressionism</p> <p>Pupils explore colour, shape and movement through paint, responding to music and emotion in the style of Kandinsky. Alongside this, they observe <b>Lubaina Himid's</b> use of bold colour and figures, helping children see how colour can tell stories about people and cultures. Children explore colour, shape and movement through paint with freedom and confidence. They experiment with primary colours, brush marks, dabbing, swirling and overlapping shapes, responding to music and emotion. Focus on: early brush control, recognising how colours mix, making choices and enjoying the physical process of painting.</p>	<p><b>Ugo Rondinone (Liverpool Mountain)</b> 1964 - Present Contemporary Sculpture / Installation Art</p> <p>Children explore large forms, stacking, balance and colour in 3D. Inspired by Rondinone's stacked stone sculptures, pupils build using blocks, clay, modroc and recycled materials. Focus on: early spatial awareness, hand strength, joining simple materials, balancing forms and experimenting with shape through play.</p>
<b>Year 1</b>	<p><b>Henri Matisse</b> 1869-1954 Fauvism / Modern Art</p> <p>Pupils build control by combining line and shape to create images inspired by Matisse's cut-outs and drawings. They explore pattern, bold outlines and colour choices. Focus on: holding tools correctly, drawing from simple observation, beginning to add detail, controlling pressure to create light and dark marks. Materials include pencils, crayons, felt tips and collage media.</p>	<p><b>Mark Rothko</b> 1903-1970 Abstract Expressionism / Colour Field</p> <p>Pupils develop control by exploring blocks of colour, light and dark tones, layering and simple blending. They experiment with Pupils explore large blocks of colour, tone, light and dark inspired by Rothko. They also study <b>Frank Bowling's</b> layered abstract paintings, showing that colour-field painting exists across cultures. Focus on: layering paint, blending edges, brush direction and using colour to show mood. large and small brushes, horizontal and vertical strokes, and how colour can</p>	<p><b>Pablo Picasso</b> 1881-1973 Modern Art / Cubism</p> <p>Pupils explore constructing sculptures from different parts, inspired by Picasso's assemblage work. They learn to join, build up, and combine materials such as cardboard, junk modelling and clay. Focus on: developing structural awareness, secure joining, understanding that sculptures can be made from many parts, and beginning to shape simple forms with intent.</p>



		show mood. Focus on: improving brush control, applying paint smoothly, and understanding that colour can communicate feeling.	
<b>Year 2</b>	<p><b>Trisha Brown</b> 1936-2017 Postmodern Performance</p> <p><b>Heather Hansen</b> 1972-Present Contemporary Movement Drawing</p> <p><b>Paul Klee</b> 1879-1940 Modernism</p> <p>Pupils explore how movement becomes line. They begin with expressive, large-scale movement drawing (Trisha Brown), then develop controlled symmetrical charcoal drawing (Heather Hansen), finishing with structured line and geometric shape work (Paul Klee). Focus on: increasing control of pressure, shading without gaps, identifying and drawing texture, pattern and form, and using multiple drawing materials including pencils (hard/soft), crayons, charcoal, chalk, inks and digital tools. Children begin to develop personal preferences in what and how they like to draw.</p>	<p><b>Aboriginal artists</b> Ancient to Present Indigenous / Traditional Art</p> <p>Pupils explore storytelling through paint, using dots, repeated patterns and symbols. They use tools such as cotton buds, sticks and brushes to create controlled repeated marks. Focus on: paint consistency, accuracy of dot placement, pattern, rhythm and composing an image with meaning. Builds stamina and precision.</p>	<p><b>Sir Antony Gormley</b> 1950 - Present Contemporary British Sculpture</p> <p>Pupils explore the human form in 3D, inspired by Gormley's body sculptures. They model figures using clay, foil and modroc, focusing on proportion, posture and balance. Alongside Gormley, they explore the work of <b>Sokari Douglas Camp</b>, allowing pupils to see how identity, culture and people are represented differently in sculpture. Focus on: improving control when shaping, strengthening joints, understanding sculpture as representing people, and developing confidence in modelling independently.</p>
<b>Year 3</b>	<p><b>Prehistoric Artists</b> Palaeolithic Art, 40,000 BCE Onwards Prehistoric Art</p> <p>Drawing links to the Stone Age. Pupils explore drawing from observation, memory and imagination, focusing on simple lines, shapes and</p>	<p><b>Seurat</b> 1859-1891 Post Impressionism / Pointillism</p> <p>Pupils learn to apply tiny, controlled dots of paint to build images through optical colour mixing. They explore patience, consistency, spacing and</p>	<p><b>Alberto Giacometti</b> 1901-1966 Modernism / Surrealism</p> <p>Pupils explore tall, thin figures and surface texture, inspired by Giacometti. They build simple armatures for stability and model over the top. Focus on:</p>



	<p>animal forms. They experiment with natural materials (charcoal, earth tones, sticks, chalk). Focus on: using simple lines &amp; geometric shapes to create recognisable forms, developing shading, introducing texture (fur, rock, skin), and understanding early storytelling through images.</p>	<p>layering. Focus on: developing fine motor control with brushes, understanding how colours change when placed side by side, and improving attention to detail.</p>	<p>developing structural strength, controlling thickness, understanding scale and balance, and using texture purposefully on the surface of sculptures.</p>
<b>Year 4</b>	<p><b>Hockney</b> 1937-Present Contemporary / Modern British Art</p> <p>Pupils develop observational drawing skills, especially landscapes and environments inspired by Hockney. They explore foreground, middle ground and background, and begin using tone and perspective more confidently. Focus on: increased accuracy, controlled shading, neat blending, pattern in natural forms, and digital drawing tools alongside traditional media. Pupils refine their control using pencils, inks and iPads.</p>	<p><b>Jackson Pollock</b> 1912-1956 Abstract Expressionism</p> <p>Pupils explore movement, energy, scale and direction through drip and pour painting inspired by Pollock. They extend this by studying <b>Frank Bowling's</b> layered abstract work, helping pupils understand how expressive abstraction can be both physical and controlled. Pupils explore movement, scale, direction and energy in painting using drips, splashes and sweeping motions. They combine this with prior colour-mixing knowledge. Focus on: controlled expressive freedom, understanding paint flow, direction and layering, and learning that art can be about process as well as outcome.</p>	<p><b>North American Carvings</b> <b>Contemporary</b> <b>Indigenous / Traditional Carvings</b></p> <p>Pupils explore carving and relief sculpture, inspired by North American carving traditions and Trevor Hunt. They work with soap, foam or soft wood to carve patterns and symbolic designs. Focus on: learning subtractive sculpture, safe tool use, controlled pressure, repeated pattern, symbolic meaning and careful refinement of detail.</p>
<b>Year 5</b>	<p><b>Van Gogh</b> 1853-1890 Post-Impressionism</p> <p>Pupils explore expressive drawing, learning how line, texture and tone can show emotion and movement. They practise layered shading, cross-hatching, and thick/thin line work. Focus on: increasing technical control, confident use of tone</p>	<p><b>Georgia O'Keeffe</b> 1887-1986 Modernism / Precisionism</p> <p>Pupils develop precise observational painting of natural forms, inspired by O'Keeffe's flowers. Alongside this, they explore <b>Amrita Sher-Gil's</b> figurative and cultural subjects, comparing realism, colour and emotion. Pupils pay attention to tone,</p>	<p><b>Edgar Degas</b> 1834-1917 Impressionism (Sculptural Figures)</p> <p>Pupils study movement, gesture and realism through Degas' dancer sculptures. They model figures in motion using clay and wire armatures. Focus on: accurate proportion, smoothing surfaces, shaping limbs in movement, refining detail and</p>



	<p>without gaps, expressive texture, and refining details. Children begin consciously adapting their style based on artistic influence.</p>	<p>smooth blending, soft gradients and fine brushwork. Focus on: precision, colour accuracy, steady brush pressure, clean edges and compositional balance. This marks the transition into technically refined painting.</p>	<p>strengthening sculptures so they remain balanced and stable.</p>
<p><b>Year 6</b></p>	<p><b>Leonardo DaVinci</b> 1452-1519 High Renaissance</p> <p>Pupils develop technical drawing skills, including proportion, anatomy, light, shadow and realism. They work from direct observation and secondary sources. Focus on: confident control of pressure, accurate shading, refined texture, structural sketching, and sustained independent drawing. Pupils evaluate their own style and purpose, preparing for secondary school expectations.</p>	<p><b>Monet</b> 1840-1926 Impressionism</p> <p>Pupils apply all prior painting skills to atmospheric landscape painting. They explore light, reflection, layered brushstrokes, colour mixing and mood. Focus on: refined blending, controlled expressive brushwork, realism through colour rather than line, and sustained independent painting in preparation for secondary school.</p>	<p><b>Barbara Hepworth</b> 1903-1975 Modernist / Abstract Sculpture</p> <p>Pupils explore abstract form, carving, piercing and negative space inspired by Hepworth. They create sculptures that focus on interior/exterior space, smooth surfaces and organic shapes using clay and modroc. Alongside this, they study <b>El Anatsui's</b> sculptural installations using recycled metals, exploring texture, repetition and large-scale abstract form. Focus on: refined control of form, purposeful abstraction, structural integrity, independence and personal sculptural style.</p>



## Our Sketchbook Journey

Our sketchbook journey follows a purposeful six-lesson sequence that values **process over product** and develops pupils as confident, independent artists. Each lesson begins with a **short retrieval quiz**, revisiting prior knowledge, and a focused **drawing starter** to warm up fine motor skills, activate creativity and rehearse technical control.

### 1. **Artist Appreciation**

Pupils explore the chosen artist's work, techniques and intentions through discussion and visual examples. They identify and talk about key **elements of art** such as **line, shape, colour, texture, form and tone**, using subject-specific vocabulary.

### 2. **Practise Skills**

Pupils rehearse the artist's core techniques using a range of tools and materials. They experiment with **mark-making, pressure control, tone, shading, texture and pattern**, recording tests and trials in their sketchbooks.

### 3. **Develop Skills**

Pupils refine techniques with increasing **control and accuracy**, applying learning to more structured drawings. They begin to combine elements of art with purpose, such as using tone to create form or line to suggest movement.

### 4. **Explore Skills**

Pupils take creative risks, adapting and combining techniques in their own way. They make choices about materials, experiment independently and begin to develop a sense of **personal style**.

### 5. **Create Artwork**

Pupils use their sketchbook learning to plan and produce a final independent artwork. They demonstrate purposeful use of **formal elements** and improved technical control, selecting materials that best match their intentions.

### 6. **Evaluate**

Pupils reflect on their creative journey through discussion and written responses. They evaluate their use of **line, shape, colour, tone, texture and form**, discuss what they enjoyed, and identify what they would improve next time.

Throughout the journey, sketchbooks are used as a **working space for thinking, testing, refining and reflecting**, rather than a record of finished outcomes only. This approach ensures pupils revisit skills, deepen understanding and grow in both **confidence and independence as artists**.