

### Intent






It is our intent at Bude Primary Academy- Juniors to provide pupils with a high-quality art curriculum, which develops creativity, sets challenges, engages and inspires children and equips them with the knowledge and skills to experiment, invent and create their own works of art.

We see art as a vehicle for creativity and individual expression. It is important to the development of pupils' well-being, appreciation of the world and understanding and empathy of others. We aim to give all children the confidence to express themselves through a range of chosen mediums. Our curriculum provides children with an opportunity to experience all art forms: drawing, painting, 3D designs, textiles and print making, and pupils are encouraged to experiment with a range of different materials and techniques to bring their ideas to life. Opportunities to practise art and design techniques when using colour, pattern, texture, line, shape, form and space are embedded across the Art curriculum through the use of individual sketchbooks.





Our children will focus on a variety of key artists and they will begin to understand the development of their particular art forms. The children will have opportunities to take inspiration from these key artists and create their own artworks in their particular styles. Children are given the opportunity within lessons to work on their own and collaborate with others, on projects in two and three dimensions and on different scales.

We also expect children to be able to look at an image or a piece of art and to have an understanding of it, not just react to it. We equip them with the skills required to have an understanding of the language of art. This enables them to describe what they see in detail and to provide evidence for their observations

### Subject- Art- Autumn Implementation

	Year 3	Year 4	Year 5	Year 6
Topic	Through the ages 	Ancient Civilisations 	Alchemy Island and Stargazers  	Emperors and Empires 
Context	Gestural drawing with charcoal <b>Heather Hansen, Laura Mckendry, Edgar Degas</b>		<b>The moon.</b> Phases of the moon  <b>Tiffany Hakimipour</b>	<b>Ernst Haeckel</b> - graded pencil drawing





Knowledge	<ul style="list-style-type: none"> <li>• That when we draw we can use gestural marks to make work.</li> <li>• That when we draw we can use the expressive marks we make to create a sense of drama.</li> <li>• That when we draw we can move around.</li> <li>• That when we draw we can use light to make our subject matter more dramatic, and we can use the qualities of the material (charcoal) to capture the drama.</li> </ul>		<ul style="list-style-type: none"> <li>• Some artists use text or printed images to add interest or meaning to a photograph.</li> </ul>	<ul style="list-style-type: none"> <li>• Sketching pencils is made from a mixture of clay and a mineral called graphite. The core can be either soft or hard.</li> <li>• H stands for 'hard'. These pencils leave a light mark on the paper. Because of the light lines, these are ideal for precise drawings with lots of details. They can also be used as the base tone (the main layer of tone which the highlights and dark areas are later added to).</li> <li>• B stands for 'blackness'. Pencils marked with 'B' create heavy, black lines. These are great for blending and graduated shading. They allow us to build up darker layers of tone.</li> <li>• Pencils can be used to make a variety of marks; a few strong lines can capture movement while tonal shading can show form and shape. When drawing, it is a good idea to use pencils of different hardness so that you can add details, as well as create dark areas.</li> </ul>
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Skills	<ol style="list-style-type: none"> <li>1. Develop intricate patterns and marks with a variety of media.</li> <li>2. Use different grades of pencil shade to show different tones.</li> <li>3. Create textures and patterns with a wide range of drawing implements.</li> <li>4. Begin to show an awareness of objects having a third dimension and perspective.</li> <li>6. Use their sketches to produce a final piece of work.</li> <li>7. Write an explanation of their sketch in notes.</li> </ol>		<ol style="list-style-type: none"> <li>1. Show experience in a range of mono print techniques.</li> <li>2. Continue to gain experience in overprinting colours.</li> <li>3. Start to overlay prints with other media.</li> <li>4. Print onto a range of different materials.</li> <li>5. Use a variety of tools in a safe way.</li> <li>6. Create an accurate print design that meets a given criteria.</li> <li>7. Collect and record visual information from different sources as well as planning and trying out ideas.</li> </ol>	<ol style="list-style-type: none"> <li>1. Draw for a sustained period of time over a number of sessions working on one piece.</li> <li>2. Use different techniques for different purposes.</li> <li>3. Ensure sketches communicate emotions and a sense of self with accuracy and imagination.</li> <li>4. Have opportunities to develop further simple perspective.</li> <li>5. Develop an awareness of composition, scale and proportion.</li> <li>6. Explain why they have combined different tools to create their drawings.</li> </ol>
<b>Subject-Art- Spring</b>				
	Year 3	Year 4	Year 5	Year 6
Topic	Rocks, Relics and Rumbles 	Blue Abyss and Misty Mountain, Winding River 	Ground-breaking Greeks 	Frozen Kingdom and Blood heart 

Context	<p>Cloth, Thread and paint</p> <p><b>Alice Kettle, Hannah Rae</b></p> <p><b>Penelope O'Connor- Local Artist</b></p>	<p><b>Under the sea!</b> Observational drawing.</p> <p><b>Deeper and Deeper.</b> Clay creatures.</p> <p><b>Another world.</b> Tropical fish and corals and Patterns and form.</p> <p><b>Wonders of the deep.</b> Oceans art gallery.</p> <p><b>Living things.</b> Adi weaving.</p> <p><b>Maps, plans and diagrams.</b> Contour weavings</p> <p><b>Guy Harvey</b> <b>Robert Wyland</b></p> <p><b>Sue Read- Local Artist</b></p>	<p><b>Mixed media</b> Companion project with Ground-breaking Greeks.</p> <p><b>Pablo Picasso</b></p>	<p><b>Amazing phenomena.</b> Paintings of the Northern lights.</p> <p><b>Animals and food chains.</b> Artwork of the Inuit.</p> <p><b>The Antarctic and Arctic articulated!</b> Inuit Gallery.</p> <p><b>Bob Ross</b> <b>Kenojuak Ashevak</b> <b>Jessie Oonark</b></p>
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Knowledge	<ul style="list-style-type: none"> <li>• That artists can combine art and craft using painting and sewing together to make art.</li> <li>• That when we use two media together such as paint and thread, we can use their unique qualities in different ways to build an image.</li> <li>• That the skills we learn in one medium such as mark making in drawing, can be used in another such as sewing.</li> <li>• That we don't have to use materials in traditional ways – it is up to us to reinvent how we use materials and techniques to make art.</li> </ul>	<ul style="list-style-type: none"> <li>• Materials, techniques and visual elements, such as line, tone, shape, pattern, colour and form, can be combined to create a range of effects.</li> <li>• Techniques used to create a 3-D form from clay include coiling, pinching, slab construction and sculpting. Carving, slip and scoring can be used to attach extra pieces of clay. Mark making can be used to add detail to 3-D forms.</li> <li>• Artists use sketching to develop an idea over time.</li> <li>• Stitches include running stitch, cross stitch and blanket stitch.</li> </ul>	<ul style="list-style-type: none"> <li>• Traditional crafting techniques using paper include, casting, decoupage, collage, marbling, origami and paper making.</li> <li>• Papermaking is the manufacture of paper. Almost all paper is made using industrial machinery; however, handmade paper remains a specialised craft.</li> <li>• Artistic movements include Expressionism, Realism, Pop Art, Renaissance and Abstract.</li> <li>• Paper collages are made by gluing small pieces of paper to a background.</li> <li>• The term 'mixed media' describes artwork that uses more than one medium or material. Collage is a type of mixed media art.</li> <li>• A photo collage consists of pictures that have been placed together to create a single picture.</li> <li>• When something is surreal, it is bizarre, unreal and fantastic. In art, surrealist images can combine real and imaginary images.</li> <li>• Ideas are the new thoughts and messages that artists have put into their work. Methods and approaches are the techniques used to create art.</li> </ul>	<ul style="list-style-type: none"> <li>• Perspective is the art of representing 3-D objects on a 2-D surface.</li> <li>• Printmakers create artwork by transferring paint, ink or other art materials from one surface to another.</li> <li>• Strategies used to provide constructive feedback and reflection in art include using positive statements relating to how the learning intentions have been achieved; asking questions about intent, concepts and techniques used and providing points for improvement relating to the learning intention.</li> </ul>
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Skills	<p>1. Demonstrate increasing control with the types of marks made.</p> <p>2. Experiment with different effects and textures: blocking in colour, washes, thickened paint and textural effects.</p> <p>3. Use a range of brushes to create different effects.</p> <p>4. Use light and dark within painting and begin to explore complimentary colours.</p> <p>4. Mix colour, tints and shades with increasing confidence.</p> <p>5. Know where each of the primary and secondary colours sits on the colour wheel.</p> <p>1. Show an awareness of and name a range of different fabrics.</p> <p>2. Use a variety of techniques e.g. dyeing, weaving and stitching to create different textural effects.</p> <p>3. Develop skills in stitching, cutting and joining.</p> <p>4. Show further experience in changing and modifying threads and fabrics (knotting, fraying, fringing, pulling threads, twisting, plaiting).</p> <p>5. Apply decoration using beads, buttons, feathers etc.</p>	<p>1. Develop techniques to create intricate patterns, marks and lines using a growing range of media.</p> <p>2. Use these techniques to develop texture and tone.</p> <p>3. Organise line, tone, shape and colour to represent figures and forms in movement.</p> <p>4. Have opportunities to develop further drawings featuring the third dimension and perspective.</p> <p>1. Work in a safe, organised way, caring for equipment.</p> <p>2. Make a slip to join two pieces of clay.</p> <p>3. Secure work to continue at a later date.</p> <p>4. Decorate, coil and produce marquette's confidently.</p> <p>4. Gain more experience in carving as a form of 3D art.</p> <p>5. Use recycled, natural and man-made materials to create sculptures.</p> <p>6. Model over an armature (newspaper frame for Modroc).</p> <p>8. Continue to use language appropriate to skill and technique.</p>	<p>1. Use a range of media to create collages.</p> <p>2. Use learnt techniques to add collage to a painted, printed or drawn background.</p> <p>3. Use and mix a variety of textures (rough, smooth, plain, and patterned).</p> <p>5. Combine visual and tactile qualities to express mood and emotion.</p>	<p>1. Purposely control the types of marks made.</p> <p>2. Experiment with different effects and textures.</p> <p>3. Mix colour, tints and shades with confidence, building on previous knowledge.</p> <p>4. Work in a sustained and independent way to develop their own style of painting.</p> <p>5. Choose appropriate paint, paper and implements to adapt and extend their work.</p> <p>6. Explain why they have chosen specific painting techniques.</p> <p>1. Demonstrate experience in a range of printmaking techniques.</p> <p>2. Describe the techniques and processes they use.</p> <p>3. Overprint using different colours.</p> <p>4. Be confident in printing onto a range of different materials.</p> <p>5. Collect and record visual information from different sources as well as planning and collecting source material.</p> <p>6. Adapt their work according to their views and describe how they might develop it further.</p>
<b><u>Subject-Art- Summer</u></b>				

	Year 3	Year 4	Year 5	Year 6
Topic	Predator and Emperors and Empires 	Invasion 	Sow, grow and farm 	Hola Mexico and Maafa 
Context	Telling stories through drawing and making.  <b>Rosie Hurley, Inbal Leitner, Roald Dahl, Quentin Blake</b>	<b>Vista</b> Companion project with Misty Mountain, winding river.  Examples of landscape paintings include <i>View of Toledo</i> , by El Greco; <i>Wanderer above the Sea of Fog</i> , by Caspar David Friedrich; <i>Road before the Mountains, Sainte-Victoire</i> , by Paul Cezanne; <i>A Meadow in the Mountains: Le Mas de Saint-Paul</i> , by Vincent van Gogh; <i>Tahitian Mountains</i> , by Paul Gauguin; and <i>Mountains at Collioure</i> , by Andre Derain.	<b>Nature's art</b> Companion project with Sow, grow and farm.  <b>Andy Goldworthy</b>	<b>Tints, Tones and Shades.</b> Companion project to Maafa.  <b>Claude Monet, Peter Graham, Max Liebermann, Robert Spencer and Joseph Mallord William Turner.</b>

Knowledge	<ul style="list-style-type: none"> <li>• That we can take inspiration from other artforms such as film and literature and make work in 3 dimensions in response.</li> <li>• That through making work in another medium we can make the work our own, re-interpreting and re-inventing.</li> <li>• That we can explore character, narrative and context and create objects (sculptures) which convey these qualities through their form, texture, material, construction and colour.</li> </ul>	<ul style="list-style-type: none"> <li>• Art can display interesting or unusual perspectives and viewpoints.</li> <li>• Artwork has been used at different times and in different cultures to express ideas about storytelling, religion and intellectual satisfaction. Similarities and differences between artwork can include the subject matter, style and use of colour, texture, line and tone.</li> <li>• Pen and ink create dark lines that strongly contrast with white paper. Pen and ink techniques include hatching (drawing straight lines in the same direction to fill in an area), cross-hatching (layering lines of hatching in different directions), random lines (drawing lines of a variety of shapes and lengths) and stippling (using small dots). Light tones are created when lines or dots are drawn further apart and dark tones are created when lines or dots are drawn closer together.</li> <li>• Warm colours include orange, yellow and red. They remind the viewer of heat, fire and sunlight. They can make people feel happy and they look like they are in the foreground of a picture. Cool colours include blue, green and magenta. Cool colours remind the viewer of water, ice, snow and the sky. They can make people feel calm or</li> </ul>	<ul style="list-style-type: none"> <li>• Natural forms include, plants, grasses, leaves, flowers, shells, stones, trees and the ground.</li> <li>• Land art is made directly in the landscape, sculpting the land or materials from the land into earthworks or structures.</li> <li>• Preliminary sketches and models are usually simple line drawings or trial pieces of sculpture that are created to explore ideas and techniques and plan what a final piece of art will look like.</li> <li>• Relief sculpture projects from a flat surface, such as stone. High relief sculpture clearly projects out of the surface and can resemble a freestanding sculpture. Low relief, or bas-relief sculptures do not project far out of the surface and are visibly attached to the background.</li> <li>• Ideas are the new thoughts and messages that artists have put into their work. Methods and approaches are the techniques used to create art.</li> </ul>	<ul style="list-style-type: none"> <li>• A mood board is an arrangement of images, materials, text and pictures that can show ideas or concepts. A montage is a set of separate images that are related to each other and placed together to create a single image.</li> <li>• A tint is a colour mixed with white, which increases lightness, and a shade is a colour mixed with black, which increases darkness.</li> <li>• A tone is a colour mixed with grey. The colour stays the same, only less vibrant.</li> <li>• Different artistic movements often use colour in a distinctive way. Expressionist artists use intense, non-naturalistic colours. Impressionist artists use complementary colours. Fauvist artists use flat areas or patches of colour. Naturalist artists use realistic colours.</li> <li>• Unlike other artistic movements, the Impressionists did not use black paint, preferring to use pure colour to add shade and shadow.</li> <li>• Perspective in artwork, gives the illusion of depth and distance.</li> <li>• The horizon line in a drawing is a horizontal line drawn across the picture, showing where the sky meets the Earth. It allows the artist to draw the viewer's attention to specific focal points within the drawing.</li> </ul>
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Skills	<ol style="list-style-type: none"> <li>1. Use equipment and media with confidence.</li> <li>2. Join two parts successfully.</li> <li>3. Construct a simple base for extending and modelling other shapes.</li> <li>4. Learn to secure work to continue at a later date.</li> <li>5. Continue to explore carving as a form of 3D art.</li> <li>6. Produce larger ware using pinch, slab and coil techniques.</li> <li>7. Produce more intricate surface patterns and textures and use them when appropriate.</li> <li>8. Use language appropriate to skill and technique.</li> </ol>	<ol style="list-style-type: none"> <li>1. Confidently control types of marks made.</li> <li>2. Experiment with different effects and textures, including those learnt previously.</li> <li>3. Begin to choose appropriate media to work with.</li> <li>4. Use light and dark within painting and show understanding of complimentary colours.</li> <li>5. Create all the colours they need through mixing.</li> <li>6. Mix colour, tints and shades with increasing confidence.</li> <li>7. Start to look at working in the style of a selected artist.</li> </ol>	<ol style="list-style-type: none"> <li>7. Use recycled, natural and manmade materials to create sculptures, confidently and successfully joining.</li> <li>8. Demonstrate awareness in environmental sculpture and found object art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Draw for a sustained period of time over a number of sessions working on one piece.</li> <li>2. Use different techniques for different purposes.</li> <li>3. Ensure sketches communicate emotions and a sense of self with accuracy and imagination.</li> <li>4. Have opportunities to develop further simple perspective.</li> <li>5. Develop an awareness of composition, scale and proportion.</li> <li>6. Explain why they have combined different tools to create their drawings.</li> </ol> <ol style="list-style-type: none"> <li>1. Purposely control the types of marks made.</li> <li>2. Experiment with different effects and textures.</li> <li>3. Mix colour, tints and shades with confidence, building on previous knowledge.</li> <li>4. Work in a sustained and independent way to develop their own style of painting.</li> <li>5. Choose appropriate paint, paper and implements to adapt and extend their work.</li> <li>6. Explain why they have chosen specific painting techniques.</li> </ol>
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## IMPACT- END POINTS

Impact	<p>For all pupils to feel confident to give it a go and express themselves freely.</p> <p>Children will begin to use their sketch books to draw initial sketches, practice skills such as colour mixing, shading etc. Children will annotate their work by making notes of materials and techniques used. They will evaluate their work and make changes/ redraw to show progression and development.</p> <p>Children to become more controlled with the marks they make. Pupils will begin to build up their stamina for drawing, becoming more detailed in their approach.</p> <p>Pupils will begin to know how to manipulate clay to create shapes. Show an understanding of how to make sculptures that are joined, secure and stand the test of time.</p> <p>Study the work of a range of artists- imitating their artwork.</p>	<p>Children will use their sketchbooks confidently to practice skills and develop their artwork. They will take more ownership over their sketchbooks and present their work with greater expression.</p> <p>Pupils will be able to use a growing vocabulary to annotate their work. Demonstrating a knowledge of art materials and techniques. They will evaluate their work in greater detail and experiment with ways to improve or develop their original ideas.</p> <p>Pupils will be controlled with the marks they make and be able to experiment with a range of effects and textures.</p> <p>Create 3D models using different materials. Learning how to join parts correctly. Pupils will begin to make 3D sculptures with the correct scale.</p> <p>Study the work of a range of artists- using their work as a stimulus for their own inventions.</p>	<p>Children will use their sketchbooks to evidence the study of artists, commenting thoughtfully on their likes and dislikes. They will increasingly draft, edit and improve their skills. They will annotate their work using correct vocabulary for art styles, techniques and materials.</p> <p>They will use a range of techniques showing a developing precision. Pupils will experiment with mixed media to create artwork.</p> <p>They will know about different movements in the history of art</p> <p>Study the work of a range of artists- Pupils will now be able to use artists techniques to create their own unique pieces of artwork.</p>	<p>Children will be able to create sketch books to record their observations and use them to review and revisit ideas</p> <p>Pupils will be able to draw for a sustained period of time over a few sessions working on one piece.</p> <p>Pupils will now be able to choose their own techniques and materials and explain why they have chosen them.</p> <p>Children will develop further simple perspective and an awareness of composition, scale and proportion.</p> <p>Pupils will have developed their own unique style.</p> <p>Pupils will have a vast range of artists to draw inspiration from.</p>
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