

OUR ART CURRICULUM WITHIN THE ADAPTED INTERNATIONAL PRIMARY CURRICULUM



Our Assessment Overview linked to detailed adapted Schemes of Work Assessed using triangulated assessment three times a year and against end of year ARE						
Assessment strands	Strand 1	Strand 2	Strand 3	Strand 4	Strand 5	Strand 6
DT 1-2blocked	IPC milepost skills	User and purpose	Design and make	Tools and skills	Safety	Big Ideas
History 1-2blocked	IPC milepost skills	Chronological understanding	Historical depth and knowledge	Historical Enquiry Interpretations of history		Big Ideas
Geography 1-2 blocked	IPC milepost skills	Locational Knowledge	Place Knowledge	Human and physical Geography	Fieldwork and geography skills	Big Ideas Linking concepts across multiple subjects
Art 1-2blocks	IPC milepost skills	Colour Pattern Tone	Technique	Texture and form	Artists and Art from around the world	Big Ideas
Music Ongoing Skills focus	Singing /Play	Listen and appreciation History of music *Key composer knowledge linked to historical periods	Interrelated dimensions Rhythm Pulse Pitch Texture Timbre Dynamics *Chords	Composition and notation	Improvisation	Performance
Science 2-3 Per year	IPC milepost skills	Working scientifically	Biology Anatomy Adaptation Botany	Physics and Chemistry	Materials, states rock and soil formation	Big Ideas
PSHE Ongoing	Changes	Relationships	Differences	Healthy me	Aspirations (dreams and goals)	RSE SEP: 2020
GAMES Ongoing Skills focus	Running /Jumping /Throwing /Catching				Participation and applying skills Competitive games Attack and defence	Health and fitness including mental health and lifestyle choices
GYM/ Dance Ongoing	Movement, pattern Balance		Agility Coordination and flexibility		Personal performance /Group performance Health, Fitness and Lifestyle	
Swim Blocked	Swimming to NC; stand-alone block					
MFL KS2 Ongoing	Oracy		Literacy		Intercultural understanding	
RE Ongoing	AT 1: LEARNING ABOUT RELIGIONS This attainment target refers to how pupils develop their knowledge, skills and understanding with reference to: beliefs, teachings and sources; practices and ways of life; forms of expression.			AT 2: LEARNING FROM RELIGION This attainment target refers to how pupils, in the light of their learning about religion, express their responses and insights with regard to questions and issues about: identity and belonging; meaning, purpose and truth; values and commitments.		
Computing Ongoing	Computer science online safety			Information technology online safety		Digital Literacy –including online safety
Our curriculum must: - Have International/SMSC/British values dimensions - Be cyclical - Build in first hand experiences - Reinforces the schools values : AFTER - Have a heavy focus on subject specific vocabulary, learning vocabulary (Blooms WoW) and expected vocabulary (related to spelling) Pupil Discussion in groups and 1:1 Because this is how we know our children learn best				Assessment methodology: - Ongoing assessment via short summative low stakes tests/tasks - Focussed practical activities and sequenced activities observed (FPTs) - Cumulative work individual or group piece, including project based on task centric - Collaborative work/Performance/Demonstration 1:1 or group discussion -questioning - Ongoing assessment formative-including home study or targeted observation		

Art Curriculum Long Term Plan

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2	Additional units and topics to supplement
NURSERY prerequisite skills for art	Fantastic Families, Fabulous ME! - Loose parts <i>Andy Goldsworthy, Hannah Bullen-Ryner</i> Mini Project: Local Artist in residence	Local Heroes and Superheroes – collage <i>Alma Thomas</i>	Our Wonderful World – patterns (using print) <i>Islamic Art</i>	Let's go on an adventure – colour mixing <i>Georgia O'Keefe</i>	If you go down to the woods – sculpture <i>Choucair</i>	All creatures great and small – Painting <i>Van Gogh - Sunflowers</i>	Super Seven Artist Composition in Red and Blue 1929 Mondrian
RECEPTION prerequisite skills for art	Our place in space - Loose parts <i>Andy Goldsworthy, Hannah Bullen-Ryner</i>	Fantasy and Fairy Tales – collage <i>Alma Woodsey Thomas</i>	Dinosaur Dig – patterns (using print) <i>Islamic Art</i> Mini Project: Local Artist in residence	Superheroes – colour mixing <i>Georgia O'Keefe</i>	Explorers – sculpture <i>Choucair</i>	Pirates! – Painting <i>Van Gogh - Sunflowers</i>	Super Seven Artist Convergence Jackson Pollack
YEAR 1			<u>People of the Past</u> (Hist, M, Art) Main art topic - Lowry paint tone colour mixing	<u>A to B</u> (Geog, Hist, Art , DT-vehicles) Opportunity to sketch outdoors. <u>Pencil tone</u> observational drawing skill building tasks Mini Project: Local Artist in residence		<u>All Dressed Up</u> (Geog, Art , Sc, DT-weaving) <u>Weaving textiles/ pattern</u> How to create our own design About symmetry in design How to make repeat patterns to support DT	Super Seven Artist Girl with a Pearl Earring Johannes Vermeer
YEAR 2		<u>Celebrations</u> (Art , DT-hats) Artist study of Picasso and cubism use of pastels and clay relief sculpture half class			<u>Flowers and Insects</u> (Sc, Geog, Art) Art inspired by Monet Poppy Field Argenteuil use of paint building	<u>Hooray..Let's Go On Holiday!</u> (Geog, Hist, Art) From the IPC How to create a sand art sculpture half class	Super Seven Artist The Virgin (Mary) and Child with Saint John

		Mini Project: Local Artist in residence			on year 1 <u>tone and colour mixing</u>	•About some of the pictures that are used to record holidays •How we can record our holidays •About the designs of some holiday souvenirs <u>mixed media paint pastels</u>	and an Angel Sandro Botticelli
YEAR 3		<u>Bright Sparks</u> (Sc/ DT-electric game/Hist,,I) <u>Art</u> +magnets Inspired by artist Sonia Delaunay <u>paint colour mixing</u>		<u>Active Planet</u> (Hist, Geo, Sc, DT-buildings, <u>Art</u>) Inspired by Van Gogh use of <u>paint and Impasto technique to paint own volcano</u> Mini Project: Local Artist in residence	<u>Scavengers, Settlers Man – Iron Age</u> (Hist, <u>Art</u>) Inspired by Henry Moore’s reclining figure 3d sculpting <u>use of clay looking at form and negative form</u>		Super Seven Artist Several Circles Wassily Kandinsky
YEAR 4		<u>Save the World</u> (Sc, Geog, Hist, <u>Art</u> , DT-drinks) +Rainforests Inspired by Henry Rousseau Naive art <u>paint</u> IPC task design tribal masks linked to colour having meaning <u>pencil crayon</u>			<u>Painting, Pictures photos</u> (<u>Art</u> , Geog, Hist, Sc, I) Main IPC topic How artists used different materials and techniques for their work About the reasons why different art work is produced <u>observational drawing, charcoal paint</u> inspired by David Hockney including sketching en plein air Mini Project: Local Artist in residence	<u>Temples, Tombs, Treasure</u> (Hist, M, DT-textiles) +Ancient Civilisations <u>Art From the IPC In Art, we’ll be finding out:</u> How to plan and create our own tomb wall painting Use a combination of the original images and those used inspired by Klimt (How to plan and create our own tomb wall painting) <u>Use of textiles and other materials for collage</u>	Super Seven Artist Grass for those who cry Friedensreich Hundertwasser

YEAR 5	<u>Great, Bold, Brave</u> (Hist, M, Art, I) Classical Civilisations In Art, we'll be finding out: About Ancient Greek and Roman art How to create our own piece of art in a Greek or Roman style Link with Henry Moore reclining statue series Fallen Warrior <u>3d sculpting use of clay looking at form and negative form</u>				<u>Space Explorers</u> (Sc, Hist, Art, DT-space rovers) In Art, we'll be: Finding out about nebulae and how we can capture their shape, colour and patterns in art use of paint and a range of techniques to capture the impression of space Mini Project: Local Artist in residence	<u>What Price Progress.</u> (DT- product for the classroom, Hist Local Area Study linked with Victorians) Art Study of Renee Macintosh. <u>Use of pencil crayons to create tone in colour.</u> Extend to using [paint on acetate to create a stained glass window in the Macintosh style	Super Seven Artist Proserpine Dante Gabriel Rossetti
YEAR 6	<u>Full Power</u> (Sc, , H, I) Art Build GDO tasks into this to demonstrate progression from year 3 Inspired by artist Sonia Delaunay <u>paint colour mixing</u>	<u>Out of Africa</u> (Sc, DT-food/menus) Art Inspired by the work of David Shepherd and Steven Brown. <u>Observational drawings of lion heads using sketching pencil</u> (possibly mixed with Charcoal) to create <u>tone</u>. Expand to include <u>abstraction</u> as with the work of Steven Brown <u>using paint</u>. Mini Project: Local Artist in residence			<u>AD 900</u> (Hist, Geog) Art Inspired by the glyphs and the wall art from the Mayans <u>use a range of textiles create a weaving using the language of colour</u> that Mayans used		Super Seven Artist Paul Nash We Are Making a New World

Art At The Valley School

Our teaching vehicle is closely ascribed to the key skills/knowledge as exemplified in the International Primary curriculum (IPC) milestones and learning goals that combined, cross referencing to ensure the National Curriculum is met and enhanced in a broader offer.

We strongly feel Art provides us with, not only the means of self-expression and communication, but also a window into other people's feelings, thoughts and visions. We believe Art is a unique and diverse visual language. It is common to all cultures and age groups. Art has a role in its own right but has several functions both to the individual and in playing an inherent communicative and supportive role in every curriculum area, making a significant contribution to the quality of learning.

Art experiences enable children to learn, organise, communicate, express and celebrate, using intuitive as well as logical processes.

The Arts teach pupils to think creatively, to develop perceptual skills of observation and discrimination, and to develop verbal, visual and technical skills for communication. Art education can help to develop and awareness of different societies and cultures, both past and present, and can aid children who may have difficulty expressing themselves by other means.

Therefore, Art and Design is not a subject we merely learn; it is a subject we feel. Its experiences can help us to develop a wider understanding of Art, allowing us to consider and evaluate our likes and dislikes, developing our aesthetic judgements and understanding the judgements of others, shaped by understanding and reasoning.

Art has the potential to enrich all our lives. In order that Art and Design meets the children's needs, and requirements of the Early Learning Goals and the National Curriculum, it is essential that strategies are in place to ensure that the subject is offered with clear and consistent objectives, with a certain amount of flexibility needed to ensure self-expression.

We believe art is best taught through aspects of specialist teaching, with real artists and subject specialist playing a role in promoting this subject, via delivery or coaching of others.

The strategies for the implementation of the aims will be effective when the principles for inclusion have been taken into account:

Set suitable learning challenges;

- Respond to the pupils' diverse needs
- The contribution of all children is valued;
- All pupils feel secure and are able to contribute appropriately;
- Stereotypical views are challenged and pupils learn to appreciate and view positively differences in others, whether arising from gender, ability or disability.
- Art can be seen both as subject in itself and intrinsically linked to cultures, religions, historical periods, works or fiction and movements.

Art inspires Awe and Wonder

The diversity of children's particular needs are catered for. Planning has to be adapted to meet the needs of all the children, taking forward their current level of skills and understanding to their next potential level of skills and understanding.

Resources are presented in such a way that children can be autonomous and make individual choices within the structure of a lesson.

The cross-curricular aspects of Art and Design need to be ongoing considerations, with particular connections taken advantage of and discussed. In particular, ICT can be an integral part of the lesson.

Throughout the Foundation Stage and Key Stage 1, children will develop their creativity and imagination by exploring the visual, tactile and sensory qualities of materials and processes. The role of Art and Design in their environment, and colour, shape and space will be used to represent ideas and feelings.

Throughout Key Stage 2, children will further develop their skills through more complex activities. Visual and tactile elements, materials and processes will be used to communicate what they see, feel and think.

Practical development

We develop skills and knowledge using a variety of materials and techniques so that ideas can be planned and developed successfully and imaginatively.

Intellectual development

We allow children to make choices that enable the development of visual perception and environment awareness.

Critical development

We allow children to gain an awareness of the aesthetic pleasure of Art and allow them to express opinions about their own and others' art work.

Knowledge development

We allow children to study and observe images and artefacts from different periods, cultures and traditions and apply this to their own work. We enable the children to explore the link between the personal and cultural influences that apply to artists and how the artists in turn influence others at a personal and cultural level.

In order to ensure that our aims remain attainable for all our children, the following objectives are identified as the primary tool through which Art is taught.

Structure of the IPC:

Subject goals-build towards each end of phase Mileposts.

Introduction-Milepost 1 Y2 end -Milepost 2 Y4 end –Milepost 3 Y6 end

The Subject Goals, Learning Goals and Mileposts do provide a rubric outline for the end of Phase 1/2/3.

These mileposts coincide with the end of Year 2, Year 4 and Year 6. Based around two year targets

Build a structure of substantive and disciplinary knowledge, understanding and skills.

Key areas of the structured knowledge in IPC and adaptation

Expressing ideas, emotions, observations and experiences in images

Developing creativity and imagination

Using colour, form, texture and patterns—strong science link “light”/ addition “colour pattern and tone”/Texture and form

Using materials and processes —strong science link “materials”/ addition “Technique”

Understanding and appreciating, respecting other people’s visual expressions

The work of artists, craftspeople and designers from different cultures, including those from the UK /adaptation “Artists and Art from around the world”

Adaptations:

We felt our curriculum adaptations needed to add specific content knowledge that is more progressive and incremental.

The additions also added requirements to learn about issues of relevance that we feel **are most significant for our children to learn**, here at The Valley Community School, specific to each unit and each year. These incremental programmes set out precise unit and end of phase teaching elements, with key knowledge to learn.

Key processes:

- Enquiry
- Designing
- Making
- Techniques
- Materials
- Interpretation
- Evaluation
- Communication

Spiritual, moral, social and cultural development through art.

- Spiritual – to reflect and express their thoughts and feelings through Art
- Moral – to respect and value their own work and the work of others.
- Social – sharing with and supporting others, recognising and appreciating the different and unique abilities and ideas of other.
- Cultural – recognising how art influences the way people think and feel, relating it to the time and place. Also through reflecting on Art from other traditions.

All of which links into the IPC.

Equal Opportunities and Inclusive learning

Art is an entitlement for all pupils. Teachers at The Valley should provide each child with appropriate learning challenges. Be aware of and respond to the diverse needs of each pupil, so that the experiences they have are rewarding and demonstrate achievement. Work will be adapted so that each child can reach their full potential involving all the spectrum of SEND; adaptations to resources or equipment may need to be made to allow for physical needs; opportunities to extend skills for the more able children. Equal opportunities will be supported by all staff. Art from all cultures will be used throughout the year and all children

regardless of gender, ability or disability will be encouraged by staff to take an active part to the best of their abilities.

“How we make suitable adaptations to support the learning of Disadvantaged and Pupils with Special Educational Needs”

“At The Valley School we adapt the curriculum to make it accessible to all pupils. This involves adapting the curriculum content, methods by which it is taught, teaching sequence or resources. Our highly trained and dedicated staff know that true inclusion does not just happen in core subjects, but throughout the whole curriculum.

- Our Inclusion practices include:
 - Schemes of work in the short, mid and long-term, with clearly defined milestones and practical objectives exemplified clearly
 - Pre-teaching key concepts and language
 - Post-teaching to consolidate
 - Supporting accessibility by understanding by focussing on key vocabulary

Using hands on drama, making and the arts, rather than defaulting to reading/written content only

Using ICT technology, apps, video and computer based technologies where appropriate
Waves of intervention that focus on Basic Skills and language proficiency that supports wider curriculum accessibility”

For example if a child has difficulties with fine motor skills use enlarged paper and drawing or painting equipment.

- Extra support may need to be given to those who have a barrier to learning because of English.
- If this is the case it is appropriate that evaluations and critiques in art are adapted: use of a scribe to record the child’s opinion.

It is essential that children access the visual and creative aspects of the art curriculum without experiencing any negativity to allow for personal growth.

How we support teaching and learning

- Explore and develop ideas that are challenging, yet attainable, for each child;
- Provide a full range of tools, materials and resources accessible to all, giving consideration to the needs of the design and the capabilities of the medium;
- Allow children to experience all types of medium;
- Provide classroom environments which are conducive to work in Art;
- Make use of ICT in the designing and investigating of pieces of Art;
- Ensure that the learning experiences meet the needs of the children from a personal and academic level, with particular attention paid to the Early Learning Goals and Attainment Targets for the Foundation Stage and Key Stage 1;
- Throughout Key Stage 2 build on previous development. Evidence to show progression to be collected in sketchbooks. Development is identified and ongoing, cyclical and personal;
- Explore and develop children's own ideas;
- Develop children's understanding of: colour, pattern, texture, line, tone, shape, form, space, materials, processes, art from different times and cultures;
- Ensure continuity and progression with a range of media.

What we see as a result of our high expectations:

- The structure of the art curriculum ensures that children are able to develop their knowledge and understanding of the work of artists, craftspeople and designers from a range of times and cultures and apply this knowledge to their own work.
- The consistent use of children's sketchbooks means that children are able to review, modify and develop their initial ideas in order to achieve high quality outcomes. Children learn to understand and apply the key principles of art: line, tone, texture, shape, form, space, pattern, colour, contrast, composition, proportion and perspective.
- The opportunity for children to refine and develop their techniques over time is supported by effective lesson sequencing and progression between year groups. This also supports children in achieving age related expectations at the end of their cohort year.
- - Classroom displays reflect the children's sense of pride in their artwork and this is also demonstrated by creative outcomes across the wider curriculum. The school

environment also celebrates children's achievements in art and demonstrates the subject's high status in the school.

Policies

Systemic documents

Key documents held in house and maintained by subject leaders that promote, monitor and support this subject development.

- Position statement
- Action and/or development plan
- External and/or Internal Data Profiles
- Impact statement
- Monitoring plan
- Case studies
- Sketch books
- Documents that support exemplification of standards
- Art Policy

ART and Design Specific to Year Group

EYFS

In planning and guiding what children learn, practitioners must reflect on the different rates at which children are developing and adjust their practice appropriately, referring to the Characteristics of Effective Teaching and Learning

These are: **playing and exploring** – children investigate and experience things, and ‘have a go’; **active learning** – children concentrate and keep on trying if they encounter difficulties, and enjoy their achievements for their own sake; **creating and thinking critically** – children have and develop their own ideas, make links between ideas, and develop strategies for doing things.

In addition, the **Prime** Areas of Learning (**Personal, Social and Emotional Development, Communication and Language and Physical Development**) underpin and are an integral part of children’s learning in all areas.

EYFS Expressive Arts and Design Educational Programme (Statutory)

The development of children’s artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

EYFS Expressive Arts and Design (Art) Skills			
Mark making and drawing	Colour	Texture	Form (3D work)
- Can hold and use drawing tools (pencil, rubbers, crayon, pastels, chalk, pen, felt tip) with some control to make marks (from observation or imagination). - Selects coloured drawing implements for a purpose. - Uses drawing tools to make marks, lines and curves. - Draws accurate representations of people and objects. To talk about their own and others' work.	- Can recognise and name different colours. - Understands that when colours are mixed, new colours are created. - Can select and create different colours. - Uses a variety of tools to apply paint, e.g. brushes of different sizes, sponges, fingers, objects. - Can explore working with paint on different surfaces and in different ways (e.g. different textured, coloured, sized and shaped paper). - Can work from direct observation and imagination.	- Enjoys playing with and using a variety of textiles and fabric. - Can decorate a piece of fabric using different implements, e.g. fabric pens, paints, sticking on buttons etc. - Has a go at threading a needle. - Shows experience in simple weaving: paper, twigs. - Shows experience in fabric collage: layering fabric, adding different textiles and media.	- Explores malleable media such as clay, salt dough, playdoh and sand. -mpress and apply simple decoration. - Can cut shapes using scissors and other modelling tools. - Can use tools such as scissors, staplers, clay tools, split pins and shape cutters competently and appropriately. - Build a construction/ sculpture using a variety of objects from observation or imagination e.g. recycled, natural and manmade materials. - Can choose own resources and tools.
- Provide opportunities to work together to develop and realise creative ideas. Reflect with children on how they have achieved their aims. - Teach children to develop their colour-mixing techniques to enable them to match the colours they see and want to represent, with step-by-step guidance when appropriate.			
- Provide a range of materials and tools and teach children to use them with care and precision. - Promote independence, taking care not to introduce too many new things at once. - Encourage children to notice features in the natural world and discuss their responses to what they see. - Help them to define colours, shapes, texture and smells in their own words. - Visit galleries and museums to generate inspiration and conversation about art and artists.			
Children are learning to:- Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills.			

Assessment
• Can children talk about their own work. • Can children use tools accurately. • Can children mix colours to get desired shade. • How do children use colour, design and texture to create their pieces.
Vocabulary (see also Long term EYFS Vocabulary Map)
Mark-make, draw, lines, circles, colour, mix, primary, secondary, texture, form, sculpt, print, art, techniques
ELG: Creating with Materials (Statutory)
Children at the expected level of development will: - Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function; - Share their creations, explaining the process they have used; - Make use of props and materials when role playing characters in narratives and stories.

Little Learners

Autumn 1	Autumn 2
Marvellous Me! - Loose parts <i>Andy Goldsworthy, Hannah Bullen-Ryner</i> • What patterns - make. • What does this feel like. • How - change this to create an effect. • What can this represent.	No place like home – collage <i>Alma Woodsey Thomas</i> • What effects - make with my colour choices. • - control tools effectively. • - join pieces effectively. • - use texture to create an effect.
Spring 1	Spring 2
Food Glorious Food – patterns (using print) <i>Islamic Art</i> • What patterns - make. • What colours and objects will I choose. • What can this represent.	Amazing Animals – colour mixing <i>Georgia O'Keefe</i> • How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.
Summer 1	Summer 2
Come Outside! – sculpture <i>Choucair</i> • How - combine pieces to create an effect. • - join pieces effectively. • - use tools effectively.	Let's Pretend – Painting <i>Van Gogh - Sunflowers</i> • How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.

Nursery

Autumn 1	Autumn 2
Fantastic Families, Fabulous ME! - Loose parts <i>Andy Goldsworthy, Hannah Bullen-Ryner</i>	Local Heroes and Superheroes – collage <i>Alma Thomas</i>
• What patterns - make. • What does this feel like. • How - change this to create an effect. • What can this represent.	• What effects - make with my colour choices. • - control tools effectively. • - join pieces effectively. • - use texture to create an effect.
Spring 1	Spring 2
Our Wonderful World – patterns (using print) <i>Islamic Art</i>	Let's go on an adventure – colour mixing <i>Georgia O'Keefe</i>
• What patterns - make. • What colours and objects will I choose. • What can this represent.	• How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.
Summer 1	Summer 2
If you go down to the woods – sculpture <i>Choucair</i>	All creatures great and small – Painting <i>Van Gogh - Sunflowers</i>
• How - combine pieces to create an effect. • - join pieces effectively. • - use tools effectively.	• How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.

Reception

Autumn 1	Autumn 2
Our place in space - Loose parts <i>Andy Goldsworthy, Hannah Bullen-Ryner</i>	Fantasy and Fairy Tales – collage <i>Alma Woodsey Thomas</i>
• What patterns - make. • What does this feel like. • How - change this to create an effect. • What can this represent.	• What effects - make with my colour choices. • - control tools effectively. • - join pieces effectively. • - use texture to create an effect.
Spring 1	Spring 2
Dinosaur Dig – patterns (using print) <i>Islamic Art</i>	Superheroes – colour mixing <i>Georgia O'Keefe</i>
• What patterns - make. • What colours and objects will I choose. • What can this represent.	• How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.
Summer 1	Summer 2
Explorers – sculpture <i>Choucair</i>	Pirates! – Painting <i>Van Gogh - Sunflowers</i>
• How - combine pieces to create an effect. • - join pieces effectively. • - use tools effectively.	• How - change colours. • Which colours - need to mix to make.... • How - keep brushes clean when colour mixing. • What effects - make with my colour choices.

YEAR 1 End of year expectations are established within the monitoring proforma for each unit Linked Literacy Texts where appropriate:			
Colour/pattern/print Controlling shades, hues and experimentation Colour for purpose Colour for impact (S)	Technique - Understand and use a range of techniques with increasing accuracy (S) - Analysis of natural and manmade(S) - Suggest ways of improving their own art (D) Comment on the work of others(S/D) - Paintings and drawings in the style of Lowry (S) - sketching and tone/shading techniques opportunity(S) self-portrait posed with a toy Picasso Maya with doll(S)	Texture and form Understand how artists use texture/shape and form(S/D)	Media: exposure to painting/drawing/sketches - Can express a view to art in terms that show understanding and depth of reflection Lowry and the work of famous artists(D) - Can reflect on art in historical context and can explain how real life is represented (S/D) Specific blocked projects - Print - Collage - Sculpture
Artists, Sculptures, Designers as reference: Artist Study: L.S Lowry: oils /sketches International dimension :Art from a range of cultures and places British Values: Tolerance and respect for the culture and religions of others SMSC: SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these issues. (Social) 'Social development is the students' progressive acquisition of the competencies and qualities needed to play a full part in society.' Art lessons are an ideal opportunity to model and develop the children's opportunities to demonstrate our core values: Acceptance, Fairness, Trust, Equality and Respect. (Cultural) Having opportunities to reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation past i.e. cultural features which influence and shape the present. It can also			

include studies of the present values and customs of our nation and of other nations cultures and societies and in doing so we develop in our students' respect for the values, customs and cultural heritage of those who belong to other times, countries, faiths or ethnic groups.	
• The “Big Ideas” cross curricular ideas that link: Art’s close link to culture, religion and historical representation of events • Refer to linked and explicit vocabulary	
• Key Unit: (s) People of the past-discreet (Lowry) The Magic Toy Maker-discreet (cross curricular space game Computing science mixing oil and water) Super Seven Artist Girl with a Pearl Earring Johannes Vermeer	In this year group we explicitly develop skills in: Painting Gouache Drawing line/tone

YEAR 2 End of year expectations are established within the monitoring proforma for each unit Linked Literacy Texts where appropriate:			
Colour/pattern/print - Mixing secondary colours from primary colours. Controlling shades, hues and experimentation (S) - Colour for purpose(S) - Colour for impact (S) - Colour to depict mood(S)	Technique - To use a range of materials creatively to make products (D) - To use drawing, sculpture and painting to share ideas (D) - To develop a wide range of art and design techniques – (S) Paintings and drawings in the style of Picasso (S) line drawing, use of chalk pastels and colour mixing techniques opportunity(S) preparing, joining and shaping clay opportunities(S)	Texture and form Understand the use of texture/shape and form (S/D)	Media: Exposure to specifically paintings and portraits - Can express a view to art in terms that show understanding and depth of reflection (D) - Can reflect on art in historical context and explain why it adds to cultural or historical understanding (S/D) Specific blocked projects - Print - Collage - Sculpture
Artists, Sculptures, Designers as reference: Picasso-painting (Monet/ Frank Newbould) International dimension :Art from a range of cultures and places British Values: Tolerance and respect for the culture and religions of others SMSC: SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these issues. (Social) 'Social development is the students' progressive acquisition of the competencies and qualities needed to play a full part in society.' Art lessons are an ideal opportunity to model and develop the children's opportunities to demonstrate our core values: Acceptance, Fairness, Trust, Equality and Respect. (Cultural) Having opportunities to reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation past i.e. cultural features which influence and shape the present. It can also			

include studies of the present values and customs of our nation and of other nations cultures and societies and in doing so we develop in our students' respect for the values, customs and cultural heritage of those who belong to other times, countries, faiths or ethnic groups.	
• The “Big Ideas” cross curricular ideas that link: Art’s close link to culture, religion and historical representation of events • Refer to linked and explicit vocabulary	
• Key Unit: (s) • Discreet Celebrations – self-portraits Picasso Art inspired by Monet Poppy Field Argenteuil use of paint building on year 1 tone and colour mixing About some of the pictures that are used to record holidays How we can record our holidays About the designs of some holiday souvenirs mixed media paint pastels Flanders field poppies (Linked) art linked to national events Christmas/bon fire night Super Seven Artist The Virgin (Mary) and Child with Saint John and an Angel Sandro Botticelli	In this year group we explicitly develop skills in: Painting Gouache Sculpture Pastels Pottery and clay work Drawing line/tone

YEAR 3: End of year expectations are established within the monitoring proforma for each unit Linked Literacy Texts where appropriate:			
Colour/pattern/print (S) - Mixing and matching colours - Refining colour use - Using colour to express - Record - Explore use of shape and pattern - Examine how pattern creates an effect - line drawing, Gouache and colour mixing techniques opportunity(S)	Technique - Effective use of sketch books to record observations and revisit ideas(S) - Paintings and drawings in the style of Sonia Delaunay (S) - preparing, joining and shaping clay opportunities - observational drawing use of oil pastels(S) - Construct simple models clay relief (S) - Use of clay (pots/models)(S) - Light /Shadow/Form and Space (S) - Be able to express opinion about art likes/dislikes(D) - CAD design –flower garden (S) home project	Texture and form Use of found and constructed textures in art and design Natural textures flowers/bark (S/D)	Media: Art from different continents - Can express a view to art in terms that show understanding and depth of reflection (D) - Can reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation (S/D) - Understand that the work of artists is influenced by their environment and can affect their environment (S/D) Specific blocked projects - Print - Collage
Artists, Sculptures, Designers as reference: Sonia Delaunay prisme electrique (Bright Sparks)/ Henry Moore (group collaboration based on reclining figure) / Frida Kahlo: South American art International dimension :Art from a range of cultures and places British Values: Tolerance and respect for the culture and religions of others SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these			

issues. (Social) 'Social development is the students' progressive acquisition of the competencies and qualities needed to play a full part in society.' Art lessons are an ideal opportunity to model and develop the children's opportunities to demonstrate our core values: Acceptance, Fairness, Trust, Equality and Respect. (Cultural) Having opportunities to reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation past i.e. cultural features which influence and shape the present. It can also include studies of the present values and customs of our nation and of other nations cultures and societies and in doing so we develop in our students' respect for the values, customs and cultural heritage of those who belong to other times, countries, faiths or ethnic groups.

- **The "Big Ideas" cross curricular ideas that link: Art's close link to culture, religion and historical representation of events**
- **Refer to linked and explicit vocabulary**

- **Key Unit: (s) (linked non discreet)**
- **Sonia Delaunay prisme electrique (Bright Sparks)**

Van Gogh Starry Night inspiration for the use of impasto style
volcano paintings
Prehistoric Art/ mother earth figures -sculptures –scavengers and settlers (Henry Moore)
Super Seven Artist
Several Circles Wassily Kandinsky

In this year group we explicitly develop skills in:

Painting Gouache
Drawing line/tone

clay sculpture
oil based pastels

YEAR 4: End of year expectations are established within the monitoring proforma for each unit Linked Literacy Texts where appropriate:			
Colour/pattern/print (S) - Refining colour use (S) - Using colour to express (S) - Explore use of shape and pattern (S) - Examine how pattern creates an effect (S) Aspects are also disciplinary e.g. whilst drawing skills build up as a discipline to emulate a particular style may need substantive learning	Technique - Understand and use a range of techniques with increasing accuracy (S) - Observational drawing (from nature) sketching pencils of different grades and charcoal (S) - Painting (Gouache/ water colours) (S) - Use of clay (pots/models)(S) - Light /Shadow/Form and Space (S) - Construct simple models (S) - Effective use of sketch books to record observations and revisit ideas - Paintings and drawings in the style of Hockney (S) - observational drawing, charcoal and tone technique development opportunity preparing, joining and embellishment collaboration opportunities repeating pattern – printing opportunity (S)	Texture and form Use of found and constructed textures in art and design Perspective – detailed study (S/D)	Media: Art from different continents Can express a view to art in terms that show understanding and depth of reflection - Can reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation (S/D) - Understand that the work of artists is influenced by their environment and can affect their environment (S/D) Express opinion and support argument around likes and dislikes (D) Specific blocked projects - Collage - Sculpture
Artists, Sculptures, Designers as reference: Perspective study with artist in residence /landscapes by Hockney/ William Morris-studies from nature / Naive Artists Henri Rousseau (Rainforests) / Gustav Klimt (Egyptians)			

International dimension :Art from a range of cultures and places

British Values: Tolerance and respect for the culture and religions of others

SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these issues. (Social) 'Social development is the students' progressive acquisition of the competencies and qualities needed to play a full part in society.' Art lessons are an ideal opportunity to model and develop the children's opportunities to demonstrate our core values: Acceptance, Fairness, Trust, Equality and Respect. (Cultural) Having opportunities to reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation past i.e. cultural features which influence and shape the present. It can also include studies of the present values and customs of our nation and of other nations cultures and societies and in doing so we develop in our students' respect for the values, customs and cultural heritage of those who belong to other times, countries, faiths or ethnic groups.

- **The “Big Ideas” cross curricular ideas that link: Art’s close link to culture, religion and historical representation of events**
- **Refer to linked and explicit vocabulary**

- **Key Unit: (s)**
- **Paintings Pictures Photos (Discreet)**

Temples Tombs and treasures
Egyptian Art (Linked) (Gustav
Klimt) Collaboration

Super Seven Artist
Grass for those who cry
Friedensreich Hundertwasser

Rainforest: tribal art
decoration
William Morris

In this year group we explicitly develop skills in:

Painting Gouache charcoal
 Pastels
Drawing line/tone
Printing shape/block and pattern
Embellishment/ collage

YEAR 5: End of year expectations are established within the monitoring proforma for each unit Linked Literacy Texts where appropriate:			
Colour/pattern/print (S) - Controlling shades, hues and experimentation - Colour for purpose - Colour for impact - Analysis of natural and manmade Aspects are also disciplinary e.g. whilst drawing skills build up as a discipline to emulate a particular style may need substantive learning	Technique - Able to reflect on and improve art (D) - Clay: Roman/Greek Pots(S) - Effective use of sketch books to record observations and revisit ideas (D) - Paintings and drawings in the style of Mackintosh (S) - observational drawing, creating varied tone technique development opportunity(D) - repeating pattern – printing opportunity(S)	Texture and form Use of found and constructed textures in art and design(S/D)	Media: Designs arts and crafts –linked to historical period - Can express a view to art in terms that show understanding and depth of reflection - Can reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation - Understand that the work of artists is influenced by their environment and can be representative of historical events of significance Specific blocked projects - Print - Collage
Artists, Sculptures, Designers as reference: Rennie Mackintosh (design and form from the arts and craft movement) linked to Victorian unit International dimension :Art from a range of cultures and places British Values: Tolerance and respect for the culture and religions of others SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these issues. (Social) 'Social development is the students' progressive acquisition of the competencies and qualities needed to play a full part in society.' Art lessons are an ideal opportunity to model and develop the children's opportunities to demonstrate our core values:			

Acceptance, Fairness, Trust, Equality and Respect. (Cultural) Having opportunities to reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation past i.e. cultural features which influence and shape the present. It can also include studies of the present values and customs of our nation and of other nations cultures and societies and in doing so we develop in our students' respect for the values, customs and cultural heritage of those who belong to other times, countries, faiths or ethnic groups.

- The “Big Ideas” cross curricular ideas that link: Art’s close link to culture, religion and historical representation of events
- Refer to linked and explicit vocabulary

- **Key Unit: (s)**

**Price of change(see
Rennie Mackintosh)**

Ancient Greek and Roman art
How to create our own piece of art
in a Greek or Roman style
Link with Henry Moore reclining
statue series Fallen Warrior 3d
sculpting use of clay looking at
form and negative form

Linked: Space Finding out about
nebulae and how we can capture
their shape, colour and patterns in
art Chelsea Bonestell
/Remembrance/R.E

Super Seven Artist

Proserpine Dante Gabriel Rossetti

In this year group we explicitly develop skills in:

Painting Gouache Water colours
 Pastels

Drawing line/tone

Printing shape/block and pattern
Acetate window painting

clay sculpture

YEAR 6			
End of year expectations are established within the monitoring proforma for each unit			
Linked Literacy Texts where appropriate:			
Colour/pattern/print - Controlling shades, hues and experimentation - Colour for purpose - Colour for impact - Analysis of colour and shapes used in Mayan art Aspects are also disciplinary e.g. whilst drawing skills build up as a discipline to emulate a particular style may need substantive learning	Technique - Understand and use a range of techniques with increasing accuracy (S) - Textiles (weaving) - Able to reflect on an improve art (S) - South American Art (Ancient Mayan) (S) - Effective us of sketch books to record observations and revisit ideas (D) - Paintings and drawings in the style of Ancient Mayan Art (S) - textures and colours that have a represented meaning – weaving opportunity - Use of line, tone and form	Texture and form Use of found and constructed textures in art and design Relating textures to themes(S/D)	Media: Print/Drawing/Sculpture/Textile - Can express a view to art in terms that show understanding and depth of reflection (D) - Can reflect on art in historical context and explain why it adds to cultural or historical understanding of a culture or civilisation (S/D) - Understand that the work of artists is influenced by their environment and can affect their environment and have a wider influence across the wider area (S/D) Specific blocked projects - Print - Collage - Sculpture
Artists, Sculptures, Designers as reference: Ancient Mayan art International dimension :Art from a range of cultures and places British Values: Tolerance and respect for the culture and religions of others SMSC: (Spiritual) Finding the beauty in art. A sense of awe and wonder can be explored by exploring our reactions to art and subjects that artists find inspiring. A search for meaning and purpose – Throughout Art history artists have used art to communicate what is happening in their time. (Moral) "Moral development refers to pupils knowledge, understanding, intentions, attitudes and behaviour in relation to what is right and wrong" Exploring the messages provided by other artists in reaction to moral issues of their time is an excellent vehicle for discussion of these			

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• The "Big Ideas" cross curricular ideas that link: Art's close link to culture, religion and historical representation of events • Refer to linked and explicit vocabulary	
• Key Unit: (s) Mayans : art and culture Inspired by the glyphs and the wall art from the Mayans use a range of textiles create a weaving using the language of colour that Mayans used Full Power Build GDO tasks into this to demonstrate progression from year 3 Inspired by artist Sonia Delaunay paint colour mixing Out of Africa : Fibonacci (maths link) used by artists Golden Section Vitruvian Man Da Vinci and by Greek architects on temples . Seen in nature such as shells - ammonites David Shepherd animal portraits use of line, tone and form Super Seven Artist Paul Nash We Are Making a New World	Presentation to parents and/or peers- Painting Gouache Textiles weaving Drawing line/tone/form Oil based Pastels

		Nursery	Reception	Year 1	Year 2	End of Key Stage Expectations
Thinking like an artist		Capture experiences with paint and other materials.	Represent my own ideas, thoughts and feelings through art.	Respond to simple ideas to start my work. - explore ideas and pictures. - try some different methods and materials.	Respond to ideas and starting points. - explore ideas and collect visual information. - explore different methods and materials as ideas develop.	Pupils should be taught:- - To use a range of materials creatively to design and make products - To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination - To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space - About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.
To master techniques	Drawing	Understand that they can use lines to enclose a space, and then begin to use these shapes to represent objects. - realise that tools are used for a purpose. - explore colour and how colour can be changed. - beginning to be interested in and describe the texture of things.	Safely use and explore a variety of materials, tools and techniques. - explore what happens when they mix colours. - manipulate materials to achieve a planned effect. - construct with a purpose in mind using a variety of resources. - Experiments to create different textures. - understand that different media can be combined to create new effects. - use what has been learnt about media and materials in original ways.	Use different lines using different pencils (e.g. 6B, HB). - show some pattern and texture by adding dots or lines. - show some tones by using coloured pencils.	draw lines of different size and thickness - colour my own work neatly, following the lines. - show pattern and texture by adding dots and lines. - show different tones by using coloured pencils.	
	Painting			- beginning to use thick and thin brushes. - beginning to mix primary colours to make secondary colours. - beginning to add white to colours to make tints and black to make tones.	- use thick and thin brushes - mix primary colours to make secondary colours. - add white to colours to make tints and black to make tones. - create colour wheels.	
	Collage			- beginning to use a combination of materials that are cut, torn and glued. - beginning to sort and arrange materials. - beginning to mix materials to create texture.	- use a combination of materials that are cut, torn and glued. - sort and arrange materials. - mix materials to create texture.	
	Sculpture			- use some shapes. - beginning to include lines and texture. - beginning to use rolled up paper, straws, paper, card and found items as materials.	- use a combination of shapes. - include lines and texture. - Use rolled up paper, straws, paper, card and clay as materials. - use techniques such as rolling, cutting, moulding and carving.	

	Print			- beginning to use repeating or overlapping shapes. - Beginning to mimic print from the environment (e.g. wallpapers). - beginning to use objects to create prints (e.g. fruit, vegetable or sponges). - beginning to press, roll, rub and stamp to make prints.	- use repeating or overlapping shapes. - Mimic print from the environment (e.g. wallpapers). - use objects to create prints (e.g. fruit, vegetable or sponges). - press, roll, rub and stamp to make prints.	
	Textiles			- beginning to use weaving to create a pattern. - join materials using PVA glue. - beginning to use plaiting.	- use weaving to create a pattern. - join materials using glue. - use plaiting. - use dip dye techniques.	
	Digital Media			- beginning to use a range of tools to create different textures, lines, tones, colours and shapes.	- use a wide range of tools to create different textures, lines, tones, colours and shapes.	
To take inspiration from the greats (classic and modern)	Artists, Sculptures, Designers and Craft Makers			- make comments on the work of notable artists, artisans and designers. - Copy some artists studied to create my own pieces	- describe the work of notable artists, artisans and designers. - use some of the ideas of artists studied to create my own pieces.	

		Year 3	Year 4	Year 5	Year 6	End of Key Stage Expectations
Thinking like an artist		- beginning to develop ideas from starting points throughout the curriculum. - learning how to collect information, sketches and resources. - beginning to adapt and refine ideas as I progress. - beginning to explore ideas in a variety of ways. - beginning to use visual language to comment on an artist's work.	- develop ideas from starting points throughout the curriculum. - collect information, sketches and resources. - adapt and refine ideas as I progress. - explore ideas in a variety of ways. - Comment on art works using visual language.	- develop and start to imaginatively extend ideas from starting points throughout the curriculum. - begin collecting information, sketches and resources and present ideas more imaginatively in a sketchbook. - beginning to use the qualities of materials to enhance ideas. - beginning to spot the potential in unexpected results as work progresses. - Comment on artworks using a wider range of visual language	- develop and imaginatively extend ideas from starting points throughout the curriculum. - collect information, sketches, resources, and present ideas imaginatively in a sketchbook. - use the qualities of materials to enhance ideas. - spot the potential in unexpected results as work progresses. - Comment on artworks with a fluent grasp of visual language	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. • To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay) • To create sketch books to record their observations and use
To master techniques	Drawing	- beginning to use different hardnesses of pencils to show line, tone and texture. - beginning to annotate sketches to explain and elaborate ideas. - beginning to sketch lightly (no need to use a rubber to correct mistakes). - beginning to use shading to show light and shadow. - beginning to use hatching and cross-hatching to show tone and texture.	- use different hardnesses of pencils to show line, tone and texture. - annotate sketches to explain and elaborate ideas. - sketch lightly (no need to use a rubber to correct mistakes). - use shading to show light and shadow. - use hatching and cross-hatching to show tone and texture. - beginning to use a range of techniques to depict, perspective	- beginning to use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). - beginning to use a range of techniques to depict movement, perspective, shadows and reflection. - beginning to choose a style of drawing suitable for the work (e.g. realistic or impressionistic). - beginning to use lines to represent movement.	- use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight). - use a choice of techniques to depict movement, perspective, shadows and reflection. - choose a style of drawing suitable for the work (e.g. realistic or impressionistic) - use lines to represent movement.	

	Painting	- beginning to use a wider of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. - beginning to mix colours more effectively. - beginning to use watercolour paint to produce washes for backgrounds then add detail. - beginning to experiment with creating mood with colour.	- use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines. - mix colours effectively. - use watercolour paint to produce washes for backgrounds then add detail. - Experiment with creating mood with colour	- beginning to sketch (lightly) before painting to combine line and colour. - beginning to create a colour palette based upon colours observed in the natural or built world. - beginning to explore the qualities of watercolour and acrylic paints to create visually interesting pieces. - beginning to combine colours, tones and tints to enhance the mood of a piece. - beginning to use brush techniques and the qualities of paint to create texture. - beginning to develop a personal style of painting and drawing based on ideas from other artists.	- sketch (lightly) before painting to combine line and colour. - create a colour palette based upon colours observed in the natural or built world. - use the qualities of watercolour and acrylic paints to create visually interesting pieces. - combine colours, tones and tints to enhance the mood of a piece. - use brush techniques and the qualities of paint to create texture. - develop a personal style of painting and drawing based on ideas from other artists.	them to review and revisit ideas • About great artists, architects and designers in history
	Collage	- beginning to select and arrange materials to create an effect. - beginning to ensure my work is more precise. - beginning to use coiling, overlapping, tessellation.	- select and arrange materials for a striking effect. - ensure my work is precise. - Use coiling, overlapping and , tessellation	- explore mixing textures (e.g. rough and smooth, plain and patterned). - explore the combination of visual and tactile qualities.	- mix textures (e.g. rough and smooth, plain and patterned). - combine and refine visual and tactile qualities.	
	Sculpture	- beginning to create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). - include texture to create an effect. - beginning to use clay and other mouldable materials. - beginning to add materials to provide interesting details.	- create and combine shapes to create recognisable forms (e.g. shapes made from nets or solid materials). - include texture that conveys feelings, expression or movement. - add materials to provide interesting details.	- Show life-like qualities and real life proportions - beginning to use tools to carve and add shapes, texture and pattern. - beginning to combine visual and tactile qualities. - use clay and other mouldable materials.	- Show life-like qualities and real life proportions or, if more abstract, provoke different interpretations. - use tools to add shapes, texture and pattern. - combine visual and tactile qualities. - use frameworks (such as wire or moulds) to provide stability and form.	
	Print	- beginning to replicate patterns observed in natural or built environments. - beginning to make printing blocks (e.g. materials glued to a block). - beginning to make more precise repeated patterns.	- beginning to use layers of two colours. - replicate patterns observed in natural or built environments. - make printing blocks (e.g. from coiled string glued to a block). - make precise repeated patterns.	- build up layers of colours more confidently. - create an accurate pattern, showing some detail. - use a range of visual elements to reflect the purpose of the work.	- build up layers of colours effectively. - create an accurate pattern, showing fine detail. - use a wide range of visual elements to reflect the purpose of the work.	

To take inspiration from the greats (classic and modern)	Textiles	- beginning to colour fabrics. - beginning to create weavings.	- colour fabric. - create weavings.	- beginning to show precision in techniques. - beginning to combine previously learned techniques to create pieces.	- Show precision in techniques. - combine previously learned techniques including printing and combine them to create pieces.	
	Digital Media	- beginning to create images, created.	- create images, in greater detail explain why they were created.	- beginning to enhance and refine digital images by editing	- enhance and refine digital images by editing	
	Artists, Sculptures, Designers and Craft Makers	- beginning to replicate some of the techniques used by notable artists, artisans and designers. - create original pieces that are influenced by studies of others.	- replicate some of the techniques used by notable artists, artisans and designers. - create original pieces that are influenced by studies of others.	- beginning to give details about the style of some notable artists, artisans and designers. - beginning to show how the work of those studied was influential in both society and to other artists. - beginning to create original pieces that show a range of influences and styles.	- give details (including own sketches) about the style of some notable artists, artisans and designers. - show how the work of those studied was influential in both society and to other artists. - create original pieces that show a range of influences and styles.	

Improving Questioning in Art

Based on Bloom's Revised Taxonomy and including Metacognition

Bloom's Taxonomy of cognitive objectives was originally developed in the 1950s by Benjamin Bloom and revised by Anderson and Krathwohl. This resource has been designed to support teachers in developing effective questioning based on these revisions and utilising the 'Knowledge Dimension' as it has been applied to each stage of the taxonomy. Focusing on the acquisition of knowledge recognises the recent Ofsted demand that schools ensure pupils are taught knowledge, as well as skills, in all subjects.

The format also acknowledges metacognition as a proven way to rapidly improve pupils' learning and progress. The Education Endowment Foundation's 'Teaching and Learning Toolkit' states, "Metacognition and self-regulation approaches have consistently high levels of impact..."

The questions in the following pages are designed as a starting point for adults and are provided as examples to be adapted.

Ideally, the pupils will also be involved in asking their own questions and developing an awareness of their own learning, following the principles of metacognition.

Where applicable, the questions are based on the National Curriculum Programme of Study (2014).

The Knowledge Dimension

concrete knowledge		abstract knowledge	
Factual	Conceptual	Procedural	Metacognitive
Knowledge of terminology Knowledge of specific details and elements	Knowledge of classifications and categories Knowledge of principles and generalisations Knowledge of theories and, models and structures	Knowledge of subject-specific skills, techniques and methods Knowledge of when to use appropriate procedures	Strategic knowledge Self-knowledge Knowledge about cognitive tasks including appropriate contextual and conditional knowledge.

Improving Questioning in Art

Outstanding

"They (*teachers*) use questioning highly effectively and demonstrate understanding of the ways pupils think about subject content. They identify pupils' common misconceptions and act to ensure they are corrected."

"Teachers check pupils' understanding systematically and effectively in lessons, offering clearly directed and timely support."

"Pupils love the challenge of learning and are resilient to failure. They are curious, interested learners who seek out and use new information to develop, consolidate and deepen their knowledge, understanding and skills."

Good

"They (*teachers*) use questioning skilfully to probe pupils' responses and they reshape tasks and explanations so that pupils better understand new concepts. Teachers tackle misconceptions and build on pupils' strengths."

Supplementary subject-specific guidance

The Ofsted subject-specific grade descriptors, that were used for subject survey visits, are still useful for self-evaluation.

For Art, the descriptors for Outstanding teaching included these statements:

"High-quality teaching ensures that all groups of pupils make excellent progress in developing subject skills, knowledge and understanding while outcomes remain open-ended. No unexpected opportunities for learning are missed, as a result partly of teachers' ability to improvise. They observe pupils' responses perceptively to inform their planning and intervention."

Improving Questioning in Art	The Knowledge Dimension			
	Factual	Conceptual	Procedural	Metacognitive
Remember	Which artist painted this picture.	Which colours will you mix to make brown.	What do you need to remember when working with clay.	How does your sketch book help you.

	Can you identify this artist. What colour is this. Which are the primary colours.	What does texture mean. What is painting in this style called. What tools do we use to shape the clay.	How did you create that effect. What are the steps to developing the layers. What process did that artist use.	Which methods did you use. Which resources helped you create the final art work. Have you used similar methods before.
Understand	Which technique did you use. Why did you -t this way. Why did the artist choose this.	Can you classify these objects. Which of these pictures are examples of Pop Art. What was the main idea or theme the artists was trying to convey. Which picture is the odd one out.	How will you produce this effect. What steps will you follow to make this. Can you explain the process to a friend. Can you show me what I did when I showed you how to make the clay pot.	What might help you understand this aspect of art. Can you predict what will happen if.... How does that resource help you. Why is that technique important.
Improving Questioning in Art	The Knowledge Dimension			
	Factual	Conceptual	Procedural	Metacognitive
Apply	What do we know about the media we are using that will be useful.	What theme links these examples of art. How could you create a 3D effect here.	How do you use this tool in this situation. Can you use the same steps as before.	What questions would you ask the artist. What techniques will you use to improve your work.

	What do you already about colour mixing that might help you. How would you describe.... What is same as the last piece of art you produced.	How might these two different media be used together. How is this typical of art in this style/period.	What technique/s will you use to develop your final piece. How can you develop the range of colours on the palate.	How will you present your final piece. Do you need to adapt a task to fit your preferred learning style.
Analyse	How is your picture typical of this style. Could there be another outcome. How do you know the picture is probably by the same artist. Why did the artist change style.	How is this...similar to.... How do you distinguish between this piece and the other piece. How is this technique more effective than the first method you tried. Could you arrive at the same destination using fewer directions.	Is there a more effective process. How has the final piece developed from your sketches. Can you explain what must have happened when.... If the process was different, what might be the impact.	What do you already know about this aspect of art that might be useful. Do you know how to work through this process. What are the most useful pieces of information. How would seeing more examples of art from this period or style help you.
Improving Questioning in Art	The Knowledge Dimension			
	Factual	Conceptual	Procedural	Metacognitive
Evaluate	Why is that section of your picture most realistic. What specific art vocabulary best describes the differences between the two pieces.	Why do you prefer the work of this artist. What influence has ... had on art. Is graffiti always a good or a bad thing.	Why did you choose this alternative approach. Can you explain the benefits of this technique. How would you complete this artwork next time,	If you were learning about this aspect of art again, what would you do differently and why. What helps you learn in art and why.

	Why does the 'dry brush' technique work in this style of picture. Could you classify the artworks using your own criteria, using the vocabulary we have learned.	What do you think about abstract art.	based on what you have learned. Can you simplify the technique or process.	What do you find most difficult in art lessons and why. Which are the most useful artistic techniques and knowledge to remember and why.
Create	Can you show how landscape art has developed using a time line. How do you define this artistic term. How many different emotions can you show using this method. Where does the frame give the best view.	If you could use any media, why would you choose.... Can you create a new version of this work. Can you decide which is the most contrasting pattern. How can you improve the effect to draw the viewers' eyes to the main feature of the picture.	Can you devise your own way to.... What would happen if you changed.... How many ways could you add texture to your work. Can you improve the process to develop light and shade in the piece.	What do you want to learn in this unit of work and why is it useful. Can you select work that demonstrates your learning. Can you describe what makes a really great artist. How will you develop your art skills and knowledge next.

Appendix 7: Teaching Modules into practice

From observation and results over time we know that the majority of pupils at The Valley like structure, this creates a degree of *ubiquitous understanding* for “peer coaching” and “supported development” in methods that work. Many of our teaching methods employ a range of teaching modules. However, we do not stifle creativity and consider teaching to be a creative craft not a process of ticking boxes.

Here are our components that we look for in high quality lesson delivery:

High degrees of vocabulary reinforcement

High degree of first hand experiences and enquiry

High degree of structured and scaffolded conversation

Structured recall of prior learning

Our 10 Theories of Action are embedded and evident

Guides to teaching models:

- Comprehend the concept of Models of Teaching
- Understand the various essential elements of Models of Teaching
- Acquire information about various families of Models of Teaching
- See how this applies in a real life context

A model of teaching can be defined as the depiction of teaching and learning environment, including the behaviour of teachers and students, while the lesson is presented through that model.

Models of teaching enable the students to engage in robust, cognitive and social task and teach the student how to use them productively. Models of teaching are the specific instructional plans which are designed according to the concerned learning theories. It provides a comprehensive blue print for curriculum to design instructional materials, planning lessons, teacher pupil roles, supporting aids and so forth. Joyce & Weil (2014) defines A model of teaching is a description of a learning environment, including our behavior as teachers when that model is used, outcome of instruction may be the student's increased capabilities to learn more easily and effectively in the future. Hence the main aim of models of teaching is to *create powerful learners*.

CHARACTERISTICS OF A GOOD AND BETTER TEACHING MODEL

The following are the chief characteristics of a good teaching model

- Each model has built up based on particular learning theory
- Creation of congenial learning environment in the classroom
- Effective interaction between the teacher and students
- Planned use of appropriate strategies
- Teaching process are systematically, sequentially and logically arranged
- Clear and specified roles for teachers and students
- Large scope for supporting material
- Ensure active participation of entire students in the class
- It raises the students' level of aspiration, motivation and interest in learning
- Every model foster and strengthen the cognitive structure of the student

ELEMENTS OF MODELS OF TEACHING

Element of a model of teaching represent its structure, process and teaching aids of the instruction. A model of teaching consists of syntax, social system, principle of reaction and support system. The detailed descriptions are as follows.

Syntax

It is the steps or phases of the model being presented before the class. It illustrates the logical and sequential order of the teacher student activities of the instruction procedure. It describes the complete programme of action of the model.

Social system

Social system of a model explains its nature of learning environment. It describes the role and relationship of the teacher and students through the phases as well as designing the lesson. As each and every model is unique, the role of teacher and students in every model may vary according to the respective learning theory of the model is built. It also varies in phases to phases.

Principle of Reaction

This is the extension of social system. It deals with the rules of reaction to the students responses in the classroom interaction. The reaction of the teacher must be in accordance with the theory of which model has been built. The teacher reaction is desired when the students' responses/ behavior are untouched with expected level responses and for giving reinforcement. It depends the family of the model is presented.

Effect of models of Teaching

Models of teaching have a very positive effect on students' behavior. Bruce Joyce classified the effect as Instructional effect and Nurturant Effect. Instructional effects are the direct effect of an instruction on students' cognitive, affective and psychomotor domain. Nurturant effects are the indirect effect other than the teacher intends to achieve through the model. It is the additional achievement gained by the students through the unique nature classroom interaction. Examples are the development of problem solving ability, analytical thinking, critical thinking, social skill, tolerance etc.

FAMILIES OF MODELS OF TEACHING

Joyce & Weil (2014) categorized the models of teaching in to four families. The classification has been made in accordance with the theoretical basis and fundamental aim of the teaching model. The four families explained below in detail.

THE INFORMATION PROCESSING FAMILY

Models in the information processing family focus on the cognitive activity of child. It includes scientific inquiry for collecting original information, organizing and properly storing of the information. Some models provide the learners with information and concept, some emphasis concept formation and hypothesis testing and still other generate creative thinking. Joyce & Weil (2014) listed eight models in Information Processing Model.

Inquiring and investigating: (problem solving and enquiry focused)

Models	Developers (Redevelopers)
1. Inductive Thinking Model (Classification Oriented)	Hilda Taba (Bruce Joyce)
2. Concept Attainment Model	Jerome Bruner (Fred Lighthall), (Tennyson and Cocchiarella), (Bruce Joyce)
3. The Picture–word inductive Model	Emily Calhoun
4. Scientific Inquiry Model	Joseph Schwab
5. Inquiry Training Model	Richard Suchman (Howard Jones)
6. Mnemonics Model (Memory assists)	Michael Pressley (Joel Levin,, Richard Anderson)
7. <u>Synectics</u> Model	William Gorden
8. Advance Organizer Model	David Ausubel (Lawton and Wanska)

THE SOCIAL FAMILY (*Discursive activities*) The focus of the social model family is to build synergy (collective energy) in the classroom for addressing ongoing problems of personal, social, national as well as international importance. Social models help the students to develop Self-directed problem solving ability, sense of belongingness towards the society and make them responsible citizens of the country.

Models	Developers (Redevelopers)
1. Partners in Learning	David Johnson, Roger Johnson
2. Structured Inquiry	Robert Salvin (Aronson)
3. Group Investigation	John Dewy, Herbert Thelen
4. Role Playing	Fannie Shafel
5. Jurisprudential Inquiry	Donald Oliver, James Shaver

THE PERSONAL FAMILY: (Reflection PSHE/RE/RSE/International understanding)

The personal models begin from the perspective of the selfhood of the individual. Individual consciousness and development of unique personality is the chief focus of this family. The models in personal family attempt to make them understand their self and thereby students can shape their future. The cluster of personal models pays great attention to the individual perspective and seeks to encourage productive interdependence, increasing people's self-awareness and sense of responsibility for their own destinies.

Models	Developers
1. Nondirective teaching	Carl Rogers
2. Enhancing Self Esteem	Abraham Maslow

THE BEHAVIOURAL SYSTEM FAMILY: structured lessons with predetermined activities, objectives and outcomes that can be readily predicted.

Maths, Literacy and default position

Modification of behavior is the main focus of this family. The stance taken is that human beings are self-correcting communication systems that modify behavior in response to the information about how successfully tasks are navigated. The role of predetermined objectives, observable behavior, clearly defined task and methods, feedback and reinforcement are the foundations of models in behavior family.

Models	Developers
1. Mastery Learning	Benjamin Bloom, James Block
2. Direct Instruction	Tom Good, Jere Brophy, Carl Bereiter, Ziggy Engleman, Wes Becker
3. Simulation	Carl smith, Mary Smith
4. Social Learning	Albert Bandura, Carl Thoresen, Wes Becker
5. Programmed Schedule (Task Performance Reinforcement)	<u>B.F.Skinner</u>

Models of Teaching: Categorising and teaching models

Example models of teaching sequences

At The Valley School we know our pupils respond to direct instruction (typical 4-5 part lesson) it is default point that teachers can return to and it is tried and tested, but this is only one model of teaching and may not always be suitable. If we adapt our teaching sequences, incorporate different models into our structural model or make the model more best suit the subject “Instructional

Medium term overview of Art Overview ideal 6-8 week block

Recall and harvest –this -nclude home study and personal research Big Picture and ideas Generate questions		FPT study Investigation(s) (FPT “Focussed Practical Tasks”) artist Techniques and work of others	Application and development of artistic skills Modelling and skills	Independence Application in task form and sketch book Pieces of art	Present Learning Formally link learning
“Informational processing”	“Enquiry focused system” investigation interspersed with behavioural system –direct teaching			“Social family” or individual advanced study Critique and appraise Application of knowledge/skills and presentation of learning	
	Investigation opportunities interspersed with factual learning Critique-self/peer/review				
Webb’s Depth of knowledge 1-2 Webb’s Depth of knowledge 3-4 Create, critique and combine skills and techniques					

Representation and symbolism

How the IPC Milestones support the National Curriculum Expectations

National Curriculum Expectations for all pupils Key stage 1 Pupils should be taught: to use a range of materials creatively to design and make products to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.	create sketch books to record their observations and use them to review and revisit ideas improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials learn about great artists, architects and designers in history	Expectations for the end of KS1 by the end of year 2: - begin to effectively explore their ideas and record their experiences; - begin to demonstrate skills in drawing, painting, sculpture and other art, craft and design techniques; - begin to evaluate and analyse their own 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.	To use drawing, painting and sculpture to develop and share their ideas, experiences and imagination A2 To use a range of materials creatively to design and make products A1 To develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space A3 About the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work. A4	IPC Milepost 1 relevant to year 2 engaged in an IPC Art unit Be able to use a variety of materials and processes Be able to use a variety of materials and processes Be able to suggest ways of improving their own work Know about some of the forms used by artists in their work Be able to use a variety of materials and processes Know about some of the forms used by artists in their work Be able to comment on works of art Understand that the work of artists can be seen in a wide variety of places and situations
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National Curriculum Expectations for all pupils Key stage 2 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 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.	create sketch books to record their observations and use them to review and revisit ideas improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials learn about great artists, architects and designers in history	Expectations for the end of lower KS2 by the end of year 4: • be able to explore their ideas and record their experiences; • begin to demonstrate proficiency in drawing, painting, sculpture and other art, craft and design techniques; • begin to 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.	To create sketch books to record their observations and use them to review and revisit ideas A5 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) A6 About great artists, architects and designers in history A7	IPC Milepost 2 relevant to year 4 engaged in an IPC Art unit Be able to use art as a means of self expression Be able to use art as a means of self expression Be able to choose materials and techniques which are appropriate for their task Be able to explain their own work in terms of what they have done and why Know how a number of artists - including some from their home country and their host country - use forms, materials and processes to suit their purpose Know about some of the work of artists in the host country Be able to talk about works of art, giving reasons for their opinions
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National Curriculum Expectations for all pupils Key stage 2 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 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.	create sketch books to record their observations and use them to review and revisit ideas improve mastery of art and design techniques, including drawing, painting and sculpture with a range of materials learn about great artists, architects and designers in history	Expectations for the end of upper KS2 The national curriculum for art and design aims to ensure that all pupils by the end of year 6: • 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.	To create sketch books to record their observations and use them to review and revisit ideas A8 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] A9 About great artists, architects and designers in history A10
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Supporting the least able in art

Systemic	When	By Whom
Same day Intervention, at the point of error, is always our preferred way of addressing misconceptions	In class during the art lesson at the point of need/ error	Teachers and trained adults
Pre teach and post teach any language linked to the art topic and begin earlier supportive work, especially around language acquisition Prior to a sequence of lessons we will often pre-assess pupil's art skills through the use of FPT (Focused Practical Tasks). Lessons can then be adapted to support the children's needs.	Pre-teach vocabulary before sequence starts Teach art skills/ techniques within sequence taking account of adaptations.	Teachers and trained adults
Systemic tracking of small step improvement in art skill acquisition and knowledge of artists/ art movements. A strong focus is placed on milestone and National assessment objectives. The use of Educater allows staff to use the data effectively so there is a strong link between data and feedback / next steps in learning/gaps in curriculum are identified.	Gaps in learning/ misconceptions or skills acquisition are identified during the block of learning and are inputted on to educator where trends are identified. Trends that are identified are analysed and actions put into place.	Teachers and SLT
Home project based -we will often encourage research at home around art movements or specific artists (for example super six) with pupils prior to a new unit of work or to support cultural capital as in the case of super six.	Weekends and holiday periods	Parents
Paired pupils of mixed ability and groups with a variety of pupils to support and model a range of art skill acquisition and knowledge of artists/ art movements.	Intra-lesson	Pupils as peer support Teachers and trained adults supporting pupils and peers to self-evaluate/ peer evaluate
Knowledge organisers for each art topic are available to support the acquisition of art vocabulary knowledge of artists/ art movements. During the lessons prompts –to support metacognition and long term memory are used for new skills and concepts so that children can make conceptual links and retain learning.	Before and during taught sequences	Pupil led
Concrete and hands on learning		

Through the use of FPT children experience and develop their hands on skills in art. Self and peer evaluation supports their next step developments	Intra-lesson	Teachers and trained adults supporting pupils and peers to self-evaluate/ peer evaluate
Visible prompts to reinforce learning throughout FPT where skills are modelled to the pupils step by step. The work of artists are used to support the visual development and the pupil's ability to make aesthetic judgements. Vocabulary is supported by visuals especially where the vocabulary is a synonym e.g. form.	Intra-lesson	Teachers and trained adults
Sequenced default "mastery" focussed lessons that allow time to synthesise information or skills. FPT are used to practice skills for those who may have fine motor control difficulties and for some to develop them further into mastery or greater depth. These are step by step and are differentiated to the child's needs.	Intra-lesson	Teachers and trained adults
Metacognitive practices use of Rosenshine's principles For example, supporting and encouraging children to make connections to the schema they already have for that aspect of Art. As staff identify and then support the children to identify What - already know. What is the most important. What sensory connections - make. What inference - make. How - fix things I don't understand Above to be done through staff coaching and mentoring	Intra-lesson	Teachers and trained adults
Blue files of school support pupils and individualised small step learning plans Staff to identify those children through the analysis of SNAP reports etc to identify those who may have significant barriers to learning for example fine motor control. During the lesson, make the necessary adaptations. For example use of different materials/ adapted tools to be used/ different sized paper/support from staff through modelling	Intra-lesson and pre sequence reference	Teachers and trained adults