



Clayton-le-Woods Church of England Primary School

# Art and Design

Long term overview and Statement of Intent

*Together we inspire one another to live life to its fullness, rooted and built up in Christ, so that every member of our school community can learn, develop and flourish, to live in the world as the unique individuals God created us to be.*



### Intent of the teaching and learning of Art and Design

In our school we hold the belief that Art and Design should be an integral part of a child's learning in order to stimulate, motivate and cater for a child's creativity. We want this subject to provide children of all abilities with a means of expressing themselves, explaining their world and communicating with others.

We teach Art and Design to give our children the chance to investigate and make, using a wide range of media. The children are given the opportunity to gain a knowledge and understanding of art, including the history of art and significant artists. The substantive and disciplinary knowledge covered throughout school is identified in the long term overview with the substantive knowledge also shared with the children through an enquiry question. Our Art and Design fulfils the National Curriculum Programme of Study and the Expressive arts and design element of Development Matters.

### Implementation of the teaching and learning of Art and Design

Throughout the academic year, each year group will complete carefully planned and sequenced lessons in three half-term blocks that focus on different aspects of the art curriculum. These include drawing, painting, printing, collage, 3D e.g. clay/sculpture, digital media. Each unit, ensures there is clear progression to deepen and develop children's artistic capabilities from EYFS to Year 6. Children, from Year 1 to Year 6, utilise a front cover for each unit that shares the knowledge and skills that will be developed. It also identifies key vocabulary that can be pre-taught to ensure children are able to access all aspects and flourish in their learning.

Throughout learning, we endeavour to provide the children with a wide, carefully chosen range of materials that will enable them to develop their knowledge and skills. We will look at the work of existing artists and sculptors and use their ideas to recreate artwork of our own. The children are encouraged to develop a range of skills in both 2D and 3D art.

We use adaptive teaching approaches, taking into account recommendations from external agencies, across the curriculum. Approaches such as chunking learning into smaller steps, frequent repetition of learning ensures all pupils, including those with SEND, are able to access the learning and gain granular knowledge within the subject to the same high-standard as their peers, providing a flexible, ambitious and robust curriculum for all.

In EYFS, children are provided with wide and varied experiences that are recorded in different ways including with Seesaw and displayed in the classroom and learning journeys. All children from Year 1 upwards use a sketch book as part of the curriculum. A wide range of materials and resources are experienced in lessons including pencils, charcoal, paints, pastels, printing, digital technology (through computing lessons), reclaimed materials, textiles, clay and other modelling materials. We encourage the use of our outdoor areas and natural resources to enhance the children's learning development and creativity in this subject. We also encourage work on large and small scale, individually and collaboratively.

Assessment and feedback to pupils is carried out by observation and oral feedback during lessons. All artwork produced is valued and continually on display. The display of work in this subject is intended to show progression, to be stimulating, informative and interactive. Artwork may also be shared for Key Stage 1 and EYFS through SeeSaw. At the end of each unit, teachers will record the children's attainment on the knowledge and skills map, they will also identify any next steps for learners or the teaching and learning of the unit. This is then shared with the subject leader and curriculum lead and reviewed termly.

### Impact of the teaching and learning of Art and Design

Our Art and Design enables children to communicate what they see, feel and think through the use of colour, texture, form, pattern and different materials and processes. All teaching of Art and Design is developed to ensure that our children have lasting memories of the pieces they have created and to know and understand more about the people and processes that made them and prepare them for what is to come.



## How we live out our British and Christian Values in Art and Design

Democracy	The Rule of Law and Forgiveness	Individual Liberty and Courage	Mutual Respect, Respect and Friendship	Tolerance of those of different faiths and Beliefs, Thankfulness and Truthfulness
In art and design we ensure that we are aware of and consider the views and values of others, particularly when working collaboratively. We may take votes and hold discussions when making decisions about our work, and collaborative projects.	We understand the school rules and guidelines and recognise their importance in keeping ourselves and our peers safe. During projects and activities, we access our tools and materials making sure we are following class rules. We know and understand the consequences of not following these rules and show <b>Forgiveness</b> should something happen that we did not initially intend.	In art and design, we are given the opportunity to express our individuality through our projects. We are given regular opportunities to make our own decisions and choices in our projects. Whilst making our own choices, we also know that there are boundaries and we respect these and show <b>Courage</b> through our artistic choices.	In art and design, we ensure that we are aware of and consider the views and values of others, particularly when working collaboratively. We may take votes and hold discussions when making decisions about our work, and collaborative projects always showing <b>Respect and Friendship</b> with our peers.	We understand people have different views and opinions and that these make them who they are. We are tolerant to such views and opinions and apply these attitudes when working with those who have different faiths and beliefs. We explore beauty through art and continue to do this within the faiths and beliefs of others showing <b>Thankfulness</b> for their artwork, whilst being <b>Truthful</b> of our opinions about the effectiveness and enjoyment we get from the artwork.



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Willow Class (Pre-School)	<p><u>Can we use media to make marks?</u></p> <p>Understand paint is a media.</p> <p>Understand we can use a variety of brushes and other equipment including fingers holding them in a variety of ways to make marks</p> <p>Understand drawing is a physical activity</p> <p>Understand that sculpture is the name sometimes given for artwork which exists in three dimensions</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration.</p> <p>Use hands and feet to make simple prints, using primary colours</p> <p>Exploring paint with fingers and other tools. Enjoying drawing freely.</p>	<p><u>How are secondary colours created?</u></p> <p>Understand that primary colours can be mixed together to make secondary colours of different hues</p> <p>Understand drawing is a physical activity</p> <p>Understand collage is the art of using elements of paper to make images.</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration.</p> <p>Exploring colour mixing, painting poppies and stones</p> <p>Start to make meaningful marks.</p> <p>Explore colour and colour mixing in provision- Making green Christmas trees.</p> <p>Join different materials and explore different</p>	<p><u>Can we make our marks meaningful?</u> <u>(incorporating shapes and lines)</u></p> <p>Understand drawing is a physical activity</p> <p>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find.</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body.</p> <p>Work at a scale to accommodate exploration.</p> <p>Explore meaningful marks and using shapes to do this.</p> <p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes to represent objects.</p> <p>Draw with increasing complexity and detail, such as representing a face with a circle and</p>	<p><u>Can we draw, adding finer details?</u></p> <p>Understand drawing is a physical activity</p> <p>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find.</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body.</p> <p>Work at a scale to accommodate exploration.</p> <p>Use hands and feet to make simple prints, using primary colours</p> <p>Making more meaningful marks, drawing in more detail</p> <p>Express through making meaningful marks.</p> <p>Create closed shapes to represent objects.</p> <p>Draw with increasing complexity and detail.</p>	<p><u>Can we combine media to create a desired effect?</u></p> <p>Understand drawing is a physical activity</p> <p>Understand that we can use different media (sometimes combined in one drawing) to capture the nature of things we find.</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body.</p> <p>Work at a scale to accommodate exploration.</p> <p>Pupils draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon</p> <p><b>Trip to a farm</b></p> <p>Create representations using drawings etc.</p> <p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes</p>	<p><u>What would an observational drawing look like?</u></p> <p>Understand drawing is a physical activity</p> <p>Understand paint is a media.</p> <p>Understand we can use a variety of brushes and other equipment holding them in a variety of ways to make marks</p> <p>Paint without a fixed image of what you are painting in mind.</p> <p>Large scale painting</p> <p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes to represent objects.</p> <p>Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings,</p>



### Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p>Natural objects – self portraits</p> <p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>textures in provision and through sensory activities.</p> <p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>Development Matters - Create closed shapes with continuous lines and begin to use these shapes to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>to represent objects. Draw with increasing complexity and detail, such as representing a face with a circle and including details. Use drawing to represent ideas like movement or loud noises. Show different emotions in their drawings and paintings, like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>	<p>like happiness, sadness, fear, etc. Explore colour and colour mixing. Show different emotions in their drawings – happiness, sadness, fear, etc.</p>
--	---	--	--	---	--	---



Ash Class (Reception)	<u>Can you create, influenced by other artists/painters/sculptors?</u> Understand drawing is a physical activity Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made.  <u>Explore different paints and other media in an intuitive way to build understanding of the properties of the medium.</u> Respond to your painting, and try to "imagine" an image within  <b>Andy Goldsworthy</b>  <b>The wizard by Dennis Lee</b>  <b>Knights in training day</b>  <b>Reception – Large scale painting, natural artwork (outdoors)</b>  <b>Development Matters - Explore, use and refine a variety of artistic effects to express their ideas and</b>	<u>Can you independently colour mix, and add this to your designs?</u> Understand drawing is a physical activity <b>Explore colour mixing</b> Explore different paints and other media in an intuitive way to build understanding of the properties of the medium.  <b>Chappati moon</b>  <b>Making chapattis</b>  Reception – colour mixing paints  Development Matters - 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.	<u>Can you use different types of media to achieve different effects?</u> Understand drawing is a physical activity Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made. Understand that the properties of the paint that you use, and how you use it, will affect your mark making. Understand that sculpture is the name sometimes given for artwork which exists in three dimensions.  <b>Explore colour mixing through gestural mark making,</b> <b>Work in a playful, exploratory way,</b> <b>responding to a simple brief, using Design through Making philosophy</b>  <b>Kandinsky</b>  <b>Tiddler</b>	<u>Can you create a collage?</u> Understand drawing is a physical activity Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made. Understand collage is the art of using elements of paper to make images.  <b>Collage with painted papers exploring colour, shape and composition.</b> Use a combination of two or more materials to make sculpture.  <b>Van Gogh</b>  <b>Errol's garden</b>  <b>Tesco farm to fork trip</b>  Reception – Van Gogh's sunflowers – collage papier-mâché eggs  Development Matters - Explore, use and refine a variety of artistic effects to express their ideas and feelings. Return to and	<u>Can you reflect on your creations to make improvements?</u>  Development Matters - 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.	<u>Can you create a sculpture?</u> Understand drawing is a physical activity Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made. Understand that sculpture is the name sometimes given for artwork which exists in three dimensions.  <b>Use a combination of two or more materials to make sculpture</b> <b>Use construction methods to build.</b> <b>Work in a playful, exploratory way,</b> <b>responding to a simple brief, using Design through Making philosophy.</b>  <b>Giacometti, Picasso</b>  <b>Reception – Giacometti sculpture - foil Reception – Picasso fairytale portraits</b>
-----------------------	--	--	---	---	--	--



### Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

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.		<p>Chinese food tasting, library visit</p> <p>Reception – colour mixing light and dark</p> <p>Bright colours – Kandinsky artwork – using bright colours for fish</p> <p>Hepworth Sculptures – rocks, shells, clay, salt dough</p> <p>Development Matters - 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.</p>	build on their previous learning, refining ideas and developing their ability to represent them. Create collaboratively, sharing ideas, resources and skills.	Development Matters - 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.
---	--	---	---	--

#### Overarching Substantive and Implicit (disciplinary) knowledge – Year 1

Look at the work of artists who draw, sculptors, and painters, listening to the artists' intention behind the work and the context in which it was made.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.

Reflect upon the artists' work, and share your response verbally ("I liked...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").

Some children may feel able to share their response about classmates work.

Year 1		<p><u>How can we use our whole bodies to make drawings?</u></p> <p>Understand drawing is a physical activity</p> <p>Introduce what a sketchbook is for.</p> <p>Understand it is owned</p>	<p><u>How can we use the properties of watercolour to make experimental images?</u></p> <p>Understand watercolour is a media which uses water and pigment.</p>	<p><u>How can we use shape, line and colour to make collages inspired by flora and fauna around us?</u></p> <p>Understand collage is the art of using elements of paper to make images.</p>	
--------	--	---	--	---	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p>by the pupil for experimentation and exploration.</p> <p>Explore lines made by a drawing tool, made by moving fingers, wrist, elbow, shoulder and body. Work at a scale to accommodate exploration.</p> <p>Use colour (pastels, chalks) intuitively to develop spiral drawings</p> <p>Make a simple elastic band sketchbook.</p> <p>Personalise it.</p> <p><b>Spirals</b></p> <p>Using drawing, collage and mark-making to explore spirals.</p> <p>Introducing sketchbooks.</p> <p>Molly Haslund</p> <p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture,</p>	<p>Understand we can use a variety of brushes, holding them in a variety of ways to make watercolour marks.</p> <p>Develop experience of primary and secondary colours</p> <p>Explore mark making</p> <p>Explore watercolour in an intuitive way to build understanding of the properties of the medium.</p> <p>Paint without a fixed image of what you are painting in mind.</p> <p>Respond to your painting, and try to “imagine” an image within.</p> <p>Work back into your painting with paint, pen or coloured pencil to develop the imaginative imagery.</p> <p><b>Exploring Watercolour</b></p> <p>Exploring watercolour and discovering we can use accidental marks to help us make art.</p> <p>Paul Klee, Emma Burleigh</p> <p>to use a range of materials creatively to</p>	<p>Understand we can create our own papers with which to collage.</p> <p>Pupils draw from paused film, observing detail using pencil, graphite, handwriting pen.</p> <p>Pupils draw from first hand observation, observing detail using materials above plus pastel, oil pastel and or pencil crayon.</p> <p>Develop experience of primary and secondary colours</p> <p>Practice observational drawing</p> <p>Explore mark making</p> <p>Collage with painted papers exploring colour, shape and composition.</p> <p><b>Inspired by Flora &amp; Fauna</b></p> <p>Explore how artists make art inspired by flora and fauna. Make collages of MiniBeasts and display as a shared artwork.</p> <p>Eric Carle, Joseph Redoute, Jan Van Kessel</p> <p>to use a range of materials creatively to design and make products</p>	
--	--	--	---	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p>line, shape, form and space</p> <p>know 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.</p>	<p>design and make products</p> <p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>to know 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.</p>	<p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>to know 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. (linked to outdoor learning)</p>	
--	---	--	---	--

### Overarching Substantive and Implicit (disciplinary) knowledge – Year 2

Continue to build understanding that sketchbooks are places for personal experimentation.

Understand that the way each persons' sketchbook looks is unique to them.

Understand artists take their inspiration from around them, collecting and transforming.

Understand that in art we can experiment and discover things for ourselves.

Look at the work of a printmaker, an architect, and artists and learn to dissect their work to help build understanding. Understand how the artists experience feeds into their work.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid

Reflect upon the artists' work, and share your response verbally ("I liked...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well").

Talk about intention.

Share responses to classmates work, appreciating similarities and differences.



Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective

Year 2	<p><u>How can we bring our own experience to the things we draw? How can we create narratives by connecting objects or animals/habitats?</u></p> <p>Understand mono prints or mono types are prints made by drawing through an inked surface, transferring the marks on to another sheet.</p> <p>Work with care and focus, enjoying making drawings which are unrushed. Explore quality of line, texture and shape.</p> <p>Explore the qualities of different media</p> <p>Make close observational drawings of small objects, drawn to scale, working slowly, developing mark making</p> <p>Make visual notes about artists studied</p> <p><b><u>Exploring the World</u></b></p> <p><b><u>Through Mono Print</u></b></p> <p>Using a simple mono print technique to develop drawing skills, encourage experimentation and ownership</p>			<p><u>How can we explore colour using a variety of mark-making tools?</u></p> <p>Understand that some painters use expressive, gestural marks in their work, often resulting in abstract, expressionist painting.</p> <p>Understand that the properties of the paint that you use, and how you use it, will affect your mark making.</p> <p>Understand that primary colours can be mixed together to make secondary colours of different hues.</p> <p>Understand the concept of still life</p> <p>Explore colour and colour mixing.</p> <p>Explore colour mixing through gestural mark making, initially working without a subject matter to allow exploration of media. Experiment with using home made tools.</p>		<p><u>How can we transform an object and turn it into sculpture, using our imagination?</u></p> <p>Understand when we make sculpture by adding materials it is called Construction</p> <p>Use Design through Making philosophy to playfully construct towards a loose brief</p> <p>Transform found objects into sculpture, using imagination and construction techniques including cutting, tying, sticking. Think about shape (2d), form (3d), texture, colour and structure</p> <p><b><u>Stick Transformation Project</u></b></p> <p>Explore how you can transform a familiar object into new and fun forms.</p> <p><b>Chris Kenny</b></p> <p>to use a range of materials creatively to</p>
--------	---	--	--	---	--	---



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p><b>Xgaoc'o Xare</b></p> <p>to use a range of materials creatively to design and make products</p> <p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>to know 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.</p>		<p>Create an arrangement of objects or elements. Use as the focus for an abstract still life painting using gestural marks using skills learnt above</p> <p><b>Expressive Painting</b> Explore how painters sometimes use paint in an expressive and gestural way. Explore colour mixing and experimental mark making to create abstract still life</p> <p><b>Marela Zacarías, Charlie French, Vincent Van Gogh, Cezanne</b></p> <p>to use a range of materials creatively to design and make products</p> <p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>to know about the work</p>		<p>design and make products</p> <p>to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination</p> <p>to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space</p> <p>to know 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. (linked to outdoor learning from summer 1)</p>
--	---	--	---	--	---



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

				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.		
--	--	--	--	---	--	--

### Overarching Substantive and Implicit (disciplinary) knowledge – Year 3

To understand that visual artists look to other artforms for inspiration.

Look at the work of an artist who uses gestural marks which convey movement, illustrators and makers who take inspiration from literature, painters who also use textiles and artists who animate their work.

Understand artists often collaborate on projects, bringing different skills together.

Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.

Continue to build understanding that sketchbooks are places for personal experimentation.

Understand that the way each persons' sketchbook looks is unique to them.

Make a new sketchbook (Elastic Band of Hole Punch) OR make Spaces and Places inside a bought sketchbook

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might..."). Talk about intention.

Work collaboratively to present outcomes to others where appropriate. Present as a team.

Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.

Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.

Year 3	<p><u>How can we use gestural drawing with charcoal to make drawings full of energy and drama?</u></p> <p>Understand that charcoal is a drawing medium that lends itself to loose, gestural marks made on a larger scale.</p> <p>Understand charcoal and earth pigment were our first drawing tools as humans.</p> <p>Know that Chiaroscuro means "light/dark" and we</p>		<p><u>How can we create drawings that move (digitally or physically)?</u></p> <p><u>How can we introduce narrative into our work?</u></p> <p>Understand that animators make drawings that move.</p> <p>Understand that articulated drawings can be animated</p> <p>Use imaginative and observational drawing skills to make drawings of</p>		<p><u>How can we create evocative land and seascapes using fabric, paint and thread? How can we draw upon our mark making skills when working with thread?</u></p> <p>Understand that paint acts differently on different surfaces.</p> <p>Understand the concept of still life and landscape painting.</p>	
--------	---	--	---	--	---	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

<p>can use the concept to explore tone in drawings</p> <p>Make marks using charcoal using hands as tools. Explore qualities of mark available using charcoal.</p> <p>Make charcoal drawings which explore Chiaroscuro and which explore narrative/drama through lighting/shadow (link to drama).</p> <p>Option to explore making gestural drawings with charcoal using the whole body (link to dance).</p> <p>Explore the qualities of charcoal.</p> <p>Make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience your own.</p> <p>Develop mark making skills.</p> <p><b><u>Gestural Drawing with Charcoal</u></b></p> <p>Making loose, gestural drawings with charcoal, and exploring drama and performance.</p> <p><b>Edgar Degas, Laura McKendry, Heather Hansen</b></p>	<p>people/animals which can be animated.</p> <p>Consider background, foreground and subject</p> <p>Make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience your own.</p> <p>Develop mark making skills.</p> <p>Brainstorm animation ideas.</p> <p>Cut out drawings and make simple articulations to make drawings which can be animated.</p> <p>Combine with digital media to make animations</p> <p><b>Making Animated Drawings</b></p> <p>Explore how to create simple moving drawings by making paper "puppets" and animate them using tablets.</p> <p><b>Lauren Child, Steve Kirby, Andrew Fox, Lucinda Schreiber</b></p> <p>Pupils should be taught to develop their techniques, including their control and their</p>		<p>Make visual notes using a variety of media using the "Show Me What You See" technique when looking at other artists work to help consolidate learning and make the experience your own.</p> <p>Develop mark making skills.</p> <p>Continue to develop colour mixing skills.</p> <p>Explore painting over different surfaces, e.g. cloth, and transfer drawing mark making skills into thread, using stitch to draw over the painted fabric.</p> <p><b>Cloth, Thread, Paint</b></p> <p>Explore how artists combine media to create work in response to landscape. Use acrylic and thread to make a painted and stitched piece.</p> <p><b>Alice Kettle, Hannah Rae</b></p> <p>Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of</p>	
---	---	--	---	--



### Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

<p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>	<p>use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>		<p>different kinds of art, craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>	
--	---	--	---	--

Overarching Substantive and Implicit (disciplinary) knowledge – Year 4



## Clayton-le-Woods CEF Long Term Overview and Statement of Intent – Art and Design

Understand that artists use sketchbooks for different purposes and that each artist will find their own ways of working in a sketchbook

Look at the work of illustrators and graphic artists, painters and sculptors. Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.

Understand artists often collaborate on projects, bringing different skills together.

Deconstruct and discuss an original artwork, using the sketchbooks to make visual notes to nurture pupils own creative response to the work.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.

Work collaboratively to present outcomes to others where appropriate. Present as a team.

Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.

Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective

Year 4		<p><u>How can we create visual narratives inspired by poetry or prose?</u></p> <p>Understand that artists and illustrators interpret narrative texts and create sequenced drawings</p> <p>Create owned narratives by arranging toys in staged scenes, using these as subject matter to explore creation of drawings using charcoal and chalk which convey drama and mood. Use light and portray light/shadow.</p> <p>Interpret poetry or prose and create sequenced images in either an accordion or poetry comic format. Work in a variety of media according to intention, including handwriting pen, graphite or ink</p>	<p><u>How can we use drawing, painting and collage skills to create still life images?</u></p> <p>Understand that still life name given to the genre of painting (or making) a collection of objects/elements.</p> <p>That still life is a genre which artists have enjoyed for hundreds of years,, and which contemporary artists still explore today</p> <p>Practise drawing skills.</p> <p>Make visual notes to record ideas and processes discovered through looking at other artists.</p> <p>Test and experiment with materials.</p> <p>Brainstorm pattern, colour, line and shape.</p> <p>Reflect.</p> <p>To explore colour (and colour mixing), line,</p>		<p><u>Can we demonstrate traits of inventiveness and determination, as well as imagination, when making sculpture?</u></p> <p>To understand that make sculpture can be challenging. To understand it takes a combination of skills, but that we can learn through practice. That it is ok to take creative risks and ok if things go wrong as well as right. Practise drawing skills</p> <p>Make visual notes to record ideas and processes discovered through looking at other artists.</p> <p>Test and experiment with materials.</p> <p>Reflect</p> <p>Develop our construction skills, creative thinking and resilience skills by</p>	
--------	--	---	--	--	---	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p>Use a variety of drawing media including charcoal, graphite, wax resist and watercolour to make observational and experimental drawings. To feel able to take Practise drawing skills. Make visual notes to record ideas and processes discovered through Test and experiment with materials. creative risks in pursuit of creating drawings with energy and feeling. Reflect.</p> <p><b><u>Storytelling Through Drawing</u></b> Explore how artists create sequenced drawings to share and tell stories. Create concertinas or comic strips to retell poetry or prose through drawing</p> <p><b>Laura Carlin, Shaun Tan</b></p> <p>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,</p>	<p>shape, pattern and composition in creating a still life. To consider lighting, surface, foreground and background.</p> <p>To use close observation and try different hues and tones to capture 3d form in 2 dimensions. (Option to use collage from painted sheets).</p> <p><b><u>Exploring Still Life</u></b> Explore artists working with the genre of still life, contemporary and more traditional. Create your own still life inspired art work.</p> <p><b>Paul Cezanne, Peter Claesz, Melchior d' Hondecoeter, Jan Davidsz, Jacob Vosmaer, Hilary Pecis, Nicole Dyer, Baas Meeuws, Hirasho Sato</b></p> <p>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.</p>	<p>making sculpture which combines lots of materials. Use tools to help us construct and take creative risks by experimenting to see what happens. Use Design through Making philosophy and reflect at all stages to inform future making.</p> <p><b><u>Sculpture, Structure, Inventiveness &amp; Determination</u></b> What can artists learn from nature?</p> <p><b>Marcus Coates</b></p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li></ul>	
--	---	--	--	--



### Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

		<p>craft and design.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>	<p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>	<ul style="list-style-type: none"><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>	
--	--	---	--	---	--

### Overarching Substantive and Implicit (disciplinary) knowledge – Year 5

Look at the work of designers, artists, animators, architects.

Understand the processes, intentions and outcomes of different artists, using visual notes in a sketchbook to help consolidate and own the learning.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.

Work collaboratively to present outcomes to others where appropriate. Present as a team.

Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.

Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.

Discuss the ways in which artists have a responsibility to themselves/society. What purpose does art serve?



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

Year 5	<p><u>How can we use drawing and graphics skills to create typography? How can we use typography skills to create pictorial maps?</u></p> <p>Understand that designers create fonts and work with Typography.</p> <p>Understand that some artists use graphic skills to create pictorial maps, using symbols (personal and cultural) to map identity as well as geography.</p> <p>Create fonts inspired by objects/elements around you. Use close observational drawing with pen to inspire, and use creative skills to transform into letters.</p> <p>Draw over maps/existing marks to explore how you can make mark making more visually powerful.</p> <p>Combine drawing with making to create pictorial / 3 dimension maps which explore qualities of your personality or otherwise respond to a theme. Explore line weight, rhythm, grip, mark making and shape, and explore how 2d can become 3d through manipulation of paper</p> <p>Explore mark making. Make visual notes to capture, consolidate and reflect upon the artists studied.</p>	<p><u>How can we use mono type to make a creative response to poetry or prose?</u></p> <p>Understand that mono types are single monoprints. Understand that artists sometimes use printmaking to create a larger artwork, e.g. an installation or an artists book.</p> <p><b>Brainstorm ideas</b> generated when reading poetry or prose</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Combine mono type with painting and collage to make an “artists book” inspired by poetry or prose. Explore colour, mixing different hues, and explore composition, working with different shaped elements, before using mono print to layer lines and marks</p> <p>See column 3 “printmaking” to explore how print is combined with paint and collage to create a cohesive artwork.</p> <p><b><u>Making Monotypes</u></b></p> <p>Combine the monotype process with painting and</p>		<p><u>How do artists make sets to share ideas for stage or as the basis for animations. How can we create sets inspired by literature, poetry or prose?</u></p> <p>Understand that set designers can design/make sets for theatres or for animations. Set Design</p> <p>Understand that designers often create scaled models to test and share ideas with others.</p> <p><b>Use Design through Making</b>, inspired by a brief, to create a scale model “set” for a theatre production or an animation.</p> <p>Construct with a variety of media, using tools.</p> <p>Think about scale, foreground, background, lighting, texture, space, structure and intention</p> <p>Use charcoal, graphite, pencil, pastel to create drawings of atmospheric “sets” to help inform (though not design) set design (see column 6 “making”)</p> <p>Explore ideas relating to design (though do not use sketchbooks to design on paper), \exploring thoughts</p>
--------	--	--	--	---



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

<p><b><u>Typography &amp; Maps</u></b> Exploring how we can create typography through drawing and design and use our skills to create personal and highly visual maps.</p> <p><b>Louise Fili, Grayson Perry, Paula Scher</b></p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists,</li></ul>	<p>collage to make visual poetry zines.</p> <p><b>Kevork Mourad</b></p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists,</li></ul>		<p>about inspiration source, materials, textures, colours, mood, lighting etc.</p> <p><b>Set Design</b> Explore creating a model set for theatre or animation inspired by poetry, prose, film or music.</p> <p><b>Rae Smith, Fausto Melotti, Tiny Inventions, Rose Hurley, Gabby Savage-Dickson</b></p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• to improve their mastery of art and design techniques,</li></ul>
--	---	--	---



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	architects and designers in history.		architects and designers in history.			including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay] ● to know about great artists, architects and designers in history.
--	--------------------------------------	--	--------------------------------------	--	--	---

### Overarching Substantive and Implicit (disciplinary) knowledge – Year 6

Look at the work of designers, artists, art activists, installation artists, craftspeople and puppeteers.

Understand that artists use art to explore their own experience, and that as viewers we can use our visual literacy skills to learn more about both the artist and ourselves.

Understand we may all have different responses in terms of our thoughts and the things we make. That we may share similarities. Understand all responses are valid.

Reflect upon the artists' work, and share your response verbally ("I liked... I didn't understand... it reminded me of... It links to...").

Present your own artwork (journey and any final outcome), reflect and share verbally ("I enjoyed... This went well... I would have liked... next time I might.. I was inspired by....). Talk about intention.

Work collaboratively to present outcomes to others where appropriate. Present as a team.

Share responses to classmates work, appreciating similarities and differences. Listen to feedback about your own work and respond.

Document work using still image (photography) or by making a drawing of the work. If using photography consider lighting and focus. Some children may make films thinking about viewpoint, lighting & perspective.

Year 6	<u>How can we learn more about ourselves through making art? How do we bring our own experience to the art we make?</u>  Understand that designers & makers sometimes work towards briefs, but always brings their own experience in the project to bear. Understand that artists and designers add colour, texture, meaning and richness to our life.		<u>How can we, as artists, use our skills, vision and creativity to speak on behalf of communities, changing the world for the better?</u>  Understand that artists sometimes use their skills, vision and creativity to speak on behalf of communities they represent, to try to change the world for the better.	<u>How can we create imaginative, immersive environments which enable viewers to engage with colour in a physical way?</u>  Understand that artists use a variety of media including light and sound as well as physical media to create installations. Understand that installations are often immersive, enabling the		
--------	---	--	--	--	--	--



### Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

<p>Explore what your passions, hopes and fears might be. What makes you you? How can you find visual equivalents for the words in your head?</p> <p>Develop Mark Making</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world</p> <p>Explore how we can use layers (physical or digital) to explore and build portraits of ourselves which explore aspects of our background, experience, culture and personality.</p> <p>Make independent decisions as to which materials are best to use, which kinds of marks, which methods will best help you explore.</p> <p><b>Exploring Identity</b></p> <p>Discover how artists use layers and juxtaposition to create artwork which explores identity. Make your own layered portrait.</p>	<p>Understand that the nature of the object (artwork in gallery, graffiti on wall, zine) can be specific to the intention of the artist.</p> <p>Practise seeing negative and positive shapes</p> <p>Explore what your passions, hopes and fears might be. What makes you you? How can you find visual equivalents for the words in your head?</p> <p>Explore colour: make colours, collect colours, experiment with how colours work together.</p> <p>Explore combinations and layering of media</p> <p>Develop Mark Making</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Explore what kinds of topics or themes YOU care about. Articulate your fears, hopes, dreams. Think about what you could create (possibly working collaboratively) to share your voice and passion with the world.</p> <p>Use screenprinting and/or monoprinting over collaged and painted sheets to create your piece of activist art.</p>	<p>viewer to enter the artwork</p> <p>Understand that artists and designers add colour, texture, meaning and richness to our life.</p> <p>Explore colour: make colours, collect colours, experiment with how colours work together.</p> <p>Make visual notes to capture, consolidate and reflect upon the artists studied.</p> <p>Use the device of scaled model to imagine what your installation might be, working in respond to a brief or “challenge” to enable a viewer to “have a physical experience of colour.”</p> <p>Use a variety of materials, including light and sound, to make a model of what you would build. Think about structure of space, how the viewer would enter, what they would see, feel, hear. Use colour in a brave and bold way, reflecting upon how this might make the viewer feel.</p> <p><b>Brave Colour</b></p> <p>Exploring how artists use light, form and colour to</p>	
---	--	--	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

	<p>Njideka Akunyili Crosby, Yinka Shonibare, Thandiwe Muriu, Mike Barrett</p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about great artists, architects and designers in history.</li></ul>		<p>Or create a zine using similar methods</p> <p><b>Activism</b></p> <p>Explore how artists use their skills to speak on behalf of communities. Make art about things you care about.</p> <p>Luba Lukova, Faith Ringgold, Shepard Fairey</p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about</li></ul>	<p>create immersive environments.</p> <p>Olafur Eliasson, Yinka Ilori, Morag Myerscough, Liz West</p> <p>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.</p> <p>Pupils should be taught:</p> <ul style="list-style-type: none"><li>• to create sketch books to record their observations and use them to review and revisit ideas</li><li>• 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]</li><li>• to know about</li></ul>	
--	--	--	---	--	--



## Clayton-le-Woods CEP Long Term Overview and Statement of Intent – Art and Design

			<p>sculpture with a range of materials [for example, pencil, charcoal, paint, clay]</p> <ul style="list-style-type: none"><li>● to know about great artists, architects and designers in history.</li></ul>	great artists, architects and designers in history.		
--	--	--	---	---	--	--

In the half term where art is not a focus, sketchbooks should continue to be used for sketching linked to other curriculum areas e.g. scientific drawings. These may be for short 10 minutes sessions. Links can be found on the access art website <https://www.accessart.org.uk/accessart-drawing-journey-ages-5-11/>

Substantive concept

Disciplinary concept

Significant people

Books/poems

Wow moments -trips/visits/visitors

National Curriculum/Development Matters objectives