

Malvern Primary School

Art Curriculum

The study of art enables pupils to understand, appreciate and contribute to a dimension of life that taps into and expresses human innovation, imagination and thought



Malvern's curriculum provides pupils with the knowledge they require in order to thrive.

Practical Knowledge: which is about developing technical proficiency. Pupils develop practical knowledge through the art and design curriculum. This knowledge is necessary for when they make and create art. Practical knowledge allows pupils to make choices based on what they know about the limits and possibilities of materials and media.

Theoretical Knowledge: which is the cultural and contextual content that pupils learn about artists and artwork. This enables pupils to make connections between art's past, present and future.

Disciplinary Knowledge: which is what pupils learn about how art is studied, discussed and judged. It captures the idea that, through the curriculum, pupils learn: how aesthetic judgements are formed and claimed, how art is studied and how to participate in the discourses of artists, scholars and critics

Adapting the curriculum for pupils with SEND

- Teachers at Malvern plan lessons carefully to anticipate and overcome barriers that may arise through adaptive teaching techniques
- Teachers identify and break down components of the curriculum into manageable chunks to promote cognition and learning. At times, these steps may look different that they do for most pupils, to avoid overload on working memory.
- Teachers make use of scaffolds to support learners where appropriate.
- Overlays, spaced or enlarged print and audio description of images may be utilised.



Disciplinary Knowledge

The domain of disciplinary knowledge is very broad. It captures the idea that, through the curriculum, pupils learn:

- how aesthetic judgements are formed and claimed
-
- how art is studied
-
- how to participate in the discourses of artists, scholars and critics
-

It is important for pupils to learn disciplinary knowledge because art is not fixed. It is fluid and dynamic. It changes through encounters and exchanges with new technologies, new ways of thinking and new opportunities. When pupils learn disciplinary knowledge, they participate in discussions about big ideas in art. They explore, among other things,

Disciplinary Knowledge:	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Big Questions	<p>Which visual elements are important in the artwork of Piet Mondrian?</p> <p>Is all art deliberately created?</p> <p>Does good art all look the same?</p>	<p>Does all 'good' art need to look realistic?</p> <p>What is a sculpture?</p> <p>What is the purpose of art?</p>	<p>Is the purpose of all art to be noticed? Why might an artist wish to remain unseen?</p> <p>The value of art can be measured in money alone.</p> <p>How far do you agree or disagree with this statement?</p> <p>Can finished artwork ever be improved?</p>	<p>What did the Romans do to change architecture?</p> <p>Can we draw with nature?</p> <p>All art is equal in value.</p> <p>How far do you agree or disagree with this statement?</p>	<p>How do artists see the world around them?</p> <p>How have artist's representations of the night sky changed and evolved?</p> <p>What does it mean to 'progress' as an artist?</p>	<p>Can art ever be separated from the artist? Discuss.</p> <p>How is art judged?</p> <p>What makes an image dramatic?</p>



Practical Knowledge	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Sketchbook Making			I can record ideas for my artwork in my Art Journal A1, A2, Sum2	I can create my own sketch book selecting joining techniques for purpose including gluing, taping, stapling and tying. Sum1		I can make a simple, sewn sketch book that contains pockets and flaps. Sum2		I can create my own sketchbook using my preferred joining techniques. (sewing, gluing, taping, tying) I can create my own papers to add to my sketch book to suit purpose and audience. Sp2
Colour	I am beginning to name some colours. I can use a range of colours to create patterns.	I can name a range of colours. I will explore how colours can change when mixed together.	I can identify primary colours and create tints of these colours. A1 I can discuss colours I can see within animal prints. I can replicate prints in my view finder using correct colours and textures.	I can identify primary colours and use these colours to mix secondary colours, creating different hues. I can state if these changes are reversible or irreversible. I can create tints and tones of these hues. A1 I can use colour vocabulary to describe secondary colours. I can add colour to my anatomical drawings.	I can identify primary and secondary colours and use these to mix tertiary colours. I can create a variety of tints, tones and shades of these hues and identify colourists who have used these skills in their own artwork. I can use different paints including watercolour and acrylic. Sp1	I can identify primary, secondary and tertiary colours and mix a variety of tints, tones and shades using these colours. I am able to use this understanding to create a colour wheel, identifying hot and cold colours. Au2	Explore the use of dyes to create colour swatches, identifying hues from <i>Starry, Starry Night</i> . Au2 I can create the broken colour technique using pastels, paints and other media. Au2 Mix tines, tones and shades of hues, selecting colours for final composition Au2 I can explore how colour was important to fauvists, creating hues of colour. Sp2 I can experiment with different media, including acrylic, water colour, pastel and aquarelle pencils to hone my use of colour. I can take inspiration from the work of impressionists to develop a 'broken colour' technique, using my deepening understanding of hues to create tints, tones and shades. Sp2	I can use my understanding of the colour wheel to consider the mood of different artwork. I can discuss how the use of complimentary and contrasting colours impacts of the viewer and use this understanding to compose my own artwork. I can investigate how artists use colour to create perspective in their artwork, including the use of colour graduation. Sp2 I can identify complimentary and contrasting colours on a colour wheel Sp2 Use developing colourist skills to paint a final composition inspired by Kahlo, making selections for mood and purpose A2 I can practise the broken colour technique to paint small scale observational studies through a view finder Sp2

Malvern Primary School- Art Curriculum



Practical Knowledge	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Line	I can use shapes and lines to represent simple pictures.	I can use shapes and lines to begin to draw pictures with some detail.	I can investigate how Piet Mondrian uses line. I can investigate the best way to make a straight line including the use of ICT. A1 I can replicate the linear patterns in animal print using mixed media.	I can investigate how artists use line in different ways and create line using marbling, bubbles and mark making tools. I can create different qualities of line. A1 I can create detailed observational line drawings.	I can use line and investigate the pointillist artwork of Dorothy Ne-pengardi and Georges Seurat and try to use line to replicate this style in my own artwork using different sized dots / lines for purpose. I can select media to suit purpose and create an observational drawing. Sp1	I can experiment using line to capture linear organic patterns from nature. Sum 2 I can use line to create a print design using a range of implements to create lines. Au2	I can use line as a means to investigate positive and negative space; creating outlines between the two. I can control my use of line to sketch the human form, using different qualities of line for purpose. Sp2	I can investigate how artists use line to create perspective. I can explain how density, thickness and the texture of the line impacts on perspective. I can employ these strategies in my own artwork to create perspective. Sp2 I can draw facial features expressing a range of emotions from photography, making use of line, tone, implied texture, shape and negative space
Pattern	I will explore how different stampers can make different prints and patterns. .	I will investigate how 3d shapes can make a 2d print to create repeating patterns.	I can investigate repeating patterns that can be created using straight lines A1 I can use a view finder to identify, close up patterns in animal prints. I can create different patterns using wax relief.	I can investigate the patterns that can be created with different mark making tools including marbles, bubbles, paints and repeating geometric shapes. A1	I can investigate how pointillism was used by aboriginal artists and modern graffiti artists to create patterns. I can use a range of media to replicate these techniques. Sp1 I can explore making patterns using a variety of media.	I can consider the different methods that can be used to create patterns. I can experiment with printing and consider how this technology impacted on the Pop Art movement. Can a repeating pattern be created more efficiently by drawing or printing? Can I create a repeating pattern using mosaics? Au2 Sp2	I can create different repeating patterns using negative and positive space. I can create these patterns by 'drawing with scissors'. Sp2	I can investigate the organic patterns that occur within human features and record these in my line drawings. What patterns can be observed in the eye? the mouth? the eyebrow? The nose? Au2 I can identify patterns that occur naturally, replicating them using pens, inks and pencils to create implied texture Sp2
Texture	I will learn how to use glue and cello tape. I will learn how to fold and cut card.	I can combine materials and adhesives to make models.	I can investigate how paint can be applied to different surfaces (using a range of different tools) to create emulate different textures. Sum2 I can suggest tools needed to create texture. I can create my own paleo art that is textured.	I can create observational drawings of objects with different textures, trying to use my understanding of line to interpret visual information. I can refine my drawings in response to feedback Sum1	I can investigate pointillist artwork and consider how colour was used to create implied texture. I can create my own small scale pointillist studies, trying to emulate the texture of different surfaces such as water, grass, and other 3d forms. Sp1	Use a variety of media to create textures and a3D foregrounds to replicate Starry Starry Night Au2 Using drawing, rubbings and printing, capture the texture of natural materials that are visually interesting. How can texture be implied in two dimensions?	Using what I already understand about texture, I can explain whether I believe it was of particular importance to fauvists. Sp2 I can overlay materials to create textures and consider the best way to create thee dimensional forms. Au2	I can investigate how implied texture can change perspective. I can combine and manipulate textures to create a detailed foreground. Sp2 I can investigate how texture can be used to create drama. Sum 2

Malvern Primary School– Art Curriculum



Practical Knowledge	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Form	I will explore how I can glue and cello tape materials to create simple models. I will learn how to fold and cut card.	I will identify how I can combine adhesives, joining and folding techniques to create my own simple models.	I can identify the differences between 2d and 3d forms. I can use modelling materials to create textured three dimensional forms. A2	I can choose from a range of materials to construct three dimensional forms. I can find ways to strengthen my forms, through experimentation with different media. Sum 2	Can I select materials based on merit, purpose and audience. I can refine my choices to enhance three dimensional work, showing increasing control over joining / sculpting techniques. Sum 2	Investigate different 3d forms used in Roman architecture. How do they compare with modern architecture? Sp2	I can use my anatomically accurate drawings to create form in three dimensions. can use my understanding of different 3d shapes to underpin this artwork, choosing and selecting from a range of materials to suit purpose and audience. Sum 2	I can control my use of 2d and 3d forms to create a set design. Make decisions about moveable and fixed aspects and create texture in three dimensional forms. Sum 2 I can control and manipulate my use of form to overlay art work with different textures and materials. Sp2
Shape and Space	I will explore how different stampers can make different prints. I can draw straight lines, circles, crosses and squares.	I will investigate how 3d shapes can make a 2d print. I can draw straight lines, circles, crosses, squares, diagonal lines and triangles.	I can identify geometric and organic shapes in the art of Piet Mondrian. I can use geometric shapes in my own artwork. A1	I can experiment to investigate the shapes that can be achieved by pouring, squirting, brushing, blowing and rolling paint. Can I create different 2d shapes? Why/why not? Can I control the space between different shapes? How? A1	I can create small scale pointillist studies, showing control of the space between objects. I can manipulate the space between these shapes and consider the impact this has on the artwork overall. I can use these studies to influence my final composition. Sp1	Capture the shape of different natural forms using a variety of media. How do these objects occupy space? Consider carefully in preparation for photographing. Sum 2	I can create detailed, anatomically correct drawings of minibeasts demonstrating increasing control of the visual and tactile elements of art and design. Sum 2 I can consider negative space, and focus on this as a tool to help me create more accurate drawings. Sp2 Create the human form using 3D modelling materials, choosing materials for purpose and effect.	I can investigate how manipulating the size, texture and density of shapes on a page can impact on the space the different objects occupy in my artwork. I understand how these elements can be employed to create perspective. Sp 2
Vocab	Cut, stick, select, print, scissors, straight, square, circle, pattern, stamp, draw.	Cut, stick, scissors, join, mix, pattern, cut, material, stick, straight, curves, circle thin, fat, circle, rectangle, triangle, 2d, 3d	Geometric, abstract, tint, tone, primary colour, line, form, shape, space, texture, pattern, 2d, 3d.sketchbook	Secondary colour, hue, marbling, blowing, squirting, rolling, observational drawing, tone, critique, refine, preference, join, staple, glue, tape, tie, sculpture, rigid, wire, 3D, carved, joined, modelled, reinforce.	Pointillism,, shade tertiary, colourist, replicate, purpose, audience, evaluate, preference, influence, compare, contrast, water-colour, acrylic, media	Pop Art, print, repeating pattern, technology, emulate, techniques, graphical modelling, organic, natural, genre, implied texture, spiral, geometric, tint, tone, shade, hue	Fauvism, aquarelle, positive/negative space, outline, gradient, interpretation, anatomy, anatomically accurate, broken colour, hue, mood, aquarelle, positive and negative space, foreground, background, texture, dye, overlay	Impressionism, mood, impact, colour graduation, applique, overlay, parabolic, perspective, landscape, foreground, structure, strengthen, set designer, purpose, audience, atmosphere, dramatic, colour graduation, overlay, land-

Malvern Primary School– Art Curriculum



Practical Knowledge	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Colour Vocab	Colour, red, yellow, pink, green, orange, purple, blue, white	Colour, red, yellow, pink, green, orange, purple, blue, white, gold and silver	Red - scarlet, crimson, maroon Yellow - corn, lemon, mustard Blue - navy, azure, teal, sapphire Sum.2 / A1	Purple - plum, mauve, magenta, lilac Orange - amber, rust, pumpkin, peach Green - mint, emerald, sage, jade A1	Black - charcoal, onyx, jet, ebony White - pearl, cotton, porcelain, Pink - coral, salmon, dusky Sp1	Brown - (burnt) umber, chestnut, sienna Grey - pewter, dove, graphite, slate metallic, neon, fluorescent, powder, pastel Sum.2	Red - wine, vermilion, ruby, blood Yellow - Canary, ochre, chartreuse Blue - cobalt, indigo, inky, midnight Sp.2 Purple - amethyst, periwinkle, lavender	Recap all vocabulary taught and use with precision. Sp2
Evaluating and appreciating	Comment on how they have made their model.	Explain how they have model their model and why certain choices were made.	Comment on personal preferences in own work and that of Piet Mondrian. A1 I can appreciate the work of various artists, stating my preferences. I can comment on the art work of my peers.	Explain the main successes and challenges faced when creating artwork and compare artwork of different abstract artists, commenting on preferences. A1, Sum1, Sum2 I can hone my skills of providing critique by appraising observational drawings.	Make suggestions for ways to adapt and improve their own artwork. Use my developing artistic vocabulary to comment on the work of pointillist artists, stating my preferences. Sp1 I can relay over varying colours and consider how my work could be enhanced, commenting on preferences.	Compare and contrast architectural forms, commenting on similarities and differences and discuss the different approaches used by architects to create three dimensional forms. Sp2	Explain how my own artwork and the artwork of others makes me feel making reference to visual and tactile elements. Action feedback alongside a critical friend to make constructive changes to my work. A2	Explain how understanding the different art forms investigated throughout school has inspired their own artwork. Describe methods, ideas and techniques used to create impressionist artwork. Sp2 Explore portraiture by Kahlo, discussing emotions expressed. How does Kahlo convey emotion? How does shape, direction and angle of facial features convey motion Au2 I can explore different art forms that exist, explaining how they are similar and different Sp2
Genre	Foundation skills	Foundation skills	Geometric Abstract (Textured Sculpture Mixed Media Painting.	Abstract Anatomical Drawing Mixed Media Sculpture	Pointillism / Dot Art Printing Papier-Mache / mixed media Sculptures	Pop Art Mosaics in Architecture Environmental Art	Fauvism Depictions through history (The night sky) Specimen Drawing: Charles Darwin	Impressionism Set Design Portraiture

Malvern Primary School– Art Curriculum



Theoretical Knowledge	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Scope	Piet Mondrian Gustav Klimt Heather Galler	Wassily Kandinsky Jackson Pollock Damian Hirst Charles McGee Barbara Hepworth	Dorothy Napangardi Seurat Signac	Andy Goldsworthy Robert Smithson and Jeff Koons Katsushika Hokusai Andy Warhol	Henri Matisse Andre Derain Pisarro Hassam Turner	Frida Kahlo Van Gogh Vermeer Pablo Picasso Gustav Klimt Claude Monet Edgar Degas Berthe Morisot Andy Hill Gary Card
Traditions and Cultures	Celtic Art (Spirals and Swirls)		Indigenous Australian Art Day of the Dead masks (Mexico) Traditional tribal Masks (Africa)	ukiyo-e Japan Roman Mosaics Islamic Art	Night sky depictions through history	Mexico (Frida Kahlo)
Artists	How did Piet Mondrian use line in his artwork? Look at various pieces of animal artwork by Heather Galler. Rank these in order of preference. Discuss with a partner how she has used line and shape in her artwork.	Can I explore how Kandinsky used line in different ways (including spirals)? Who was Jackson Pollock? How does his work compare to the work of Kandinsky? How does he use the visual elements of line, colour, shape and pattern? Can I investigate the artwork of Damien Hirst? How does his use of the visual and tactile elements compare to Pollock and Kandinsky. Look at a range of sculptures created by Charles McGee and Barbara Hepworth. Rank the sculptures in order of preference and explain your choices. What do you notice about the artist's choices of materials? Can I explore the work of wildlife artist, Cath Hodsman commenting on use of the visual and tactile elements and my own personal preferences?	Look at a range of masks from Africa and Mexico. What is the significance culturally? Why have communities worn masks through history? How are masks reflective of beliefs? Discuss Papunya Tula art movement and <u>compare</u> / contrast with pointillism. What are the similarities and differences with regard to culture, tradition and methods?	Look at the patterns that exist within Islamic Art. Are these patterns geometric or organic? Experiment by trying to create mathematically accurate parabolic shapes. Research work of Andy Goldsworthy. Rank order by preference. Reflect Goldsworthy's use of the following visual and tactile elements: Line, colour, pattern, texture, shape. Record reflections in sketchbook, Look at some pieces of artwork by Japanese artist/printmaker Katsushika Hokusai. What do you think are the benefits of printing? research different forms of printmaking. What is Pop Art and how <u>significant</u> is Andy Warhol?	What is Fauvism? How did Matisse and Derain contribute to the fauvist movement? Look at a range of artwork depicting the night sky through history (Nebraska Sky Disk, Bronze Age Pisarro, Hassam, Turner, What were their priorities as artists? What did they value?	Investigate a range of artists known for portraiture (Van Gogh, Da Vinci, Vermeer, Picasso, Klimt). Which one is your favourite and why? What is similar/different about these portraits? Who was Frida Kahlo? Look at portraiture painted by Kahlo and discuss emotions expressed in each piece. How did Kahlo convey emotion? How does the shape, direction and angle of facial features provide clues to emotion? Who were the most famous artists of the 19th and 20th century? Children to work in small groups to research an artist and present information on the most significant impressionist painters. What is impressionism? How did the impressionist movement begin? Who is <u>significant</u> to the impressionist movement? (Claude Monet, Edgar Degas, Berthe Morisot) Look specifically at set design of Andy Hillman and Gary Card. Consider how texture is used to create drama. How does layering contribute to overall effect