



Malvern Wyche C of E Primary School

Art & Design Education Document

1 Art & Design Vision

At the Wyche, our motto is 'Together we Soar', based on the verse from Isaiah: "they will soar on wings like eagles". In Art & Design this means giving pupils the opportunity to experience the joy of creativity, the lifting of the heart one feels when one makes something beautiful, interesting and new. We will help them to understand that Art & Design can be a career path and a hobby, and also a lifelong source of spiritual, emotional and intellectual nourishment, for themselves and for others. A gift to oneself and a gift to the world.

Our Art & Design curriculum will give pupils a broad and inclusive knowledge and understanding about who the significant artists and designers are, how artists make art of all kinds, and help them understand why they do this, giving them the opportunities, reasons and skills to make art, stressing how important creativity is for one's development, sense of self and for individuals and communities to find and express their identity.

1.1 Art & Design at The Wyche will:

give pupils a sound understanding of the Artists & Designers who have shaped the world through objects, images and ideas, across the world and throughout time, allowing them authentically to join this group by making art themselves, by:

1. Equipping pupils with the necessary Art & Design knowledge and skills to prepare them for the next stages of education and employment.
2. Ensuring that our curriculum offer is inclusive and representative, and that we introduce children to a varied range of artists and designers, men and women, past and present, figurative and abstract, from a range of cultures and countries.
3. Taking the opportunity to deepen knowledge and understanding of other subjects by exploring them through art and contextualise art knowledge and skills by seeing them through the context of other subject disciplines, (e.g. painting moonlight in the style of John Atkinson Grimshaw whilst thinking about Nocturnal Animals and lullabies).
4. Stressing that art is a journey of self-discovery and self-expression, is good for personal wellbeing and improves the health and wealth of communities.
5. Offering opportunities to experience a wide range of media, tools and techniques.
6. Revisiting and refreshing knowledge to allow concepts and skills to deepen and progress with other areas of Art & Design and across the wider curriculum.

1.2 Relevance of Christian Values in Art & Design

Safety

Trips, visits and visitors will be risk-assessed, and pupils will understand the risks and risk reduction measures and abide by these, based on good communication, good supervision and underpinned by a robust behaviour policy rooted in Christian values. Practical work will be risk-assessed and safe. Topics which may be sensitive or affect vulnerable pupils will be approached with sensitivity and care.

Trust

Children will trust that practical work is safe, and we'll gain and repay this trust from parents. Partner and group work will develop trust in others. Children will trust in a risk-taking environment to share views, accept challenge and both make, and learn from, learn from useful mistakes. We'll model and praise honesty and honour in self and peer evaluation, criticism and feedback.

Respect

We will be taught and use appropriate and inclusive language when discussing the art, culture, and history of the human beings who share this world. We will show and learn respect thoughtfully exploring using the most up to date language and showing sensitivity and balance as we explore what art & design tells us about other people's inner worlds, struggles and lives. When giving feedback to peers we will do so respectfully.

Inspiration

We will be inspired by visiting local art, design and architecture in galleries and public spaces, and by artists and designers visiting us. The teaching and learning styles will be well matched to bring Art & Design, and the way artists and designers work, to life. Curriculum links will deepen and broaden and enhance substantive and disciplinary knowledge to make it memorable and we will allow children the opportunities and the right to be inspired to make their own art.

Value

We will understand that some art is extremely valuable, indeed almost priceless and this is based on a range of criteria. We will also understand that value and worth is in the eye of the beholder and one person's masterpiece is another person's "eh?". We will look after the resources and equipment we have been given and value the artworks of others highly as precious objects.

Engagement

We will engage in making art and aesthetic discussion, trying new processes and disciplines and being willing to make mistakes. We will realise that art can have a positive effect on communities and society and that public art, design & architecture is made to improve people's lives and change the world. We will know that by making art we are engaging with ourselves and others and that to create is to put something into the world which could be significant and lasting.



Detailed watercolour work in the first stage of a WW2 propaganda mixed media piece in KS2.

2 Art & Design Curriculum

Art & Design Long Term Plan EYFS & KS1 National Curriculum (Hedgehogs & Foxes)

Reception, Year 1 & Year 2

Year A

| Term | Substantive Knowledge: "I know that" (<i>What we are learning about</i>) | Disciplinary Knowledge (<i>What we are learning that Artists & Designers do.</i>) |
|------|---|---|
| Aut | <p>SCULPTURE Alberto Giacometti / Human Form (Abstract)</p> <ul style="list-style-type: none"> I know that a sculptor creates figures using malleable materials. I know that Alberto Giacometti was an Italian sculptor in the 20th century. I know he is famous for very thin human figures. Giacometti used clay to make the figures, then cast in bronze.  | <p>A1 Create & Critique Use the work of Alberto Giacometti as a starting point human sculptures. Identify similarities and differences between the work subject matter, composition or technique) of Giacometti.</p> <p>A2 Draw & Capture using drawing and photography as part of the process, sculptures in 2D and photographing the finished product.</p> <p>A3 Shade & Colour Explore using tools carefully to add shading and texture to</p> <p>A4 Shape & Sculpt Shape and sculpt human figures which are thin and using clay in such a way as they stand up but are not too thick • Roll, pinch, mark clay safely to create individual artistic effects. (pattern, form and</p>  <p>for own (e.g. drawing clay. spindly, stretch and texture).</p> |
| Spr | <p>DRAWING / DECORATIVE ART Edward Tingatinga (Figurative) <i>The Natural World</i></p> <ul style="list-style-type: none"> Edward Tingatinga was a 20th Century artist from Tanzania. His paintings are of African wildlife and landscapes. His style is bright and child-like, which is known as naïve art. Edward Tingatinga used whatever materials he could find including house paints and bike paints on boards and ceramics. His work is figurative.   | <p>A1 Create & Critique Use the work of Edward Tingatinga as a starting point for own artworks • Identify similarities and differences between the work (e.g. subject matter, composition or technique) of Edward Tingatinga, expressing an opinion about them.</p> <p>A2 Draw & Capture Draw lines of varying thicknesses in pencil and pencil crayon, enclosing shapes reliably so that they are recognisable • Use digital technologies to find Tingatinga pictures to use as capture or create images, to share ideas, experiences and imagination.</p> <p>A3 Shade & Colour Explore shading, colour mixing and simple effects (e.g. dots, lines, and hatching), to emulate the effects and techniques of Edward Tingatinga artists and to produce their own two-dimensional art • Show animal spots and markings with repeating patterns of enclosed space and use bright contrasting colours to give an impression of the vivid Tanzanian landscape.</p> |
| Sum | <p>PAINTING Portraits / Hans Holbein (Figurative)</p> <ul style="list-style-type: none"> Hans Holbein was a painter in the Sixteenth Century (400 Years ago). He painted with oil paints. Oil paints dry slowly and are made of powder mixed with linseed oil. Holbein was the court painter for King Henry VIII and painted lots of royal and noble people. A painting or photograph of a person is called a portrait. When the artist paints themselves, it is called a self-portrait.  | <p>A1 Create & Critique Use the work of Holbein as a starting point for own portraits Identify similarities and differences between the work (e.g. subject matter, composition or technique) of the Holbein, Edward Tingatinga and Giacometti.</p> <p>A2 Draw & Capture Carefully draw thin pencil lines to represent the human face features, drawing proportionally so faces are recognisable • Use digital technologies to capture or create images to aid portraiture.</p> <p>A3 Shade & Colour Explore colour mixing to closely match skin, hair and eye emulate the effects and techniques of Hans Holbein and to produce their own themselves and peers in 2 dimensions.</p>  <p>of others • and colour to portraits of</p> |

Year B

Substantive Knowledge: "I know that" (*What we are learning about*)



PAINTING 19th Century Landscape / John Atkinson Grimshaw (Figurative)
The Natural World
 Children will examine nocturnal landscapes, considering the work of 19th Century Leeds oil painter John Atkinson Grimshaw ("the greatest ever painter of moonlight") and will experiment with colour, line, and shading. They will create their own night time landscapes with lots of moonlight, shadow and atmosphere.

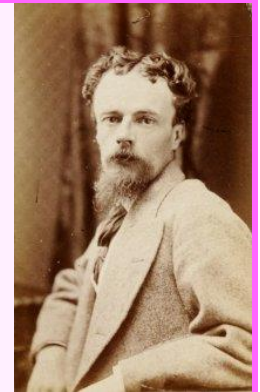
- John Atkinson Grimshaw was an English 19th Century landscape painter.
- He painted night scenes (nocturnes)
- He specialised in painting moonlight
- He used oil paints on canvas.
- Oil paints dry slowly and are made of powder mixed with linseed oil.

Disciplinary Knowledge (*What we are learning that Artists & Designers do.*)

A1 Create & Critique Use the work of John Atkinson Grimshaw as a starting point for own watercolour paintings of urban night scenes • Identify similarities and differences between the work (e.g. subject matter, composition or technique) of Grimshaw.

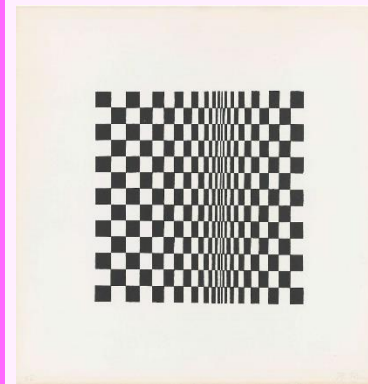
A2 Draw & Capture Draw figurative representations of local urban scenes such as houses and trees • Use simple geometric shapes to build up detail in buildings and houses.

A3 Shade & Colour Add black to paint to create darker shades • Use appropriate colours to suggest darkness and moonlight.



DRAWING: Pop-Art & Op-Art / Bridget Reilly (Abstract)
 Children will explore colour, shape and line, working with a range of media, learning how 20th century pop-culture made use of bright contrasting colours and stark monochrome. They will look in detail at the work of Bridget Riley and her eye-popping Op-Art work, creating their own version in a choice of media.

- Bridget Riley was an English 20th Century abstract artist
- She worked in colour and monochrome (black and white)
- Bridget Riley painted in acrylic and oil paint on canvas.
- Acrylic paints dry quickly and oil paints dry slowly.
- Her "Op-Art" work is painted to trick the eye and look like it is 3-D or moving.



A1 Create & Critique Use the work of Bridget Riley as a starting point for own monochrome artworks • Identify similarities and differences between different works by Bridget Riley (e.g. subject matter, composition or technique) expressing an opinion about them and their own.

A2 Draw & Capture Draw lines of varying thicknesses in pencil and pencil crayon, enclosing shapes reliably so that they are recognisable • Use digital technologies to explore and design geometric and "Op-art" designs.

A3 Shade & Colour Mix colours to match the design • colour (with pencil crayons) and paint (with poster paints) with care between guidelines to ensure patterns are regular and create the desired effect • Work in monochrome and colour making an informed choice.

SCULPTURE Animal Form / Nick Mackman (Figurative)
The Natural World



Children will explore the work of contemporary sculptor Nick Mackman, examining how she works with clay and wire, how she gets life-like detail of fur, skin and expression and explore their own relationship with the wildlife they encounter every day through sculpture.

These simple realistic sculptures of British wildlife anticipate the stylised decorative sculptures of Asian wildlife in Year B of Year 3,4, & 5.

- Nick Mackman is a 21st century **contemporary** English sculptor.
- A sculptor makes 3D art out of malleable materials
- Nick Mackman makes bronze sculptures of wildlife
- Nick Mackman makes clay models first, then casts them in bronze.

A1 Create & Critique Use the work of Nick Mackman as a starting point for own sculptures of local wildlife • Identify similarities and differences between the work (e.g. subject matter, composition or technique) of Mackman's pieces, referring also to Grimshaw and Bridget Riley.

A2 Draw & Capture Use digital technologies safely to find images of wildlife as inspiration for sculptures.

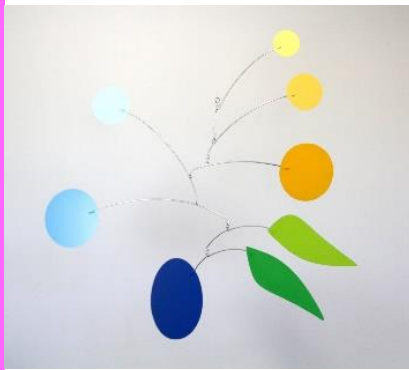
A3 Shade & Colour Realistic colours to paint finished clay sculptures.

A4 Shape & Sculpt Shape and sculpt animal figures which are lifelike, proportional and stand independently • Roll, pinch, stretch and mark clay safely to create individual artistic effects. (pattern, form and texture).



Year C

Substantive Knowledge: "I know that" (*What we are learning about*)



SCULPTURE Kinetic / Alexander Calder (Abstract)

Pupils will develop a sense of shape, colour and form and explore the theme of movement and play by designing kinetic sculptures, expressing themselves as they choose combinations of shape, colour and media which please them. They will look at the work of sculptor [Alexander Calder](#).

- Alexander Calder is a 20th Century abstract American sculptor
- He is famous for his "kinetic" sculptures, also called mobiles
- His sculptures are made of wire and other materials (metal, wood and plastic).
- They are designed to move with the wind.

Disciplinary Knowledge (*What we are learning that Artists & Designers do.*)

A1 Create & Critique Use the work of Alexander Calder as a starting point for own kinetic sculptures and mobiles • Identify similarities and differences between the work of Calder, and sculptures by self and peers.

A2 Draw & Capture Use drawing and photography as part of the process, designing sculptures in pencil and pencil crayon in 2D and photographing the finished product.

A3 Shade & Colour Select colours for the sculptures with intent (same, 2-tone, contrast, rainbow etc.) and explain choices.

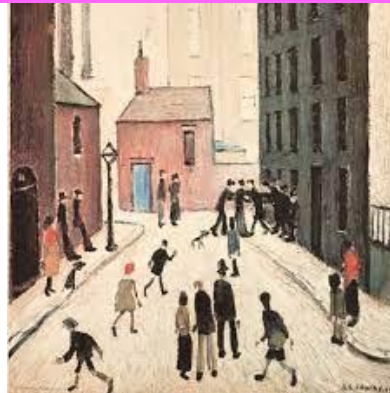
A4 Shape & Sculpt Shape and sculpt mobiles by cutting and bending wire safely so that it moves in the wind • Attach shapes to wire to create working mobiles



DRAWING 20th Century Landscape / LS Lowry (Figurative)

Pupils will explore line, form and shape by considering the work of Manchester artist L.S. Lowry. They will paint and draw houses and cities in daylight and develop an appropriate palette, considering perspective and distance and simplified human figures.

- Laurence Stephen (LS) Lowry was a 20th Century English figurative landscape painter.
- He painted scenes of everyday life in the Northern cities of Manchester and Salford.
- He painted with oils but only used five colours: white, black, red, blue and yellow.
- Oil paints dry slowly and are made of powder mixed with linseed oil.



A1 Create & Critique Use the work of LS Lowry as a starting point for own artworks • Identify similarities and differences between the different work (e.g. subject matter, composition or technique) of Lowry, expressing an opinion about them.

A2 Draw & Capture Draw lines of varying thicknesses in pencil to create figures in the style of Lowry • Draw figurative representations of urban scenes Use simple geometric shapes to build up detail in buildings and houses • Use digital technologies to find images as inspiration for own Lowry pictures.

A3 Shade & Colour Explore using Lowry's limited palette, mixing colours by using black and white to lighten and darken paints.



COLLAGE Still Life / Frida Kahlo (Figurative)

The Natural World

Pupils will explore colour, shape and texture by creating juicy and vibrant collages in response to the work of Mexican painter Frida Kahlo, considering how artists and designers have used torn or cut paper to build up images.

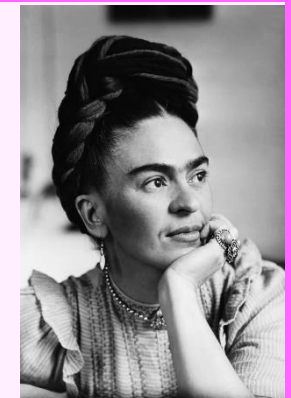
- Still life is a type of art where artists draw groups of everyday objects, such as bowls of fruit.
- Frida Kahlo was a 20th Century Mexican painter who painted self-portraits and still lives.
- Frida Kahlo painted on boards with oil paints.
- Oil paints dry slowly and are made of powder mixed with linseed oil.
- Collage means sticking down pieces of paper to make pictures and images.

A1 Create & Critique Use the work of Frida Kahlo as a starting point for own still life collages • Identify similarities and differences between the work (e.g. subject matter, composition or technique) of the Kahlo, Lowry and Calder, and other artists studied.

A2 Draw & Capture Draw lines of varying thicknesses in pencil, enclosing shapes reliably so that they are recognisable ○ Use digital technologies to explore and design still lives.


A3 Shade & Colour Select appropriate colours and textures to represent fruit.

A4 Shape & Sculpt Cut and tear paper appropriately to create collage material Arrange cut paper artistically and effectively to represent a collage of a tropical fruit still life.





Year A

| Term | Substantive Knowledge: "I know that" (<i>What we are learning about</i>) | Disciplinary Knowledge (<i>What we are learning that Artists & Designers do.</i>) |
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| Aut |  <p>3D DECORATIVE / Greek Vases (Figurative)</p> <ul style="list-style-type: none"> • Kraters are vases made during the classical Greek period. • They are ceramic objects made from clay or bronze. • Coiling clay is a reliable way of making a hollow structure. • They were decorated with scenes from Greek myth and Greek life, and are a key source for historians. • The way this clay hardens is by "air drying" although professional ceramics are "fired" in a kiln. | <p>A1 Create & Critique Create sketch books to record their observations of Greek art, Krater illustrations and vase shapes and styles (red and black figures) using them to review and revisit ideas. • Describe the achievement and significance of the Greek craftspeople who made the vases and illustrated them.</p> <p>A2 Draw & Capture Draw for a sustained period using fine paintbrushes to create figurative representations of real (Greek life) and imaginary (Greek myths) subjects. • Make, evaluate and refine digital images to share ideas, experiences and imagination.</p> <p>A3 Shade & Colour Use shading, colour mixing (authentic red/orange) and decorative effects (geometric borders, flat figures without perspective), to emulate the effects and techniques of Greek Krater designers.</p> <p>A4 Shape & Sculpt Safely shape and sculpt clay, using a coil pot technique to make proportionate, aesthetically pleasing pots, using hands, based on Greek vases (Kraters) combined with their own ideas.</p> |
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| Spr | <p>2D DRAWING/PAINTING Illuminated Manuscripts</p> <ul style="list-style-type: none"> • Illuminated (lit up) manuscripts (manu/hand script/written) were made by medieval monks • They were paintings to illustrate stories from the bible, especially the gospels. • They often featured funny pictures in the margins (edges) called marginalia drawn by bored monks. • The pigments were extremely expensive and came from all over the world and used gold, silver and precious stones (lapis lazuli). • The pages were made of thin dried animal skins called <u>vellum</u>. • The most admired and beautiful illuminated manuscripts are The Book of Kells and The Lindisfarne Gospels.  | <p>A1 Create & Critique Create sketch books of themes, images and figures from illuminated manuscripts to record their observations using them to review and revisit ideas • Describe the achievement and significance of medieval monks creating these objects, identifying points of interest and giving informed opinions.</p>  <p>A2 Draw & Capture Draw for a sustained period using hard pencil and ink pen, to create images illustrative of bible stories studied in RE unit • Use digital technology to explore and research images, capturing aspects of interest in sketchbooks.</p> <p>A3 Shade & Colour Use secondary and tertiary to prepare pigments which match the tones in medieval manuscripts and use appropriate symbolic colours for medieval subject matters (blue for Virgin Mary, gold for haloes etc.). Emulate the effects of and effects in 2 dimensions, using basic perspective for main scenes, and a naive, simple style for figures. •</p> <p>Combine calligraphy and digital desktop publishing to produce effective medieval gothic script.</p> |
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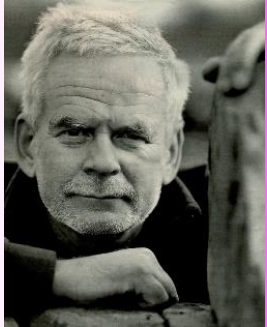
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| Sum |  <p>3D SCULPTURE / CONCEPTUAL Rachel Whiteread It's What's Inside that Matters</p> <ul style="list-style-type: none"> • Rachel Whiteread is a living artist who captures empty space by casting it. • Casting is pouring molten material into a space and letting it set hard. • Rachel Whiteread uses concrete, resin and plaster. • She is interested in the spaces inside things and sees this as a memorial to human lives. • Her most famous works are <i>Ghost, House</i> and the <i>Judenplatz</i> <p><i>Holocaust Memorial</i> in Vienna.</p> | <p>A1 Create & Critique Create sketch books to record their observations of casts and imprints in sand, soil and clay. Devise conceptual projects in sketch books, recording and refining ideas. using them to review and revisit ideas. • Describe the achievement and significance of Rachel Whiteread as a Turner Prize-winner and a successful conceptual artist.</p> <p>A2 Draw & Capture Use drawing to design and envisage the project. Capture the artistic process using photography v Make, evaluate and refine digital images of the process and product, to reflect and evaluate and to form an exhibit, share ideas, experiences and imagination.</p> <p>A3 Shade & Colour Finish casts with mixed (secondary and tertiary) colours shading, to emulate the effects and techniques of Rachel Whiteread's coloured ranges of objects artists and to produce their own artworks in 2- and 3- dimensions.</p> <p>A4 Shape & Sculpt Safely shape and sculpt malleable materials by casting using hands and equipment (kettle, microwave, clingfilm) to create complex and individual 3-D artwork combining the methods and styles of Rachel Whiteread with their own ideas and techniques.</p>  |
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Year B

| Term | Substantive Knowledge: "I know that" (<i>What we are learning about</i>) | Disciplinary Knowledge (<i>What we are learning that Artists & Designers do.</i>) |
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| Aut |  <p>DECORATIVE / Roman Mosaic (Figurative) Children will work with digital and analogue tools to discover how the Romans created decorative art. They will then use these knowledge and skills to make art and designs which express themselves and their own lives.</p> <ul style="list-style-type: none"> Mosaic was a decorative art style used and developed by the Romans during the period of their Empire. They did not invent it. Mosaic is the creation of designs or pictures using small, tessellating tiles which are fixed permanently. <ul style="list-style-type: none"> We still use mosaic today in our houses and gardens. Mosaic comes from the Latin language and means "work of the Muses" i.e. <i>art</i>. The word "Music" has the same root. |  <p>A1 Create & Critique Create sketch books to record their observations Roman decorative and mosaic designs, shapes, styles and colours, using to review and revisit ideas • Describe the achievement and significance Roman craftspeople who made the designed and made mosaics and its on today's culture and art.</p> <p>A2 Draw & Capture Draw for a sustained period using pencils to develop improve mosaic designs • Use pencil crayons to colour designs neatly effectively.</p> <p>A3 Shade & Colour Used squared paper and coloured card or pens to explore designs, making changes to own work and acting on feedback.</p> <p>A4 Shape & Sculpt Safely select, arrange and fix tiles with adhesive in paper and plastic to create a figurative, decorative mosaic piece.</p> <p>of them of the impact and and</p> |
| Spr | <p>SCULPTURE Animal Form / Shang Dynasty Bronzes (FIGURATIVE/DECORATIVE) <i>The Natural World</i></p> <p>Pupils will revisit figurative class sculpture of Asian animals with more ambitious structures, adding stylised and decorative, rather than realistic, detail and experimenting with washing and glazing to give an effect of ancient bronze.</p> <ul style="list-style-type: none"> The ancient Chinese Shang people made sculptures. They were cast in bronze (a hard metal made from copper and iron) They would first make a clay model They look green because over time the copper has oxidised. These are figurative but stylised – this means they look like the animals, but are patterned and exaggerated.  |  <p>A1 Create & Critique Create sketch books of drawings of Asian animals, examples of Shang sculpture and responses to these • Design and refine sculptures in sketchbooks • Respond to Shang bronzes aesthetically giving value judgements about shape, form, colour and value, considering their realism, decorative and stylised aspects and effectiveness.</p> <p>A2 Draw & Capture Capture the shape and form of Asian animals realistically with pencil as part of the sculpture design process • Draw for a sustained period using hard pencil and ink pen, to decorate and embellish images of Asian animals as part of a design process.</p> <p>A3 Shade & Colour Mix appropriate colour and consistency of pigment to finish clay work so that it appears authentically aged and oxidised.</p> <p>A4 Shape and Sculpt Safely shape and sculpt clay, using hands and tools, to create complex and individual 3-D artwork combining the methods and styles of Ancient Shang with their own ideas and techniques • Add pattern to clay sculptures by applying decorative shapes in clay made by safely rolling, cutting and stamping and by indenting with a sharp tool.</p> |
| Sum |  <p>DRAWING/PAINTING 20th Century (Abstract) Wassily Kandinsky – Hearing in Colour Children will explore the abstract painting of Wassily Kandinsky, a pioneer of abstract art and will build on their work with Calder's mobiles to look at movement and energy in abstraction.</p> <ul style="list-style-type: none"> Wassily Kandinsky was a 20th Century. He used lots of different types of paint and painted on lots of different surfaces. Kandinsky loved music and could play the cello and the piano. His paintings were even inspired by music <p>and he literally saw colours when he heard music and heard music when he painted. Kandinsky painted colours, shapes and lines to express his emotions.</p> | <p>Create & Critique Create sketch books to record their observations of Kandinsky's work, revisiting and refining • Experiment with their own abstractions, and responses to music • Respond to Kandinsky's work and impact (the development of abstraction) with value judgments, referring to colour, shape and line.</p> <p>Draw & Capture Use pencils to draw straight and curved lines, enclosing shapes with increasing accuracy • Create abstractions which have energy and suggest movement but do not represent objects figuratively • use space effectively so that pictures have proportion and clarity in the style of Kandinsky.</p> <p>Shade & Colour Mix secondary and tertiary colours in order to shade paintings • Relate colours to own emotions and show understanding of Kandinsky's response to colour • Colour accurately within a range of in enclosed spaces, staying within lines.</p>  |

Year C

| Term | Substantive Knowledge: "I know that" (<i>What we are learning about</i>) | Disciplinary Knowledge (<i>What we are learning that Artists & Designers do.</i>) |
|------|---|--|
| Aut |  <p>PAINTING / Henri Rousseau (Figurative – Naïve) Children will look at figurative painting of imaginary jungle scenes, focussing on the texture and colour of leaves, fur and skin. They will work in poster paint to capture the moods and shades of the rainforest.</p> <ul style="list-style-type: none"> Henri Rousseau was a 19th Century French painter He painted colourful, exotic and naïve paintings of jungle flowers, plants and animals. They are figurative but often childlike and dreamlike. He painted in oils, mixing powdered pigment with linseed oil. <ul style="list-style-type: none"> We are using poster paints: "ready-mixed" powder pigments already mixed for us with cellulose and starch. | <p>Create & Critique Create sketch books of foliage using pencil sketching and poster paint and exploring different dilutions of paint including thin washes • Emulate the composition, layout and subject matter of Henri Rousseau • Describe the effects and achievement of Rousseau, including understand what "naïve" art is and that Rousseau painted idealised and dreamlike landscapes and figures as he never left France (contrasted with Edward Tingatinga who painted what he saw).</p> <p>Draw & Capture Draw for a sustained period using pencils of varying degrees, to create regular and reliable images of foliage and of tropical wildlife.</p> <p>Shade & Colour Mix secondary and tertiary colours in poster paints, using water to thin them and create washes • choices of WW2 propaganda posters • Use digital technology to add bold lettering in a clear typeface and bright colour.</p>  |
| Spr | <p>DRAWING & DIGITAL Propaganda / (Figurative) Pupils will study and deconstruct the figurative art of the 1930s and 1940s when artists, designers and advertisers combined their talents to inspire civilians as part of the war effort. Typography, freehand painting and drawing and digital effects will be combined to create aesthetically pleasing and convincing.</p> <ul style="list-style-type: none"> Watercolours are dry pigments which dissolve when water is added. They can give a range of effects depending on how much water to pigment there is. When colour-mixing, the starter colour is called a hue; when you add white to a hue you create a lighter tint; when you add black to a hue you create a darker shade. These posters were made during the second world war to encourage citizens to help in the war effort. They used bright primary colours and bold lettering. Using paint and digital effects is called mixed media.  | <p>Create & Critique Create sketch books of themes, images and figures from WW2 propaganda posters to record their observations using them to review and revisit ideas. • Describe the achievement and significance of poster designers of the 2nd World War, aesthetically, socially and in terms of their impact, identifying points of interest and giving informed opinions.</p> <p>Draw & Capture Draw for a sustained period using hard pencil and ink pen, to create images relevant to life in the 1940s and the "war effort" • Draw images which anticipate lettering, leaving room for digital enhancement</p> <p>Shade & Colour Mix secondary and tertiary colours in watercolour, using black and white to create tints and shades of a hue • Emulate the composition, layout and style of WW2 propaganda posters • Use digital technology to add bold lettering in a clear typeface and bright colour.</p> |
| Su m | <p>INSTALLATION – 2 & 3D (Conceptual) Richard Long <i>The Natural World</i></p>  <p>Children will express their experiences and impressions of their surroundings in a collaborative installation, using photography, found objects and readymades, taking inspiration from Richard Long's installations of landscape and rambling.</p> <ul style="list-style-type: none"> Richard long is a living english artist He makes art which reflects the natural world, journeys and maps This is called Land Art He uses drawing, photography and found objects to tell the story of a journey. <ul style="list-style-type: none"> He works with mud, soil, rocks and stone and exhibits these with photographs and words. | <p>Create & Critique Create sketch books to record their observations of the natural world and of maps and geographical images and objects • Devise conceptual projects and land art ideas in sketch books, recording and refining ideas • Describe the achievement and significance of Richard Long and express opinions about his work.</p> <p>Draw & Capture Draw in a sustained manner images and objects from the natural world with accuracy • Use digital tools to capture the natural world in photographs and using maps and mapping technology</p> <p>Shape & Sculpt Safely use found objects and malleable natural substances to create to create complex and individual 3-D conceptual installations combining the methods and styles of Richard Long with their own ideas and techniques.</p>  |

| | Year A | Year B | Year C | |
|------|---|---|--|--|
| Term | Substantive Knowledge: "I know that" (<i>What we are learning about</i>) | | Disciplinary Knowledge (<i>What we are learning that Artists & Designers do.</i>) | |
| Aut |  <p>DRAWING/ Hans Holbein (Figurative)</p> <ul style="list-style-type: none"> Hans Holbein was a German-Swiss painter employed as the Court painter during the reign of Henry VIII. I know that he painted real subjects, figuratively in oils. Holbein's work portrayed the sitter's power, wealth and influence. Faces appear symmetrical but are not. | <p>Create & Critique Create sketch books to record their observations using them to review and revisit ideas. • Describe the achievement and significance of Holbein, in relation to his key works, and contrasted with other painters and artists studied.</p> <p>Draw & Capture Draw for a sustained period using a range of pencil types to create figurative representations of King Charles, based on recent photographs, portraying power, wealth and influence and identifying and replicating the subjects features accurately and proportionality. • Use information technology to find inspiration and resources for portraits and mixed media work.</p> <p>Shade & Colour Use shading, to emulate the effects and techniques of Hans Holbein, adding depth and detail to portraits of Henry VIII and Charles III.</p> |  | |
| Spr | <p>Collage: Matisse & Cut Outs <i>The Natural World</i></p> <ul style="list-style-type: none"> Matisse was a 20th Century French artist. He painted for most of his life and made art with cut out paper in his old age. He used assistants to help him assemble the huge artworks. He was inspired by the shapes of the natural world to make large, brightly coloured work. He first mixed colours which pleased him, then cut the shapes out with shears, then arranged them with paste on canvas. Some of his most famous works are Jazz, The Fall of Icarus and Snail. |  | <p>Create & Critique Create sketch books to record their observations of Matisse's work and the explorations of natural form and tints and hues, using them to review and revisit ideas. v Describe the achievement and significance of Matisse in his late period and the reputation and impact of the cut-outs.</p> <p>Draw & Capture Draw multiple similar shapes with minimal variations for the purpose of building up a pattern, based on real subjects with an abstracted effect. • Make, evaluate and refine digital images to share ideas, experiences and imagination.</p> <p>Shade & Colour Use colour mixing (secondary and tertiary) to create a range of hues to personal taste. to emulate the effects and techniques of Henri Matisse, artists and to produce their own 2-dimensional.</p> <p>Shape & Sculpt Safely shape painted card and paper, using scissors accurately carefully to cut multiple intricate designs. • Position cut-out effectively upon a background to create a deliberate effect, composing the whole effect before pasting down.</p> |  |
| Sum |  <p>Andy Goldsworthy</p> <ul style="list-style-type: none"> Andy Goldsworthy is a living British sculptor. He works with natural materials outdoors in the landscape and developed his relationship with the natural world as a farm labourer in Yorkshire. His works are called "site-specific installations". Goldsworthy is both a sculptor and a photographer, as his work does not last long – this is called "ephemeral art". | <p>Create & Critique Create sketch books to record their observations of the natural world, collect materials which may be used in art and design artworks, using them to review and revisit ideas. • Describe the achievement and significance of the Andy Goldsworthy, relating him to other artists who have used the natural world (for example, Richard Long, Henri Matisse, Henri Rousseau and Freida Kahlo established artists and designers studied.</p> <p>Draw & Capture Draw natural materials such as rocks, stones, feathers, twigs etc. In detail to engage with the natural world and design artworks. • Make, evaluate and refine digital images to share ideas, experiences and imagination and capture ephemeral artwork.</p> <p>Shape & Sculpt Safely shape and sculpt natural materials, using hands and tools, placing objects carefully and deliberately to create complex and individual 3-D artwork combining the methods and styles of Andy Goldsworthy with their own ideas and techniques. Show respect for the natural world as I use its materials.</p> |  | |

3 Pedagogy: Learning & Teaching Art & Design



An inspiring site-specific installation in the Wyche's grounds emulating Andy Goldsworthy.

3.1 Art & Design will be taught as a discrete subject, expressing the National Curriculum aims and programmes of study in termly units. We will teach and assess the curriculum mapped above (2 Curriculum) and the progression of subject specific skills outlined below (4 Assessment). Art & Design learning will be recorded in its own sketchbook, in photographs and in specific pieces of art.

3.2 In addition to being taught as a discrete subject, Art & Design will form part of a rich, cross-curricular curriculum, and other subject disciplines will be strategically used to deepen understanding and widen the context of the subject, for example by painting propaganda posters by hand and using desktop publishing software to add lettering digitally in KS2 History, or by making Matisse inspired cut-outs drawing inspiration from work on biomes in Year 6 Science.

3.3 Above all, our pedagogical approach to geography will, answering the question “who makes art, how and why”. This question will help us to explore Art & Design as a force that originated with human intelligence and spirituality, has shaped an continues to shape the world we see around us, and is available to each and every one of us.

3.4 Children will explore their own ideas, feelings, memories and surroundings by engaging with established and contemporary art & design, and responding to their surroundings. Will look for inspiration indoors and outdoors, in galleries and exhibits and in our own creativity. We will give children the opportunity to self-actualise and increase wellbeing by making beautiful and interesting objects and expressing themselves creativity.

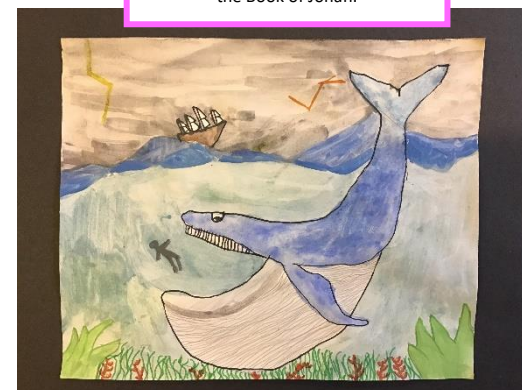
4 Assessment

Assessment in Art will establish the extent to which children are gaining and retaining substantive knowledge about Art processes and the artists and designers who have made significant work. This will be done through a range of approaches in line with our assessment policy, but which will include most, but not all of:





- Entry quizzes and assessment tasks.
- Exit quizzes and assessment tasks.
- Questioning in lessons, individual, group and class.
- Evaluating exploratory and recorded work in sketchbooks.
- Observing children’s practical processes and products.
- Assessment of related content in other subject domains (e.g. propaganda watercolours in History.).

Judgements will be made as a secure fit, and records kept of pupils who are working **below**, **at** or **above** their chronological year.

Art and Design skills enhance RE work as Year KS1 pupils illustrate the Book of Jonah.



Malvern Wyche C of E Primary School Art & Design Progression of skills¹

| Document | EYFS | KS1 National Curriculum | | | KS2 National Curriculum | | |
|--|--|---|--|---------------------|-------------------------|-----------------|--------------------|
| Phase | Reception, Year 1 & 2 | | | Year 3, 4 & 5 | | | Year 6 |
| Year | R | 1 | 2 | 3 | 4 | 5 | 6 |
| | <i>In an enabling environment</i> | <i>With Support</i> | <i>Competently</i> | <i>With Support</i> | <i>Competently</i> | <i>Reliably</i> | <i>Confidently</i> |
| A1 Create & Critique  | <p>Share their creations, explaining the process they have used.</p> <p>Say what they value about their own explorations and results.</p> | <p>Use the work of established artists as a starting point for own artworks.</p> <p>Identify similarities and differences between the work (e.g. subject matter, composition or technique) of the artists studied.</p> | <p>Create sketch books to record their observations using them to review and revisit ideas.</p> <p>Describe the achievement and significance of the established artists and designers studied, discussing the elements of line, shape, form, colour, space, texture and, value.</p> | | | | |
| A2 Draw & Capture  | <p>Safely use and explore a variety of mark-making materials and digital devices, experimenting with line, and form create or capture 2D images with expressive or decorative potential.</p> | <p>Draw lines of varying thicknesses in a range of media, enclosing shapes reliably so that they are recognisable.</p> <p>Use digital technologies to capture or create images, to share ideas, experiences and imagination.</p> | <p>Draw for a sustained period using a range of mark making materials of varying grades, to create figurative and abstract representations of real and imaginary subjects.</p> <p>Make, evaluate and refine digital images to share ideas, experiences and imagination.</p> | | | | |
| A3 Shade & Colour  | <p>Safely use and explore a variety of mark-making materials and digital devices, experimenting with colour, design and texture to create or capture 2D & 3D images with expressive or decorative potential.</p> | <p>Explore shading, colour mixing and simple effects (e.g. dots, lines, and hatching), to emulate the effects and techniques of established artists and to produce their own artworks in 2- and 3- dimensions.</p> <p>Use digital technology to colour, shade or develop images, to share ideas, experiences and imagination.</p> | <p>Use shading, colour mixing (secondary and tertiary) and effects (e.g. perspective, shadow and 3D shading), to emulate the effects and techniques of established artists and to produce their own artworks in 2- and 3- dimensions.</p> <p>Make digital artwork, evaluating, enhancing and improving the tone, colour and quality to share ideas, experiences and imagination.</p> | | | | |
| A4 Shape & Sculpt  | <p>Safely use, explore and manipulate a variety of malleable materials and digital devices, experimenting with form and texture and function to create 3D work expressive or decorative potential.</p> | <p>Explore safely simple pattern, texture, form, and space with malleable materials, to emulate the techniques of established artists and to produce own artistic effects in 3D work.</p> <p>Safely, explore basic tools and techniques (e.g. for cutting, joining & texturing) to emulate the techniques of established artists and to produce their own artworks in 3 dimensions.</p> | <p>Safely shape and sculpt malleable materials, using hands and tools, to create complex and individual 3-D artwork combining the methods and styles of important artists and designers with their own ideas and techniques.</p> | | | | |

| By the end of... | Progress Statement | RE skills descriptor (pupils are successful when, by the end of the year ...) |
|------------------|----------------------------|--|
| Reception | In an enabling environment | Pupils develop skills, abilities and emergent awareness through formal and informal early learning. Pupils explore the world around them developing skills and abilities through trial and error. There are high levels of adult- and peer- interaction and exploratory and experiential learning. |
| Year 1 | With Support | Pupils will demonstrate <i>many</i> of the end of Key Stage 1 Art & Design skills and processes <i>with support</i> from adults. They make many mistakes and are supported to recognise them and learn from them. They need repetition, re-iteration and reminders to achieve reliable results. |
| Year 2 | Competently | Pupils will <i>use & apply</i> end of KS1 Art & Design skills and processes with <i>minimal support</i> . They make mistakes and are beginning to accept feedback and self-correct with support. |
| Year 3 | With Support | Pupils demonstrate <i>some</i> KS1 & 2 Art & Design skills and processes with frequent support and supervision. They make frequent mistakes and are beginning to accept and respond to feedback. |
| Year 4 | Competently | Pupils demonstrate <i>many</i> KS1 & 2 Art & Design skills and processes with occasional support and reminders. They are beginning to learn from their mistakes and accept and respond to feedback. |
| Year 5 | Reliably | Pupils demonstrate <i>most</i> KS1 & 2 Art & Design skills and processes with <i>occasional</i> support and supervision. They achieve mostly reliable results and self-correct, frequently learning from mistakes. They begin to instruct and advise others with adult oversight. |
| Year 6 | Confidently | Pupils demonstrate <i>all</i> primary Art & Design skills and processes with minimal support and supervision. They achieve consistent and predictable results, recognising and valuing their mistakes. They are confident to instruct and advise others. |

5 Art & Design Glossary

Capture Pupils will sketch quickly to capture the shape and appearance of objects, capture their ideas in notes and sketchbooks and use photography to make images, either for inspiration, as part of a process or as finished pieces of art.

Colour Children may add colour to their artwork using pencil crayons, paints, chalks, oil pastels or selecting objects and materials already coloured (such as card, wood, wool and found objects). Ready mixed colours in paint (watercolour, poster, acrylic or oil) are called pigments. Pigments which are darkened with black are called hues. Pure pigments lightened by adding white are called tints.

Create It is vital that pupils form their own ideas and develop and use their own creativity, not merely copy a model or a how-to guide. Learning about great artists and designers should allow them to emulate, combine and be influenced by these works to develop their own art, expressing their own lives and ideas.

Critique Pupils will express an opinion about art, saying if they like it or not, and describing its processes, materials and influence. They will discuss the elements of art (line, form, shape, colour, space, texture, value).

Draw Children will use handheld and digital mark-making tools to make figurative and abstract images with increasing skill and accuracy, developing skills in specifics such as the shape of objects, perspective and faces.

Sculpt Sculpture is the creation of abstract or figurative three-dimensional art. This may be from malleable materials like clay or wire, or from found objects. It may also be carved out of wood or stone, cast in metal, plastic or concrete or made from a combination of all of them.

Shade Children will use dots, cross-hatching and gradations of pencil and colour to increasingly shade objects and pictures effectively. Colour mixing, tinting and hueing and watering down pigments will create shading effects which will gradually increase the quality of their art.

Shape Pupils will push, pull and manipulate materials to get the shape and effects they want in their sculpture and collage. They may use their hands or tools to add texture, relief or indentation etc.

