

ART CURRICULUM DOCUMENT

Canon Popham C of E Primary Academy

Art Curriculum Document

Purpose of study

“Art and design is the freedom of the individual, the freedom of expression and the freedom to fail without retort.” Simon Waterfall

“Art develops spiritual values and contributes a wider understanding to the experience of life, which helps build a balanced personality.” Bridgit Riley

Art and design isn't a just subject to learn, but an activity you can practise: with your hands, your eyes, your whole personality.” Quentin Blake

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

National Curriculum 2013

Aims

We can inspire our children to be creative, independent, have freedom of expression and interpretation of what their own “art” is. There is no “wrong” way to create art, and children should not feel their work has to look a certain way. Celebrate difference and individuality.

The National Curriculum for Art and Design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms

National Curriculum 2013



Implementation - DISCIPLINARY KNOWLEDGE

In each Year group the children will be taught:

- Three different art disciplines from drawing ,painting, collage, textiles, printing and sculpture.

In their school career each child will be taught:

- Twelve projects in drawing or painting, and three projects in each of collage, textiles, printing and sculpture. Allowing them to systematically build on their skills and knowledge throughout the whole art curriculum. (See long term plan).

Art long term plan

Year	Drawing Pencil, pen, brush & ink, charcoal, oil pastel, chalk, pencil crayon	Painting	Collage	Textiles	Printing	Sculpture
FS1	Mark making, exploring media		Natural objects Scissor skills		Body, fruit/veg Sponge and shapes printing	
FS2 Teach the painting unit first	Experimenting with media. Manipulating /pencil control, Pattern	water/sponge/powder/palette Mixing primary colours Colour wheel		Weaving, natural or man-made materials		
Y1	Experimenting with pressure - shades	Shades of primary and secondary colours Landscape Background/foreground				cardboard sculpture architecture
Y2	Sketching skills, graded pencils cross hatching,		Card, paper, printed paper tearing, cutting, manipulating	fabric /stitching Tapestry, applique		
Y3	Light/shade to create 3D effect. "True drawing"	Tints and shades Watercolour Still life			Traditional crafts Collagraphy	
Y4	Contour line drawing		Found/recycled/reclaimed objects			Wire frame Figurative/surreal
Y5	Perspective	Textured acrylic Explore applying paint Abstract		Dye, fabric paint, stitches, beading, brusho, batik (resist)		
Y6		Reflections/distortions Explore opposite colours, clashing colours, complementary colours. Portrait			Lino cut, mono prints,	Soft sculpture

Programmes of study (age appropriate)

Knowledge ,skills and understanding.

In each of the three art projects each year there should be evidence of investigating and making, includes exploring and developing ideas and evaluating and developing work. Knowledge and understanding should also inform this process.

1.Exploring and developing ideas

- a. Record from first hand experience and imagination, and explore ideas.
- b. Ask and answer questions about the starting points for their work and develop their ideas.
- c. Collect visual and other information (eg images, materials) to help them develop their ideas using a sketchbook.

2.Investigating and making art, craft and design ideas.

- a. Investigate the possibilities of a range of materials and processes.
- b. Develop their control of tools and techniques and apply these to materials and apply these to materials and processes, including drawing.
- c. Representing observations, ideas and feelings and to design and make images and artefacts.

3. Evaluating and developing work.

- a. Compare ideas methods and approaches in their own and other's work and say what they think or feel about them.
- b. Adapt their work according to their views and describe how they may develop it further.

4. Knowledge and understanding

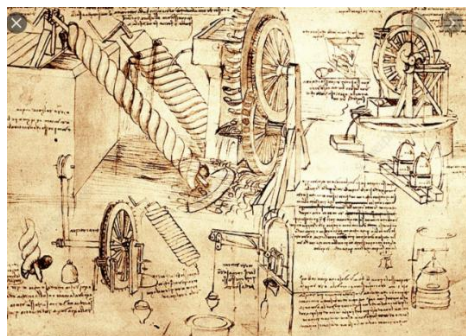
The children should be taught about:

- Visual and tactile elements, including colour, pattern, texture, line and tone, shape form and space.
- Materials and processes used in art,craft and design.
- Differences and similarities in the work of artists and crafts people working in different times and cultures. (sculptors, photographers, architects and textile designers)

SKETCHBOOKS

Our sketchbooks will be the main body of evidence for our children's projects from FS1 to Year 6. **(FS1 record their work on Tapestry)**. Sketchbooks have been an essential part of the creative process for artists of all disciplines, ranging from textiles and jewellery to interior design, printmaking and ceramics. It is a complete record of the creative process which, it can even be argued, is more important than the finished object at the end of this process.

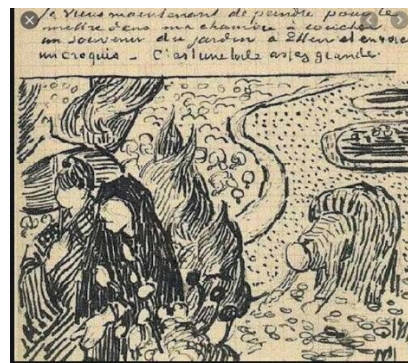
When we display the children's finished pieces, the sketchbooks will also play an integral part to show the children's development of skills and knowledge and their journey towards the final piece and they themselves can be displayed alongside or on a surface below the display etc. We want the children to be proud of them, and want to share with others their ideas and creativity, as they arguably are a work of art in themselves!



Leonardo Da Vinci



The sketch book art of Tim Burton | Tim ...



Vincent Van Gogh



Beatrix Potter



Henry Moore

The sketchbook for each project will show evidence of:

Gathering inspiration **Exploring art media** **Developing understanding** **Recording responses** **Reviewing artwork** **Making modifications** **Evaluating**

They will contain not just sketches but different media such as pictures from magazines, postcards, cuttings, artefacts eg pressed leaves, notes, copies of famous works and information about artists being studied too. It will include the children's thoughts about their work, comparisons to artists and experiments with colour mixing, sewing stitch samples or swatches of fabrics, beads, buttons, or collage materials etc. Opening the sketchbooks will be like opening the door to an Aladdin's cave of creativity!

Gomersal School in West Yorkshire show their use of sketchbooks <https://www.tts-group.co.uk/blog/2017/08/08/use-sketchbooks-gomersal-primary-school.html>

A visit to an Art Gallery at some point between Years 1-6 would be desirable. For an excellent comprehensive visit plan see QCA "Visiting a museum or gallery." Ref: QCA/00/439 (from the QCA archive).

Progression in vocabulary

	Drawing	Painting	Collage	Textiles	Printing	Sculpture
EYFS	<p>Line (mark) dot, squiggle, wavy, straight, curved, zigzag, scribble</p> <p>Colour - Names of colours Shade, pattern</p> <p>Line –thin, thick, shade, shape</p> <p>Colour – dark, light</p>	<p>Colour, mix, shade, names of colours, light, dark.</p>	<p>Rough/smooth, hard/soft.</p> <p>Tear ,fold, scrunch, twist natural</p>			
Y1	<p>Line – 2D, 3D.</p> <p>Composition – arranging, visual qualities, background, foreground</p> <p>Sketch, grades of pencil, observation, tone.</p>	<p>Thin/thick brush</p> <p>Thick/thin/watery</p> <p>Primary, secondary colours</p> <p>Watercolour, powder paint</p> <p>Impression</p>				<p>3D sculpture Architecture</p> <p>Clay/ wood/ cardboard/ metal (tin foil) / soap/ paper/plastic</p> <p>Natural/man-made</p> <p>Sculptor, carving, modelling, constructing</p>
Y2	<p>Line – Cross hatching</p> <p>Composition – pattern, symmetry ,position, pose</p> <p>Observation and recording skills – light/shade</p>		<p>Mixed media</p> <p>Recycled</p> <p>Portrait</p> <p>Fragmented/abstracted</p> <p>Figure, object</p>	<p>Applique</p> <p>Stump work</p> <p>Shape, form, colour</p> <p>Stitches -running, overstitch</p>		
Y3	<p>Composition – space, relationships, viewpoint, (depicting) texture, creative adaptation, sources</p> <p>Visual elements – identical, ,reflective, rotate, translation, repeat, motif, related or contrasting colours, spectrum</p>	<p>Tint.</p> <p>Viewfinder</p> <p>Figurative, abstract</p> <p>Opaque</p> <p>Translucent</p> <p>Complementary/opposite colours</p>			<p>Traditional crafts – Greek and roman pottery</p> <p>Collagraphy</p> <p>Relief, rubbings, textures</p>	
Y4	<p>Composition – angles, contours, cross contours, still life, figurative, thumbnail</p>		<p>Found objects</p> <p>Natural, manmade</p> <p>reclaimed, recycled</p> <p>subject</p>			<p>Figurative sculpture</p> <p>Clay, foil, mod-roc,plaster, paper Mache fabric, wool</p> <p>Frames -wire, wood, card</p>
Y5	<p>perspective, scale, proportion, natural and made forms.</p> <p>Composition - Viewfinders.</p> <p>Viewpoint, contrasts , differences. Optical illusion</p> <p>Distance, Variation,</p>	<p>,Acrylic</p> <p>Texture</p> <p>Technique</p> <p>Synaesthesia</p> <p>Colour music</p> <p>Abstract</p>		<p>Mixed media-</p> <p>dye</p> <p>thread, beads,</p> <p>types of stitching,</p> <p>fabric, canvas,</p> <p>embellishment</p>		
Y6		<p>Distortion, Anamorphosis</p> <p>Human form -pose. Gesture, contorted, transform, vary.</p> <p>Representation – depict, portray,</p> <p>Colour – opposite, complementary, clashing</p>			<p>Lino cut, monoprint, relief print.</p> <p>Monochrome</p> <p>Figurative/abstract</p>	<p>Soft sculpture</p> <p>Still life,</p> <p>Ordinary objects</p> <p>Pop and contemporary art</p>

Table of artists - SUBSTANTIVE KNOWLEDGE

Year	Artist	Context	Genre/movement
EYFS	-Andy Goldsworthy / Richard Shilling -Wassily, Kandinsky -Pablo Picasso Wassily Kandinsky	Collage Painting (Collage stimulus) Drawing -mark making/ Printing	Contemporary art/ sculptor Modern Abstract Cubism Abstract
Y1	-L S Lowry Van Gogh, Claude Monet George Seurat -Renzo Piano, Sir Christopher Wren	Drawing– shade painting Architecture	Naive Impressionism Pointillism (expressionism) Post -modernism Baroque
Y2	-Leonardo Da Vinci /Albrecht Durer -Pablo Picasso, George Braque -Henri Rousseau, Frederic Edwin Church	Drawing – cross hatching Collage Painting (textile)	Renaissance Abstract Cubism Naïve/Primitive Romanticism
Y3	-Georgio Morandi, Vincent van Gogh -Michele Clamp Albrecht Durer -Ancient Greek motifs Glen Alps, Sarah Young, Gordy Wright	Drawing – true drawing Painting Printing Printing - collagraphy	Realism Impressionism Expressionism Visual art Renaissance Ancient culture Modern
Y4	-Henri Moore, John Everett Millais Patrick Seymour -Kurt Schwitters Eileen Downes -Salvador Dali , Antony Gormley	Drawing -contour illustration Collage Sculpture	Post war modernism Pre- Raphaelite Op art Merz / Dada Modern Surrealism Modern contemporary
Y5	-M C Escher Van Gogh Salvador Dali Wassily Kandinsky Henri Matisse -Pacita Abad Rebecca Greenwood, Healy and Burke	Drawing-perspective Painting Textiles	Graphic art Impressionism Surrealism Abstract Modernism Op art Abstract / Modern
Y6	-Francis Bacon Pablo Picasso Andy Warhol -Islamic art / William Morris -Andy Warhol, Claes Oldenburg	Painting Printing Painter/sculptor Sculptor	Expressionism Cubism Pop art Traditional patterns / Arts and crafts Pop art Contemporary art

NB – You may see the same artist appear in different year groups eg Kandinsky in FS1 And Y5, but the focus will be different . Eg in FS1 the focus is on mark making and in Y5 it is painting. It is also desirable for the children to return to artists they are familiar with, to make comparisons with other artists or explain aspects of their own work.

Glossary of terms and movements

Terms

Anamorphosis – a distorted projection or drawing which appears normal when viewed from a particular point or suitable mirror .

Applique - Appliqué is ornamental needlework in which pieces or patch of fabric in different shapes and patterns are sewn or stuck onto a larger piece to form a picture or pattern. It is commonly used as decoration, especially on garments. The technique is accomplished either by hand stitching or machine.

Brusho - really is a one-of-a-kind, unique painting medium! The colours are a transparent, highly-pigmented watercolour ink that comes packed in small drums which contain the dry, crystalline powder. ... Using **Brusho** gives you the ability to produce vibrant and expressive paintings with ease.

Collage - From the French: coller, "to glue" or "to stick together" is a technique of **art** creation, primarily used in the visual **arts**, but in music too, by which **art** results from an assemblage of different forms, thus creating a new whole. (Compare with pastiche, which is a "pasting" together.)

Collograph – Introduced by Glen Alps in 1955. Collagraphy is a printmaking process in which materials are applied to a rigid substrate. The word is derived from the Greek word Koll or kola, meaning glue, and graph, meaning the activity of drawing.

Complementary colours - Complementary colours are pairs of colours which, when combined or mixed, cancel each other out by producing a grayscale colour like white or black. When placed next to each other, they create the strongest contrast for those two colours. Complementary colours may also be called "opposite colours."

Composition - In the visual **arts**, **composition** is the placement or arrangement of the visual elements, such as figures, trees, and so on in a work of **art**, as distinct from the subject or the style with which it is depicted. It can also be thought of as the organization of the elements of **art** according to the principles of **art**.

Cubism - Was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted.

Embellishment - In sewing and crafts, an embellishment is anything that adds design interest to the piece.

Figurative – Representing forms which are recognizably derived from life.

Form – The term form has two meanings: it can refer to the overall form taken by the work- its physical nature: or within a work of art it can refer to the element of shape among the various elements that make up the work.

Pattern – A design in which lines, shapes, colours or forms are repeated. The part that is repeated is called a **motif**.

Thumbnails – These are small preliminary sketches, usually done in an outlined frame as a quick snapshot of you drawing.

Tone - Refers to the relative lightness/darkness of a colour. One colour can have an infinite number of tones.

Sculpture - Three-dimensional **art** made by one of four basic processes: carving, modelling, casting, constructing.

Still life – focuses on still objects which are inanimate and never moves.

Tempera - Tempera, also known as egg tempera, is a permanent, fast-drying painting medium consisting of coloured pigments mixed with a water-soluble binder medium, usually glutinous material such as egg yolk. Tempera also refers to the paintings done in this medium.

Wattle and daub -Wattle and daub is a composite building method used for making buildings walls and buildings, in which a woven lattice of wooden strips called wattle is daubed with a sticky material usually made of some combination of wet soil, clay, animal dung and straw. 8

Movements

Abstract – art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours or textures.

Abstract impressionism – is an art movement that originated in New York City, in the 1940's. It involves the painting of a subject as real-life schemes, objects, or people in an impressionist style, but with an emphasis on varying measures of abstraction.

Arts and Crafts -The Arts and Crafts movement was an international trend in the decorative and fine arts that ... Medieval art was the model for much of Arts and Crafts design, and medieval life, literature and building was idealised by the movement. ... only in the twentieth century that that became essential to the definition of craftsmanship.

Baroque – baroque is a style of architecture, music, dance, painting, sculpture and other arts which flourished from the early 17th century until the 1740's.

Contemporary art – is the art of today, produced in the second half of the 21st century.

Dada – was an art movement of the European avant-garde in the early 20th century. It was developed as a reaction to World War 1 and artists that expressed their discontent towards violence, war and nationalism.

Cubism – is an early 20th century avant-garde movement that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture.

Expressionism – is a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. It's typical trait is to present world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas.

Graphic art – a category of fine art, graphic art covers a broad range of visual artistic expression, typically two dimensional, ie produced on a flat surface.

Impressionism – is a 19th century art movement characterised by relatively small, thin yet visible brush strokes, open composition, emphasis on accurate depiction of light in it's changing qualities and ordinary subject matter. It originated within a group of Paris based artists in the 1870's to 1880's.

Merz – Merz is a nonsense word invented by the German dada artist Kurt Schwitters to describe his collage and assemblage work.

Modern - includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophies of the art produced during that era.^[1] The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern artists experimented with new ways of seeing and with fresh ideas about the nature of materials and functions of art.

Modernism - refers to a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life.

Naïve/ Primitive - is usually defined as visual art that is created by a person who lacks the formal education and training that a professional artist undergoes (in anatomy, art history, technique, perspective, ways of seeing). When this aesthetic is emulated by a trained artist, the result is sometimes called primitivism.

Op art - short for optical art, is a style of visual art that uses optical illusions. Op art works are abstract, with many better known pieces created in black and white. Typically, they give

the viewer the impression of movement, hidden images, flashing and vibrating patterns, or of swelling or warping.

Pop art - is an art movement that emerged in the United Kingdom and the United States during the late 1940s to the mid- to late-1950s. The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture such as advertising, comic books and mundane mass-produced cultural objects.

Post war modernism - Modernism is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society during the late 19th and early 20th centuries. Among the factors that shaped modernism were the development of modern industrial societies and the rapid growth of cities, followed then by reactions of horror to World War I. Modernism also rejected the certainty of Enlightenment thinking, and many modernists rejected religious belief.

Pre-Raphaelite - The Pre-Raphaelites were a secret society of young artists (and one writer), founded in London in 1848. They were opposed to the Royal Academy's promotion of the ideal as exemplified in the work of Raphael.

Renaissance – is the painting, sculpture and decorative arts of the period of European history, emerging as a distinct style in Italy in about 1400, in parallel with developments which occurred in philosophy Literature, music, science and technology. Renaissance (meaning "rebirth") art, perceived as the noblest of ancient traditions, took as its foundation the art of Classical antiquity but transformed that tradition by absorbing recent developments in the art of Northern Europe and by applying contemporary scientific knowledge. Renaissance art, with Renaissance humanist philosophy, spread throughout Europe, affecting both artists and their patrons with the development of new techniques and new artistic sensibilities. Renaissance art marks the transition of Europe from the medieval period to the early modern age.

Romanticism - a movement in the arts and literature that originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.

Surrealism - Surrealism was a cultural movement which developed in Europe in the aftermath of World War I and was largely influenced by Dada. The movement is best known for its visual artworks and writings and the juxtaposition of uncommon imagery.

Visual art - Creative art whose products are to be appreciated by sight, such as painting, sculpture, and film-making (as contrasted with literature and music).

Monitoring and review

It is expected that each class will complete the three art units specified in this document within the year, one per term. The art Coordinator will require an example of one child's work (sketchbook pages can be photocopied, together with final piece) at the end of each unit for the class portfolio, as evidence of:

- Standards of work and the progression of skills and knowledge throughout EY, KS1 and KS2
- Quality of teaching and assessment
- Curriculum coverage

Display Policy

When we display children's work we are:


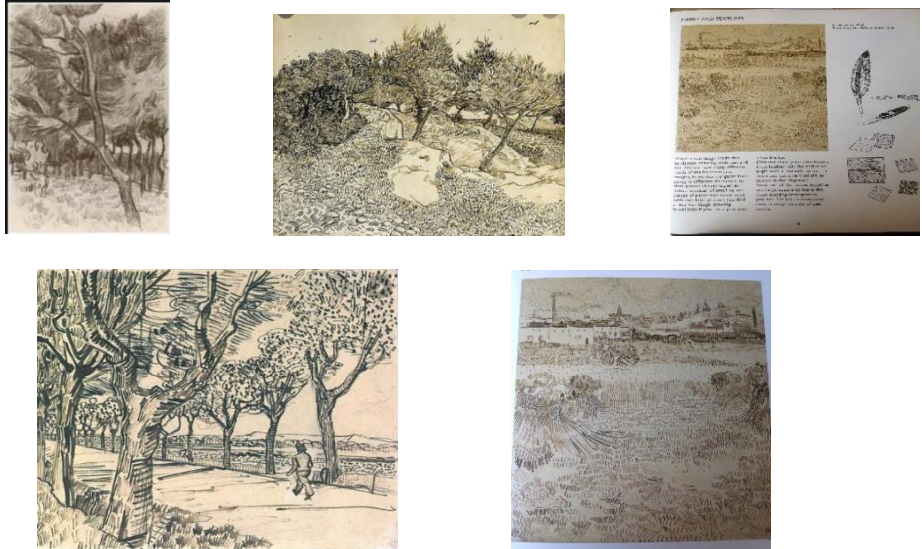
- Celebrating their achievements in a way that gives value and purpose to their work
- Reflecting and reinforcing work done
- Creating a positive atmosphere by ensuring all children will throughout the year have a piece of artwork on display: making them feel a valued part of the class, and a feeling of ownership
- Showcasing the variety and standard of work done in school
- Showing progression and development throughout the age groups
- Providing a visual and educationally stimulating environment
- Encouraging children to be curious
- Giving children confidence, sense of achievement and a feeling of belonging
- Developing their aesthetic awareness
- Providing an opportunity to look at others work.
- Encouraging a higher standard of work

Mounting a display

- Keep displays simple but effective.
- Label which year group the display belongs to.
- Give the display a clear title, and perhaps incorporate information about the artist who inspired it.
- Ensure the children "sign" their work.
- Add interactive features like questions or captions, sometimes written by the children as well as the teacher.
- **Children's** work should always predominate, with no scaffolding or editing of work by staff.
- Always display sketchbooks as part of the story of the artwork, as we acknowledge the children's hard work and encourage them to be proud of their achievements.
- **Add a Bible quote**

We must always reinforce the children's self-esteem and worth by valuing the work they have produced. We must have the highest possible expectations for the children and encourage them to do their very best.

Example planning- Y1 Drawing

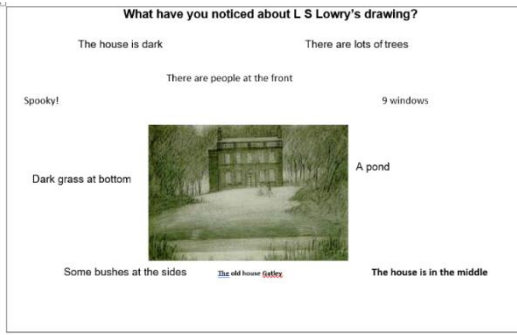
<p>About the unit : This unit builds on the creation of marks and patterns in FS2 , to developing shading and tone techniques.</p>	
<p>Vocab</p> <p>Composition Arranging Visual Background Foreground Sketch Grades of pencil Observation Contrast Shade, tone</p> <p>Resources Artist powerpoint and fact sheet – Twinkl</p> <p>Copies of Lowry's drawings.</p> <p>A4 cartridge paper</p> <p>Selection of sketching pencils from B – 6B</p>	<p>Suggested artist</p> <p>L S Lowry</p>  <p>Vincent Van Gogh</p> 
<p>Explore and develop ideas</p> <p>Lesson 1</p> <ul style="list-style-type: none"> First impressions – Enlarge the picture the you want the children to evaluate and stick in in the middle of an A3 sheet and put it under the viualiser so the picture is big enough for everyone to see. 	

SONG -
youtube
Matchstalk men
and matchstalk
cats and dogs –
Brian and Michae

Prior learning
This unit builds
on the
developing of
creativity and
design in
controlling
patterns with
different types
of marks.
Talked about
their drawings
as they
develop.
Looked at
other artists
work and
talked about
how they think
or feel about it.

**Future
learning**
To further
develop
shading skills
and have an
introduction to
light and
shade,
hatching and
cross

- Ask them to look at the picture with a partner and see what they notice about it. (Refer back to FS1 and 2) You may need to prompt them by modelling a couple of things yourself. Discuss together what the children have noticed and you can annotate their ideas around the picture. At this point you could introduce vocab and make cards with the words on to put on display on your vocab pyramid. Eg background, foreground, observation, sketch. Later photocopy the sheet and stick in the middle of a page in the sketchbook.



- Introduce the artist to the class. The powerpoint biography from Twinkl may be useful.

Investigating and making

Lesson 2

- Ask the children where does Lowry want us to look first in his drawings above? Why? It's in the middle as the buildings are darker than their surroundings. Look specifically at the light and shade in the picture. How do they think Lowry has achieved this contrast? Can they make the link with the mark making in FS1 and 2?
- Introduce the children to "shading". Show them the different grades of pencil. Challenge them to see how many **tones** they can make from light to dark. You model first then let them fill in a grid to see how far they can go! Stick this work in their sketchbook.



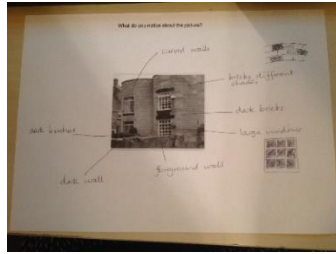
Lesson 3

- Go for a class walk down Morthen Rd and take some photographs of old buildings. Eg St Albans church, Wickersley old hall, the old post office or the bow fronted houses etc. Look at the pictures back in the classroom and start thinking about which one you might like to draw like Lowry.

Lesson 4

- Ask the children to choose the picture they would like to draw. First they are going to look at it carefully and label it. This will contribute to the development of their final piece. They can pick out a couple of things to draw in close up and practise shading. (Ensure the picture is in the middle of an A4 sheet, similar to the below right example for annotation. As they will need this as they draw their final piece)

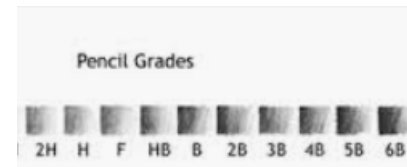
hatching,
building on line
drawing and
mark making
from previous
units



Evaluating and developing work.

Lesson 5 – Final piece

- Use the plan from lesson 4 as a starting point
- Use good quality A4 cartridge paper. You model how Lowry would do an outline sketch first. Also this will help to position the elements of the picture and the child can rub out or change the size of different elements if they want to.
- When they are happy with the line drawing they can use the graded pencils to shade and mark make to finish the picture.



Lesson 6 – Evaluation of finished piece.

- Create a simple sheet for the children with some questions to stimulate reflection on their work. They could be simple yes/no tick boxes with room for a short sentence underneath if appropriate. You could model filling it in first. Then stick it in the sketchbook for future reference.
- They could work with a partner to talk about:
 - do they like their work and why.
 - do they think their picture looks like Lowry? In what way?
 - would they change anything to improve it further? Why?
- Then bring the class together and share some of their successes.