



Subject Overview 2022/2023:
Art Curriculum and Pedagogy



<p align="center">INTENT</p>	<p>Drawing</p> <ul style="list-style-type: none"> •experiment with tools and surfaces. • draw as a way of recording experiences and feelings. • Sketch to make quick records of something. • Work out ideas through drawing. <p>• Look at drawings and comment thoughtfully, begin to discuss use of shadows, use of light and dark.</p> <ul style="list-style-type: none"> • Sketch to make quick records of something. • Work out ideas through drawing. <p>Drawing • Georgia O'Keefe</p>	<p>Drawing:</p> <p>Experiment with the potential of various pencils (2B - HB) to show tone, texture etc.</p> <p>Encourage close observation of objects in both the natural and man-made world.</p> <p>Observe and draw simple shapes.</p> <p>Draw both the positive and negative shapes i.e draw both the outline of the object and the shapes it creates within it.</p> <p>Make initial sketches as a preparation for painting and other work.</p> <p>Encourage more accurate drawings of people – particularly faces looking closely at where feature and the detail they have.</p>	<p>Drawing:</p> <p>As Year 3, plus</p> <p>Identify and draw the effect of light (shadows) on a surface, on objects and people.</p> <p>Introduce the concepts of scale and proportion.</p> <p>Encourage more accurate drawings of whole people, building on their work on facial features to include proportion, placement and shape of body.</p> <p>Work on a variety of scales, A4 (wrist movement), larger (to involve development of arm and upper body movement and visual perceptions)</p> <p>Computer generated drawings.</p> <p>Drawing from direction.</p>	<p>Drawing:</p> <p>Observe and use a variety of techniques to show the effect of light on objects and people e.g. use rubbers to lighten, use pencil to show tone, use tones of the same colour.</p> <p>Look at the effect of light on an object from different directions.</p> <p>Use a variety of techniques to interpret the texture of a surface e.g. mark making, different textured paint.</p> <p>Produce increasingly accurate drawings of people.</p> <p>Produce increasingly detailed preparatory sketches for painting and other work.</p> <p>Introduce the concept of perspective.</p> <p>Work on a variety of scales and collaboratively.</p> <p>Independently selects materials and techniques to use to create a specific outcome.</p>	<p>Drawing skills and techniques are explored using different materials.</p> <p>Students are encouraged to develop their visual literacy and demonstrate how the Formal Elements might be used within their own artwork.</p>
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<p>Colour</p> <ul style="list-style-type: none"> • Begin to describe colours by objects – ‘raspberry pink, sunshine yellow’ • Make as many tones of one colour as possible using primary colours and white. • Darken colours without using black • Experience using colour on a large scale, A3/A2 playground. <p>Colour • Van Gogh</p>	<p>Colour:</p> <p>Extend exploring colour mixing to applying colour mixing.</p> <p>Make colour wheels to show primary and secondary colours.</p> <p>Introduce different types of brushes for specific purposes.</p> <p>Begin to apply colour using dotting, scratching, splashing to imitate an artist.</p> <p>Pointillism – control over coloured dots, so tone and shading is evident.</p>	<p>Colour:</p> <p>Make the colours shown on a commercial colour chart.</p> <p>Mix and match colours to those in a work of art.</p> <p>Work with one colour against a variety of backgrounds.</p> <p>Observe colours on hands and faces - mix flesh colours.</p> <p>Advise and question suitable equipment for the task e.g. size of paintbrush or paper needed.</p> <p>Use colour to reflect mood (matisse)</p>	<p>Colour:</p> <p>Controlling and experimenting particular qualities of tone, shades, hue and mood.</p> <p>Explore the use of texture in colour (link to texture unit) with sawdust, glue, shavings, sand and on different surfaces.</p> <p>Considering colour for purposes</p> <p>Use colour to express moods and feelings.</p> <p>Explore the texture of paint - very wet and thin or thick and heavy - add PVA to the paint.</p> <p>Encourage individual identification of suitable equipment for a particular purpose e.g. size of paintbrush or paper needed.</p> <p>Consider artists use of colour and application of it (Pollock, Monet, Chagall)</p>	<p>Colour:</p> <p>Painting skills are developed along with elements of colour theory.</p>
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	<p>Texture: Discuss how textiles create things – curtains, clothing, decoration Develop skills of overlapping and overlaying to create effects. Use large eyed needles, different thicknesses of thread and different sized running stitches to draw with. Simple appliqué work attaching material shapes to fabric with running stitches. Start to explore other simple stitches - backstitch, cross-stitch. Use various collage materials to make a specific picture.</p>	<p>Texture: Build on all previous experiences. Use smaller eyed needles and finer threads. Use colour to express an idea in weaving - seasons, moods, or create a picture - swamp, seascape. Awareness of the nature of materials and surfaces – fragile, tough, durable. Tie dying, batik – ways of colouring or patterning material. Look at artists Linda Caverley, Ellen Jackson, Alison King</p>	<p>Texture: Build on all previous experiences. Use a wider variety of stitches to 'draw' with and develop pattern and texture – e.g. zig zag stitch, chain stitch, seeding. Start to place more emphasis on observation and design of textural art. Use initial sketches to aid work. Continue experimenting with creating mood, feeling, movement and areas of interest. Look at fabrics from other countries and discuss. Compare with own. Discuss different types of fabric.</p>	<p>Texture: Interpret stories, music, poems and use environment and townscapes as stimuli. Select and use materials to achieve a specific outcome. Embellish work, using a variety of techniques, including drawing, painting and printing on top of textural work. Consider methods of making fabric. Look at work of other artists using textiles i.e, molly Williams, Jill Denton, Linda Caverley</p>	
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	<p>Form:</p> <p>Awareness of natural and man-made forms and environments</p> <p>Expression of personal experiences and ideas in work.</p> <p>Also able to shape and form from direct observation.</p> <p>Use a range of decorative techniques: applied, impressed, painted, etc</p> <p>Use a range of tools for shaping, mark making, etc.</p> <p>Replicate patterns and textures in a 3-D form.</p>	<p>Form:</p> <p>Use the equipment and media with increasing confidence.</p> <p>Shape, form, model and construct from observation and / or imagination with increasing confidence.</p> <p>Plan and develop ideas in sketchbook and make simple choices about media.</p> <p>Have an understanding of different adhesives and methods of construction</p> <p>Begin to have some thought towards size</p> <p>Simple discussion about aesthetics</p>	<p>Form:</p> <p>Plan and develop ideas in sketchbook and make informed choices about media.</p> <p>Experienced surface patterns / textures.</p> <p>Work safely, to organize working area and clear away.</p> <p>Discuss own work and work of other sculptors with comparisons made. (Hepworth, Arp, Nevelson, Gabo, etc)</p> <p>Consider light and shadow, space and size.</p> <p>Investigate, analyse and interpret natural and manmade forms of construction.</p>	<p>Form:</p> <p>Use sketchbook to inform, plan and develop ideas.</p> <p>Shape, form, model and join with confidence.</p> <p>Produce more intricate patterns and textures.</p> <p>Work directly from observation or imagination with confidence.</p> <p>Take into account the properties of media being used.</p> <p>Discuss and evaluate own work and that of other sculptors in detail (Goldsworthy, Calder, Segal, Leach, recycled sculptures from Africa and India, Giacometti, etc.)</p>	
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	<p>Printing: Use printmaking as a means of drawing. Create order, symmetry, irregularity. Extends repeating patterns - overlapping, using two contrasting colours etc. Print with a growing range of objects, including manmade and natural printing tools Identify the different forms printing takes: books, pictures, wallpaper, fabrics, etc. Relief printing - string, card, etc.</p>	<p>Printing: Use the equipment and media with increasing confidence. Use relief and impressed printing processes. Use sketchbook for recording textures/patterns. Use language appropriate to skill. Discuss own work and that of other artists. (packaging, Hiroshige, Escher, etc.) Explores images through monoprinting on a variety of papers Explore colour mixing through overlapping colour prints deliberately. Pointillism</p>	<p>Printing: Use sketchbook for recording textures/patterns. Use language appropriate to skill. Interpret environmental and manmade patterns and form Discuss the nature of effects able to modify and adapt print as work progresses. Explores images and recreates texture through deliberate selection of materials wallpaper, string, polystyrene etc</p>	<p>Printing: Experienced in combining prints taken from different objects to produce an end piece. Experiment with ideas, to plan in sketchbook. Experienced in producing pictorial and patterned prints. Designs prints for fabrics, book covers and wallpaper Makes connections between own work and patterns in their local environment (e.g. curtains, wallpaper) Discuss and evaluate own work and that of others. (Morris, labeling, etc.)</p>	<p>Printing: An understanding of the printing process and using collage is explained.</p>
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<p>Pattern Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning. Look at natural and manmade patterns and discuss.</p>	<p>Pattern: Search for pattern around us in world, pictures, objects. Use the environment and other sources to make own patterns, printing, rubbing. Use sketchbooks to design own motif to repeat. Create own patterns using ICT Make patterns on a range of surfaces, in clay, dough, on fabric, paper, chalk on playground Link to Maths - symmetry</p>	<p>Pattern: Consider different types of mark making to make patterns. Look at various artists creation of pattern and discuss effect, ie. Gaudi, Matisse, Escher, aboriginal art) Link to Maths – tessellation (Escher) Geometry, shape lines (Mondrian/klée)</p>	<p>Pattern: Organise own patterns Use shape to create patterns Create own abstract pattern Patterns reflect personal experiences and expression. Creating pattern for purposes e.g. wallpaper, clothes, puppets, boxes, folders, book covers etc. Look at various artists creation of pattern and discuss effect, ie. Morris, Sol Lewitt, Matisse (pattern within pattern), Bridget Riley, Miro) Discuss own and artists work, drawing comparisons and reflecting on their own creations.</p>
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Prior learning at Key stage 1

Pupils should be taught about:

- experiment with tools and surfaces.
- draw as a way of recording experiences and feelings.
- Sketch to make quick records of something.
- Work out ideas through drawing.
- Look at drawings and comment thoughtfully, begin to discuss use of shadows, use of light and dark.
- Sketch to make quick records of something.
- Work out ideas through drawing.
- Begin to describe colours by objects – ‘raspberry pink, sunshine yellow’
- Make as many tones of one colour as possible using primary colours and white.
- Darken colours without using black
- Experience using colour on a large scale, A3/A2 playground.
- Discuss how textiles create things – curtains, clothing, decoration
- Develop skills of overlapping and overlaying to create effects.
- Use large eyed needles, different thicknesses of thread and different sized running stitches to draw with.
- Simple appliqué work attaching material shapes to fabric with running stitches.
- Start to explore other simple stitches - backstitch, cross-stitch.
- Use various collage materials to make a specific picture.
- Awareness of natural and man-made forms and environments
- Expression of personal experiences and ideas in work.
- Also able to shape and form from direct observation.
- Use a range of decorative techniques: applied, impressed, painted, etc
- Use a range of tools for shaping, mark making, etc.
- Replicate patterns and textures in a 3-D form.
- Use printmaking as a means of drawing.
- Create order, symmetry, irregularity.
- Extends repeating patterns - overlapping, using two contrasting colours etc.
- Print with a growing range of objects, including manmade and natural printing tools
- Identify the different forms printing takes: books, pictures, wallpaper, fabrics, etc.
- Relief printing - string, card, etc.
- Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning.
- Look at natural and manmade patterns and discuss.



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	Year 3	Year 4	Year 5	Year 6
Curriculum	Autumn 1 Seurat and Pointillism Explore pointillism and understand the role Seurat played in pointillism's development. To create a piece of art work using pointillism and compare and contrast different pieces of art.	Autumn 1 William Morris To describe what the arts and craft movement is. To produce a piece of work using William Morris' style. To design, create and use a printing block to make a pattern.	Autumn 1 Leonardo Da Vinci To understand what the Renaissance was and how Leonardo Da Vinci changed people's opinions. To understand the impact Leonardo Da Vinci had on the art world.	Autumn 1 Street art To understand the contrasting opinions on graffiti. To design and review piece of street art through sketching which would utilise the space available.
	<u>Key Vocabulary</u> Pointillism, divisionism, impressionism, explore, palette, vivid, primary, secondary, tertiary, reflection	<u>Key Vocabulary</u> Creative, architecture, produced, movement, fabrics, similar, different, sketching, invented, quality	<u>Key vocabulary</u> .Shading, mediums, sculptor, theories, portraiture, sfumato, hatching, image, perspectives, composition	<u>Key Vocabulary</u> Graffiti, polarises, vandalism, mural, stencil, complex, excess, create, illegal, public
	Autumn 2 D & T unit taught	Autumn 2 D & T unit taught	Autumn 2 D & T unit taught	Autumn 2 D & T unit taught
	<u>Key Vocabulary</u>	<u>Key Vocabulary</u>	<u>Key Vocabulary</u>	<u>Key Vocabulary</u>
	Spring 1 <u>Famous buildings</u>	Spring 1 <u>Indian Art</u>	Spring 1 D & T unit taught	Spring 1 <u>African art</u>



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	<p>To understand the reason for different buildings and an architecture's role in creating them.</p> <p>To understand how architecture has altered throughout history.</p> <p>To be able to design and create a building for a specific purpose.</p>	<p>I can explain the importance of art in Indian culture</p> <p>I can produce a piece of work in the style of Indian art using symmetry and patterns.</p>		<p>To be able to understand how culture can affect art.</p> <p>To use a range of medium to create a piece of artwork based on a studied genre.</p> <p>To select and use a range of tools and techniques to create a clay sculpture.</p>
	<p><u>Key vocabulary</u> Examine, architecture, purpose, aesthetics, comparing, features, design, landmarks, textures, technical</p>	<p><u>Key Vocabulary</u> Culture, tradition, miniature, mural, festival, vibrant, mehndi, tattoo, symmetry, pattern</p>	<p><u>Key vocabulary</u></p>	<p><u>Key Vocabulary</u> Explore, recreate, medium, textures, regular, irregular, imitated, depicting, tingatinga, plaque,</p>
	<p>Spring 2 D & T unit taught</p>	<p>Spring 2 D & T unit taught</p>	<p>Spring 2 Sculpting vases To understand how different materials can create different effects. To be able to use a variety of tools and techniques to create a vase.</p>	<p>Spring 2 D & T unit taught</p>
	<p><u>Key vocabulary</u></p>	<p><u>Key Vocabulary</u></p>	<p><u>Key Vocabulary</u> Vase, designer, inspired, adapt, manipulate, evaluate, product, function, effective</p>	<p><u>Key Vocabulary</u></p>
	<p>Summer 1 <u>Andy Warhol</u></p>	<p>Summer 1 Sonia Delaunay</p>	<p>Summer 1 <u>Frida Kahlo</u></p>	<p>Summer 1 Monet and the Impressionists</p>



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<p>To understand what pop art is.</p> <p>To understand who Andy Warhol was and why he chose to be a pop artist.</p> <p>To understand what a self-portrait is.</p>	<p>To understand who Sonia Delaunay was.</p> <p>To recognise the impact Sonia Delaunay has on fashion and modern artwork.</p>	<p>To learn about Frida Kahlo.</p> <p>To understand what messages self-portraits can send.</p> <p>To be able to draw a self-portrait using scaffolding.</p>	<p>To understand what Impressionism is and that Claude Monet was a large part of it.</p> <p>To analyse and discuss Monet's work focussing on how colours were used to show the time of day and year.</p>
<p><u>Key vocabulary</u></p> <p>Inspiration, technique, non-absorbent, freehand, canvas, printing, exhibition, gallery, iconic, experimented</p>	<p><u>Key Vocabulary</u></p> <p>Portrait, influenced, brushstrokes, unique, abstract, orphism, illusion, complimentary, harmonious, illustrated</p>	<p><u>Key vocabulary</u></p> <p>Analyse, proportional, guidelines, geometric, culture, symbol, heritage, embroidery, surrealism, automatism,</p>	<p><u>Key Vocabulary</u></p> <p>impressionism, pigment, observe, landscape, caricatures, series, iconic, gauze, shades, review</p>
<p>Summer 2</p> <p>D & T unit taught</p>	<p>Summer 2</p> <p>D & T unit taught</p>	<p>Summer 2</p> <p>D & T unit taught</p>	<p>Summer 2</p> <p>D & T unit taught</p>
<p><u>Key vocabulary</u></p>	<p><u>Key vocabulary</u></p>	<p><u>Key vocabulary</u></p>	<p><u>Key vocabulary</u></p>
<p><u>Pupils at Key Stage 3:</u></p> <p>Pupils should be taught about:</p> <ul style="list-style-type: none"> • to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas • to use a range of techniques and media, including painting • to increase their proficiency in the handling of different materials • to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work • about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day <p>-</p>			



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Approach to Art

Curriculum approach –

The skills taught across key stage 2 are progressive and building upon the prior year groups content and approach. Through a broad range of approaches and mediums, both topic based and stand alone, children are able to develop and fine tune skills around painting, textiles, collage, pattern, drawing and knowledge of artists.

Artistic vocabulary is reinforced throughout art sessions and encouraged during classroom discussion and partner work. Where needed, for children who are EAL or have SEN need, vocabulary is pre-cued and reinforced before classes, allowing all children to access the art curriculum.

Teaching approach –

Art skills are predominantly focused on as a driver for each year groups topics. Through the topic, year groups are able to identify possible projects that cover a range of skills and use of mediums. Other skills, that are not in keeping with the current topics planned out, are taught in explicit sessions, ensuring all skills are covered.

We believe that all art sessions should be inclusive, engaging and hands on, following their own flare of creativity, not stifling it. Through this approach, our children have the freedom to make their learning child led, purposeful and challenging.

Other skills include:

- Vocabulary mats and key vocab identified for each topic area
- Pre cueing of language where appropriate
- Revisiting of learnt vocabulary regularly/ tiered system used for vocabulary
- Gather prior knowledge
- Coverage of notable artists throughout the curriculum.
- Use of technology to support and deepen learning.

The National Curriculum for art aims to ensure that all pupils:

Pupils should be taught to 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.

Pupils should be taught:

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



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- 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]
- about great artists, architects and designers in history

Our curriculum is designed so that the skills the children require progress as they move from Foundation stage to Key Stage 2. Consultations have been held with the feeder Infant School co-ordinator to ensure that skills progress from those taught at the Infant School and repetition is limited. Pre-cueing of vocabulary is encouraged to ensure that the key vocabulary relating to the topic is retained by all learners. We use a 3-tier vocabulary approach which is revisited regularly to enable understanding and retention. Pre-cueing of vocabulary is a regular focus for our EAL and SEND pupils.

Knowledge mats are available for all units taught and these are used during classes. These knowledge mats consist of key vocabulary and their definitions, books that link to that area and the sticky knowledge which should be retained by the children. The art lessons support our school context-based drivers, the 5Es (E)xcel yourself, (E)mbrace yourself, (E)xplore the world, (E)ngage with others, (E)xpress yourself). These are explicitly shared with the children.

A key focus within the curriculum is the idea of retention and that the children should be able to recall learnt facts further down the line. With this in mind, the children will be assessed at least half a term after the original teaching. The children will be assessed on their understanding of key vocabulary and learnt skills. The idea behind this is that the knowledge is able to be retained in the child's long-term memory which means that it can be recalled at a later date.

Children are required to gain a better understanding of art. By teaching the curriculum in the way that the school is, we are providing children with adequate time to gain this understanding. This provides the children with the knowledge and skills they require to be Key Stage three ready by the time they leave the school in Year 6.

Progression of skills in art and design for EYFS, KS1 and KS2

	Year 3	Year 4	Year 5	Year 6	Suggested artists
Drawing (pencil, charcoal, inks, chalk, pastels, ICT software)	<ul style="list-style-type: none">- Experiment with the potential of various pencils- close observation- Draw both the positive and negative shapes- initial sketches as a preparation for painting- accurate drawings of people – particularly faces	<ul style="list-style-type: none">- Identify and draw the effect of light- scale and proportion- accurate drawings of whole people including proportion and placement- Work on a variety of scales- computer generated drawings	<ul style="list-style-type: none">- effect of light on objects and people from different directions- interpret the texture of a surface- produce increasingly accurate drawings of people- concept of perspective	<ul style="list-style-type: none">- effect of light on objects and people from different directions- interpret the texture of a surface- produce increasingly accurate drawings of people- concept of perspective	Leonardo Da Vinci, Vincent Van Gogh, Poonac



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	Colour (painting, ink, dye, textiles, pencils, crayon, pastels)	<ul style="list-style-type: none"> - colour mixing - Make colour wheels - Introduce different types of brushes - techniques- apply colour using dotting, scratching, splashing 	<ul style="list-style-type: none"> - colour mixing and matching; tint, tone, shade - observe colours - suitable equipment for the task - colour to reflect mood 	<ul style="list-style-type: none"> - hue, tint, tone, shades and mood - explore the use of texture in colour - colour for purposes - - 	<ul style="list-style-type: none"> - hue, tint, tone, shades and mood - explore the use of texture in colour - colour for purposes - colour to express feelings 	Pollock, Monet, Chagall, Ben Moseley, Van Gogh,
	Texture (textiles, clay, sand, plaster, stone)	<ul style="list-style-type: none"> - Use smaller eyed needles and finer threads - weaving - Tie dying, batik - 	<ul style="list-style-type: none"> - Use a wider variety of stitches - observation and design of textural art - experimenting with creating mood, feeling, movement- - compare different fabrics 	<ul style="list-style-type: none"> - use stories, music, poems as stimuli - Select and use materials - embellish work - fabric making - artists using textiles 	<ul style="list-style-type: none"> - Develops experience in embellishing - Applies knowledge of different techniques to express feelings - Work collaboratively on a larger scale 	Linda Caverley, Molly Williams, William Morris, Gustav Klimt
	Form (3D work, clay, dough, boxes, wire, paper sculpture, mod roc)	<ul style="list-style-type: none"> - Shape, form, model and construct (malleable and rigid materials) - Plan and develop - understanding of different adhesives and methods of construction - aesthetics 	<ul style="list-style-type: none"> - Plan and develop - Experience surface patterns / textures - Discuss own work and work of other sculptors - analyse and interpret natural and manmade forms of construction 	<ul style="list-style-type: none"> - plan and develop ideas - Shape, form, model and join - observation or imagination - properties of media - Discuss and evaluate own work and that of other sculptors 	<ul style="list-style-type: none"> - plan and develop ideas - Shape, form, model and join - observation or imagination - properties of media - Discuss and evaluate own work and that of other sculptors 	Henry Moore, Barbara Hepworth, Andy Goldsworthy,
	Printing (found materials, fruit/veg, wood blocks, press print, lino, string)	<ul style="list-style-type: none"> - relief and impressed printing - recording textures/patterns - monoprinting - colour mixing through overlapping colour prints 	<ul style="list-style-type: none"> - Use sketchbook for recording textures/patterns - Interpret environmental and manmade patterns - modify and adapt print 	<ul style="list-style-type: none"> - combining prints - design prints - make connections - discuss and evaluate own work and that of others 	<ul style="list-style-type: none"> - Builds up drawings and images of whole or parts of items using various techniques - Screen printing - Explore printing techniques used by various artists 	Picasso, Dan Mather, Andy Warhol



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Pattern (paint, pencil, textiles, clay, printing)	<ul style="list-style-type: none">- pattern in the environment- design- using ICT- make patterns on a range of surfaces- symmetry	<ul style="list-style-type: none">- Explore environmental and manmade patterns- tessellation	<ul style="list-style-type: none">- Create own abstract pattern to reflect personal experiences and expression- create pattern for purposes	<ul style="list-style-type: none">- Create own abstract pattern to reflect personal experiences and expression- create pattern for purposes	Joan Miro, Bridget Riley, Escher, Paul Klee,
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Below is a timetable of when each unit is taught in Key Stage 2. The units highlighted in green are the art units.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 3	Seurat and Pointillism	Photo frames	Famous buildings	Sandwich snacks	Andy Warhol	Mini greenhouses
Year 4	William Morris	Seasonal stockings	Indian Art	Alarms	Sonia Delaunay	Story books
Year 5	Leonardo Da Vinci	Biscuits	Moving Toys	Sculpting vases	Frida Kahlo	Building Bridges
Year 6	Street Art	Funky Furniture	African Art	Bird houses	Monet and the Impressionists	Fairgrounds

Please see the top of the intent section for a progression of the skills being taught throughout the Key Stage.

SEND/Scaffolding

Our art curriculum allows for inclusivity, allowing all children to engage with their lessons. It is our belief that all children have an equal right to a broad and balanced curriculum, which enables them to meet their full potential. Through our teaching, we provide



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learning opportunities that enable all pupils to make good progress. We strive hard to meet the needs of those pupils with special educational needs, those with disabilities, those who are deemed more-able and talented and those learning English as an additional language, and we make all reasonable adjustments to achieve this. More guidance on how we achieve this can be found in the Inclusion in art document.

SMSC

Spiritual development in art aims to foster the individual's perception of paintings and the message they received when analysing an abundance of art work.

Moral development in art aims to encourage pupils to comment on moral questions and dilemmas from the past and present as portrayed through the art work. This will aid the children to empathise with the decisions that people from the past had to make. They will also become more open minded when considering the actions and decisions of people from the past.

Social development encourages the children to think about how societies differ and how art has progressed throughout the years. In art, it promotes the child's own social development through collaboration with their peers and dis.

Cultural development in art develops a better understanding of our own multicultural society through studying links between local, British, European and world history. It allows children to gain an understanding of and develop empathy with people from different cultures.

Reading for learning

Reading for learning is encouraged to enable learners to gain more information about the units being covered. E.G. evidence in guided reading sessions. Each year group also has a box of books for reading around the curriculum. Within this box, there are books for every unit covered, these are for use before, during and after units are taught.

Assessment and Record keeping

Formative assessment

Assessment is an integral part of every subject. The children are continuously assessed before, during and after the lessons. After each lesson, the children will be assessed using an 'I can' statement. For each lesson, there will be a knowledge learning objective and



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a skill learning objective. This will be shown on the appropriate page in the floor book. The children will be RAG rated on how they have achieved the particular knowledge or skill they have been working on. Green will show that the child has achieved ARE within that lesson. If the name is not coloured, then that means that they are not working at ARE. The word 'absent' will be put next to the name if the child was away during the lesson. This assessment will inform a teacher's judgement as to whether they are age related at the end of the unit. Any of the 5Es that are relevant to the lesson will be noted next to the learning objective on the 'I can' statement.

Summative assessment

At the end of a unit, the teacher will fill in an assessment grid which will assess the children based on the outcomes from the entire unit. Retention of knowledge is supported and assessed through a range of mini quizzes revisited regularly.

Learning Recovery (KS2)

In light of missed learning due to COVID 19, recovery provision has been planned for and is detailed in specific year group catch up plans. These have been formulated through collaboration of SLT, subject leaders, teachers and across the Key Stage with the feeder Infant School. These plans will be reviewed, modified and RAG rated regularly to inform future teaching & learning. For further detail please see each year group's separate plans.