

# ART CURRICULUM DESIGN

"ART IS NOT  
WHAT YOU SEE,  
BUT WHAT YOU  
MAKE OTHERS  
SEE"

- EDGAR DEGAS



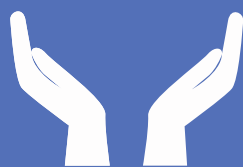
## KNOWING



A core aim of our Art curriculum is that, by the time every child leaves the school, they will have found an area of the visual arts that is relevant and inspiring for them; whether through drawing, making, designing or even simply talking about and reflecting on art. To achieve this, we create as many different kinds of opportunities as possible so that each child finds the element that 'strikes a chord' with them. Thus, we cover a variety of techniques, materials, disciplines and approaches. We use an adapted scheme of work (Kapow Art and DT), which deliberately alternates Art and DT each half term. This allows us to really go 'deep' when teaching each subject, carefully unpacking the tangible components needed to acquire artistic knowledge, rather than skimming the surface through lots of art-based activities. We know our pupils are highly mobile, so the curriculum ensures a balance between units focussing on developing pupils' knowledge in a discrete way (to achieve fluency), alongside opportunities to apply this through experimentation and creativity.

The curriculum is designed around five strands, delivered through four units. The strands form the substantive knowledge which children build progressively over time: generating ideas; using sketchbooks; making skills and formal elements (line, shape, tone, texture, pattern and colour); knowledge of artists; and evaluating and analysing. This knowledge is embedded in the practical units of Drawing; Painting & Mixed Media; Sculpture & 3D; and Craft & Design. This ensures that methods, techniques, vocabulary etc. are not isolated from a real applied context for children's thinking. Alongside the practical components, pupils also consider the theory of art - discussing different artists and their work, and learning about traditional, modern and contemporary art paradigms (the disciplinary knowledge of the subject). Units introduce knowledge progressively, and our two year rolling programme allows each phase to build on learning previously acquired. Aspects are also frequently revisited - such as applying what children have learned in mixed-media to a sculpture unit, or utilising their drawing techniques in designing a piece of craft.

## BECOMING



Art is, by nature, an extremely practical subject, in which pupils get to become painters, sculptors, designers etc. as they put knowledge into practice. This is, obviously, a crucial element of our curriculum, and there are lots of opportunities for selecting materials, experimenting and developing fluency as children make their own art. Creativity and independent outcomes are robustly embedded, supporting pupils in learning how to make their own creative choices and decisions so that their outcomes, whilst being knowledge-rich, are also unique and personal. However, becoming an artist is more than being able to generate pieces of work: developing a critical artistic eye, evaluating, seeking meaning, dialoguing, and developing the self-awareness by which art can become a vehicle of self-expression are all parts of becoming an artist. We want pupils to become individuals who can apply their art learning in future life personally or professionally - designing a garden, selecting décor, working in fashion, composing photographs - all these have their roots in art - and we seek to lay these foundations in our curriculum.

## FEELING



Art is a perfect subject for expression of, and reflection on, our feelings and emotions. We seek, where possible, to let children make their own choices and generate ideas, inspired by the work of others, and their own feelings. Pupils are encouraged to celebrate each other's artistic efforts, not by way of simple 'replication' (no primary pupil will be able to recreate a Constable painting!), but through combining their burgeoning technical skills with contextual and conceptual understanding. We therefore help pupils to feel entitled to embrace their own creativity as something which is important to them, and is valuable to society. We consider not only famous artists from history, but local figures that children can relate to (such as Lucy Pittaway), and give pupils a voice to express their feelings (positive or negative) towards the art they explore.