

Art

I found I could say things with colour and shapes that I couldn't say any other way - things I had no words for.'

Georgia O'Keeffe

At Blackawton believe that high-quality Art lessons will inspire children to think innovatively and develop creative procedural understanding. Our Art curriculum provides children with opportunities to develop their skills using a range of media and materials.

Children develop their substantive knowledge through the seven core areas:

Line.

- Shape.
- Form.
- Space.
- Contrast
- Colour
- Texture

This is done through drawing, painting, printing, collage, textiles, 3D work and digital art and are given the opportunity to explore and evaluate different creative ideas. Children will be introduced to a range of works and develop knowledge of the styles and vocabulary used by famous artists. The knowledge pupils develop is applied across other subjects, allowing pupils to reflect upon and explore subjects in greater depth; for example, by sketching historical artefacts in detail, researching geographical locations to support their work on landscape painting or using art as a medium to express emotion and thought to enhance their personal, social and emotional development. Many areas of art link with mathematical ideas of shape and space; for example, when printing repeating patterns and designs and thinking about 3D shapes to support structures. It is paramount that art work be purposeful; be this as a means of expression or to explore the styles of other artists that inspire our own work. Pupils should be clear what the intended outcomes are and have a means to measure their own work against this.

In Art, pupils are expected to be reflective and evaluate their work, thinking about how they can make changes and keep improving. This should be meaningful and continuous throughout the process, with evidence of age-related verbal and written reflection. Children are encouraged to take risks and experiment and then reflect on why some ideas and techniques are successful or not for a particular project.

Our Art Curriculum is high quality, well thought out and is planned to demonstrate progression. In addition, we measure the impact of our curriculum through the following methods:

- A reflection on standards achieved against the planned outcomes;
- A celebration of learning for each term which demonstrates progression across the school;
- Pupil discussions about their learning; which includes discussion of their thoughts, ideas, *processing and evaluations of work.*

Term	Year R	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Suggested Artists
Autumn 1	Begin to use a variety of drawing tools Use drawings to tell a story Investigate different lines Explore different textures Encourage accurate drawings of people	Extend the variety of drawings tools Explore different textures Observe and draw landscapes Observe patterns observe anatomy (faces, limbs)	Experiment with tools and surfaces draw a way of recording experiences and feelings discuss use of shadows, use of light and dark Sketch to make quick records	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	Identify and draw effect of light scale and proportion accurate drawings of whole people including proportion and placement Work on a variety of scales computer generated drawings	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	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
Autumn 2	Experimenting with and using primary colours Naming mixing (not formal) Learn the names of different tools that bring colour Use a range of tools to make coloured marks on paper	name all the colours mixing of colours Find collections of colour applying colour with a range of tools	Begin to describe colours by objects Make as many tones of one colour as possible (using white) Darken colours without using black using colour on a large scale	colour mixing Make colour wheels Introduce different types of brushes techniques- apply colour using dotting, scratching, splashing.	colour mixing and matching; tint, tone, shade observe colours suitable equipment for the task colour to reflect mood	hue, tint, tone, shades and mood explore the use of texture in colour colour for purposes	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,
Spring 1	Handling, manipulating and enjoying using materials Sensory experience Simple collages Simple weaving	weaving collage Sort according to specific qualities how textiles create thing	overlapping and overlaying to create effects Use large eyed needles – running stitches Simple appliqué work Start to explore other simple stitches collage	Use smaller eyed needles and finer threads weaving Tie dying, batik	Use a wider variety of stitches observation and design of textural art experimenting with creating mood, feeling, movement- compare different fabrics	use stories, music, poems as stimuli Select and use materials embellish work fabric making artists using textiles	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
Spring 2	Handling, feeling, enjoying and manipulating materials Constructing Building and destroying Shape and model	Construct Use materials to make known objects for a purpose Carve Pinch and roll coils and slabs using a modelling media. Make simple joins	Awareness of natural and man- made forms Expression of personal experiences and ideas to shape and form from direct observation (malleable and rigid materials) decorative techniques Replicate patterns and textures in a 3-D form work and that of other sculptors	Shape, form, model and construct (malleable and rigid materials) Plan and develop understanding of different adhesives and methods of construction aesthetics	Plan and develop Experience surface patterns / textures Discuss own work and work of other sculptors analyse and interpret natural and manmade forms of construction	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	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
Summer 1	Rubbings Print with variety of objects Print with block colours	Create patterns Develop impressed images Relief printing	Print with a growing range of objects Identify the different forms printing takes	relief and impressed printing recording textures/patterns mono printing colour mixing through overlapping colour prints	Use sketchbook for recording textures/patterns Interpret environmental and manmade patterns modify and adapt print	combining prints design prints make connections discuss and evaluate own work and that of others	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
Summer 2	repeating patterns irregular painting patterns Simple symmetry	Awareness and discussion of patterns repeating patterns symmetry	Experiment by arranging, folding, repeating, overlapping, regular and irregular patterning natural and manmade patterns Discuss regular and irregular	pattern in the environment design using ICT make patterns on a range of surfaces symmetry	Explore environmental and manmade patterns tessellation	Create own abstract pattern to reflect personal experiences and expression create pattern for purposes	Create own abstract pattern to reflect personal experiences and expression create pattern for purpose	Joan Miro, Bridget Riley, Escher, Paul Klee