

Art Recovery Plan

<p>EYFS Framework</p> <p>ELG: Fine Motor Skills Use a range of small tools, including scissors, paint brushes and cutlery. Begin to show accuracy when drawing.</p> <p>Expressive Arts and Design</p> <p>ELG: Creating with Materials Safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function. Share their creations, explaining the processes they have used.</p>

National Curriculum				
<u>Purpose of Study</u>				
<p>Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.</p>				
KS1	Using materials	Drawing	Use colour, pattern, texture, line, form, space and shape	Range of artists
	Use a range of materials creatively to design and make products.	Use drawing, painting and sculpture to develop and share their ideas, experiences and imagination.	Develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space.	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.
KS2	Using Sketchbooks	Drawing, painting and sculpture		Study of Great Artists
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.	Create sketch books to record their observations and use them to review and revisit ideas.	Improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay).		Pupils should be taught about great artists, architects and designers in history.

Year 3				
KS2 Art Curriculum End Points (NC)	Term	Autumn	Spring	Summer
	Half Term Coverage	Autumn 1 Week 7	Spring 1 Week 6	Summer 1 Week 4
	Topic	Spring 1: Printing with Paint	Spring 2: Sculpture (Human Body Form - Still)	Summer: Drawing Outdoors
<p>Has learnt 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>Is able to record observations and use them to review and revisit ideas through the use of sketchbooks.</p> <p>Demonstrates improved mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay).</p> <p>Demonstrates knowledge of great artists, architects and designers in history.</p>	Key Knowledge	<ul style="list-style-type: none"> A variety of materials can be used to create printing art and develop their use of these, experimenting with monoprints between two layers of paper. Different types of paper have different properties that will vary the effect of the paint (*plan and predict the effect of being pressed on the outcome) Local artists Orla Kiely and Mary Collett, use particular techniques and their work has particular themes. 	<ul style="list-style-type: none"> That a war memorial is a monument commemorating those killed in a war and that these can also be found locally - (The Guard, The Royal Fusiliers Memorial, RAF Bomber Command (Green Park)). Acquire knowledge of still human form sculpture as a genre, considering the works of Anthony Gormley. Consider sculpture in the context of memorial and know about related works of art including 'Monument to the Women of WWII' by John W Mills and the Lifesize 'Five Man Tank Crew' by Vivien Mallock. Extend knowledge of the effect of light and shadow on more complex objects) Gain knowledge and awareness of human body proportions and use this to develop accurate representation of the body through sketchbook drawings. To know which materials suit different parts of the artistic process, from the development of initial ideas to the realisation of a 3D body sculpture. Know and select materials according to how appropriate they are for specific purposes within the overall process (including clay for modelling and specific pencils to create shadows and faint outlines) Know where shadows fall on a 3D form and use this to develop own techniques for representing 3D forms with 2D sketches and drawings. 	<p>Compromised Content</p> <ul style="list-style-type: none"> Stephen Wiltshire is a British architectural artist and autistic savant. Wiltshire is known for his ability to draw a landscape from memory, after seeing it just once. Different artists and artistic styles can represent the same subject matter in different ways (focus on London skyline and variance in style, technique and moos). Different artists use different media Art can be observational or created from imagination and memory. It can also use/be inspired by first-hand experiences A piece of art can evolve and source material, gathered using different media, can be referred back to. Using a wide range of marks, with varied angle, speed, pressure and sharpness can effectively show tone, shape, pattern and texture in a pencil drawing/sketch. Different pencils can be used to create different effects and shadows and shade can support the representation of 3D form. That proportion, size and depth are significant in this style of landscape and should be considered with a focus on the foreground, background and middle section of paper. That a skyline is an outline of land and buildings defined against the sky.
	Cross Curricular Links	<ul style="list-style-type: none"> History: Stone Age Art Science: Materials*/Animals incl. humans 	<ul style="list-style-type: none"> History – WW2 Science - materials/ animals including humans 	<ul style="list-style-type: none"> Geography - UK - our city / our skyline History - WWII - The Blitz on the city of London - St Paul's Cathedral trip / iconic landmark - skyline Make use of our roof garden for other purposes - view skyline
	Key Skills	<ul style="list-style-type: none"> Compare two different styles of printing and use these to inform own work, explaining choices. Create detailed images from a stimulus, using close observation Choose colours and use understanding of symmetry and correspondence, as well as consideration of the properties of the materials being used, to create a full image using the transfer of a painted image. 	<ul style="list-style-type: none"> Use an image to sketch the human form in different, still positions considering body proportions. Explore and use different materials and ways of working with them as part of the progression from initial ideas to a 3D body sculpture. Experiment more widely with clay (manipulating, rolling, cutting, shaping and measuring) Develop an understanding of the differences between 2D and 3D art forms and reflect on their relevance. Express views on existing sculptures and justifying views, understanding the importance and significance of a sculpture's setting (for example, sculpture in Abney Park Cemetery). Use questions to interpret art: sculpture and surrounding environment - how does it fit in/stand out? where is it located? why there? what message does it convey? 	<p>Compromised Content</p> <ul style="list-style-type: none"> Make observational drawings and sketches of the London Skyline Discuss and evaluate and compare different artists' representations of skyline and refer these to their own work. . Experiment with the use of different media to gather and research samples from which to inform own sketches. Practise sketching by using a wide range of marks with varied angle, speed, pressure and sharpness to show tone, shape, pattern and texture. Shading? Drawn a skyline in proportion, focused on size, depth, use of foreground, background and middle section of paper. Develop and refine images and aspects of a piece of work through a process of ongoing review.
	School Context			
	<ul style="list-style-type: none"> Children identify examples of printing in local area (street art / shop signs - e.g. chalk boards / adverts 	<ul style="list-style-type: none"> WW2 History Topic Link Visit local memorials and use those in the wider locality to develop knowledge of significant artists and works. 	<ul style="list-style-type: none"> Geography – UK topic link - our city / our skyline History – WWII topic link - The Blitz on the city of London - St Paul's Cathedral trip / iconic landmark - skyline / also heritage project link - London artist PSHE link - Stephen Wiltshire has autism Make use of our roof garden for other purposes - view skyline 	

Year 4				
KS2 Art Curriculum End Points (NC)	Term	Autumn	Spring	Summer
	Half Term Coverage	Autumn 2 Week 6	Spring 1 Week 6	Summer 1 Week 5
	Topic	Painting (Les Fauves; Mood and the use of colour and technique for effect.)	Drawing (Architecture; Home and Building Design)	Sculpture (Living Form: Still; Stylised - Viking Figureheads)
<p>Has learnt 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>Is able to record observations and use them to review and revisit ideas through the use of sketchbooks.</p> <p>Demonstrates improved mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay).</p> <p>Demonstrates knowledge of great artists, architects and designers in history.</p>	<p>Key Knowledge</p> <ul style="list-style-type: none"> Henri Matisse was a French modern artist, known for both his use of colour and his fluid and original style of painting To understand the terms and techniques associated with compositional understanding and application. 'Les fauves' means 'wild beasts' and the term was associated with a group of artists, including Matisse, who were considered 'wild' and revolutionary in their style of art. Artwork in this style at the time was part of an artistic era or movement known as 'Fauvism'. Colour theory is practical guidance to colour mixing and the effects of a specific colour combination and that this can be applied to creating artwork to create a specific effect. 	<p>Compromised Content:</p> <ul style="list-style-type: none"> The local area has a range of different architectural influences that are indicative of their era (William Patten/Church Street School, Victorian Features – red brick, tall etc, Victorian and Edwardian housing, water tower – gothic influence, Abney Park house, classical influence). Drawing leads to a range of careers and engineering, designing and architecture require the use of representations of buildings Sir Gilbert Scott, was a prolific English Gothic revival architect, chiefly associated with the design, building and renovation of churches and cathedrals (over 800 buildings were designed or altered by him and he designed St Mary's New Church, as well as St Pancras Renaissance hotel). An elevation drawing enables you to see the front or side of something, providing the change to see everything from other viewpoints. Art and design can be influenced by and representative of different cultures and eras (for example, Celtic and neo-classical design). Scale and elevation are used in interior and exterior building design, in addition to overhead/floor plans. 	<ul style="list-style-type: none"> A figurehead is an ornamental symbol or figure formerly placed on some prominent part of a ship, usually at the bow. A figurehead could be a religious symbol, a national emblem, or a figure symbolizing the ship's name. Viking longboat figureheads (often dragons and snakes were) were designed to provoke fear in the spirits of whichever land the Vikings were raiding. Viking figureheads were made of wood and were skillfully carved. Viking figureheads were stylised and the subject was represented in a particular style to emphasise certain features and aspects. A range of images and examples can be used to inform a new design, which can develop and be refined over time. Calving from the clay, rather than sticking on to it, can achieve a stronger model, although slip can be used to join surfaces.* Thinner pieces of clay are more susceptible to damage when the clay dries. 	
	Cross Curricular Links		History - Anglo-Saxon settlements	<ul style="list-style-type: none"> History: Vikings Science: Materials
	Key Skills	<ul style="list-style-type: none"> Investigate and explore mark making with paint, using a wider range of tools, consistencies and surfaces. Use sketchbooks to develop composition as well as form. Further develop mixing and matching colour skills, using the double primary system. Experiment freely with different approaches to using and applying paint, working from first hand experiences, memory and imagination. Work at different scales for different purposes and articulate ideas and feelings expressed in art. 	<ul style="list-style-type: none"> Develop use of a wide range of marks with varied angle, speed, pressure and sharpness to show line, tone, shape, pattern and texture. Produce and develop observational drawings and drawings from imagination, informed by historical sources, using sketchbooks Make and record observations (noting repeating patterns, angles and proportion) and use these to inform and develop basic architectural designs. 	<ul style="list-style-type: none"> Sketch forms and develop an original design, informed by a range of images. Experiment with clay to emphasise aspects of the design and produced a stylised representation. Refine the features of the sculpture using improved mastery of modelling with clay and techniques to create form Develop and show understanding of representing symmetry in a 3D form considering the purpose and style of design. Review own and others designs in the context of a prototype considering the purpose and desired effect.
	School Context			
	<ul style="list-style-type: none"> Use of the roof garden for compositional practice 	<ul style="list-style-type: none"> Consider building designs in local area, including that of the school itself, in accordance with the era they were designed and built. 	<ul style="list-style-type: none"> Consider other stylised sculptural forms in locality; for example, gargoyles on St Mary's Church 	

		Year 5	
		Spring	Summer
		Spring 2 Week 6	Summer 1 Week 6
		Sketching and Drawing	Painting (Impressionism; Technique, Colour and Light)
<p>KS2 Art Curriculum End Points (NC)</p> <p>Has learnt 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>Is able to record observations and use them to review and revisit ideas through the use of sketchbooks.</p> <p>Demonstrates improved mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (for example, pencil, charcoal, paint, clay).</p> <p>Demonstrates knowledge of great artists, architects and designers in history.</p>	Term		
	Half Term Coverage	-	
	Topic	-	
	Key Knowledge	-	<p>Recovery Content:</p> <ul style="list-style-type: none"> Explain that artists can represent the same subject in different ways. Show simple drawings in which objects that are smaller look further away. Show this in a more complex piece by 'Stephen Wiltshire'. Explain that he is a British architectural artist and autistic savant who is able to draw a landscape from memory. As the children learn about vanishing points, ask them to see if they can identify the vanishing point in Wiltshire's work. Ask children to relate this to the school's location and identify the differing architectural features of modern building on the skyline and Edwardian and Victorian buildings that are closer. A vanishing point can be used to give the impression of depth in a picture. When considering perspective, smaller images in a painting can give the illusion of distance and larger objects can appear closer. The use and portrayal of shade and colour can impact on the mood and expression conveyed by a piece of art. Art can be autobiographical and be influenced by an artist's own experiences (relate, compare and comment on drawings from different contexts and cultures, for example, the influence of Kahlo's heritage on her work). Artists use different methods and approaches to convey their ideas and sense of self (eg Frida Kahlo and Van Gogh) Specific art pencils are more suitable to achieve a chosen affect. Charcoal can be used to sketch, as well as different types of pencil, and varying the type of paper can also change the outcome (some types of paper are more appropriate to a specific medium than others). Be aware of and able to compare and comment on drawings from different contexts and cultures. E.g. Kahlo's Mexican heritage influencing use of flowers and clothing in her self-portrait sketches.
Cross Curricular Links	-		<ul style="list-style-type: none"> Hispanic Week; Spanish Artists
Key Skills	-	<p>Recovery Content:</p> <ul style="list-style-type: none"> Children produce observational drawings and drawings from memory, with consideration to perspective and proportion, as well as architectural features. Demonstrate greater awareness of the qualities of materials Develop practical skills, including working on different scales Use a wide variety of drawing tools and media, selecting and combining them to explore the visual elements (line, tone, texture, pattern and so on). <p>Develop increased control of drawing tools and a greater understanding of their potential to achieve specific effects. Developing ideas from own drawings using different media. Experiment with different approaches when sketching to improve skills - including using different tools to sketch, e.g. different pencils.</p>	<ul style="list-style-type: none"> Understand how to mix acrylic paints appropriately Mix primary colours to create both secondary and tertiary colours on a colour wheel. Practice and refine images, for inclusion in impressionist/Sorolla-inspired painting over time through use of sketchbooks. Add texture to a painting using tache methods. Demonstrate understanding of the use of complementary colours and how brush strokes can be used for effect in painting. Experiment with painting to convey a sense of mood.
School Context			
		Outdoor observation for sketching in the edible playground	