

Avonwood Primary School

Art Curriculum Policy



September 2023

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Avonwood Primary School

The best in everyone™

Part of United Learning

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1.0 Our School Vision

At Avonwood we see it as our moral imperative for all children, regardless of background, to achieve their very best. Our children all read classic literature, study modern foreign languages, experience the science of dissecting organs and even learn a new musical instrument every year as a right, not a privilege. These high expectations enable us to develop and deliver a curriculum rich in carefully sequenced and embedded powerful knowledge. We expect teachers to deliver lessons with that fulfil this expectation whilst living up to our ambition of **inspiring wonder and intellectual curiosity**.

Our curriculum is at the centre of every education decision we take at Avonwood. We do not see the curriculum as a finished product, far from it. On a weekly, termly and annual basis we review plans, consider our intent and make sure we deliver the very best academic and enrichment diet to our children. All curriculum areas have a subject lead that is responsible for the design, implementation and ongoing monitoring and evaluation of this area.

Avonwood has moved away from tokenistic topics towards knowledge rich experiences in discrete subjects, with deliberate cross curricular links only when appropriate. For example, in Year 2 we teach the Great Fire of London when children have already learnt in Geography where London is and its status within the United Kingdom. The awe and wonder of learning continues to characterise the Avonwood curriculum but in a purposeful, sequenced and deliberate manner.

If 'powerful knowledge' is the head of our school, then reading for pleasure and progress is its heart. Our school environment and curriculum crystallises reading for pleasure as a valued and purposeful part of our curriculum. We agree with the view of Thompson (2020) when she states the importance of becoming a reader who teachers and a teacher who reads is a pedagogy with far reaching consequences. Reading progression is carefully mapped to provide opportunities for exposure to a wide variety of genres, authors of different backgrounds and a mixture of classic and contemporary texts. Every afternoon we 'Drop Everything and Read' to end our school day with a high-quality whole class reading session. **We wholeheartedly believe reading is the golden key to unlocking the potential of every child's success.**

We are honoured to be the only United Nations Earth Charter Primary School in Europe. We believe it is vital that all children have an understanding of their responsibility as global citizens and our eight Earth Charter principals are referenced throughout our curriculum and daily life. From the importance of peace and respect for all living creatures through to the consideration of the past and future of our planet, this ethos gives our Avonwood curriculum a very current and relevant perspective that all stakeholders within our community hold strong. This runs deep within our "Avonwood DNA" and is optimised by our school mantra... it starts with one!

1.1 How our whole school vision links with Art

At Avonwood Primary School, we aim to promote artists through engaging, inspiring and challenging our pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. We aim to develop knowledge, understanding and skills through deepening concepts within each year group. These are:

- To produce creative work, exploring their ideas and recording their experiences
- To become proficient in drawing, painting, sculpture and other art and craft techniques
- To evaluate and analyse creative works using the language of art, craft and design
- To know about a range of artists and designers, both well-known and contemporary and understand the historical, cultural and diverse development of their art forms

Our core Art curriculum builds the knowledge and progressive skills for children to experiment, invent and create their own works of art, craft and design. Throughout the key stages, children are provided with the opportunity to develop their mastery of art and craft techniques, their control and their use of materials, with creativity, experimentation and an increasing awareness of the significance and impact artists and designers have had and how this may influence and guide the design process.

2.0 Subject Intent, Implementation & Impact

2.1 Subject Intent

In Art, we offer a structure and sequence of lessons to help teachers ensure they have covered the skills required to meet the aims of the national curriculum. The intent is to ensure all pupils produce creative, imaginative work. Children have the opportunity to explore their ideas and record their experiences, as well as exploring the work of others and evaluate different creative ideas. Children will become confident and proficient in a variety of techniques including drawing, painting, sculpting, as well as other selected craft skills including collage, printing, weaving and patterns. Children will also develop their knowledge of famous artists, designers and craft makers and enrich children's knowledge and understanding of the importance of diversity and inclusion within art. Children will also develop their interest and curiosity about art and design through a series of lessons offering skills progression, knowledge progression and offering children the opportunity to ask questions and demonstrate their skills through enriching their personal, social and emotional development.

2.2 Subject Implementation

Each year group are provided with an overview which is broken down into termly coverage of the skills, knowledge and understanding be applied. Additional resources are referred to in order to give the teacher and adults leading art confidence in progression of skills and knowledge and that outcomes have been met and to be inclusive of a diverse range of artists to enrich understanding. Each key stage focuses on different themes to ensure continued interest in the subject as well as acquiring new knowledge. The lesson implementation aims to develop the children's techniques, including their control and their use of materials, with creativity, experimentation, and an increasing awareness of different kinds of art, craft and design. Children should also know how art and design both reflect and shape our history, and contribute to the culture, diversity, creativity, and wealth of our nation and diverse wider world.

2.3 Subject Impact

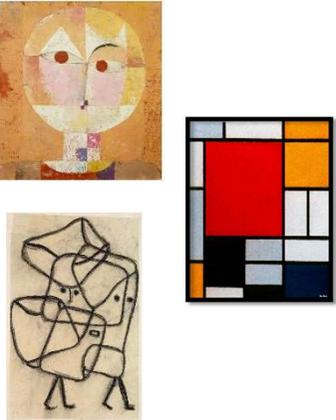
Art and design learning is loved by teachers and pupils across school. Teachers have high expectations and more quality evidence can be presented in a variety of ways. All children use technical vocabulary accurately and pupils are expected to know, apply and understand the knowledge, skills and processes specified. Children improve their enquiry skills and inquisitiveness about the world around them, and their impact through art and design on the world. Children will become more confident in learning how to analyse their work (disciplinary) and giving their opinion on their own and other works of art. Children show competences in improving their resilience and perseverance by continually evaluating and improving their work. All children in school can speak confidently about their art and design work and their acquired skills which underpin this work.

3.0 Sequencing of the Avonwood Art Curriculum

3.1 Foundation Stage

Foundation Stage					
<p>Expressive Arts and Design</p> <p>Creating with Materials (Early Learning Goal)</p> <ul style="list-style-type: none"> • Safely use and explore a variety of materials, tools, and techniques, experimenting with colour, design, texture, form, and function. • Share creations, explaining the process they have used. • Make use of props and materials when role playing characters in narratives and stories. <p>Development Matters – Reception</p> <ul style="list-style-type: none"> • Explore, use, and refine a variety of artistic effects to express their ideas and feelings. • Return to and build on their previous learning, refining ideas and developing their ability to represent them. • Create collaboratively, sharing ideas, resources, and skills. 					
<p>Skills & Year 1 readiness</p>	<p>Drawing</p> <ul style="list-style-type: none"> - Explore mark making using different materials e.g. pencils, pastels, crayons - Create closed shapes - Draw an object from careful observation - Talk about the features they have included - Add detail to drawings 	<p>Painting</p> <ul style="list-style-type: none"> - Explore colour - Use different brushes effectively - Mix primary colours to produce a secondary colour - Add white or black paint to alter tint or shade 	<p>Printing</p> <ul style="list-style-type: none"> - Print or collage independently to create a pattern or image. - Use different objects to create prints e.g. vegetables, shapes, hands, sponges - Create wax crayon rubbings 	<p>3D</p> <ul style="list-style-type: none"> - Use tools and equipment safely - Explore shape and form - Model and sculpt using different materials e.g. playdough and clay - Use different joining techniques 	<p>Collage/Texture</p> <ul style="list-style-type: none"> - Combine different techniques to create a picture - Print or collage independently to create a pattern or image. - Explore different techniques e.g. cut, tear, scrunch, layer, overlap, - Use materials of varying texture
<p>Vocab</p>	<p>Draw, mark make, line, pencil, crayon, pen, shape names, straight, curved, portrait</p>	<p>Paint, brush, stroke, colour names, dip, splat, sponge, primary, secondary, mix, combine, tint, shade, portrait, hot/cold colours, colour wheel</p>	<p>Print, rubbing</p>	<p>3D, technique, design, combine, join, model, tape, tack, cut, stick, snip, junk modelling & object names,</p>	<p>Collage, texture, scrunch, layer, overlap, tear, cut, pattern</p>

Term						
Focus	Autumn 1 All About Me	Autumn 2 Amazing Autumn Let's Celebrate	Spring 1 Where We Live	Spring 2 Spring in our Step	Summer 1 Once there were dragons	Summer 2 Science Detectives
	Self-portraits Exploration of colour mixing Experimenting with lines and enclosed shapes	Autumnal collages Experimenting to create new effects e.g. splatter painting Printing Clay -modelling and moulding (diva lamps) Introduction to oil pastels	Colour mixing Wax relief - introduction Watercolours Collage & combine materials – local area	Collage plants Observational drawings skills – pencils, paint, oil pastels	Junk modelling – 3D castles Printmaking – dragon scales/shields	
Artists	Lauren Brevner	Andy Goldsworthy	Andy Warhol	Van Gogh Giuseppe Arcimboldo	Paul Klee	Henri Matisse
Earth Charter Link		 				
Discussion	<p>Can children...</p> <ul style="list-style-type: none"> - Select appropriate materials, colours, and make own choices? - Talk about what they have created/ features they have included? - Talk about colour, shape, pattern, form etc? Why? - Explain how they created something, talking about the materials and techniques they have used? - Evaluate and adapt their work? - Talk about strengths of their own and others' artwork? 					

Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn</p> <p><u>I am an artist</u> Introducing sketchbooks, experimenting with mark-making and learning about primary colours.</p> <p><u>Artists and Designers</u></p> <p>Paul Klee Piet Mondrian</p>  <p>Paul Klee 1879-1940</p>	<p>- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - learn about the work of a range of artists, craft makers and designers and making links to their own work.</p> 	<p>Prior knowledge: Reception:</p> <ul style="list-style-type: none"> • Evaluate and adapt their work. • Explain how they created something, talking about the materials and techniques they have used. • Share their creations, talking about how they have created effects. <p>Year 1:</p> <ul style="list-style-type: none"> • Paul Klee described a line as ‘a dot that went for a walk’ • Piet Mondrian used primary colours in bold, black linear frames. <p><u>Disciplinary</u></p> <ul style="list-style-type: none"> • A sketchbook is a special book that artists use. • Artists experiment, explore and play. • Artists draw with lots of different media e.g., pencils, pens, charcoal and chalk. • Art doesn’t have to be representational. It can be abstract or non-figurative. 	<p>Control of materials</p> <ul style="list-style-type: none"> • Drawing using a continuous line. • Using a paintbrush to apply poster paint to sections of their continuous line drawing. <p>Exploration of mark-making</p> <ul style="list-style-type: none"> • Experimenting with drawing materials, i.e., ‘what mark does charcoal make?’ • Using pencils, pens and crayon to create lines of different weight. <p>Line</p> <ul style="list-style-type: none"> • A line is a mark made on a surface that joins different points. • Lines can vary in length, width, direction and shape. <p>Colour</p> <ul style="list-style-type: none"> • The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together. 
<p>Spring</p> <p>Piet Mondrian 1872-1944</p>		Theoretical	Practical

Paper Sculpture

Further exploration of mark making. Creating a sculpture by folding and twisting paper and gluing onto a base. Photography of shadow and light. Charles McGee



Charles McGee
(1924-2021)



-to use a range of materials creatively to design and make products
-to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- learn about the work of a range of artists, craft makers and designers and making links to their own work

Prior knowledge:

- **Paul Klee** described a **line** as 'a dot that went for a walk' (Y1 Aut)
- **Piet Mondrian** used primary **colours** in bold, black linear frames (Y1 Aut).

Disciplinary

- Artists experiment, explore and play.
- Artists draw with lots of different media e.g., pencils, pens, charcoal, and chalk.
- Art doesn't have to be representational. It can be abstract or non-figurative.

Control of materials

- Using previous learning to exert greater control over materials.
- **Drawing** with purpose: dots, short **lines**, **patterns**.
- Folding and twisting paper and gluing onto a card base to create sculptural **forms** as well as areas of **tone**.

Mark-making

- **Drawing** with pen to create strong **lines** showing contrast between black and white.
- Trying different pens (e.g. **fine liner**, **biro**, **felt tip**) and question which shows the strongest contrast.

Formal elements

- Shadows are created when we build 3D **forms**.
- A **form** is a 3D object.
- Space is the area around an object.
- **Space** can be created by making a 3D **form**.
- Pattern is a design with repeating **lines** or **shapes**.

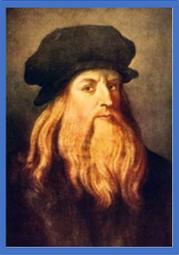


Diversity and Inclusion

Emmy Marshall

[Contemporary Art | United States |](#)

www.paintedbyemmy.com

Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Summer</p> <p>The Natural World Drawing from observation, printmaking using leaves and introducing secondary colours.</p> <p>Frances Hatch</p>  <p>Leonardo Da Vinci</p> 	<p>to use a range of materials creatively to design and make products</p> <ul style="list-style-type: none"> -to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination - to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - learn about the work of a range of artists, craft makers and designers and making links to their own work. 	<p>Prior knowledge:</p> <p>Control of materials</p> <ul style="list-style-type: none"> • Using previous learning to exert greater control over materials. • Drawing with purpose: dots, short lines, patterns. <p>Tone</p> <ul style="list-style-type: none"> • Looking at how areas of shadow are created when we build 3D forms. <p>Leonardo Da Vinci said, ‘nature is the source of all true knowledge’. Leonardo was an observer and recorder of nature and used his observations to develop scientific theories which were centuries ahead of their time. His drawings are so accurate that they can still be used by scientists today. Frances Hatch documents nature by creating artworks outdoors using natural materials.</p> <p>Disciplinary</p> <ul style="list-style-type: none"> • Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed. 	<p>Observational drawing</p> <ul style="list-style-type: none"> • Looking at an object to see the details, shape and form and translate this into a drawing. • Creating shadow drawings directly from plants onto paper helps us form shapes. <p>Printmaking</p> <ul style="list-style-type: none"> • Printing a leaf onto fabric as an introduction to printmaking. <p>Wax resist and watercolour</p> <ul style="list-style-type: none"> • Using oil pastels or wax crayons to resist watercolour paint and create pattern.

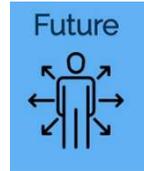
Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn</p> <p><u>Our School</u> Looking at architecture and urban landscapes through photography and recording surface textures. Producing a collaborative outcome with printmaking.</p> <p><u>Artists and Designers</u></p> <p>Boyle Family Active c. 1960</p>	<p>-Use a range of materials creatively to design and make products. -Use drawing and painting to develop and share their ideas, experiences and imagination. -Develop a wide range of art and design techniques in using texture and shape. - learn about the work of a range of artists describing the differences and similarities between different practices and disciplines and making links to their own work.</p> 	<p>Prior knowledge:</p> <ul style="list-style-type: none"> • Pupils have explored the work of Charles McGee and how his artwork creates space around his raised relief forms. • McGee was inspired by the urban environment of Detroit (as the Boyle Family have been inspired by urban landscapes in their work). • Geography/History/Religion & Worldviews: Familiarity with the local area. <p>Year 2:</p> <ul style="list-style-type: none"> • All buildings are designed by a specific type of artist called an architect. Our school building was designed in the same way. • Zaha Hadid was a British-Iraqi architect who designed buildings such as the London Aquatics Centre and the Guangzhou Opera House. She used large curving shapes in her designs. 	<p>Photography</p> <ul style="list-style-type: none"> • Using cameras or tablets to take photographs around the school site. • Exploring light and space by taking photographs from inside looking out and through playground equipment. • Photographs inspired by the Boyle Family show at texture and pattern of the built environment. • Texture is how something feels. • Pattern is the repetition of lines, shapes or colours. <p>Printmaking</p> <ul style="list-style-type: none"> • Collecting surface textures from the school site using crayons or pastels. • Making copies of photographs to create monoprints. • Press-printing is similar to monoprinting but requires a printing plate. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting the process in sketchbooks



- The **Boyle Family** is a group of artists from Scotland, originally Marc Boyle and Joan Hills, but later their two children as well. They recreated areas of streets which show different surface textures and details.

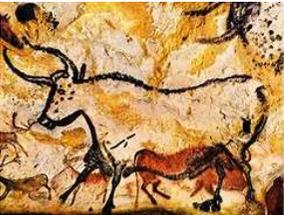
Disciplinary

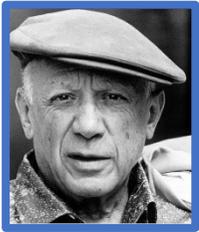
- Art can be for a specific purpose, such as designing a building.
- Artists can be inspired by architecture and the man-made world.
- Artists can be inspired by the fragmented or broken and notice details that others wouldn't usually see.
- Most artwork is individual and is made by an artist working on their own. Other artwork is collaborative and is made by a group of artists.



Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Spring</p> <p>Colour and Tone Looking at tints, tones and shades in <i>The King Who Banned the Dark</i> and Picasso's paintings from his Blue Period.</p> <p>Emily Haworth-Booth</p>  <p>Pablo Picasso (The Blue Period)</p>  	<p>-Use a range of materials creatively to design and make products.</p> <p>-Use drawing and painting to develop and share their ideas, experiences and imagination.</p> <p>-Develop a wide range of art and design techniques in using texture and shape.</p> <p>- learn about the work of a range of artists describing the differences and similarities between different practices and disciplines and making links to their own work.</p>	<p>Prior knowledge:</p> <p>Colour</p> <ul style="list-style-type: none"> The primary colours are blue, red and yellow. They cannot be mixed by blending other colours together (Y1 Aut) Secondary colours are created by mixing two primary colours together. (Y1 Sum) <p>Tone</p> <ul style="list-style-type: none"> Tone is how light or dark something is (Y1 Spr). <p>Control of materials</p> <ul style="list-style-type: none"> Using previous learning to exert greater control over materials. <p>Y2:</p> <ul style="list-style-type: none"> Pablo Picasso's work from his Blue Period shows a range of tints, tones and shades within the colour. <i>The King Who Banned the Dark</i> by Emily Haworth-Booth shows tints, tones and shades in yellow and allows pupils to explore colour mixing with purpose. Colours can be divided into two broad groups, warm colours (e.g. red, orange) and cool colours (e.g. blue, green). Colour can also be interpreted in particular ways, e.g. blue is often used to represent sadness, whereas red suggests anger. 	<p>Formal Elements</p> <ul style="list-style-type: none"> Tints are made by adding white to a colour. Tones are made by adding grey to a colour. Shades are made by adding black to a colour. We can paint a picture to illustrate a theme in one colour. <p>Control of materials</p> <ul style="list-style-type: none"> Mixing paint creates tints tones and shades. Using paintbrushes to build a gradient of tints, tones and shades in a primary colour. Applying paint in a controlled manner. <p>Photography</p> <ul style="list-style-type: none"> Using torches to create shadows. Exploration of tone and space using torches. <p style="text-align: center;"><u>Disciplinary</u></p> <ul style="list-style-type: none"> Artists paint representations of the world around them Art has been used to tell stories when the majority of people couldn't read. Artists use new and evolving technology to create different ways of making art. <div style="text-align: right;">  </div>

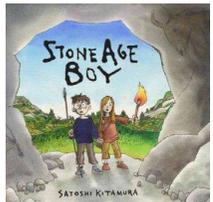
Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p><u>Summer</u></p> <p><u>Water</u></p> <p>Using wax resist and watercolour to create water textures. Exploring collage to create an outcome using suspended fish paintings.</p> <p>Katsushika Hokusai</p>  <p>David Hockney</p>  <p>Claude Monet</p> 	<p>Use a range of materials creatively to design and make products.</p> <p>-Use drawing and painting to develop and share their ideas, experiences and imagination.</p> <p>-Develop a wide range of art and design techniques in using texture and shape.</p> <p>- learn about the work of a range of artists describing the differences and similarities between different practices and disciplines and making links to their own work.</p> <p>-</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> • Leonardo Da Vinci said, ‘nature is the source of all true knowledge’. • Charles McGee used line to create patterns. • Paul Klee said that ‘a line is a dot that went for a walk’. • Katsushika Hokusai was a Japanese artist who was most famous for his woodblock prints, including <i>The Great Wave off Kanagawa</i>. He was inspired by the natural world. • Claude Monet was a French artist whose work was inspired by Hokusai. He painted outdoors and tried to recreate the changing effect of light on the landscape. • David Hockney is a British artist who grew up in Bradford but moved to Los Angeles. Arriving in LA by aeroplane, he saw that many of the houses had swimming pools in their gardens. He was inspired by this sight to create a series of paintings of swimming pools. <p><u>Disciplinary</u></p> <ul style="list-style-type: none"> • Artists use new and evolving technology to create different ways of making art. 	<p>Formal elements</p> <ul style="list-style-type: none"> • Applying less water makes the watercolour paint appear opaque. Applying more water makes it appear more translucent. <p>Control of materials</p> <ul style="list-style-type: none"> • Painting using watercolours is a different way of working with paint. • Mixing colours and using the appropriate amount of water • Using oil pastels to create wax resist patterns. • Using scissors to cut out fish paintings. • Tying on thread to suspend fish paintings. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting experiments and design process in sketchbook 

Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn</p> <p>Why Do We Make Art? Exploring the purpose of art through the study of cave paintings from Lascaux. Using continuous line and considering the use of perspective.</p> <p>Artists and Designers <u>Pablo Picasso</u> The Cave Art Paintings of the Lascaux Caves</p>  <p>Pablo Picasso 1881-1973</p>	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> Pupils have considered the work of several artists who have used the natural world as their main source of inspiration, such as Charles McGee (Y1 Spr), Leonardo Da Vinci and Frances Hatch (Y1 Sum), Hokusai and Monet (Y2 Sum) Pupils have considered how artists are inspired by each other. Pupils have studied the earlier work of Pablo Picasso (Y2 Spr) and will have a chance to see how his artistic style changed throughout his career. <p>Year 3:</p> <ul style="list-style-type: none"> The Lascaux Cave network was discovered in 1940. The walls are covered in artwork, mostly of prehistoric animals. The cave was opened to the public and was visited by artists such as Pablo Picasso, who said ‘we have invented nothing’ after seeing the 19,000-year-old artworks there. Creating art, or simply documenting our existence, is something which is 	<p>Control of materials</p> <ul style="list-style-type: none"> Line drawings to create representational depictions of animals. Application of paint using a variety of tools to gain an understanding of how the palaeolithic artists created the images at Lascaux. Combining two art materials together is called ‘mixed-media’. <p>Formal elements</p> <ul style="list-style-type: none"> Tertiary colours are mixed with equal amounts of a primary and secondary colour.
		<p>Diversity and Inclusion</p> <p>Celebrate the work of Grayson Perry (contemporary artist) and read biographies associated with him and his views on British prejudices.</p> <p>BBC News Five Minutes With Grayson Perry mp4 - YouTube (Summer term)</p>	

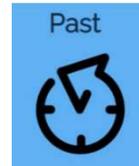


Satoshi Kitamura

1937-



intrinsically human, and is something we have done for as long as we have existed.



Disciplinary

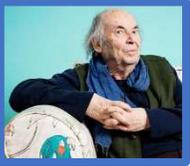
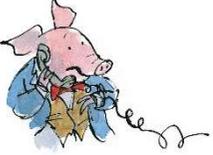
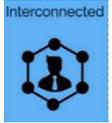
- Art is ancient. Humans have expressed themselves artistically throughout our existence.
- Artists document the world around them, using whatever tools and materials they can create.
- Artists can be inspired by ancient art created by our ancestors.

Spring

-develop their techniques, including their control and their

Theoretical

Practical

<p>Fairy Tale Crimes</p> <p>Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Quentin Blake</p>   <p>Anthony Browne</p> 	<p>use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p> 	<p>Prior Knowledge:</p> <ul style="list-style-type: none"> English: Familiarity with Fairy Tale Crimes (Y3 Spr1). Pupils have studied the work of illustrator Emily Haworth-Booth (Y2 Spr) and Satoshi Kitamura (Y3 Aut). <p style="text-align: center;"><u>Disciplinary</u></p> <ul style="list-style-type: none"> Sometimes art has hidden messages or symbols 	<p>Control of materials</p> <ul style="list-style-type: none"> Design ideas based on Anthony Browne's <i>Into the Forest</i>, exploring use of detail and tone using pencil. Creating a tile with images carved into the surface, as an introduction to clay. <p>Formal Elements</p> <ul style="list-style-type: none"> Exploring use of tone and texture in Browne's drawings Creating texture and pattern in clay Working with a raised relief form. <ul style="list-style-type: none"> Anthony Browne's book <i>Into the Forest</i> is a visual journey through familiar fairy tales with hidden images throughout the illustrations. Quentin Blake illustrated Roald Dahl's <i>Revolting Rhymes</i>, in which familiar characters are presented very differently. <p style="text-align: center;"><u>Diversity and Inclusion</u></p> <p>Artists can be inspired by cultures which are not their own and reinterpret traditional artwork from those cultures to create their work.</p> 
<p>Term & Focus</p>	<p>National Curriculum Objectives</p>	<p>Theoretical</p>	<p>Practical</p>

Summer

Mythology

Representations of mythological stories by artists from different eras. Introduction of key terms: traditional, modern, contemporary.

Paulo Uccello



Edward Burne-Jones



-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

-to create sketch books to record their observations and use them to review and revisit ideas

-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]

-learn about great artists, architects and designers in history

Prior knowledge:

- Pupils have studied artworks by traditional, modern and contemporary artists, though they will not yet be familiar with those terms. Pupils will revisit artists and group them into loose definitions:
 - **Traditional: Da Vinci** (Y1 Sum), **Hokusai** (Y2 Sum)
 - **Modern: Klee** and **Mondrian** (Y1 Aut), **Picasso** (Y2 Spr and Y3 Aut)
 - **Contemporary: McGee** (Y1 Spr), **Hatch** (Y1 Sum), **Boyle Family** (Y2 Aut)
 -
- Introduction of key terms to describe periods in Western Art History:
 - **Traditional art** describes everything from early Christian art right through to the modern period and is characterised by accurate representations.
 - **Modern art** is a term usually used to describe art made from around the 1850s to the 1970s, which is often characterised by valuing self-expression over representation.
 - **Contemporary art** describes artwork being made by living artists, or art that has

Photography

- Framing and taking **photographs** of each other acting scenes of a myth.

Control of materials

- Cutting out figures from their photographs to create a **mixed media collaged** artwork depicting the myth.
- **Painting** or **drawing** (e.g. dragon) to be added to **collaged** background producing a **mixed media** response to a chosen myth or legend.

Montage

- Using photographs as **collage** materials to create a representational **mixed-media** artwork.

Sketchbooks

- Developing design ideas in sketchbooks.

been made recently (e.g.,
1980s onwards).

Disciplinary

- Stories from classical mythology, literature and religious texts all inspire artists.
- Art has been used to tell stories when the majority of people couldn't read.

Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn 1</p> <p>Pattern and Pumpkins</p> <p>Making 3D pumpkins from clay. Exploring texture and pattern by printmaking using bubble wrap.</p> <p>Artists and Designers</p> <p>Yayoi Kusama</p> <p>Yayoi Kusama</p> <p>1929-</p> 	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> Pupils should be able to refer to Yayoi Kusama as a contemporary artist and understand the meaning of that term. Pupils should be aware that not all work is representative and use this knowledge to allow them to explore pattern in an abstract way. <p>Year 4:</p> <ul style="list-style-type: none"> Yayoi Kusama is a Japanese contemporary artist whose work includes paintings, sculptures and performance. Her most famous work is her <i>Infinity Rooms</i>, in which she uses mirrors to endlessly reflect a pattern of dots. She has often used pumpkins as the inspiration for her work, saying that they have a ‘humorous form, warm feeling and a human-like quality’. Pupils’ focus will be on her use of pattern. <p><u>Disciplinary</u></p>	<p>Ceramics</p> <ul style="list-style-type: none"> Using clay to create a 3D form. <p>Printmaking</p> <ul style="list-style-type: none"> Printing using bubble wrap to explore texture and pattern. <p>Pattern</p> <ul style="list-style-type: none"> Controlling materials to produce pattern in the style of Yayoi Kusama. <p>Diversity and Inclusion</p> <p>Compare the work of Yayoi Kusama with the ceramic art of Grayson Perry.</p> <ul style="list-style-type: none"> Yayoi Kusama - Tate Kids pupil-friendly information about Kusama’s life and work 

		<ul style="list-style-type: none"> • Artists create compositions based on objects that are meaningful to them. • Artists include images in their artwork that might have more than one meaning. 	
<p style="text-align: center;">Spring</p> <p><u>Tropical Rainforests</u></p> <p>Exploring use of watercolours to create a collaged response to the work of artists studied.</p> <p style="text-align: center;">Abel Rodriguez</p> 	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p>	<p style="text-align: center;">Theoretical</p> <p>Prior Knowledge: Pupils have considered the work of several artists who have used the natural world as their main source of inspiration. These artists include Charles McGee (Y1 Spr), Leonardo Da Vinci and Frances Hatch (Y1 Sum), Hokusai and Monet (Y2 Sum)</p> <p>Pupils have discussed the difference between modern and contemporary artists and will be able to expand their understanding of these terms in this project.</p> <p>Geography: Familiarity with animals and plants found in tropical rainforests.</p> <p style="text-align: center;"><u>Disciplinary</u></p> <ul style="list-style-type: none"> • Artists can be inspired by the freedom of expression they had as children, or by children’s drawings. 	<p style="text-align: center;">Practical</p> <p>Colour</p> <ul style="list-style-type: none"> • We can mix blue and yellow to create a range of greens. • We can mix tints, tones and shades within green. <p>Control of materials</p> <ul style="list-style-type: none"> • Using paint to apply colour. • Using scissors to cut out leaves. • Blending oil pastels. • Using oil pastels or wax crayons to create wax resist details in watercolour painting. <p>Observational studies</p> <ul style="list-style-type: none"> • Learning the importance of studying an object (leaves and plants) in order to create a representational artwork. <p style="text-align: center;">Diversity and Inclusion</p>



Henri Rousseau



-learn about great artists, architects and designers in history



- Artists can be inspired by the natural world and have been making art based on the natural world for almost as long as humans have existed.

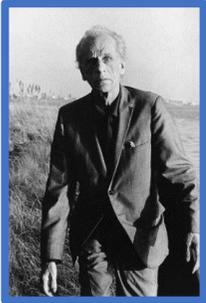
Study a range of Aboriginal artists and how it creates meaning.

Dean Rotumah – Aboriginal artist Australia

[Dean Rotumah - Aboriginal Artist Australia - YouTube](#)

[BBC Culture article on Henri Rousseau](#)



Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Summer</p> <p><u>My Favourite Things</u> Looking at objects from the British Museum using <i>This or That</i> by Pippa Goodhart. Drawing a still life based on personal possessions/treasures.</p> <p>Links to local area.</p> <p>Pippa Goodhart</p> <p>Joseph Cornell</p> 	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior Knowledge:</p> <ul style="list-style-type: none"> • English: Familiarity with <i>This or That?</i> by Pippa Goodhart and an understanding of museum collections (Y4 Sum1). • Art history paradigms of traditional, modern and contemporary art (Y3 Sum) • Pupils should consider what is meant by a collection, why we value particular objects and what determines their importance. • Pupils will ideally have an opportunity to visit a local museum or gallery to explore the idea of how a collection is curated. • Joseph Cornell was an American modern artist who is best known for his work creating assemblages. He created several framed collections of collaged papers with additional objects. • Art history paradigms of traditional, modern and contemporary art only apply to western art. • Still life is one of the most famous types of artwork in Western art and there are many prominent examples of it in traditional, modern and contemporary art. It is typically a depiction (in any media) of a 	<p>Observational studies</p> <ul style="list-style-type: none"> • Working from a still life arranged in the classroom and complete a series of timed drawings. • Drawings to include continuous line and blind drawings so that the pupils can explore the process of drawing rather than focus on a 'good' outcome. • Select a group of objects which are meaningful or interesting to them and arranging a still life composition. <p>Tone</p> <ul style="list-style-type: none"> • Artists can create a tonal gradient using pencil to give the appearance of form. 

		<p>collection of objects grouped together.</p> <p><u>Disciplinary</u></p> <ul style="list-style-type: none">• Art can celebrate identity through representation of objects.• Artists create compositions based on objects that are meaningful to them.• Artists can be inspired by objects or possessions.	
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Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn Illustration Developing a visual response to a text, looking at comic strips, children’s book illustrations and graphic novels.</p> <p>Artist and Designers</p> <p>Marjane Satrapi Mel Tregonning</p> <p>Marjane Satrapi 1969-</p> 	<p>develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> • English: Character & Setting (Painting a picture with words) (Y5 Aut1) • Narrative art has been explored Y2 Spring, Y3 Spring and Summer during which pupils looked at the work of Emily Haworth-Booth (Y2 Spr), Anthony Browne and Quentin Blake (Y3 Spr), and Paulo Uccello, Edward Burne-Jones and the Singh Twins (Y3 Sum). • Narrative art is art which tells a story. It was the most common form of art in the Western world until the nineteenth century. Stories which were most commonly depicted were Biblical scenes, as well as those from classical mythology and literature. <p>Year 5:</p> <ul style="list-style-type: none"> • A contemporary interpretation of narrative art is illustration, either from graphic novels or comic book storyboards where the images form the basis for the narrative; or 	<p>Illustration</p> <ul style="list-style-type: none"> • Using drawing skills to develop a creative response to a chosen text. • Selecting key features from a text to create an imaginative response. • Storyboarding ideas within a frame to show development of storyline. <p>Digital art</p> <ul style="list-style-type: none"> • Use an appropriate site/app/programme to build a storyboard or develop character design. • (Creating an animated response using appropriate site/app/programme).
		<p>Diversity and Inclusion</p> <p>Compare the work of Marjane Satrapi with the work of Mel Tregonning (1983 – 2014) and discuss the importance of women in art.</p> 	

I REALLY DIDN'T KNOW WHAT TO THINK ABOUT THE VOIL. DEEP DOWN I WAS VERY RELIGIOUS BUT AS A FAMILY WE WERE VERY MODERN AND AVANT-GARDE.



TO ENLIGHTEN ME THEY BOUGHT BOOKS.



children's books, in which the images are for the benefit of a developing reader.

- **Marjane Satrapi** and **Mel Treginning** and have produced illustrations of stories in different ways.
- Examples which pupils can explore more freely include Dav Pilkey (*Dogman*), Jeff Kinney (*Diary of a Wimpy Kid*), Kazu Kibuishi (*Amulet*), and Cece Bell (*El Deafo*).

Disciplinary

Artists use symbols and images that have meaning to the viewer to tell stories visually.

Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Spring</p> <p>Journeys Looking at <i>Shackleton's Journey</i> and how artists have portrayed journeys.</p> <p>Collage, printmaking and mixed-media outcomes.</p> <p>William Grill</p>   <p>Mona Hatoum</p> 	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p> 	<p>Prior Knowledge:</p> <p>Printmaking</p> <ul style="list-style-type: none"> • Pupils have explored press printing and monoprinting, as well as printmaking directly from leaves. • Pupils have explored a version of collagraph printmaking (Y4 Aut). <p>Control of materials</p> <ul style="list-style-type: none"> • Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. • Using scissors to cut out drawings and paintings. • Collage elements (Y2 Sum, Y3 Sum and Y4 Spr). <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting experiments and design process in sketchbook. <p><u>Disciplinary</u></p> <ul style="list-style-type: none"> • Art doesn't have to be representational. It can be abstract or non-figurative. • Artists can be inspired by architecture and the man-made world. 	<p>Collage</p> <ul style="list-style-type: none"> • Using photographs and old maps to create a collage in a sketchbook. • Using different coloured string or embroidery thread to chart journeys around the local area onto their collaged map. <p>Collagraph</p> <ul style="list-style-type: none"> • Using tracing paper and charcoal to transfer string lines to a surface. • Creating collagraph printing plate based on above. <p>Mixed Media</p> <ul style="list-style-type: none"> • Designing a postcard <p>Sketchbooks</p> <ul style="list-style-type: none"> • Making clear links between artist research and design ideas in sketchbook. 

Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Summer</p> <p><u>Sculpture</u></p> <p>Using origami to create bird sculptures out of printed designs exploring pattern and the natural world.</p> <p>Mark Hearld</p>  <p>Jackie Morris</p> 	<p>develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> • Geography: Flora and fauna of different biomes (Y5 Sum1) • English: <i>The Lost Words</i> by Robert MacFarlane and Jackie Morris (Y5 Sum2) <p>Pupils have studied a wide range of artists whose principal source of inspiration has been nature, including Leonardo Da Vinci and Frances Hatch (Y1 Sum) and Abel Rodríguez and Henri Rousseau (Y4 Spr)</p> <ul style="list-style-type: none"> • Jackie Morris' illustrations for Robert Macfarlane's book <i>The Lost Words</i> show a variety of UK wildlife, including several birds. The illustration for the starling shows a murmuration. • Mark Hearld is an illustrator and printmaker whose work is inspired by the natural world. • Origami is the famous Japanese art of paper folding, dating back to the 1600s. 	<p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary sources to create realistic tonal pencil drawings of UK birds. <p>Painting</p> <ul style="list-style-type: none"> • Using watercolour paint to emulate the style of artist Jackie Morris. <p>Sculpture</p> <ul style="list-style-type: none"> • Using origami to fold paper sculptures in the form of birds. <p>Pattern</p> <ul style="list-style-type: none"> • Using pattern inspired by nature to create abstract drawings which can then be folded into origami bird sculptures. <p>Disciplinary</p> <ul style="list-style-type: none"> • Artists are inspired by the past and its impact on the present. 

Term & Focus	National Curriculum Objectives	Knowledge	Skills
		Theoretical	Practical
<p>Autumn 2</p> <p>Recycled Materials</p> <p>Using plastic waste to create an installation about the natural world.</p> <p>Artist and Designers</p> <p>Ifeoma Anyaeji Serge Attukwei Clottey Veronika Richterová Katherine Harvey</p> <p>Katharine Harvey</p> <p>1963-</p> 	<p>develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <p>Geography (Y6 Aut.):</p> <ul style="list-style-type: none"> Plastics take hundreds of years to break down. They can kill organisms directly or indirectly by destroying habitats Plastic waste is created across the world, and often ends up in oceans Plastic pollution can be reduced by using less single-use plastic (e.g., plastic bags, straws) and recycling more plastic <p>Abel Rodríguez's artwork has helped draw attention to the loss of valuable resources from the rainforests of Colombia (Y4 Spr.)</p> <p>Year 6:</p> <ul style="list-style-type: none"> There are lots of artists whose work highlights the damage we're doing to our planet with non-recyclable materials. Ifeoma Anyaeji is a Nigerian artist who uses plastic bags as the basis for large sculptural forms based on the traditional hair-plaiting technique known as threading. Serge Attukwei Clottey is a Ghanaian artist who creates wall hangings and installations using tiles cut from discarded water containers. 	<p>Prior knowledge:</p> <p>Formal elements</p> <ul style="list-style-type: none"> Shadows are created when we build 3D forms. A form is a 3D object. Space is the area around an object. Space can be created by making a 3D form. <p>Control of materials</p> <ul style="list-style-type: none"> Confidently select and use variety of materials, tools and techniques independently, explain their choices, and evaluate their work. Pupils have worked in 3D in Y2 Sum, Y3 Spr, Y4 Aut and Y5 Sum. Pupils have produced installation art in Y2 Sum. Pupils have produced collaborative artworks in Y2 Aut, Y3 Spr and Y5 Sum. <p>Year 6:</p> <p>Installation art</p> <ul style="list-style-type: none"> Creating sculptural pieces using plastic bottles <p>Textiles</p>



Veronika Richterová

1964-



Ifeoma Anyaeji

1981-



Serge Attukwei
Clottey

1985-



Interconnected



Earth



- **Veronika Richterová** is a Czech artist who creates animal sculptures from plastic bottles.
- **Katharine Harvey** is a Canadian artist who has created large scale installations known as Waterfalls for several public spaces to highlight the issue of non-recyclable plastics.
- An **exhibition** of artwork is **curated**. This means that someone (the **curator**) decides which artwork is included and where it is placed in the **exhibition**.

Disciplinary

- Artists use their own cultural understanding in their artwork.

- **Braiding** using 'plarn' in the style of **Ifeoma Anyaeji**

Diversity and Inclusion

Celebrate the global diversity of the artists being studied, making similarities and comparisons in approach, style and content of their work.

Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Spring</p> <p>Displacement Looking at displacement through the work of artists who have been refugees. Options available for an alternative where this will be too sensitive a topic.</p> <p>Judith Kerr</p> <p>Frank Auerbach</p> <p>Kurt Schwitters</p>  	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <p>Control of materials</p> <ul style="list-style-type: none"> • Collage elements will revisit skills from Y2 Summer, Y3 Summer and Y4 Spring. <p>Observational drawing</p> <ul style="list-style-type: none"> • Drawing from secondary observation • Tonal shading <p>Composition design</p> <ul style="list-style-type: none"> • Pupils have designed composition ideas in Y2 Autumn, Y3 Spring, Y3 Summer, Y4 Summer, Y5 Autumn and Y5 Spring. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Documenting experiments and design process in sketchbook. • Making clear links between artist research and design ideas in sketchbook, <p style="text-align: center;"><u>Disciplinary</u></p> <ul style="list-style-type: none"> • Artists are inspired by injustice, and they use their work to challenge it. 	<p>Collage</p> <ul style="list-style-type: none"> • Producing a collage in their sketchbook based on the work of Kurt Schwitters, using newspaper articles that reflect a theme (e.g. forced migration, climate change or conflict). <p>Composition design</p> <ul style="list-style-type: none"> • Consider the work of the artists and develop an independent response. <p>Sketchbooks</p> <ul style="list-style-type: none"> • Go through a process of editing and improving their ideas in their sketchbook, adding annotations to explain their thoughts. <p style="text-align: center;">Diversity and Inclusion</p> <p>Looking at displacement through the work of artists who have been refugees.</p> <p>Artist refugees and British art Art UK</p> <p>A selection of artists who have been displaced:</p> <ul style="list-style-type: none"> • Camille Pissarro (Franco-Prussian war) • Judith Kerr (Child refugee fleeing Nazism) • Frank Auerbach (Child refugee fleeing Nazism) • Wassily Kandinsky (Fled to France in 1933) • Kurt Schwitters (Fled to Cumbria to escape Nazism)

Term & Focus	National Curriculum Objectives	Theoretical	Practical
<p>Summer</p> <p>Global Connections Considering the impact of the British Empire on art and British society. Global influence on art Collaborative outcome celebrating diversity.</p> <p>Yinka Shonibare</p> <p>Lubaina Himid</p> <p>Sonia Boyce</p>	<p>-develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>-to create sketch books to record their observations and use them to review and revisit ideas</p> <p>-to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <p>-learn about great artists, architects and designers in history</p>	<p>Prior knowledge:</p> <ul style="list-style-type: none"> The work of artists who explore the theme of journeys (Y5 Spr). The work of displaced artists (Y6 Spr). History: Europeans believed that their knowledge was superior to the traditional knowledge of indigenous people countries exploited the knowledge of indigenous people. They imposed western knowledge and exploited traditional knowledge. (Y5 Sum2) History: The British Empire grew from the sixteenth century and, at its peak in 1919, covered a quarter of the world's land (Y6 Sum1) History: The British Empire forcefully colonised places around the world and substantially changed the lives of many of the people it colonised (Y6 Sum1) Yinka Shonibare is a Nigerian-British artist whose work is inspired by many different cultures. He has explored the theme of colonialism in his artwork, most notably in <i>Scramble for Africa</i> (2003) The Blk Art Group was a collective based in Wolverhampton in the 1980s and included artists such as Lubaina Himid and Sonia Boyce. Sonia Boyce engages in social practice, involving the public in her art. Her ongoing work <i>Devotional</i> celebrates Black female singers. 	<p>Research</p> <ul style="list-style-type: none"> Using the Census 2021 data to explore the different communities represented in the local area to support discussion around identity and culture. Identifying useful imagery to support a mixed-media outcome exploring individual identity. Drawing from observation Draw the features of the face. Draw the proportions of the face. Draw a self-portrait using a mirror. <p>Developing a response</p> <ul style="list-style-type: none"> Use a range of media and materials to develop their portrait, reflecting the work of the artists they've studied and the collection they've curated. <p style="text-align: center;"><u>Disciplinary</u></p> <ul style="list-style-type: none"> Artists bring difficult or contentious issues to light and provoke debate and discussion through their work.

4.0 Art Curriculum Resources

4.1 Example Medium Term Plan

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Autumn	<p>I Am An Artist</p> <p>Introducing sketchbooks, experimenting with mark-making and learning about primary colours.</p> <p>Paul Klee Piet Mondrian</p>	<p>Our School</p> <p>Looking at architecture and urban landscapes through photography and recording surface textures. Producing a collaborative outcome with printmaking.</p> <p>Zaha Hadid The Boyle Family History, Geography, RW</p>	<p>Why Do We Make Art? [Aut2]</p> <p>Exploring the purpose of art through the study of cave paintings from Lascaux. Using continuous line and considering the use of perspective.</p> <p>Pablo Picasso</p> <p>History</p>	<p>Pattern and Pumpkins [Aut1]</p> <p>Making 3D pumpkins from clay. Exploring texture and pattern by printmaking using bubble wrap.</p> <p>Yayoi Kusama</p>	<p>Illustration [Aut1]</p> <p>Developing a visual response to a text, looking at comic strips, children's book illustrations and graphic novels.</p> <p>Marjane Satrapi Mel Tregunning English</p>	<p>Recycled Materials [Aut2]</p> <p>Using plastic waste to create an installation about the natural world.</p> <p>Uzoma Anyaeji Serge Attukwei Clottey Veronika Richterová Katherine Harvey</p> <p>Geography, Science</p>
Spring	<p>Paper Sculpture</p> <p>Further exploration of mark making. Creating a sculpture by folding and twisting paper and gluing onto a base. Photography of shadow and light.</p> <p>Charles McGee</p>	<p>Colour and Tone [Spr2]</p> <p>Looking at tints, tones and shades in <i>The King Who Banned the Dark</i> and Picasso's paintings from his Blue Period.</p> <p>Emily Haworth-Booth Pablo Picasso</p> <p>English, option of History</p>	<p>Fairy Tale Crimes [Spr1]</p> <p>Using clay to produce a collaborative visual representation of a fairy tale crime.</p> <p>Anthony Browne Quentin Blake</p> <p>English</p>	<p>Tropical Rainforest</p> <p>Exploring use of watercolours to create a collaged response to the work of artists studied.</p> <p>Abel Rodriguez Henri Rousseau</p> <p>Geography</p>	<p>Journeys [Spr1]</p> <p>Looking at Shackleton's <i>Journey</i> and how artists have portrayed journeys. Collage, printmaking and mixed-media outcomes.</p> <p>William Grill Mona Hatoum English</p>	<p>Displacement [Spr1]</p> <p>Looking the work of artists who have been refugees. 'Challenges' is an alternate theme if 'Displacement' is not appropriate.</p> <p>Judith Kerr Frank Auerbach Kurt Schwitters Geography</p>
Summer	<p>The Natural World</p> <p>Drawing from observation, printmaking using leaves and introducing secondary colours.</p> <p>Francois Hatch Leonardo Da Vinci</p>	<p>Water</p> <p>Using wax resist and watercolour to create water textures. Exploring collage to create an outcome using suspended fish paintings.</p> <p>Katsushika Hokusai David Hockney Claude Monet [Geography]</p>	<p>Mythology [Sum2]</p> <p>Representations of myths by artists from different eras. Introduction of key terms: traditional, modern, contemporary.</p> <p>Paulo Uccello Edward Burne-Jones The Singh Twins [History]</p>	<p>My Favourite Things [Sum1]</p> <p>Looking at objects from the British Museum using <i>This or That</i> by Pippa Goodhart. Drawing a still life based on personal possessions.</p> <p>Pippa Goodhart Joseph Cornell [English]</p>	<p>Sculpture</p> <p>Using origami to create bird sculptures out of printed designs exploring pattern and the natural world.</p> <p>Mark Hearld Jackie Morris</p>	<p>Global Connections [Sum2]</p> <p>Considering the impact of the British Empire on art. Global influence on art. Collaborative outcome celebrating diversity.</p> <p>Yinka Shonibare Lubaina Himid Sonia Boyce [History]</p>

4.2 Example Lesson Structure

At Avonwood, we believe that the lessons should inspire intellectual curiosity and create awe and wonder so units may have an exciting hook, visit or trip to ensure children are enthusiastic and motivated with their learning. For example, children may come dressed in the style of an artist, prepare an exhibition for the wider community etc, Lessons will generally follow the same lesson design across their half-term.

Sequence of Lessons	
Knowledge to be taught	Lesson summary
<p>3 Artists and the Environment 2</p> <ul style="list-style-type: none"> • Veronika Richterová is a Czech artist who creates animal sculptures from plastic bottles. • Serge Attakwell Clottey is a Ghanaian artist who creates wall hangings and installations using tiles cut from discarded water containers. 	<p>Pupils will produce a double page of research making comparisons between different artists who use plastic.</p> <ul style="list-style-type: none"> • Review with pupils the work of Katherine Harvey and Ifeoma Anyaeji. Reinforce the facts that a) they use plastic to highlight the problem of plastic waste and b) Harvey is known for her installation art. • Introduce the work of Serge Attakwell Clottey and Veronika Richterová and discuss their use of non-recyclable plastics. Give time for pupils to respond to the work, asking questions like 'what words could you use to describe it?', 'how does the art make you feel?' • Ask pupils to make comparisons between their work and the work of Ifeoma Anyaeji and Katherine Harvey. • Pupils should present images in their sketchbook and annotate using the following prompts: <ul style="list-style-type: none"> • How does the artist make their work? • What materials does the artist use? • What do you think is the meaning of the artwork? • What is similar in the work of the two artists and what is different? • What links could you make between their work with the work of Ifeoma Anyaeji and Katherine Harvey? • How do you think their work might influence your ideas about your own artwork using plastic waste? • Pupils should discuss which artist's work is most effective in highlighting the problems of plastic waste. (They might think about the scale of the work (i.e. how big it is), how many people will see it and how long it will last for. Or they might think about the messages of the work, e.g., Katherine Harvey uses the same set of non-recyclable plastic items over and over again, whereas Ifeoma Anyaeji considers the plastic's cycle to have ended once it is incorporated into her work). • NB: If there is time available pupils could begin work on their design ideas for their independent outcome (see lesson 4).
<p>4 Designing an Outcome</p>	<p>Pupils will design and begin to make an artwork using recycled materials.</p> <ul style="list-style-type: none"> • Teacher to explain to pupils the location of the exhibition and how their work will be suspended (using fishing wire). • Pupils to consider the work of the artists they've studied and think about how they might use plastic waste to create their own work of art. • Pupils should demonstrate an awareness of the 3D nature of their design and show this by drawing using tonal shading to show form. • Pupils to draw their ideas in their sketchbooks and annotate them to say what materials they need and how they will manipulate the materials. They should be aware of how the artwork will be presented (suspended using fishing wire) and where it will be. Teachers should encourage the pupils to make reference to the formal elements of form and space in their annotation. • Pupils to collect their materials and make a note of any adjustments they need to make to their design. For example, they might be limited in terms of colour or flexibility. Pupils should note any changes in their sketchbook. • Pupils should begin creating their artwork. • Pupils to collect and bring in any additional materials they need for next lesson.

Sequence of Lessons



	Knowledge to be taught	Lesson summary
5	<p>Creating an Installation</p> <ul style="list-style-type: none"> An exhibition of artwork is curated. This means that someone (the curator) decides which artwork is included and where it is placed in the exhibition. 	<p>Pupils will complete their outcome and plan collaboratively how to exhibit their work as part of an installation.</p> <ul style="list-style-type: none"> Pupils should complete their artwork in accordance with their design from last week. Explain that an exhibition is a celebration of an artist's work, which is curated by a curator. Explain to pupils that they will create an exhibition in school (location as decided by staff). The installation will involve each individual piece of artwork being suspended using fishing wire at different lengths. Discuss with pupils, guiding them where necessary, the curation of this exhibition. Consider: <ul style="list-style-type: none"> What is the desired effect of the installation, and how long should the fishing wire be (all the same, or different?) Where will the exhibition be in the school, where it can be seen and discussed? What might pupils say/present at the exhibition to accompany the installation? Who should be invited to the exhibition? (e.g. Head Teacher, younger pupils, other staff members, parents and carers, etc.) Assist pupils with measuring out appropriate lengths of fishing wire for each pupil. Pupils should attached the measured length of fishing wire to a hole punched section of their artwork and tie a secure knot, before teacher collects the work in to hang in the installation. <p>NB: Before the next lesson, teachers should hang the artwork in the installation, and ensure relevant invitations have been sent.</p>
6	<p>Exhibition</p>	<p>Pupils will host an exhibition for their guests, using art to convey a message about plastic waste.</p> <ul style="list-style-type: none"> Pupils should present their sketchbooks, showing their artist research and explaining how this inspired their own artwork. Guests should have the opportunity to look at the installation, allowing for a more informal discussion to occur. Pupils who do not take part in the formal presentation should be encouraged to answer questions and speak to guests to develop their oracy and help embed their learning.



4.3 Assessment

Formative assessment in art occurs throughout the learning process, through dialogue and conversation. At Avonwood, we value learner's creative and individual responses in the subject, we therefore aim to give open-ended feedback and use effective questioning techniques which are reflective of:

- Design process
- Formal elements.
- Generating ideas.
- Knowledge of artists.
- Evaluation

Another useful assessment method in the subject is self and peer review, which allows our children to be critical of their own and others' work and provides the opportunity to celebrate success. With our younger children, this will mainly be oral but as they go through the school, written annotations will support this. During the process of self-assessment, individuals or groups need to reflect on their own work to identify strengths and areas that need improvement and this 'ownership' is encouraged to increase motivation. Children will also be encouraged to evaluate and develop their own approach to work.

5.0 Roles and Responsibilities

5.1 Class Teacher

It is the teachers' role to be aware of and follow the guidance contained within this policy. They should seek advice from the subject leader if they are unsure of knowledge content or how best to tackle a unit of work.

5.2 Subject Leader

The roles of the subject leader are to:

- Plan a progressive Long Term Plan using the National Curriculum as a base and using the School Curriculum Intents to tailor their subject provision to suit our pupils, which is chunked into units for each year group.
- Produce Medium Term Plans to frame the teaching and learning for each unit. - Promote their subject through signposting staff to up-to-date resources and subject specific evidence-based research.
- Support staff through planned CPD events and ad-hoc requests for assistance with knowledge or planning.
- Oversee the delivery of the subject through:
 - learning walks
 - book looks
 - pupil voice
 - subject audits
- Meet with their SLT link to update them with current developments in research and thinking.
- Create an annual action plan.
- Ensure there are sufficient resources for the subject to be taught effectively and efficiently.
- Ensure this policy is up to date.

5.3 Senior Leadership Team

Each subject will have an SLT link/ Their roles are to:

- Support the subject leader to:
 - Be an advocate for the subject
 - Oversee the delivery of their subject through assisting with learning walks, book looks and pupil voice
 - Enable their subject leader to have sufficient CPD opportunities to develop staff knowledge.
 - Implement their action plan. - Work together so that school priorities can be identified, and prevent all subjects from being promoted and developed at the same time