



“Every child is an artist.” Picasso

Intent

We use the ‘Access Art’ Scheme to ensure that our Art and Design curriculum has been carefully planned and designed to encompass the content of the National Curriculum

- Pupils’ Art and Design education begins in the early years and builds year on year, developing pupils’ expertise.
- Golden Threads, based on the aims outlined in the Art and design National Curriculum and the Access Art pathways, have been identified and underpin the key knowledge, skills and concepts taught through our curriculum.
- Our Art curriculum provides children with opportunities to develop their skills using a range of media and materials.
- Children learn the skills of drawing, painting, printing, collage, textiles, 3D work and digital art and are given the opportunity to explore and evaluate different creative ideas.
- Children will be introduced to a range of works and develop knowledge of the styles and vocabulary used by famous artists.
- Vocabulary has been identified and outlined clearly so that this can be taught explicitly within lessons.
- Pupils commit knowledge to their long-term memory and regularly practise skills through recalling and repeated practice outlined in plans.

Implementation

We provide a range of opportunities and implement a range of teaching methods to ensure that over the course of study, teaching is designed to help learners to remember in the long term the content they have been taught and to integrate new knowledge into larger concepts.

- Knowledge organisers which outline knowledge (including vocabulary) all children must master and apply in lessons are introduced at the start and referred to throughout a unit of study.
- A well sequenced cycle of lessons carefully plans for progression and depth concentrating on the Art and Design knowledge and skills suited to the age group.
- Sketch books are used to support the development of pupils’ practical skills and demonstrate progress and progression within a unit of study and across a phase and key stage.
- Our inclusive approach is demonstrated through the way in which tasks and activities are adapted to ensure that all pupils are able to access the curriculum.
- Through retrieval, teachers make sure that pupils can draw on what they already know so that they can remember more and further develop practical skills.
- Key vocabulary is explicitly taught to enable pupils to develop their range of Art and Design vocabulary and understanding.

Impact

- Our Art and Design curriculum is high quality, well thought out and is planned to demonstrate progression. If children are keeping up with the curriculum, they are deemed to be making good or better progress. In addition, we measure the impact of our curriculum through the following methods: -
 - End of unit displays which allow pupils to respect, evaluate and discuss the work that they have produced.
 - Assessment against ‘End of Year Expectations’ with clearly identified end points. These are then passed to the receiving teacher to ensure any gaps can be addressed when a key concept/skill is revisited.



GOLDEN THREADS	EYFS	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Drawing and Sketchbooks	<p>EAD: Creating with Materials</p> <p>Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p> <p>Share their creations, explaining the process they have used.</p> <p>Make use of props and materials when role playing characters in narratives and stories.</p> <p>PD: Fine motor development</p> <p>Use a range of small tools, including scissors, paintbrushes and cutlery.</p>	<p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration.</p> <p>Use colour (pastels, chalks) intuitively to develop spiral drawings.</p> <p>Introduce what a sketchbook is for. Understand it is owned by the pupil for experimentation and exploration. Make a simple elastic band sketchbook. Practice observational drawing</p> <p>Explore mark making.</p> <p>Use colour water soluble pens.</p> <p>Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities.</p> <p>Understand all responses are valid. Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").</p>	<p>Understand artists take their inspiration from around them, collecting and transforming.</p> <p>Visit local environment, collect natural objects, explore composition and qualities of objects through arranging, sorting & representing. Photograph.</p> <p>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find.</p> <p>Use drawing exercises to focus an exploration of observational drawing (of objects above) combined with experimental mark making, using soft pencil.</p> <p>Use drawing exercises to focus an exploration of observational drawing combined with experimental mark making, using graphite, soft pencil, handwriting pen.</p> <p>Reflect upon the artists' work, and share your response verbally.</p> <p>Present your own artwork, reflect and share verbally.</p>	<p>Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale.</p> <p>Know that Chiaroscuro means "light/dark" and we can use the concept to explore tone in drawings.</p> <p>Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work.</p> <p>Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal.</p> <p>Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow (drama).</p> <p>Explore making gestural drawings with charcoal using the whole body (dance).</p> <p>Reflect upon the artists' work, and share your response verbally.</p>	<p>Understand that artists and illustrators interpret narrative texts and create sequenced drawings. Make visual notes to record ideas and processes discovered through looking at other artists.</p> <p>Create owned narratives by arranging toys in staged scenes, using these as subject matters to explore creation of drawings using charcoal and chalk which convey drama and mood.</p> <p>Use light and portray light/shadow.</p> <p>Practise drawing skills</p> <p>Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings.</p> <p>To feel able to take creative risks in pursuit of creating drawings with energy and feeling.</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally.</p> <p>Talk about intention.</p>	<p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration.</p> <p>Use colour (pastels, chalks) intuitively to develop spiral drawings.</p> <p>Introduce what a sketchbook is for and understand it is owned by the pupil for experimentation and exploration. Make a simple elastic band sketchbook.</p> <p>Practice observational drawing</p> <p>Explore mark making. Use colour water soluble pens.</p>	<p>Understand that graphic designers use typography and image to create packaging which we aspire to use. Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Understand that there is often a close relationship between drawing and making. Understand that we can transform 2d drawings into 3d objects.</p> <p>Understand that designers create fonts and work with Typography.</p> <p>Use collage to add tonal marks to the "flat image". Practise seeing negative and positive shapes</p> <p>Transform my drawing into a three-dimensional object.</p> <p>Present your own artwork (journey and any outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might. I was inspired by..."). Talk about intention.</p>



<p>Surface and Colour</p>	<p>EAD: Creating with Materials</p> <p>Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p> <p>Share their creations, explaining the process they have used. Make use of props and materials when role playing characters in narratives and stories.</p> <p>PD: Fine motor development</p> <p>Use a range of small tools, including scissors, paintbrushes and cutlery.</p>	<p>Explore watercolour in an intuitive way to build understanding of the properties of the medium.</p> <p>Explore the work of Paul Klee and Emma Burleigh.</p> <p>Understand watercolour is a media which uses water and pigment.</p> <p>Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks.</p> <p>Paint without a fixed image of what you are painting in mind.</p> <p>Respond to your painting, and try to “imagine” an image within.</p> <p>Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery.</p>	<p>Understand artists take their inspiration from around them, collecting and transforming.</p> <p>Understand that primary colours can be mixed together to make secondary colours of different hues.</p> <p>Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting.</p> <p>Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using homemade tools.</p> <p>Understand the concept of still life. Create an arrangement of objects or elements.</p> <p>Use as the focus for an abstract still life painting using gestural marks using skills learnt above.</p> <p>Paint with homemade tools.</p> <p>Reflect upon the artists’ work, and share your response verbally.</p> <p>Share responses to classmates’ work, appreciating similarities and differences.</p>	<p>Explore an artwork to focus on exploration: -Egyptian Painting -Bayeux Tapestry -Google arts & culture</p> <p>Make visual notes using a variety of media using the “Show Me What You See” technique when looking at other artists work to help consolidate learning and make the experience your own.</p> <p>Explore and introduce painting with scissors focusing on Henri Matisse cut outs and Romare Bearden. Use the Drawing by scissors resource to see how to explore a historic painting through printing.</p> <p>Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork. Explore positive and negative shapes, line, colour and composition.</p> <p>Use mono print or screen print over collaged work to make a creative response to an original artwork. Consider use of layers to develop meaning.</p> <p>Present own artwork (journey and any final outcome), effect and share verbally. Talk about intention.</p>	<p>Understand artists can work with pattern for different reasons.</p> <p>Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works.</p> <p>Brainstorm pattern, colour, line and shape.</p> <p>Understand working with pattern uses lots of different concepts including repetition, sequencing, symmetry.</p> <p>Use colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns.</p> <p>Present your own artwork journey and final outcome, reflecting and sharing verbally.</p> <p>Talk about intention.</p> <p>Share responses to classmates’ work, appreciating similarities and differences. Listen to feedback about your own work and respond.</p>	<p>Understand the processes, intentions an outcome of different artists, using visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Explore ideas relating to design, in sketchbooks, exploring thoughts about inspiration source, materials, textures, colours, mood, lighting etc.</p> <p>Experiment with colour mixing and pattern, working towards creating paper “fabrics” for fashion design.</p> <p>Mix colour intuitively to create painted sheets.</p> <p>Use pattern to decorate, working with more paint or ink. Transform these 2d patterned sheets into 3d forms or collaged elements to explore fashion design.</p> <p>Work in 3d to devise fashion constructed from patterned papers</p>	<p>Understand that artists sometimes use their skills, vision and creativity to speak on behalf of communities they represent, to try to change the world for the better.</p> <p>Explore what your passions, hopes and fears might be.</p> <p>Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and us.</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams.</p> <p>Explore combinations and layering of media.</p> <p>Use screen printing and/or mono printing over collaged and painted sheets to create your piece of activist art.</p> <p>Present your own artwork, reflect and share verbally. Talk about intention.</p>
----------------------------------	--	--	---	---	--	--	--



<p>Working in Three Dimensions</p>	<p>EAD: Creating with Materials</p> <p>Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.</p> <p>Share their creations, explaining the process they have used. Make use of props and materials when role playing characters in narratives and stories.</p> <p>PD: Fine motor development</p> <p>Use a range of small tools, including scissors, paintbrushes and cutlery.</p>	<p>Understand collage is the art of using elements of paper to make images.</p> <p>Combine collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture.</p> <p>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions.</p> <p>Understand the meaning of "Design through Making" Use a combination of two or more materials to make sculpture.</p> <p>Use construction methods to build Work in a playful, exploratory way, responding to a simple brief, using Design through Making philosophy.</p>	<p>Understand the role of an architect.</p> <p>Understand when we make sculpture by adding materials it is called Construction.</p> <p>Use drawing exercises to focus an exploration of observational drawing combined with experimental mark making, using soft pencil.</p> <p>Look at the work of an architect and learn to dissect their work to help build understanding.</p> <p>Continue to build understanding that sketchbooks are places for personal experimentation.</p> <p>Use Design through Making philosophy to playfully construct towards a loose brief.</p> <p>Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure.</p> <p>Reflect upon the artists' work. Present your own artwork. Share responses to classmates' work, appreciating similarities and differences.</p>	<p>Understand that many makers (Quentin Blake) use other artforms as inspiration, such as literature, film, drama or music. Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process).</p> <p>Use Modroc or air-dry clay/plasticine to model characters inspired by literature. Consider form, texture, character, structure.</p> <p>Use paint, mixing colours, to complete the sculpture inspired by literature.</p> <p>Make an armature to support the sculpture.</p> <p>Present your own artwork (journey and any final outcome).</p> <p>Reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might...").</p> <p>Talk about intention.</p>	<p>Understand that a plinth is a device for establishing the importance or context of a sculptural object.</p> <p>Understand that artists can re-present objects, in a particular context with a particular intention, to change the meaning of that object.</p> <p>To understand that sometimes people themselves can be the object, as in performance art (clay figurative sketches).</p> <p>To work in collaboration to explore how we can present ourselves as art object, using a plinth as a device to attract attention to us (mood boards).</p> <p>To construct sculptural self-portraits of Ancient Greeks on a plinth, using a variety of materials including fabric.</p> <p>To construct sculptural self-portraits of Ancient Greeks on a plinth, using a variety of materials including fabric.</p> <p>Present your own artwork (journey and any final outcome), reflect and share verbally. Talk about intention.</p>	<p>Understand that architects and other artists have responsibilities towards society. Understand that artists can help shape the world for the better. Understand the processes, intentions and outcomes of different artists. Use visual notes in a sketchbook to help consolidate and own the learning.</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied. Use Drawing to understand the form and structures architects might use.</p> <p>Use Design through Making and scale models to create a piece of architecture which would make the world a better place.</p> <p>Use a combination of materials, construction methods and tools.</p> <p>Reflect as part of the building process so that you can understand how your intention relates to the reality of what you are building.</p>	<p>Understand that artists use paper creatively to make their artwork learn about shadow puppets are historically significant.</p> <p>Understand that paper can be cut and shaped in ways to create form and character.</p> <p>Engage with text, narrative or story to develop a collaborative shadow puppet ready for performance.</p> <p>To combine making with drawing skills to create shadow puppets using cut and constructed lines, shapes and forms from a variety of materials.</p> <p>To work collaboratively to perform a simple show sharing a narrative which has meaning</p> <p>Present your own artwork (journey and any outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might... I was inspired by...").</p>
---	--	---	--	---	--	---	--



KS2 Medium Term Plans	Autumn Term Gestural Drawing with Charcoal	Spring Term Working with Shape and Colour	Summer Term Telling Stories Through Drawing and Making
Prior Knowledge (Retrieval)	<p style="text-align: center;">KS1/Year 2</p> <ul style="list-style-type: none"> • Explored lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. • Used colour (pastels, chalks) intuitively to develop spiral drawings. • Practiced observational drawing • Explored mark making using colour water soluble pens. • Visited the local environment and carry out observational drawings of objects in nature. • Used observational drawing combined with experimental mark making, using graphite, soft pencil, handwriting pen. 	<p style="text-align: center;">KS1/Year 2</p> <ul style="list-style-type: none"> • Explored the work Paul Klee and Emma Burleigh. • Understood watercolour is a media which uses water and pigment. • Understood why we can use a variety of brushes, holding them in a variety of ways to make watercolour marks. • Responded to own painting. Worked back into own painting with paint, pen or coloured pencil to develop the imaginative imagery. • Discovered some painters (Van Gogh, Cezanne) use expressive, gestural marks in their work, often resulting in abstract, expressionist painting. • Made homemade tools. • Arranged everyday objects to carry out still life drawings. 	<p style="text-align: center;">KS1/Year 2</p> <ul style="list-style-type: none"> • Drawing from paused film, observing detail using pencil, graphite, handwriting pen. • Observational drawings using pencil, graphite, handwriting pen. • Combined collage with making by cutting and tearing drawn imagery, manipulating it into simple 3d forms to add to sculpture. • Used a combination of two or more materials to make sculpture. Use construction methods to build. • The role of architects and the sculptures and structures they create. • Learn about the architect Hundertwasser. • Used Design through Making philosophy to playfully construct towards a loose brief. • Transformed found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking.
Y3	<p>Knowledge and Skills to be developed:</p> <ol style="list-style-type: none"> 1. Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale. Know that Chiaroscuro means "light/dark" and we can use the concept to explore tone in drawings. 2. Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work. Laura McKendry work contrasted with Edgar Degas. 3. Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal. 4. Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow (link to drama). 5. Option to explore making gestural drawings with charcoal using the whole body (link to dance). 6. Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...") 	<p>Knowledge and Skills to be developed:</p> <ol style="list-style-type: none"> 1. Explore an artwork to focus on exploration -Egyptian Painting -Bayeux Tapestry -Google arts and culture 2. Make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience your own. 3. Explore and introduce painting with scissors focusing on Henri Matisse cut outs and Romare Bearden. Use the Drawing by scissors resource to see how to explore a historic painting through printing. 4. Cut shapes from paper (free hand) and use as elements with which to collage, combined with printmaking to make a creative response to an original artwork. Explore positive and negative shapes, line, colour and composition. 5. Use mono print or screen print over collaged work to make a creative response to an original artwork. Consider use of layers to develop meaning. 6. Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention. 	<p>Knowledge and Skills to be developed:</p> <ol style="list-style-type: none"> 1. Understand that many makers (Quentin Blake) use other artforms as inspiration, such as literature, film, drama or music. 2. Understand that when we make sculpture by moulding with our fingers it is called modelling (an additive process). 3. Use Modroc, air-dry clay/plasticine to model characters inspired by literature. Consider form, texture, character, structure. 4. Use paint, mixing colours, to complete the sculpture inspired by literature. 5. Make an armature to support the sculpture. 6. Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.



Future Learning		<p>Year 4</p> <ul style="list-style-type: none"> Understanding artists and illustrators that interpret narrative texts and create sequenced drawings. Create narratives by arranging toys in staged scenes, using these as subject matters to explore creation of drawings using charcoal and chalk which convey drama and mood. Use light and portray light/shadow. Practise drawing skills Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. 	<p>Year 4</p> <ul style="list-style-type: none"> Understand Surface Pattern Designers work to briefs to create patterns for products: Artists work with pattern to create paintings or other works. Working with pattern using lots of different concepts including repetition, sequencing, symmetry. Using colour, composition, elements, line, shape to create pattern working with tessellations, repeat pattern or folding patterns. 	<p>Year 4</p> <ul style="list-style-type: none"> Understand that a plinth is a device for establishing the importance or context of a sculptural object. To understand that sometimes people themselves can be the object, as in performance art (clay figurative sketches). To construct sculptural self-portraits of Ancient Greeks on a plinth, using a variety of materials including fabric. To construct sculptural self-portraits of Ancient Greeks on a plinth, using a variety of materials including fabric.
Vocabulary	All	Charcoal, Mark Making, Dark, Light, Shade, Handprints, Tools, Lighting, Shadow, Present, Share, Reflect, Respond, Feedback	Response, Sketch, Line, Capture, Cut, Try, Explore, Shape, Negative, Positive, Shape, Lighting, Focus, Present, Share, Reflect, Respond, Feedback	Sketchbooks, Brainstorm, Explore, Experiment, Moulding, Shape, Layer, Cover, Modroc, Air-Dry Clay, Model Present, Share, Reflect, Respond, Feedback
	Most	Silhouette, Atmosphere, Tonal Values, Sweeping, Tone, Positive & Negative Shapes,	Note, Arrange, Direct	Sculpture, Structure, Construct, Frame
	Some	Loose, Expressive, Chiaroscuro, Gestural	Composition, Elements	Armature, Gesture, Personality, Character
Focus Artists		Laura McKendry, Edgar Degas	Henri Matisse, Romare Bearden	Quentin Blake
Enrichment Activities (e.g. visitors/visits)		Visit from dance / drama artist?		
National Curriculum		<p>Pupils should be taught:</p> <ul style="list-style-type: none"> 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. 		